A TD'S AWAKENING:
A TECHNICAL DIRECTION THESIS ON SPRING AWAKENING

by

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A Thesis
Submitted in Partial Fulfillment of the Requirements for the
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TITLE: A TD'S AWAKENING: A TECHNICAL DIRECTION THESIS ON SPRING AWAKENING

MAJOR PROFESSOR: Thomas Fagerholm

This document, *A TD's Awakening: A Technical Direction Thesis on Spring Awakening*, is a detailed description of the technical direction process for Southern Illinois University Department of Theater's Fall 2017 production of *Spring Awakening: A New Musical.* Chapter One dives into script analysis and includes a scene breakdown and technical requirements for the production as well as a discussion of the goals I wished to accomplish with this project. Chapter Two details the development of the design for the production and examines the monetary and time budgets for the scenic units. Chapter 3 is a detailed account of the production process, including any challenges that arose and how they were resolved. Chapter 4 reflects on the goals mentioned in the first chapter and what aspects of the production I would have done differently. Also included in this document are appendices that include the build schedule, the budget sheets, scenic designer's drafting, construction and assembly drawings, and production photos.

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I would like to thank the faculty and graduate students in the Department of Theater at SIU for their support and guidance; without them, I would be a headless chicken running around in the scenic studio. I great big thank you to my mentor and friend, Thomas Fagerholm, for molding me into the technical director I am today. I would also like to give special thanks to Dr. Anne Fletcher for helping me take “one bite of the elephant” at a time and for the endless grammatical corrections. And, of course, a big heartfelt thank you to my family and friends. Without your love and support I would not be mentally sane. Lastly, I would like to thank my partner, Terry Baker, for always being there and filling my days with unconditional love and support.

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CHAPTER 1

PRE-DESIGN ANALYSIS – ALL THAT'S KNOWN

As part of the MFA program at SIU, graduate students in design and technical theatre submit written proposals for both their Qualifier productions and Thesis productions. Commenting on previous work and looking to the future, these papers would demonstrate our readiness for each production. I was to serve as the Technical Director for Southern Illinois University's Fall 2017 production of *Spring Awakening: A New Musical.* In my proposal, I discussed aspects of this production that would allow me to tackle new challenges as a technical director, specifically in aiding the fluidity of the scenic changes that the musical features and using managerial techniques to ensure that the production would be completed efficiently within its time constraints.

PLAY ANALYSIS – MAMA WHO BORE ME

Based on Frank Wedekind's banned 1891 play *Frühlings Erwachen: Eine Kindertragodie (Spring Awakening: A Children's Tragedy),* Steven Sater and Duncan Sheik's rock n 'roll adaptation, *Spring Awakening: A New Musical,* was first performed on Broadway on December 10, 2006 at the Eugene O'Neill Theatre. This rock concert-like musical features three teenagers, Melchior, Moritz, and Wendla, and their friends dealing with the oppressive social, religious and educational constraints that adolescents faced in a provincial German town in the late 19th century. Suicide, abortion, homosexuality, child abuse, and the transition from the children's identities to their becoming civilized and conforming adults are all controversial topics dealt with in *Spring Awakening* (Journey 21).

The lifestyle in a small provincial German town during the 19th Century was predominantly ruled by religion and societal reputations that the families created (Spring Awakening: Dramaturgy, CMU). Parents, teachers, and clergy members were authority figures to whom the adolescent youth looked up, and religion and education were primarily used as a means of control to keep the teenagers out of trouble. The fear of sinning, the lack of sexual education, and the trepidation at failing all play a large role in the way that the teenagers in the musical each meet their downfall.

The German education system during the late 1800s was strict and filled with high expectations; the education of students emphasized memorization and recitation of classical material. According to Sterling Fisherman's article "Suicide, Sex and the Discovery of German Adolescents", "… the entire system of educational and administrative preferment places intolerable pressures on a youth. He is compelled to study interminably and take crucial examinations which will have a profound effect on the course of his life" (176). This intolerable pressure not only affected the students in the academic setting but also becomes apparent in their home life where the parents had high expectations as well, and failing a class was not only frowned upon but also brought shame upon their household, as illustrated by Herr Stiefel (Mortiz's father): "Failed. / So, now, what are your mother and I supposed to do? / You tell me, Son. What? / How can she show her face at the Missionary Society?" (Sater and Sheik 46).

In *Spring Awakening*, we can observe the educational and societal burden placed on the characters, specifically Moritz, and how it can impact their judgment and cause them to take extreme measures. Moritz discovers that he passes on to the next level; however, the teachers decide to hold him back because too many students passed and the number exceeds that allotted for the next grade level. Moritz is devastated and pleads with Frau Gabor to aid him in running

away to America, but that fails, and the fear of punishment and the shame that his father now has towards him drives Moritz to suicide. Both Wedekind and Sater accurately portray and illustrate the grim topic of adolescent suicide, especially since this was a common occurrence in the 19th Century. Fisherman states from a study that “among young males, more than 40 percent of all 191 suicides stemmed from fear of punishment in either home or school” (179). We can also observe this phenomenon with Melchior as he escapes the reformatory and contemplates committing suicide after realizing that Wendla is dead and that he has nowhere to go because he was also expelled from school. However, the spirit of Wendla (or, in the original, The Masked Man) persuades him not to take his own life.

Although German education can be excessive in the material and course load given to the students, it is the lack of sex education that ultimately causes the downfall of Wendla and Melchior. "In the nineteenth-century childhood sexuality came to be considered a social evil and not merely an individual problem, a threat to the policy requiring harsh measures if necessary to eradicate it" (Peterson and Campbell “Spring Awakening”). Adolescent sexuality was a topic that was rarely discussed due to the social norms of the period, and we can observe this phenomenon in the beginning of the musical through Wendla and Frau Bergman. From the start, Wendla is curious about how babies are created, and her mother refuses to tell her how they are made and lies to please her daughter, telling her only that a woman loving her husband with her whole heart will be able to bear a child (Sater 3). There is a naivety that is caused by this almost abstinence-only system, and it is what causes her to succumb in the romanticized moment created by Sater in the hayloft as both Wendla and Melchior have a sexual awakening.

According to Loren Hiser’s article “Sex Sells Some but Abstinence Advertises More Attractively: Spring Awakening, Sex Education, and the Persistence of Hypocrisy”, “Wendla

and Melchior function as vessels that demonstrate the consequences when younger members of society must rely on an abstinence-only sex education model" (9). This abstinence-only model teaches the youth to oppress their sexual urges until marriage, and failure to do so will have detrimental physical, social, and psychological consequences. This was a fault in the lifestyle led in the late 1800s. However, the physical consequences from giving in to sexual feelings and urges were not imparted to the youth; parents found it an uncomfortable topic to discuss with their children, teachers focused on classic material and the reputation of the school, and the priests' only concern was for their souls. The fact that no one was there to guide these adolescent youths regarding these new-found impulses sometimes led to them succumbing to these urges towards one another, conveyed in the musical by "The Word of Your Body" and "I Believe." The negative repercussions of submitting to these longings are grave, not only because of the reputations that can be destroyed –in the case of Wendla and Frau Bergman –but also the lack of sex education fails to illuminate to Wendla how babies are conceived, so her actions cause her to become pregnant with Melchior's child. This in turn causes Frau Bergman to reach out to an abortionist to remove Wendla's child, which ultimately leads to her death.

Religion in the late 1800s in Germany was divided between Catholicism and Protestantism; both were used as a governing factor in keeping control and order over the German society. "Religion was taught not only at church, but in school as well, even if the school was state-sponsored. Instilling a strong sense of religion and morals in the German children helped to further reinforce the ideas of good behavior, discipline, and authority" (Peterson). Topics like abortion, suicide, and homosexuality were deemed completely amoral and sinful, but the youths in this musical trail down these sinful paths. They follow down these paths not because they want to lead sinful lives, but because they are at an age where they

discover themselves as individuals, where their bodies awaken and begin to feel new impulses. Homosexuality is illustrated between Hanschen and Ernst as they confess their love to one another. Melchior's rejecting religion to satisfy his own hunger in knowledge, both intellectual and sexual, inevitably leads to sexual commerce between him and Wendla, with Wendla aborting the child she bares after their sexual encounter. Mortiz takes his own life due to an emotional imbalance and the fear of failing. These acts are sinful in the Lutheran society (that of the play), and although the adolescents believe that these sins could be forgiven, illustrated in the song "I Believe," the strict nature of that period and the effects it could have not only on the teenagers' reputations, but the parents' as well, ultimately lead to the Wendla's and Moritz's death.

The song world is a component that is crucial to the story telling of the musical and is an element not included in the original play. In the musical, the characters live in this 19th century German province town, but the youths escape to a timeless and private world where they could express themselves. This song world is a vibrant contrast that breaks away from a lantern lit world to an alternative rock concert with flashing and moving lights. Adults cannot see this world, as they are oblivious to what their children are feeling or what they are experiencing, and it becomes an important tool when the worlds are coinciding. These two worlds create a juxtaposition that expresses the inner monologue of these troubled youths, that younger audience members can relate to.

Spring Awakening represents the tribulations of the adolescent in a period when the naivety of sex, love, and the fear of punishment are governing the youths' actions, and where adults are just as naïve as their children and reputation is all that matters. There is hope, however, after this painful spring when the summer arrives and these children have made it through to the next phase of their lives.

PLAY STRUCTURE - THE WORD OF YOUR BODY

Both Wedekind's original and Sater's adaptation of *Spring Awakening* feature an episodic structure, specifically with the constant changes and shifts in the setting. The musical mostly consists of alternating between the world of 19th Century Germany to the rock concert-like song worlds of the adolescents. In his article "Reinventing Frank Wedekind's Spring Awakening as a Rock Musical", Peter Zazzali states that Wedekind "…employs a fragmented dramatic structure that functions as a montage of contrapuntal motifs ranging from the poetic to the grotesque, the realistic to the fantastic, and the sentimental to the bizarre" (136). We can observe how the scenes proliferate and juxtapose one another like "And Then There Were None" in Act I, scene 10 when we see both Frau Gabor writing to Moritz about him running away or taking his own life and Moritz responding in the song world. Another example would be between Hanschen, Georg, and The Girls in "My Junk," showing three different locations at the same time. Below is the Scenic Breakdown (Table 1.1) for the script of *Spring Awakening* and how we can clearly observe the montage-like structure also illustrated in the play as we jump into the next scene at a moderately fast pace.

Page #	Scene/Music Number	Setting	Characters	Notes
Pg. 1	**Act I, Scene 1** *"Mama Who Bore Me"*	1891. Provincial German living room.	Wendla, Frau Bergman.	Play opens by Wendla revealed in light in "song world"
Pg. 4	*"Mama Who Bore Me (Reprise)"*	Transition into song world.	Wendla and the Girls (Martha, Thea, Anna and Ilse).	
Pg. 5	**Act I, Scene 2**	School.	Herr Sonnenstich and the Boys (Melchor, Moritz, Hanschen, Ernst, Georg, Otto)	Student desks.
Pg.8	*"All That's Known"*		The Boys	

Pg.10	*"The Bitch of Living"*		The Boys	
Pg. 13			Ernst, Hanschen, George exit.	
Pg. 14			Herr Knochenbruch and Frauline Knuppeldick enter.	
Pg. 16	**Act I, Scene 3**	A bridge in the countryside.	Wendla, Martha, Thea and Anna.	
Pg. 18	*"My Junk"*			
Pg. 18		Georg on the piano w/ Frauline Grossebustenhalter. Hanschen in the bathroom.	Frauline Grossebustenhalter, Georg, Herr Rilow and Hanschen	
Pg. 21	**Act I, Scene 4**	Melchior's study.	Melchior, Moritz and Frau Gabor	
Pg. 24	*"Touch Me"*		Melchior, Moritz, the Boys and Girls enter.	
Pg. 28	**Act I, Scene 5**	Afternoon. The woods.	Wendla and Melchior	
Pg. 30	*"The Word of Your Body"*			
Pg. 32	**Act 1, Scene 6**	The Schoolyard.	Moritz, Melchior, Georg, Hanschen, Ernst and Otto.	
Pg. 33			Enter Herr Knochenbruch and Fraulein Knuppeldick	
Pg. 34	**Act I, Scene 7**	Afternoon. Outside on a windy day.	Wendla, Martha, Thea and Anna.	
Pg. 37	*"The Dark I Know Well"*	Song world of Martha.	Wendla, Anna and Thea exit. Frau Bessell enters.	
Pg. 38			Ilse and Herr Neumann enter.	
Pg. 40	**Act I, Scene 8**	The woods.	Melchior, Wendla. Fraulein Knuppeldick, Herr Knochenbruch and Moritz	Split scene
Pg. 44	*"The World of Your Body (Reprise 1)"*		Otto and George enter.	
Pg. 45	**Act I, Scene 9**	The Stiefel Sitting Room.	Moritz and Herr Stiefel	
Pg. 47	**Act I, Scene 10** *"And Then There Were None"*	Frau Gabor's study / Moritz Song World.	Frau Gabor, Mortiz and the Boys	Split scene
Pg. 50	**Act I, Scene 11** *"The Mirror – Blue Night"*	Melchior's song world / Hayloft.	Wendla, Melchior and the Boys	
Pg. 53	*"I Believe"*		Boys and Girls	
INTERMISSION				

Pg. 57	**Act II, Scene 1** *"The Guilty Ones"*	Dusk. Church / Hayloft.	Wendla, Melchior, Father Kaulbach (Boys and Girls)	Split scene
Pg. 60	**Act II, Scene 2** *"Don't Do Sadness"*	Moritz's song world.	Moritz and Ilse.	
Pg. 61	*"Blue Wind"*	Ilse's song world		
Pg. 63	*"Don't Do Sadness/Blue Wind"*			
Pg. 65	**Act II, Scene 3** *"Left Behind"*	Cemetery.	Moritz's Father, Herr Stiefel, Frau Gabor, Melchior and the Boys and Girls	Open Grave.
Pg. 67	**Act II, Scene 4**	The Headmaster's Office.	Herr Knochenbruch, Fraulein Knuppeldick, and Melchior	Headmaster's desk.
Pg. 68	*"Totally Fucked"*		Boys and Girls enter	
Pg. 71	**Act II, Scene 5** *"The Word of Your Body (Reprise 2)"*	A Vineyard in sunset.	Hanschen and Ernst	
Pg. 74	**Act II, Scene 6**	Wendla's Bedroom.	Wendla, Doctor Von Brausepulver, Frau Bergman	
Pg. 76	*"Whispering"*	Wendla's song world / Melchior's home.	Frau Gabor, Herr Gabor, and Melchior	
Pg. 80	**Act II, Scene 7**	A Reformatory.	Melchior, Dieter, Rupert, Reinhold and Ulbrecht	
Pg. 82	**Scene Shift**	A private garden.	Schmidt, Frau Bergman	Split scene
Pg. 83			Wendla enters	
Pg. 85	**Act II, Scene 8**	The bridge.	Ilse and the Girls	
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Table 1.1, Scenic Breakdown of *Spring Awakening: A New Musical*

TECHNICAL REQUIREMENTS – MY JUNK

The constant juxtaposition of the 1891 provincial German setting with the song world into which Boys and Girls escape to express themselves in *Spring Awakening* led me to consider a plethora of design directions ranging from a concert-like setting (using trusses, intelligent

lighting, and scaffolding) to a simple unit set design that uses lighting to distinguish locations as its main component, or an abstract design to support the constant jumping back and forth between the two worlds. Whatever the design choice determined at SIU, this common factor (the juxtapositions) that these design directions illustrate would be my biggest challenge, making sure that the transitions between each world and scene would be smooth and fluid.

Spring Awakening is the type of musical that can be interpreted through various scenic styles, ranging from realistic to abstract. When *Spring Awakening* premiered on Broadway in 2006 (Figure 1.1), the scenic designer (Christine Jones) took a contemporary and abstract approach as the physical walls of the set were filled with neon lights and signs and modern dressing, but all the properties and furniture remained in the period of the musical. Savannah College of Art and Design also took an abstract approach (Figure 1.2) as they used stylized trusses, several levels including a ramp and raked stage with minimalistic shapes, while Duke University produced *Spring Awakening* in the opposite direction by placing the scenic design in a realistic but slightly stylized rundown house with exposed boards and windows (Figure 1.3).

Figure 1.1, Broadway Scenic Design of *Spring Awakening* by Christine Jones

http://www.christinejonesworks.com/spring-awakening-christine-jones/

Figure 1.2, Scenic Design of Spring Awakening by Kevin Peterson at Savannah College of Art and Design. http://kpeterson.org/scenic.html

Figure 1.3, *Spring Awakening* scenic design from Duke University https://theaterstudies.duke.edu/productions/spring-awakening

Regardless of the direction that the scenic designer and director may take, *Spring Awakening* allows a chance to explore technical elements, like moving scenery or a revolve with automation or the use of projections, as we travel between the song world and the "real world." I had basic knowledge of the components and properties of automation and projections, but I wanted to expand my skills in using these types of equipment. Both automation and projections are in high demand as Broadway, and other companies are moving towards scenic transitions that are more seamless and smooth in appearance. In addition, the moving back and forth between the two worlds could be challenging if we were to go in the direction of wagons, either automated or manually controlled. Safety was my primary concern, since their use would require careful choreography and collaboration so that the wagons would not collide with one another and to give enough time for the crew members to swap scenic pieces to create the next location. If they were automated, then the challenge would become how to make the wagons stop if something went wrong so that no one would get injured and to implement a warning system that could be seen onstage so that the actors onstage could be aware if a wagon would be rolling in.

Depending on the scenic design for the production, truss work would be new to me. If the designer went towards the song world of the children in *Spring Awakening*, then I foresaw us renting them and setting them up in our theatre. Trusses are used a great deal in event lighting and concerts to hold lighting fixtures and to also create an aesthetic for the production. Trusses would also give me a chance to work with the lighting designer closely as these metal structures can become a gray area of responsibilities between the scenic and lighting areas. Trusses can take up a great deal of space and possibly interfere with line sets, they may require special rigging that could take considerably longer amount of time to install and is not typically utilized in a proscenium theater with dedicated line sets. I would need to collaborate with other

departments to ensure that none are negatively impacted by adding a large element like trusses. In the end, the direction of the scenic design did not incorporate the use of trusses or automation. The process and concepts for the scenic design of *Spring Awakening* is further expounded on in Chapter 2.

GOALS – I BELIEVE

Spring Awakening would be the first production of the seven-show season at Southern Illinois University and was allotted five weeks of build-time. Typically, in this time slot we have a minimal number of students and only the graduate students and/or a small amount of work study students working on the production. This is not necessarily an unfortunate situation as the skilled labor can tackle more complicated challenges, but there comes a point when we do need extra hands to assist the other skilled carpenters or to start accomplishing smaller tasks and help load the scenery onto the theatre. These extra hands become the primary workface that consists of the students that take THEA-218A Beginning Stagecraft Scenery or THEA-300 Theatre Practicum courses. These students are required to complete 40 hours of lab hours in the scenic shop. However, before they can participate in the shop, they are required to take a mandatory Safety and Health Exam (218A students) or wait to be assigned to the scenic shop (practicum students). It is the time during which they are taking the exam or waiting to be assigned to the scenic shop that greatly affects the build process of the production, ranging from two to three weeks when the shop does not have enough hands. Due to this phenomenon, this production would offer me an opportunity to improve my foresight, planning, and communication skills as I would need to make sure that we could get ahead of the build schedule for the production and that we could avoid as many setbacks as possible. Another challenge that can affect the scenic

shop is the experience and knowledge level of the students regarding woodworking. Due to these factors, pre-planning, communication, and time management were going to be critical in being able to complete the production in the given timeframe.

A part of pre-planning for the production process of *Spring Awakening* was to have a complete, or mostly completed, drafting packet before we started building the show. When I was the Technical Director for SIU's production of *The Lion, the Witch and the Wardrobe,* I had a difficult time producing enough construction drawings for the shop and relied heavily on giving directions in person, straight from my computer. Coming in with a completed drafting packet, I can accurately guide my carpenters on how the units are assembled and what would be the best method for loading the set into the theatre. Having completed drawings can also aid me in speculating on how long it would take to build each of the scenic units. Moreover, having a completed drafting packet would allow me to take more time in annotating the drawings to aid in communicating with my carpenters so that there are fewer misunderstandings on how units are to be built and assembled.

A completed drafting packet will similarly aid simplifying time management when it comes helping build in the shop, to creating a better estimate on the build schedule, being able to foresee if there will be any red flags as we go deeper into the production. If the drafting packet is completed before the build starts on the production, I can then be hands on in the shop and assist and oversee the units being built. In addition, having a relatively precise speculation on the build schedule also allows me to efficiently communicate to the director and scenic designer if there are elements that we do not have enough time to build. In *the Lion, the Witch and the Wardrobe,* I had to plan Saturday work calls for the entire four-week build process because I was not able to communicate clearly that we did not have enough time to build the set that the designer and

director had established for the production. For *Spring Awakening*, I wanted to be able to reserve scheduling a Saturday work call only to catch up if the shop ran behind and not as a necessity to be able to build the entire show. Additionally, because I would have a relatively accurate build schedule, I could manage and account for the fluctuation of students in the beginning of the semester.

Communication is always something I can improve, but because this production was the first show of the season, I needed to minimize the amount of mishaps that could happen in the shop. Since its implementation, the To-Do List app "Wunderlist" has been a major contribution to making the shop a lot more organized, and I planned on continuing to use it. All the graduate supervisors have smartphones and would continue using them to efficiently go through the list and move from task to task. I worked on using the lexicon that I have acquired not only to help communicate what tools or techniques were needed but also to aid the students in learning the vocabulary needed to work in the scene shop. In addition, I planned to make sure that during the design process for the production I would clarify and resolve any concerns or challenges (monetary, time oriented, or to do with fabrication) as soon as possible to make the process smoother and for all individuals involved to have enough time to make corrections if needed.

Goals are essential for assessing personal growth to gauge the progress of technical skills. I focused my attention on completing the design packet, providing clear and concise annotations, and improving my communication. This was achieved and supported by implementing new tools and working on my interpersonal abilities. The goals that I set for this production would aid my progress of being a well-rounded technical director.

CHAPTER 2

DESIGN DEVELOPMENT – "THE SONG OF PURPLE SUMMER"

All productions go through a design process before coming to fruition. In design and production meetings the director, designers and technical staff come together to present their ideas, comments, or concerns about the direction in which the production is heading. At Southern Illinois University, the Theater Department uses a six-meeting schedule for all design areas; the process begins with a pre-design discussion and ends on Design Meeting #5 (see Appendix A, page 57). The Pre-design Meeting for *Spring Awakening* was on February 27, 2017 and served as a guide to the designers on how the director, J. Thomas Kidd, visualized the musical. Kidd spoke about the ideas of duality between strength and fragility, love and sexuality, as well as in the set as it goes from the late 1800s in the physical world to 2000s in the song world of the characters. The song world would be styled as rock concert and a separate area would be created for the band, and by creating this type of atmosphere, Kidd wanted to pull the show out and into the audience. By the time of the pre-design meeting, no graduate or undergraduate designer had been selected, so by default, Tatiana Vintu, the faculty scenic professor, would need to design the show.

As Technical Directors, in the beginning design meetings, we observe what the scenic designer presents and discuss concerns that may arise about the build process or the monetary limitations. The first design meeting was on March 6, and Vintu presented her initial research and inspiration images. These preliminary images serve as a guide towards a collective concept for the production, and, after the designer presented her images, the decision was made that the design was going to be based on the inside of an abandoned building with nature taking over the space. *Spring Awakening* uses several locales throughout the musical (see Chapter 1 for Scene

Breakdown), and Kidd spoke about possibly using chairs and some furniture to create the locations, rather than the set physically changing.

In Design Meeting #2 on March 20, Vintu presented two initial concepts to the director. The first concept was based off a gothic church window that used a series of projections to create the locations indicated in the scripts and rock-style concert images, and incorporated truss-like structural beams overhead. The second concept was more stylized and based off an abandoned gym from a primary school in Scotland (see Appendix C, page 98) and utilized chalkboards and a raked platform. A raked platform is a platform that increases in height at an angle; for example, a platform starting from 0” and increasing to a total height of 24”. The director liked parts of the two concepts and was leaning towards the modernity of the gymnasium and the abstract space it provided. Vintu was to meet with Kidd to discuss more ideas and to flesh out and begin drafting on the second concept.

Figure 2.1, Concept One illustrating the gothic windows. Scenic Design by Tatiana Vintu

Figure 2.2, Concept Two illustrating the Gymnasium. Scenic Design by Tatiana Vintu

By Design Meeting #3, Vintu presented some rough ground plans, 3D models and a slideshow of various abandoned spaces from the industrial revolution, metaphorical spaces, concert spaces, Russian constructivism and images based off Meyerhold-Physical theater. Kidd still preferred the direction of the gymnasium that Vintu displayed in the last design meeting. The preliminary shape of the walls for the set was in an L-shaped design that consisted of an overhanging ceiling detail and platforming in the middle. Kidd requested that one of the walls have windows and that the platforming increase in size, have a slight rake and be moved upstage rather than using pit extensions (see Appendix C, page 99). In addition, Vintu added artistic scenic units like a fallen beam that came from one of the walls to the raked deck and a cherry blossom tree.

During Design Meeting #3, where the set begins to take shape, the technical director begins to be more involved with the design process and starts to take the scenic designer's

drafting and sketches to create preliminary budget spreads sheets and consider the amount of time needed to construct all scenic units. The monetary and time budgets were mentioned in this meeting, so that those involved with the production would become aware of these limitations. For *Spring Awakening*, the total production budget was $3,000, and the set would involve a five-week build. The scenic budget was divided into four sections (paints, props, hardware, and scenery); each section would have a certain amount of the budget allocated to the area depending on the need for the show. Due to the direction in which *Spring Awakening* was heading with the minimal furniture and paint treatment, I gave props, paints and hardware each 10% of the budget (a total of $300 for each section) and the rest of the budget was given to scenery (a total of $2000 with $100 of contingency added). From the preliminary drafting packet that Vintu presented, I separated all the elements from the design into individual units: The Wall Units, the Upper Walls, the Raked Deck, the Band Platform, the Jungle Gym, The Chalkboard, the Doors, and the molding details. By separating the elements into different units, it becomes more manageable to account for all the materials and the amount of time needed for each component.

BUDGET

Being the first production after the McLeod Summer Playhouse (a summer stock theater at SIU) and the first production of the 2017-2018 season, I did not want to assume that there would be any unused resources and materials (like lumber and sheet goods) available. I started bidding the production in a worst-case scenario, as if we needed to build many of the scenic units from scratch, sourcing the large custom molding and fabricating the supports needed for the walls, etc. Bidding in this type of situation allows an open dialogue between the technical director and the scenic designer on what can be feasible with the allotted budget.

The stage right and stage left wall were the first scenic units that I began to budget. To reduce cost and the amount of time it would take to construct a custom wall for each side, I spoke to the scenic designer to accommodate for stock scenery into the units. Stock scenery in theater is typically referred to scenery that is sized according to standard sheet good and lumber sizes (4'x8' being the standard sheet good size) that is stored and on hand for future productions. Having stock scenery can reduce the amount of time needed to create a scenic element and lessen the monetary need to fabricate a unit. There are two flat styles that would be used in construction of the walls for this production, Hollywood and Broadway flats. Hollywood flats were commonly used in the film and television industry, hence the namesake, and are known for their rigidity and strength, due to the placement of the 1x lumber on edge rather than on face and being covered by ¼" Lauan. Broadway flats are thinner and lighter than Hollywood flats, since the placement of the 1x lumber is on face instead of on edge, and they can be covered with ¼" lauan or muslin fabric, like a canvas painting. The walls were 16'-0" feet high and, to minimize the amount of building, I created a layout drawing to best illustrate our stock, using as many 12'-0" Hollywood Flats in their vertical positions, for their strength and rigidity, and then adding 4'-0" wide Hollywood flats to make the total height 16'-0" (see Appendix D, page 106.). To build the walls at the required lengths as indicated in the design, five custom Hollywood flats were needed, two of those flats would fill the 6'-0" wide spaces between the three doorways (see Appendix C, page 102). The Upper Walls that would be attached to the base flats were 6'-0" tall and were angled inward and would be made as Broadway flats to reduce the weight of the flat. Due to the width of these units, they would all have to be custom built and, with buying all new material, these scenic units alone took a quarter of the budget (See Appendix B, page 80).

The raked deck was made from stock steel platforming called Steel Deck. Steel Deck is a company that fabricates standard platforming sizes that range from 2'x6' to 4'x8' that can bolt together and contain pipe sleeves that allow 1 ½" pipe to create interchangeable and custom heights. All platforms have a load rating, the carrying capacity that the platform can with stand before bending or breaking, a standard 4x8 platforms has a load rate of 50psf (1600lb total) and a 4x8 Steel Deck platforms can withstand 4,000lb (Holden 30). Since the platforms are made of steel, they could withstand the forces working against the rake, along with the weight of fourteen actors. (However, since the rake was at a custom angle of 7.5°, this meant that either custom knee walls would need to be made or custom steel legs would need to be cut. Knee walls are typically made of 2x4 or 2x6 construction and could be made to match the 7.5° angle of the rake, but the graves included in the design prevented the knee walls from reaching the end of the platforming and, therefore, wouldn't be enough to support for entire area. The best way to execute supporting and elevating the platforms for the rake was still to fabricate pipes. Steel Deck creates a custom cheeseboroughs (cheeseboroughs are used to attach two pipes together in either a fixed position or could swivel to a variety of angles) that clamps to a pipe leg and can support a corner of four different platforms to minimize the number of pipes needed. Keeping the cheeseboroughs in mind and using a 3D model of the set, I created a layout of the platforms with a total of eleven 4'x8' platforms, two 2'x6' platforms, one 4'x4' platform and the forty-nine custom 1 ½" Schedule-40 Pipes that would be needed to support the rake (See Appendix D, page 110-112). In addition, I priced the amount of ¼" Masonite to skin the whole platform, thirteen 4'x8' sheets for a total $208. Skinning refers to laying either Lauan, Masonite, or MDF on top of the platform to provide a smooth and paintable surface.

The Band Platform was roughly 16’ x 24’ in size and was elevated 24” from the stage deck. In our Steel Deck inventory, we have a total of twenty-two 4’x8’ platforms, and they were divided between the rake and the band platform. The scene shop also has an inventory of stock pipe lengths for Steel Deck, and we needed a total of twenty-nine pipes at 1’- 10 ¾” to raise the platforms to its total height of 24”. Since everything for this unit would be allocated from stock, the only material that we needed to purchase was the ¼” Masonite to skin the platforms. The total amount for the unit was $193.60 with 10% contingency added.

The doors for the set needed to be constructed from scratch since they were not a standard size. A standard size door is 3’-0” x 6’-8”, and the doorways for the set were 5’- 0” wide and 10’- 0” high; there would be a total of four doors made, and each doorway would utilize two doors to create a French door style entrance (See Appendix C, page 102). Bidding the scenic units with all the details being considered allows the technical director to also pre-plan the construction techniques and can speed up the drafting process, as illustrated below. The construction for the doors would be two frames attached together; the first frame would form the outer frame, made of 2x lumber for rigidity and thickness, the second frame would be the interior and have muntin and mullions that would create a window pane effect. To reduce cost and to minimize actor injury, we agreed not to attach pieces of plexiglass to the back of the door frames since they were going to be distressed and broken. The framing for the window panels in the door would be cut out using a dado blade to create half-lap joints that could lock together, assemble quickly, and look aesthetically pleasing to the eye (see Appendix D, page 114). The last component of the door was a ¼” lauan backer on the bottom portion of the inner frame to give the appearance that the door was solid. The final amount for the four doors was $206.65 (See Appendix B, page 91).

For this production of *Spring Awakening*, there were three custom molding details that needed to be fabricated (See Appendix C, page 102). Vintu had created a specific type of molding profile, and we did not have the appropriate tools to create the smooth convex and concave shapes that were present in the molding. There were, however, some molding details that were used in a previous production that could be replicated in the scene shop. Vintu and I both agreed to use these as a backup profile if the first profile was not feasible. I spoke with Thomas Fagerholm, the Assistant Professor in Technical Direction and my mentor, about using a foam company that had fabricated large expanded Polystyrene foam (bead foam) for a previous production at SIU. Ideally, I wanted to outsource Molding #1 and Molding #2 to this company to reduce the amount of time it would take to fabricate in the shop. The company was Foam Production Company in St. Louis, Missouri. I emailed the representative with whom Fagerholm spoke, but there was no response received after a week. I proceeded to call the company to acquire a new salesman to obtain a quote and add it towards the budget, but I received no response by the following design meeting in which the preliminary budget was due. For the preliminary budget, I specified 2” backer rod, 1” and 2” thick expanded polystyrene 4’x8’ sheets to create the alternative molding profile, and the result of adding all the prices for the material was $421.03 (See Appendix B, page 85).

The preliminary budget was presented to the group at Design Meeting #4. Everything had been accounted for except the fallen beam, the Jungle Gym, and the cherry blossom tree, and the remaining budget was $111.48. Due to the scenic units that were still not budgeted, I needed to revisit the budget with the scenic designer to see where we could save money. Fagerholm also brought to my attention that the raked deck passed the fire curtain line and was not stage level; if there were to be a fire onstage and the fire curtain was activated, there would be a gap, and it

would not seal or prevent the fire from spreading into the house. Due to this safety concern, there needed to be platforms added to both sides of the rake to create the proper seal if the fire curtain was needed in an emergency. One of the platforms was going to be a stock 3'x3' triangle, while the second platform was custom to match the angle of the wall and rake, in addition to being parallel to the proscenium line (see Appendix C, 99).

The fire curtain situation was resolved, but there was still the fallen beam, the Jungle Gym and the cherry blossom tree that were not yet budgeted and needed to be resolved as soon as possible. The fallen beam in the design presented some concerns; the beam was passing the fire curtain line and needed to be smaller to remain part of the wall unit. The beam would need to be constructed of steel and in a truss form to retain its structure and rigidity for an unsupported span of 22' – 5 ¼". I was concerned that the jacks securing the walls would not support the weight of the beam and an actor climbing or sitting on it, and after speaking to Vintu, Kidd, and Fagerholm, the beam was cut. I spoke to Vintu about altering the design of the Jungle Gym; originally, she wanted an all wood structure, but I was concerned that the wood structure would not be strong enough to hold two actors climbing on it at the same time. We agreed that the Jungle Gym would be fabricated from metal, and if we had enough time in the build schedule that it would be covered with 1x or painted to give it the wood texture. After discussing with the scenic designer, the cherry blossom tree was now a properties project; the tree was not budgeted since it could be made from scrap materials, and there are stock cherry blossom branches in storage. *Spring Awakening* did not demand many props, and there was more time for the properties department to make the tree rather than scenery since there were large and more time-consuming units, like the walls and the rake, that needed to be made.

The final change that occurred after Design Meeting #4 and meeting with Vintu was that the height of the Upper Walls went from 6'- 0" to 4' – 0" in order to accommodate stock Broadway flats. The stock Broadways alleviated the amount of time and materials needed to make all the flats, it reduced the amount lauan and 1x pine to make three custom pieces (See Appendix D, page 106 and 108). With this recent change, the total height of the Wall units went from 22' – 0" to 20'-0". In addition, with the Upper Walls being made from Broadway flats, these sections could be pre-hinged with the Hollywood flat underneath to ease the installation process; rather than attempt to lift the Broadway flat into position and then bolt it to the jacks that would hold it in place, it could easily swing open and then be bolted to jacks (See Appendix D, page 116).

After all the changes, in Design Meeting #5 I presented a new budget to the design team. The new budget included the platforms for the fire curtain, the updated Upper Walls, and the updated Wall units using the stock Broadway flats (see Appendix B, page 87). The amount left in the budget was $105.85, keeping in mind that this budget was based off a worst-case scenario where many of the units needed to be made.

BUILD SCHEDULE

Along with the monetary budget, a time estimation for the construction and installation of these units is an additional factor that needs to be considered. Allotting the time needed for each scenic component and distributing this time into a calendar allows the technical director to plan the execution of each unit in the shop and theater on a day by day basis. There are aspects within the build process that are determined when making a build schedule: the amount of hands in the shop during a workday, how time intensive a task may be, how each phase of a scenic unit will

be executed, if any of the other departments need the theater space or a scenic unit, the installation of the entire set, etc.

A large part of evaluating the time for each unit comes from experience. My experiences in summer stock companies like Utah Shakespeare Festival and Barrington Stage Company have shown me faster and more efficient methods to build scenic units and have improved my annotative and communicative skills on construction drawings for the shop floor. Partaking the role of Technical Director in productions like *Hansel & Gretel* and *The Lion, the Witch and the Wardrobe* at SIU helped me learn to gauge how long tasks like building a Hollywood flat or a platform can take to assemble in the shop. In the spring of 2016, I was the Technical Director for *Hansel & Gretel,* which was in a similar time slot where the stagecraft scenery students started their shop hours after taking the safety exams. Taking into consideration how long it took students to complete their required safety exams and to schedule their shop hours aided in determining that the best time for large scenic units to begin was on the second or third week of build. Due to this circumstance, the Rake and the Walls were scheduled later in the build schedule when more hands were readily available. The first version of the build schedule was presented in Design Meeting #4 (see Appendix A, page 58) and reflected when the stock scenery for the units was to be pulled and installed. However, gathering the stock flats and platforms took longer than I had estimated and affected when other components of the set were being started, i.e. the construction of the doors and the molding details. In addition, this version of the build schedule did not accurately portray the amount of time the paint department would require the scenic units.

Following the changes that occurred after Design Meeting #4 and speaking with the scenic designer, the second version of the build schedule was more detailed and took into

consideration any special scenery needs for paints (See Appendix A, page 60-62). The first week of shop, beginning August 22, would focus on pulling all stock items, followed by any repairs needed on those pieces. In an academic environment, stock scenery is used constantly to minimize the impact on the monetary and time budgets, and since stock scenery is used regularly, it begins to decay or break and needs to be repaired or remade. The following week, August 28, emphasized preparing for the installation of the Rake and then loading-in the unit in the theater, adjusting any soft goods (i.e. borders and legs), preparing the pick-points for the projection screen, and beginning the construction of the Doors and Molding #3. The paint department would focus on painting all the flats needed for the wall units, beginning with the base sections and working their way towards the Upper Walls.

On the week of September 5, the two biggest tasks were preparing and hinging the Upper Wall pieces for installation and placing the Band Deck in the theater. The Raked Deck would be skinned, so that paints could base paint and wood grain the Masonite, and construction of Molding #1 & #2 would be started that week. The week of September 11 was to focus on the installment of the Wall units beginning with stage right, continuing with stage left and then attaching the Upper Walls. Depending on the completion of the Wall and Upper Wall elements, a tentative Saturday work-call was scheduled on September 16 to complete the installation and to direct attention to any other scenic units that may have fallen behind schedule.

On the week of September 18, the work force in the shop would be concentrating on attaching all the molding, the stair unit and masking, the Chalkboard, installing the projection screen and projector, and any other essential scenic units that the director or actors needed to use during the tech process. The technical rehearsal process, also known as tech week, for a production begins with Cue-to-Cue, wherein lighting, sound, projection components, and the

actors are implemented onstage. Following Cue-to-Cue is a technical rehearsal, in which the adjusted cues for lighting, sound, and projections are applied to the run of the musical or play and altered as needed. Succeeding the technical rehearsal, there are a series of dress rehearsals where the costumes and make-up are introduced to the run of the show. The last stage of tech is final dress; this is the last point where all departments can see the production on stage without an audience and make any last-minute notes or changes before opening night. On the calendar, tech week fell from September 23 (Cue-to-Cue) to September 27 (Final Dress), and the scenic shop would be primarily focused on completing any notes that arose from any of the rehearsals. These notes can range from completing the attachment of the molding or other small elements to adjusting placement of escape stairs from the platforms, it all depends on the needs of the production. Opening night was September 28, and the set would be completed at this point.

The build schedule is an estimated guide and tool for the construction and installation of the set. All technical directors aim to follow their build schedule as closely as possible and usually add a day or two to a task for some time contingency. There will always be extenuating circumstances that affect the schedule (e.g., a lumber delivery was delayed, a unit was built wrong, etc.), and it is the job of the technical director to accommodate for these situations to the best of their ability. Once the build schedule and the budget have been finalized, the production can move into the scenic studio and the fabrication process can begin. The last design meeting, Design Meeting #5 was on May 1, and the build for *Spring Awakening* would begin when we returned from summer break on August 22.

CHAPTER 3

PRODUCTION PROCESS – THE DARK I KNOW WELL

As previously stated, this production of *Spring Awakening* was allotted a five week build schedule, excluding tech week. The academic semester typically begins on a Monday; however, due the solar eclipse that occurred on Monday, August 21, classes were postponed until Tuesday, August 22. As a result, the build process for *Spring Awakening* began in the scenic studio on the new start of the academic school year (Tuesday, August 22). Before the semester began, I went to the scenic studio to double check all stock scenery, steel and lumber inventory needed for the production, as well as complete an updated build schedule (see Appendix A, 60-62) with any changes that had occurred since my last meeting with the scenic designer, Tatiana Vintu. I also spoke with my Assistant Technical Director, Micah "Daniel" Bennett; I wanted him to take the lead on managing the shop and the laborers (mainly the stagecraft students) and to be hands on with all major projects, especially the wall units. This allowed me to take a step back and make sure that the entire scenic shop (including paints and properties) were in constant communication, to do quality checks on everything being built, and allowed me to continue drafting on the shop floor so that I was readily available to answer questions or help install the bigger scenic units (the walls and the platforming). In addition, I spoke with the lighting designer, Janessa Harris, to ask if she could concentrate on hanging her lights on the line-sets she would be using downstage of Electrics #3 before August 31. There would be a lack of students the first few weeks of shop, and I would not be able to install the Raked Deck and the Band Deck until more hands were available. If Harris could install the lights on these specified electrics early in the build process, she would have access to a flat stage, and it would be easier for her team to hang their lighting plot

As mentioned in Chapter One, the THEA 218 Beginning Stagecraft-Scenery students needed to complete their required safety exams before being able to sign up for their shop hours. Typically, the time frame for receiving completed exams and correcting them can range from two to three weeks. Knowing that there would be a shortage of hands, the labor during the first week of build was predominantly graduate students assigned to the scenic studio. In keeping with my build schedule and to ease the workload, I had planned to rearrange any of the soft goods (borders and legs), place the pick-points for the projection screen, and pull all the stock scenery that was needed for the production. Pick-points consist of an air-craft cable that is attached to a line-set or grid and then used to lift and secure a piece of scenery (Pick-points for the projections screen will be addressed later in this chapter). The stock for this production included all the steel deck platforming, stock stairs and flats (both in Broadway and Hollywood styles). Being able to pull everything that was needed for the construction of the set early in the build process also allowed us to manage and reorganize the Department of Theater storage spaces that had been used for McLeod Summer Playhouse. However, all the Broadway flats in stock were soft covered with muslin and needed to be covered with ¼" lauan to achieve more rigidity and match the rest of the flats that were being used. The process for stripping off the muslin from the flats took longer than expected, due to the deteriorating nature of old muslin fabric, the removal of staples and repairing any damaged joints. To complete these tasks, an additional day focusing on the flats was required.

At the end of the Spring 2017 semester, the scenic studio was in the process of acquiring a CNC (Computer Numerical Control) Router. The use of a CNC router allows a scenic studio to produce accurate and detailed cut-outs from a variety of materials ranging from common wood products (i.e. Plywood or Lauan) to Foam or Aluminum. The CNC router is fully automated and

can quickly create a cut out that would normally take a carpenter several days to create, and it eliminates errors and inaccuracies that can occur. To make room for the CNC, metal bins or scenery that could block the entrance needed to be cleared from the steel tunnel that leads to the scenic shop. In addition, the back end of the shop needed to be rearranged to accommodate the CNC machine with dimensions of 6'-0" wide by 12'-0" long. The shop was prepared to receive the CNC by its supposed arrival date, September 1. However, there was miscommunication about when the CNC router was to be delivered from the company, and it would be delayed until September 25. The reorganizing of the shop took two days and set back building the steel jacks for the Upper Wall walls and the Doors, but, more importantly, it delayed cutting of the custom forty-nine 1 ½" schedule-40 steel pipe legs for the raked deck. One of the graduate students working in the scenic shop, Robert Anderson, could quickly cut all forty-nine custom legs in a four-hour span and, with the help of the other graduate and work-study students, we were able to place all the steel deck platforms for the rake and band platform in one work day, making up for lost time. Vintu and I spoke about eliminating some cost and time by reusing a Masonite floor that was previously painted to look like wood planks from an earlier production, *Peter and the Starcatcher*. There were twelve sheets of Masonite pulled that would work and could then be altered to meet the designer's paint elevation. The rake was completely skinned on Friday, September 1 with only the graves needing to be secured to the stage floor. The rake was completed two days ahead of schedule, allowing us to start working on the jacks and doors for the set, since they had fallen behind from the build schedule.

Although the rake was relatively easy to install because of the nature of our stock Steel Deck platforms and labeling each leg (See Appendix D, page 112), the height and the slope of the rake became a concern for the director, the scene designer, and me. At some point between

Design Meeting #3 and #4, the highest point of the rake changed from 2'-6" to 3'-0". I was not aware of this change, it was not clearly communicated that the height had changed, and it was not brought up in any of the design meetings. Nonetheless, this height made it a challenge for the director to choreograph the musical numbers, and it was a relatively steep angle compared to the shallow rake the director was imagining. Actor's Equity Association, a labor union representing live theatrical performances, states that a raked or inclined surface cannot exceed ½" per every foot without reporting it to the association (AEA 78). The Department of Theater at SIU is not an Equity house and does not have to follow its rules, but it is encouraged that we run our theater program by these sorts of standards set in many theater companies around America. The rake in our production was also greater than a standard safety slope factor 1:12 (for every 1" of rise, there needs to be 12" of ramp length) provided by the American Disabilities Act (ADA). To be in accordance with the ADA regulations; the total height of the raked deck was 36" and according to the safety ratio it should have been 36'-0" of ramp length. The ratio of the rake was 1.61:12, which was steeper than ideal. At this point of the build schedule and the overall installation of the set, we could not adjust the slope factor of the rake to accommodate these standards. Luckily, the director was able to adapt and work around the steep rake for his blocking and choreography.

A few concerns came up regarding use of this rake. The first was making sure that all the chairs used for the choreography did not slip or slide, especially since the choreography for "Bitch of Living" involved actors doing chair walks (walking onto the chair and pivoting the chair on its back legs so that it falls onto its back). Vintu and Chris Kurka (a properties work study student) had epoxied rubber grips on the legs of the chairs. However, during the rehearsal process they were popping off from the stress, and this problem kept reoccurring until tech week

when Fagerholm suggested using Joe-Sticky-Stuff (an adhesive like tape that is double sided and able to stretch and retain its shape).

The second concern involved the two traps with removable lids that served as graves that were contained inside the rake. The graves' tops were made from two layers of 3/4" ply, laminated and stapled together, while the frame was made from 1x6 pine and bolted to the sides of the Steel Deck, with additional legs added in the corners to prevent the graves from slowly sinking. Due to the rake's steep incline, removing the tops of the graves became a challenge; the idea was to remove the tops and place them on the chairs to make the "hay stack in the barn" where Melchior and Wendla have their first sexual encounter. The rake was too steep and the minute the actors stood or sat on the plywood tops, the tops slid off from the chairs. Eventually, we agreed to cut using the chairs together with the grave tops to form this configuration. The graves were still going to be used for Moritz and Wendla's deaths, and they still needed to be removable; to accomplish this we made four holes (two on each side) that were rounded over and sanded so that the two actors could insert their fingers to lift one grave top.

September 4 was Labor Day, and the scenic studio was closed. September 5 was the second week, and the stagecraft scenery students began their shop hours. Most of these students have never been in a shop, and they are still learning the vast carpentry lexicon of tools, their functions, and construction techniques. There were five custom flats that needed to be made for the walls: two 6'-0" x 12'-0" Hollywood flats for the spaces between the doorway, one 5'-4½" x 4'-0" Hollywood flat for the upper section of the wall, and two custom angled Broadway flats for the corner where the ceilings connect (See Appendix D, pages 107-109). With the influx of new students, the progress on those flats slowed as we instructed them on how to use the tools properly in a practical application. Coincidentally, Bennett and Austin Harrison (another

graduate student) fabricated most of the flats ahead of schedule, due to some overestimating of the time needed for some units like the steel jacks and Molding #3. By September 7, all the walls had been completely painted on schedule and were ready for installation. The rest of week was focused on completing smaller units like the upstage staircase, the Jungle Gym, the custom French doors, labeling and organizing the walls for install on the coming Monday.

One of the main details on the set was the large molding pieces on the walls, and I had planned to outsource Moldings #1 and #2. However, due to the lack of communication from the Foam Production Company, on September 7, I made the executive decision to make the molding in the scenic studio. In addition, Vintu and I both agreed to make the simpler molding profiles to save time and materials (see Appendix D, page 118). The three molding pieces were all cut out from 2” Extruded Polystyrene foam to make them as light weight as possible, and due to the properties of the foam and the ease with which it could be cut or manipulated, we were able to easily cut notches and shape curves on the edges. Molding #1 consisted of three layers to give a 6” wide profile, Molding #2 had two layers, and Molding #3 was only 2” thick (see Appendix D, pages 121 and 122). The foam could be scored to make the variety of levels in the profiles and using a shaper (a stationary woodworking machine in which a spindle drives cutter heads to mill profiles on the materials) with a 1” round over bit would easily make the rounded edges needed. We applied Wilsonart H_20 Contact Adhesive to adhere all the layers together and to create a strong bond that could withstand the handling and alterations the molding(s) would endure during the installation. The lighting designer and I pre-planned the design of the notches in the Molding #1 to give her space for LED strips that would be masked by the molding but shine light onto the surrounding walls. Additionally, ¼” Lauan backer piece was adhered to the back of the molding to strengthen the 8’ length of the foam and to create a secure connection that would

support the weight of the molding when it was attached to wall units. There were also architectural details that needed to be made (see Appendix C, page103) that the molding would wrap around. I had not been worried in creating these pieces because they all could be made from scrap material and they did not need to be rounded over like the rest of the molding. The same methods of laminating the 2" foam and addition a ¼" backer was used to make the architectural details, however, the bottom section had a curved design. To replicate the curved design, I made a template out of ¾" plywood of the design (see Appendix D, page 122) and used a C-Clamp to temporarily attach to the foam and traced the shape with a hot wire cutter (a wire that is heated and used to cut polystyrene foam). The result was quick and easy to replicate and with a little sanding to smooth the lines made by the cutter, it would be ready to go to paints.

On September 11, the base levels of the walls were being placed in the theater. At this point, all the stagecraft students were in the process of completing their shop hours, and most of them had been in the scene shop for at least a week. In the morning shift, Bennett completed making the door jams and spacers for the doorways. The graduate students and I quickly made reference-points on the set (see Appendix D, page 113) and began placing the Hollywood flats starting at the center corner. With the increase in hands and laborers, the bases of the walls were completely installed by the end of the day. However, progress slowed when we started installing the upper levels. Installing the angled jacks that would support the angled ceiling pieces was a slow process, there were three holes made in the angled jacks that were then transferred and drilled out to the stock jacks that were supporting the walls. Once the angled jacks were installed, the angled ceiling pieces needed to be placed; each of these units consisted of a Hollywood flat as the base and then a hinged Broadway flat that would create the angled ceiling once secured to jacks. This meant lifting the flat to sit on the wall, securing it to the wall, releasing the Broadway

flat so that it could swing up, and then attaching it to the jacks. I underestimated how long this process would take, especially since the scenic studio had a limited number of ladders that could reach the top of the 16-foot-tall walls and only one genie lift to reach the total height when the Upper Wall pieces were installed, which was twenty feet. The lack of ladders meant that only three carpenters could be working on one section of the wall at a time. At the same time, the electrics department kept needing the genie to focus or hang any lights that they missed. To try to make sure everybody was on the same page, I had to constantly check with the lighting designer and with Jeff Richardson (Master Electrician) to see what their plans were for each day and whether they needed the genie or any of the tall ladders.

By Thursday, September 14, we only had the stage left wall completed and still needed to add the Upper Walls to the stage right wall. All the sections for Molding #1 & #2 were cut and shaped but still needed to be adhered together, and there was more work to be done on the Door units. According to my build schedule, these units needed to be completed before September 18 to have enough time to install all the set dressing and details. On the schedule I had also reserved Saturday, September 16 as an emergency work call and felt that it was needed. The graduate students and a good group of the stagecraft scenery students came to the work call. I split the students into three groups: group #1 had one graduate student and three scenery students that focused on completing the wall, group #2 had one graduate student and one scenery student that worked on finishing the French doors and the door molding, while I led group #3 with three scenery students in building the large molding details and architectural pieces (see Appendix C, page 103) that needed to be painted and installed for Monday, September 18. Many of the tasks were completed by the end of the day; all the molding had been cut and adhered together, the French doors and the door molding were completed. An issue did come up on the last piece

of the stage right wall: the angled ceiling piece was too long and interfered with the fire curtain. Since all the tasks assigned for Saturday were completed, when we reached this point there was enough time to make a custom flat that corrected the problem, shortening the maximum length of the flat 11’ – 0” that angled (76°) to a length of 10’ – 0” avoided its interfering with the fire curtain. This fix did create a small opening where the new angled was created; however, only the extreme seats were able to see through it and into the masking that was used backstage.

Like most production processes, the last week before tech was a mad dash trying to complete the set. On Monday, September 18, in the morning session of shop I focused on tasks that only the graduate students could complete. Monday mornings at the scene shop are reserved only for graduate students to be working and not undergraduate students. This allows for a short-time frame where advanced projects or tasks can be focused on without the distractions of teaching students. The biggest project was to place the projection screen. The stage right wall was designed to be at an angle and not horizontal to the proscenium; for the projection screen to be parallel to the stage right wall, it meant placing one pick-point on each of three different line-sets (line-sets #5, #12, #17). However, since it would interfere with the rest of the line-sets that needed to be used for electrics, the schedule-40 pipe for the projection screen could not be placed until the fifth week of the build (September 18). Coincidentally, on the first week of school we had already placed those three pick-points on their respective line-sets, giving them each a 15’-0” length of ¼” aircraft cable. The extra length allowed the batons on the line-sets to rest just above the finished walls and made the end of the cable rest roughly around 5’-0” from the ground. This made it easy to secure our pipe for the projection screen at a workable height that would not interfere with any of the electrical equipment. The projection screen itself was a cyclorama (Cyc) that was purchased for the Fall 2017 production of *Vigils* and it measured 19’-

0” tall and 30’-0” long, more than what was required, since only 22’-0” of the screen was going to be seen. The projection screen needed to be in tension to eliminate ripples on the fabric and present a smooth surface. We used two tension blocks (shop built wood clamps that when tied can add tension to the sides of a cyc or backdrop. See Appendix D, page 123) on both sides of the projection screen, and we used plumber strap to secure the bottom pipe of the cyc to the deck.

After the installation of the projection screen, the projector itself needed to be placed backstage and programmed. The projector was mounted on two booms (typically used for lighting, consisting of a round metal base with holes to secure the base to the floor using lag screws and two schedule-40 pipes that were connected to the bases). A horizontal pipe was mounted between the two vertical booms using cheeseboroughs that allowed us to easily adjust the height for the projector. I did not have enough experience to confidently mount the projector for the show; instead I asked graduate student Robert Anderson to install the projector and work on preparing the projection system for tech week. We used a short-throw lens to reduce the amount of space needed to accurately frame the projection, roughly ten feet, allowing the actors a walkway that led directly to the other side of the set. Once the projector and projection screen were in place, the doorway exits on stage right became very congested. Electrics still needed to add LED tape to the molding, and the screen now blocked the use of a normal ladder to reach the back of the flats to make their connections. To complete all the tasks in that area, the extension ladder or the folding extension ladder were the only means to access the molding without having to fly all three line-sets for the projection screen or move any of the Cyc lights installed on the stage floor.

The next item in the morning shop was to secure the Jungle Gym. The Jungle Gym was modified from an old railing unit made with 1 ½” square steel box tube and needed a section of

box tube to complete the unit (See Appendix C, page 104). The location of the Jungle Gym changed from its original placement, since the director felt that it blocked sightlines to the upstage hallway with the stairs. In addition, the jacks that would secure the Jungle Gym to the stage deck were two feet wide and blocked the pathway between both platforms. I discussed this issue with the director and the designer, and we agreed to move the Jungle Gym to the upstage corner. There was no traffic in that corner, and the actors that needed to climb the Jungle Gym would be easily seen above the ensemble. The Jungle Gym was bolted onto steel jacks that we had in stock and then lag bolted into the stage deck, and as an additional safety precaution it was bolted to the steel deck of the band platform. After testing the strength with two carpenters climbing it at the same time, I felt that it was ready for the actors to use.

In my build schedule, I had postponed installing the stair units on the back of the set (see Appendix C, page 99) to make room for the carpenters and electricians to easily move any ladders or scenery pieces behind the set and to avoid creating a trip hazard. However, when we assembled the original layout for the stairs, the audience members sitting stage right would be able to see the backstage wall and the actors waiting for their cues. This layout also made the crossover space less than two feet wide, too narrow a width for a safe crossing path and a danger to the actors. After quickly seeing what stock flats remained, I spoke with Vintu, and we rearranged the escape steps to incorporate a 2’-0” x 12’-0” Hollywood flat that aided in masking the backstage wall by blocking most of the sightlines from the audience members. This rearrangement of the stairs also made the width of the crossover four feet including the escape steps. This adjustment made everyone more comfortable since one actor had to sprint from stage right to stage left.

The rest of the day and week was focused on placing all the decorative items on the set (the molding, the wood panels, and the chalkboard). The daunting amount of molding was of concern; there was at least sixty-eight linear feet of each molding that needed to be placed on the walls, and the electricians needed to install the LED tape on Molding #1. I had Bennett focus on the molding and Rowen Harder (one of the work study students) focus on the wood panels and securing the chalkboard. The wood panels were ¼" lauan pieces that were 4'-0" x 4'-0" wide and were on all of the walls (See Appendix C, page 103). The panels had a wood version of Molding #3 on the top to prevent damage from crossing actors or furniture pieces. One challenge in constructing this set was that there should be no visible screw heads on any of the scenic pieces, meaning that everything had to be secured from the backside. Although securing everything from the back is more time consuming, I wanted to be able save all the molding so that future productions at SIU could use them. In a proscenium theater where the first audience members are at least twenty feet away from the set, the likelihood of them seeing the head of a screw is very small, but placing the screw heads on the back it aids in keeping the units intact. Attaching these molding pieces became at least a two-person job and, fortunately, we were five weeks into the semester and the 218A students could start executing small projects on their own during shop. Once they came in, I could have multiple crews work on securing the molding pieces and speed up the process. Halfway through the afternoon shop, all the wood panels were secured, and the chalkboard was being mounted. The chalkboard consisted of two Broadway flats that were placed horizontally on the stage left wall, with the same wood Molding #3 as a border around the board.

By the end of Monday, all the small molding (Molding #3 and the panel molding) was secured on the walls of the set, and the new large molding pieces made on Saturday, September

16 were painted and ready for installation. On Tuesday, September 19, we began installing the vertical architectural details on the ceiling pieces. These parts needed to be attached to the wall first to get accurate measurements for Moldings #1 and #2. Due to the large width of Molding #1, the process for cutting the foam required multiple passes through the table saw and the chop saw, thus delaying the process of installing the pieces onto the walls. By then end of the day all of Molding #2 was attached, and Molding #1 was secured to the stage left wall unit. All of Molding #1 was completed on Friday, September 22. The process was slow due to the limited amount of space on stage and because the electricians also needed the ladders to complete their lighting focus. In addition, the lighting designer was focused on installing all the LED tape on the wall and getting ready for tech week that some of the practical fixtures (i.e. walls sconces) were not yet placed on the set. To alleviate some of the work with these fixtures, I worked with the scenic designer to create the three Exit Signs (See Appendix C, page 103) that were mounted above the doorways and installed the four sconces throughout the set (See Appendix E, page 131). The practical lights consisted of outdoor industrial lights with printed text on a piece of ¼" plywood. These signs were time consuming since they had to be placed up in the air and carefully attached to keep the screws from poking through the sign or damaging the light. By the end of Friday, the set was almost completed, and only a handful of small set dressing pieces needed to be placed on set before opening on Thursday, September 28.

MANAGERIAL

When I arrived at SIU in August 2015, I introduced Fagerholm to an application called "Wunderlist", Wunderlist is a to-do lists app that was introduced to me in the summer stock at my undergraduate university, Florida Atlantic University. This application allowed a user, or in

this case a technical director for a production, to create a to-do list for the scene shop that carpenters can see on their mobile devices or on their computers. Once Wunderlist was implemented in the scene shop and most of the graduate students and faculty members began using the application, it became the primary means of electronic communication on a day to day basis. Through the build process for *Spring Awakening*, I wanted to implement using an even newer to-do list application called Trello.

I was employed at Utah Shakespeare Festival as an Assistant Technical Director for their 2017 summer season, and during my employment they used Trello to communicate with all the crew members in the different theaters, as well as to display tasks for the scenic shop. Trello is an application that allows the user to create a "board" for an organization or group (like SIU Scene Shop), and within these boards you can create a "list" that can be assigned to a specific project or group. Within these lists there are "cards" that refer to a task, and the user can add checklists, members can be assigned to the task, with due dates, labels, attachments and comments for those specific tasks. In the case of the scene shop, the cards could be organized according to different sections of the shop like Props, Paints, Spring Awakening, Purchase List, Shop Needs, and Done (See Appendix A, page 63 and 64). Trello would be a method for all the areas in the scenic department to easily communicate with one another and for me to easily oversee if there were any scheduling conflicts that might arise or to quickly make a laundry list for any materials that needed to be purchased.

Introducing Trello made it difficult for the rest of the carpenters to switch applications, since they had been using Wunderlist for almost two years in the scene shop. There were some new features to learn on Trello, and as I added faculty, graduate and work study students to the SIU Scene Shop board, I would teach them how to use the features on Trello. Although the

carpenters would look at what I posted on Trello, they did not update a task's progress or remove it from the boards. Tracking progress became a challenge as I would have to constantly double check, update, and remove items. As a precaution, at the top of shop I would go through the goals of the day and delegate the day's tasks to the work force. I had hoped that Trello would be implemented in the scene shop, considering that you can see what other users have posted, and it would help a shop supervisor or technical director oversee what all departments needed. Instead, it became an organizational tool for me to keep track of the jobs that needed completion.

As mentioned earlier in this chapter, for this production I was assigned an Assistant Technical Director, Micah "Daniel" Bennett. Much of *Spring Awakening* was pulled from stock scenery, and I felt that there was no need for an additional draftsman. In the preliminary process Bennett aided in making the stock inventories, ordering and purchasing materials, and giving suggestions on how the units should be fabricated or installed. When the build started, most of Bennett's duties were to manage and schedule the laborers and to assist and oversee with the construction and load in of the SR & SL Walls. By having Bennett oversee the largest scenic unit for the production, I could supervise the rest of the shop and communicate with the other departments, as well as focus on completing the drafting packet while being available on the shop floor. Essentially, the way that Bennett and I proceeded on the construction of the set became a divide and conquer situation. After the installation of the raked deck, the band platform and the first level of the Wall units, Bennett would continue with installing the top units and the rest of the details on the walls, while I would focus on all the molding for the production and the smaller projects (like the Jungle Gym, Chalkboard, etc.) Once I illustrated the process for a small project to a work-study or graduate student, I was free to supervise the rest of build for the

production, and I believe that this method is what made the build for *Spring Awakening* so successful, only needing a small amount of attention on Tech Week.

When it comes to management, my style inclines to a somewhat informal approach. This is an educational environment, and a few years ago I was in the same position as some of these students. I aim to relate and sympathize with my crew to help facilitate better communication and a relaxed shop environment. I am aware that mistakes are bound to happen and that there will be some misunderstandings due to various sets of lexicons. Some students have never worked in a shop environment and are just learning the names of the tools and materials. When an error is made in the construction or a deadline of scenic piece is upcoming, I approach it by being flexible, yet firm. The scenic unit still needs to be completed by a certain time; if that means that I need to pull one or two people (or even myself) from a different project to complete or fix it, then I will do so accordingly. It is more efficient to illustrate what they did wrong to prevent them from doing it again, rather than scolding them for their lack of knowledge or foresight.

Another useful tool to keep morale up in the scenic shop is playing music on the radio; the shop is not a mindless factory, and even playing a local radio station can create an energetic environment. The top of shop is also a very important moment in expressing what the mood of the shop is going to be that day. For example, if the event that day is that there are a lot of units being installed or all hands are going to be needed on stage, then expressing the severity, the process, and the goals for that event are crucial. This allows everybody to be on the same page, which prepares them to work as a team to complete the task. In a different situation where units are only being constructed and there are different teams for each unit, then illustrating to each team what needs to be finished by end of shop gives a clear goal to strive for. Also, because I

believe that one of the biggest rewards in theater is being a part of the process and seeing the result, I encourage the students to have pride in what they are producing. After weeks of building, constructing flats, and being a part of time-consuming tasks, the students can then take a step back and realize that they helped create what we produced on the stage. The overall process and completion of *Spring Awakening* was one of smoothest from the three years I have been enrolled at SIU. There was a lot of communications between the departments and the final product looked clean and complete (See Appendix E for production photos). There are situations that a technical director wishes they could have tackled differently in every show and it is important that we evaluate our work to learn, grow and to enhance our skills for the next production.

Figure 3.1, Set of *Spring Awakening*, Act II, Scene 10.

CHAPTER 4

POST-PRODUCTION ANALYSIS – THOSE YOU'VE KNOWN

Spring Awakening opened on September 28 with all scenic elements ready for the performance. I felt that the overall design was executed well and that the integrity of the design was kept. Vintu and I collaborated well in discussing the construction of the scenic elements during the design process, and I strongly feel that this was one of the smoothest production processes in my time at Southern Illinois University. Nonetheless, working in several different theater companies, both educational and professional, has shown me the importance of evaluating one's work. Theater is an ever-changing art form, and we as artists need to assess our work so that we can learn and grow to better tackle a future production. In Chapter 1 I stated goals that I wanted to accomplish through this production of *Spring Awakening*: to have a completed drafting packet to aid in pre-planning, make an accurate build schedule, and implement tools like Wunderlist, and improve my overall communication among individuals involved with the process (the director, designer, crew, etc.).

COMMUNICATION

One of the best teaching moments was the strike for this production. Strike for *Spring Awakening* was October 1 after the Sunday matinee. Strike is when all the elements (scenic, lighting, costumes, etc.) are broken-down and returned to storage or thrown away. The cast and crew members are required to attend strike along with the stagecraft scenery students who need two strike assignments credits for the course. In addition, graduate students attend strike and serve as group leaders when the strike duties are assigned. As the technical director, I created the strike assignments and divided students into their respective groups (See Appendix A, pages 74-

76). Crew One was led by me and focused on striking the rake and band platforms. Crew Two focused on removing the staircase, masking walls, and all the projection equipment and was spear headed by Robert Anderson. Crew Three was directed by Daniel Bennett and concentrated on removing dressing on the walls and then break-down of the wall units. The last scenic crew was Crew Four, led by Austin Harrison, and was the lumber and cleaning crew.

The overall strike was not as successful as I had hoped. Instead of supervising the rest of the crews and the students, I dove head first into disassembling the Steel Deck; my crew was not present when the platforms were installed and had never struck the Steel Deck, and I was concerned for their safety. Steel Deck is heavier than the average platform and detaching the assembled platforms requires a person to go underneath and unbolt the connection. This could have been a teaching moment for my crew, that could have taken 10 to 15 minutes to illustrate. Instead, I took it upon myself to be the individual that unbolts the connections underneath the platforms. This was an error in my part as I was not able to answer any questions when the other scenic units were being taken down causing Mark Varns (the lighting professor at SIU) and Thomas Fagerholm to supervise most of strike. As the technical director, I should have been managing the stage floor, making sure all units were broken down carefully and safely, communicating with the crew supervisors to see if they need additional hands, overseeing the students working and the overall process of strike, rather than being involved with the platforms.

When I created the strike assignments, I tried to split the groups across the main scenic units. However, I underestimated the amount of time it would take to take apart the Wall units. The Wall units had a large amount of details (the three types of molding, lighting fixtures, the Chalkboard, the panel molding, etc.) that needed to be dismantled before the flats could be detached. Reflecting on the assignments, I should have had both Crew One and Two removing

the details and then splitting to complete their respective tasks. This would have aided Crew One in focusing on the Walls, rather than being left as the only crew removing all the molding. All other crews were finished with their respective tasks relatively early, and it became a mad dash to complete the strike of the Walls. Varns implemented floating flats in sections as soon as the Upper Walls were removed; floating flats is a method of striking large sections of flats by detaching them for their supports, clearing a section of the stage from objects or personnel, then tilting the flats to one direction to make them fall towards the stage floor. The air created by the falling flats create a cushion and causes the flats to land safely on the deck. This process is faster than individually removing one flat at a time in the air given that the flats are now on the floor and multiple carpenters can detach them, rather than one person on a ladder. Floating the flats sped the strike process, and *Spring Awakening* was struck in roughly four hours. Depending on how many scenic units are in a production and how long the units can take to disassemble, strike can take from two to four hours. The strike for *Spring Awakening* was longer than I had expected, and it illustrated to me that, as much as I want to assist in disassembling the set, I needed to be supervising and communicating to my crew to make sure all the units were being removed and stored safely in a timely manner.

Good communication is always an important factor in keeping an organized and smooth operation. In the shop, implementing the lexicon used for scenery construction not only taught the Stagecraft Scenery students the right terminology but also communicated clearly what was needed for each unit. The Door unit is a perfect example of using the appropriate vocabulary, detailing that the joints for the inner frames consisted of half-laps (pieces overlapping one another to create a flush surface) or that pocket joints are how the outer frame pieces were connected. In addition, by checking in daily with all the departments at the beginning of shop, I

felt that all the area supervisors were on the same page, allowing us to address any concerns or space needs. When communicating with the design team, I attempted to respond promptly to emails and met with individuals as soon as possible. This aided in making sure that there was no misunderstanding on scenic units or any notes that arose from the design process or production meetings.

As I mentioned in Chapter 3, I attempted to implement Trello, rather than Wunderlist, in the scenic studio as a primary means to organize and delegate tasks. The idea of applying Trello to the scenic studio came from using the application at the Utah Shakespeare Festival last summer. Trello was the primary means that the shopper/buyer would order the materials needed on the shop floor, and it was a tool that the technical direction team used to update tasks once the productions began loading in to the theater and different crews worked at varying times during the day. It allowed the technical director and scenic supervisor to see "the big picture" of what still needed to be drafted, purchased, made or installed for one of the three productions in the fly-house theater. It is because of this feature that I was inspired to use it in the scenic studio at SIU.

I began asking my carpenters to use the application in the first and second week of the build process, and I also gave them a tutorial on how Trello operates. There were mixed reactions to implementing Trello into the scenic studio; previously, Wunderlist was the application that most of the graduate and work study students were using and, although both applications are used to create to-do lists, Wunderlist was simpler to navigate. Wunderlist did not have the boards, list or cards that characterized Trello but instead created a list where the user could add a task. Trello and Wunderlist also have several of the same features: creating checklists, assigning individuals to a task, adding a due date, uploading a file, leaving comments or notes on task, etc. A handful of carpenters did attempt to use Trello to update all scenic units

in the application but, as the build process began to be more involved and time consuming, carpenters would forget to change the status of a project or update the tasks. Towards the end of the build schedule, one or two carpenters still used Trello while the rest just relayed to me directly to what progress was made rather than updating the task on the software. Instead, Trello became an organizational tool for me to keep track of the progress made on the scenic unit by using its features to create checklists for each unit, take notes, and to set reminders for when a unit or task was due. Reflecting on how I implemented Trello to the scenic studio, I was disappointed that Trello was not utilized to the extent I had envisioned for the scenic studio. I possibly could have made a reward system that would encourage the carpenter to use the application; to that end, perhaps the graduate or work study student who successfully and regularly used Trello that day or week would get a bag of candy or a prize. If Trello was used in the scenic studio, I think it would be a great tool for a shop supervisor or production manager to oversee aspects of all areas (paints, props and scenic) to buy materials, check schedule conflicts or to notify the technical director when items have been ordered.

DRAFTING

Spring Awakening did not have a vast amount of construction plates like *The Lion, the Witch and the Wardrobe* and, when the design process was finished, most of the scenic units were completely drafted. I focused on drafting the scenic units that needed stock flats or platforms and those that were first in the build schedule; these units were the Walls, Upper Walls, Raked and Band Decks. Although the large scenic units were drafted and ready for the shop floor, I sadly did not meet my goal of having a completed drafting packet by the time the Fall 2017 semester started. My contract at the Utah Shakespeare Festival (USF) began May 1

and concluded on July 16, so during that period I could not draft the productions for both USF and SIU. The three weeks between July 17 and August 9 were spent in my home town (Miami, Florida) and consisted of medical appointments, teaching my grandmother how to use a computer, repairing and cleaning the house, reuniting with family members that I had not seen since Christmas or the previous summer and a much-needed weekend at Disneyworld. If I had forced and alienated myself during this three-week break, I could have worked on *Spring Awakening*, but I failed to do so. However, the week before school, August 14, I arrived back in Carbondale, and I revisited all the needs for *Spring Awakening* and began to draft the rest of the scenic units. Fortunately, focusing and drafting on the scenic units that were going to be implemented first ahead of time allowed me to continue drafting the rest of the scenic elements while the shop was pulling and repairing the stock scenery. Not having a completed drafting packet was disappointing, but it did not impede on my build schedule or my ability to supervise the shop floor, as I had rough drawings of the units on which I based the budget and the schedule. By the second week of school, all construction plates were completed. By the third week of build, September 5, all construction plates were completed. To prevent this situation and to better prepare for future productions, I have discovered that alienating myself is the best method for me to accomplish any task – I am drawn to a television like a moth to a light, and my family has no sense of personal space. The actual act of drafting does not take me long, my issue is committing to the project and staying focused. Similarly, setting small and accomplishable checkpoints for a process would keep me on track and prevent me from procrastinating, and I can hold myself accountable for missing those deadlines.

Reflecting on my draftings, I felt that they were accurate and were annotated clearly to aid in the construction of the unit. I did realize that my numbering of the drawings on a plate is

unconventional; typically, you would label the drawings as if you were reading a book, going from left to right and working your way towards the bottom of the page. When I labeled drawings, I organized and numbered them on the plate by the object being built (see Plate WL2 in Appendix D, page 107) rather than according to the standard numbering method (See Plate DR1 in Appendix D, page 114). However, none of the carpenters complained or mentioned the numbering on the drawing labels, so it may not have affected them as they were building. This is still problematic and can confuse individuals that may not be familiar with construction drawings or even with veterans that are aware of the standard conventions of labeling, it could become a point of miscommunication, and it is best to prevent that from occurring.

The build schedule was another component that could have been affected by an incomplete drafting packet. If there were no draftings of the scenic units made, then the technical director could not accurately gauge how long a scenic element would take to fabricate or install. However, I had enough rough drafting of each unit that I was able to account for the time and monetary needs of that unit. In addition, I felt that the preliminary work I did during the design process was strong and accurately accounted for the construction, assembly, and installation of all the scenic units. As I mentioned in Chapter 3, there were very few notes that needed to be finished during tech week since all the units had been completed on Friday, September 22. In addition, to better estimate how long a scenic unit would take to be constructed in the scene shop, I added a new feature to the title block where the carpenters would notate how many people were involved in one project, how many hours it took to complete the project, what materials were used, and the quantity of the specified materials (See Appendix D, page 107). My hopes were that by adding this new feature, the technical directors at SIU could create a database of the materials and hours spent on a project to better estimate the budget and the build schedule

for a production in the future. Unfortunately, this was a new feature, and many carpenters would not remember to update the construction plate at the end of a work day. I could have been stern about filling out the paperwork, but I did not want to be over bearing on such a small aspect of the build when I was more concerned about quality control and making sure all the goals that day were being met. Also, the tracking system was not implemented to other productions for the 2017-2018 season.

Although the build and installation of *Spring Awakening* was successful, there are scenic elements that, knowing what I know now, I would choose to engineer differently. One element would have been the jacks that supported the flats for the Wall units. I had enough money in the budget that I could have fabricated custom jacks to hold up the Wall and Upper Wall units. Instead of the two steel jacks bolting together and then fastening to the Upper Walls, these jacks would be one full piece that is attached to the stage deck and bolted directly into the Upper Walls. I believe that if this style of jacks would have been fabricated, then the installation of the Upper Walls would have gone faster and been less intense for the carpenters.

Molding #1 was assembled relatively fast, considering the delay in the construction process, but I would rethink the method that I chose to attach the molding to the walls as it could have used some revision. During the build process I was so focused on the completion of all the scenic elements that I missed the opportunity to speak with Harris about the implementation of the LED tape to Molding #1 and to make it a smoother operation. During the build process, I had focused on trying to get all the molding up, but I did not consider how time consuming it would be to attach the tape. The electrics department had to rush to place all the LED tape on the molding. If Harris and I took more time to discuss the molding, perhaps we could have pre-taped the LED to the 8ft molding sections or, if they needed to be cut, then the LED tape could have

been adjusted to match. Just discussing the design for Molding #1 was not enough, and if we had taken the time to collaborate on the installation, I think Harris would have been in a better place by the time the production started technical rehearsals.

As mentioned in Chapter 3, after researching the ADA & AEA regulations on a raked surface, I would have paid better attention to how high the angle of the raked platforms was compared to the standards. I am aware that we do not have to follow the regulations set by these two organization, but doing so continues a standard practice in the professional industry and informs the director the challenges he might face in blocking and choreographing the musical. I also mentioned in Chapter 3 that the steepness of the rake was a cause of concern, even though Kidd could block and choreograph the musical on the rake. ADA states that 1” of rise requires 12” of ramp length or angle of 4.8°. The rake for production was 36” high and had an incline angle 7.5° and, to comply with the regulations would have meant lowering the height from 36” to the appropriate height of 24”. I think that if I would have been more concerned and aware of the standard, then the rake would have been less of a safety hazard and the director could have choreographed more elaborate numbers.

After *Spring Awakening: A New Musical* closed, I was evaluated by my committee based on my progress during the design meetings and the build of the show. Most of the elements addressed in this chapter are related to challenges discussed at the committee (drafting labeling, scenic units that could have been improved, communication, etc.). In addition, a Post-Mortem took place during the Production Design Seminar on the following Wednesday after the close of the production. The post-mortem gives an opportunity for the other graduate students and faculty to reflect and discuss the overall design and implementation of the design areas.

Overall, I felt that this production was successful in its completion. Hearing the feedback from my peers and theater faculty on my role as technical director during *Spring Awakening* illustrated areas that I need to improve upon. When managing the scenic studio and implementing new techniques, I need to be more insistent that my crew explore the use of new tools and methods. I will employ better drafting labels that are organized and clearly annotated. When the design requires a new scenic element, I will research and consider all safety factors that affect the actors and crew. In addition, spending the necessary time to reflect and foreplan the engineering of specific components will aid in quick load-in and strike of a production. My time at SIU has prepared more to work in professional companies like Barrington Stage Company and the Utah Shakespeare festival, and I am still constantly learning new techniques and methods to apply to my work as a technical director. As I mentioned earlier, theater is an ever-changing art form, and we must constantly strive to adapt and improve.

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APPENDICES

APPENDIX A

BUILD SCHEDULES & TO-DO LISTS

		DEPARTMENT OF THEAER COLABORATION GUIDELINES						
		Director	Scenery	Tech. Direction	Costumes	Lighting	Sound	Dramaturg
Week 1	Pre-Design Discussion	Shares production concept with design team.	All designers share their initial thoughts on production and any questions they have regarding the director's concept.					
Week 2	No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed							
Week 3	Design Meeting 1	Shares reactions to design team's presentations	Scene Breakdown, Play Analysis, Initial Impression Images	Production Calendar, Scene Breakdown	Inspiration Board, Character and Play Analysis	Scene Breakdown, Play Analysis, Impression Images	Scene Breakdown, Analysis, Impression Images or Sounds/ inspiration board	Preliminary Talking Points
		For Qualifying and Thesis projects, written proposals should be completed and approved prior to Design Meeting 1						
Week 4	Design Meeting 2	?	Research Images, Preliminary Sketches	Observe, provide technical advice as needed or requested	Research and Color Images, Costume Plot, Thumbnail Sketches	Research and Mood Images	Res./Mood Images or sounds List of sound effects from text	?
Week 5	No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed							
Week 6	Design Meeting 3	?	Preliminary ground plan, scene sketches and/or white model	Observe, provide technical advice as needed or requested	Color Roughs and Swatches	Sketches and/or diagrams relevant to color & direction of light & possible special effects	examples-sound/music How can/will sound help tell story	?
Week 7	No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed							
Week 8	Design Meeting 4	?	Revisions from previous week with in-scale drawings with sufficient detail for a preliminary bid	Preliminary scenic Bid	Revised Color Roughs and Swatches	Discuss possible lighting design approaches, and how they would interact with scenic ideas	location Sound Effects & special needs, Speaker Placement ideas, Intermission music/themes	?
Week 9	No collective design meetings this week. Meetings between Director and individual Designer or between various areas as needed							
Week 10	Design Meeting 5	?	Design Due. GP, Section, Elevations and all other materials necessary for bid confirmation and construction Drafting	Final scenic cost estimates	Designs Due (final renderings, swatches, paperwork to shop)	Sketches and/or diagrams relevant to color & direction of light as related to scenic materials provided at previous meeting	prelim Sound Plot Due	?
Weeks 11 & 12	Production Prep	?	Complete detailed Model and/or renderings and all paint elevations	Complete working drawings and build schedule		Light plot due	Final Sound Plot Due, Speaker Plot Due	?
Build/Rehearsals begin								
Prior to Design meetings the Director and Playwright (if available) will have met and agreed on creative interpretation & how to communicate with each other during these meetings. Playwrights may attend design and later production meetings to be informed to what is developing, offer suggestions and answer questions as agreed above. Director and Playwright will discuss in private any problematic issues that arise during meetings.								

DESIGN COLLABORATION GUIDELINES

Spring Awakening	22-Aug	24-Aug	25-Aug	28-Aug	29-Aug	31-Aug	1-Sep	4-Sep	5-Sep	7-Sep	8-Sep	11-Sep	12-Sep	14-Sep	15-Sep	16-Sep
MAIN DECK	Pull all steel deck	Cut all the legs for rake		Mark Stage of all points		Install platforms		LABOR DAY	Base Paint Maso		Install maso					
SR WALLS		Pull all stock flats	Check and Repair Flats	Base Paint Flats							Install walls					
SL WALLS				Pull all stock flats	Check and Repair Flats	Base Paint Flats			Base Paint Flats				Install walls			
UPPER WALL				Cut Steel for Jacks		Weld Jacks together			Attach 1x4 Seam Buster	Base Paint Lauan Pieces					Install Upper walls	
SOFT GOODS				Hang and Adjust Soft Goods												
BAND DECK	Pull platforms	Build Knee walls?							Install platforms		Base Paint Maso		Install Maso			
CROWN MOULDING												Cut and assemble foam				
SIMPLE MOUDLING	Rip and assemble foam															
STAIRS	Pull stairs and 4x6 platform	Cut all the legs needed														
DOORS									Door Construction			To paints				
CHALKBOARD																
PROJECTION SCREEN																

PRELIMINARY BUILD SCHEDULE – VERSION 1.0

PAGE 1

Spring Awakening	18-Sep	19-Sep	21-Sep	22-Sep	23-Sep	24-Sep	25-Sep	26-Sep	27-Sep	28-Sep
MAIN DECK					Q 2 Q	TECH	1ST DRESS	2nd DRESS	Final DRESS	OPENING NIGHT
SR WALLS										
SL WALLS										
UPPER WALL										
SOFT GOODS										
BAND DECK										
CROWN MOULDING		Install Foam								
SIMPLE MOUDLING	Install Foam									
STAIRS	Install Stairs									
DOORS		Install Doors								
CHALKBOARD			Install Lauan pieces							
PROJECTION SCREEN	Install projection screen and projector									

PRELIMINARY BUILD SCHEDULE – VERSION 1.0

PAGE 1

Spring Awakening Build Schedule

Version 2.0

Spring Awakening	22-Aug	24-Aug	25-Aug	28-Aug	29-Aug	31-Aug	1-Sep
MAIN DECK	Pull all steel deck		Make Plugs & Platform	Cut all Legs	Mark Stage	Install platforms	
SR WALLS		Pull all stock flats	Check and Repair Flats	To Paints			
SL WALLS		Pull all stock flats	Check and Repair Flats	To Paints			
UPPER WALL		Pull all stock flats	Check and Repair Flats	Cut Steel for Jacks	Weld Jacks together		
SOFT GOODS				Hang and Adjust Soft Goods			
BAND DECK	Pull all steel deck						
CROWN MOULDING							
SIMPLE MOUDLING						Cut and Assemble	
LADDER			Pull Ladder				Weld Supports for Ladder
STAIRS	Pull stairs and 4x6 platform	Cut all the legs needed					
DOORS				Cut / Assenble Doors		Cut and Assemble Jam	
CHALKBOARD		Pull Flats	To Paints				
PROJECTION SCREEN				Hang Projector Points			
TREE							

BUILD SCHEDULE – VERSION 2.0

PAGE 1

Spring Awakening Build Schedule

Version 2.0

Spring Awakening	5-Sep	7-Sep	8-Sep	11-Sep	12-Sep	14-Sep	15-Sep	16-Sep
MAIN DECK	Cover Deck		To Paints	To Paints				Tentative Work Call
SR WALLS				Install SR Walls				
SL WALLS					Install SL Walls			
UPPER WALL	Cut / Assemble Custom Walls	Pre-Assemble Wall Pieces				Install Upper Walls		
SOFT GOODS								
BAND DECK	Install platforms		Cover Deck	Cover Deck	To Paints			
CROWN MOULDING		Cut & Assemble		To Paints				
SIMPLE MOUDLING	To Paints							
LADDER	To Paints							
STAIRS								
DOORS	To Paints					Install Door Jam	Install Doors	
CHALKBOARD								
PROJECTION SCREEN								
TREE								

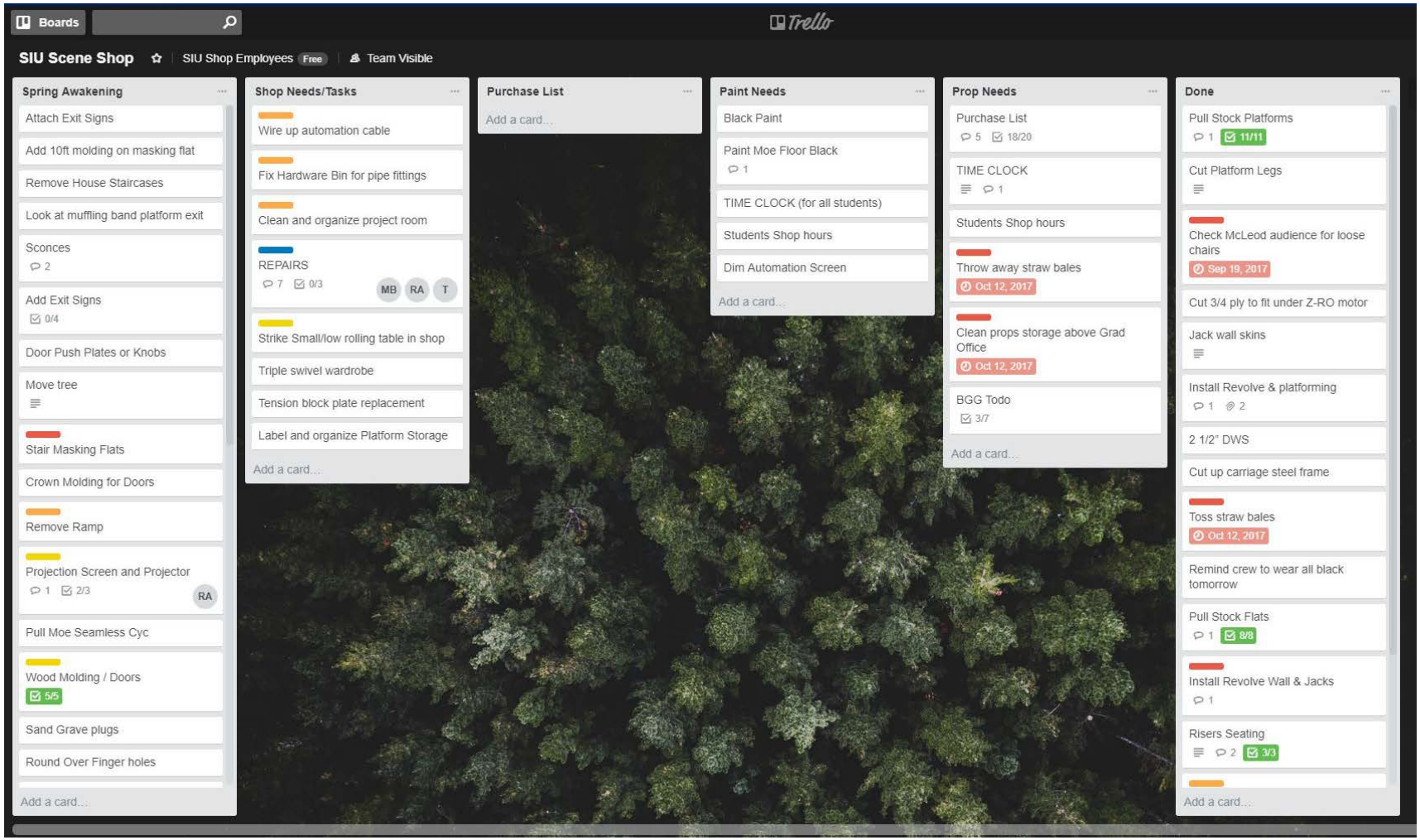
Spring Awakening Build Schedule

Version 2.0

Spring Awakening	18-Sep	19-Sep	21-Sep	22-Sep	23-Sep	24-Sep	25-Sep	26-Sep	27-Sep	28-Sep
MAIN DECK					Q 2 Q	TECH	1ST DRESS	2nd DRESS	Final DRESS	OPENING NIGHT
SR WALLS										
SL WALLS										
UPPER WALL										
SOFT GOODS										
BAND DECK										
CROWN MOULDING		Install Foam								
SIMPLE MOUDLING	Install Foam									
LADDER	Install Ladder									
STAIRS	Install Stairs									
DOORS										
CHALKBOARD	Install Flats									
PROJECTION SCREEN	Install projection screen and projector									
TREE			Install Tree							

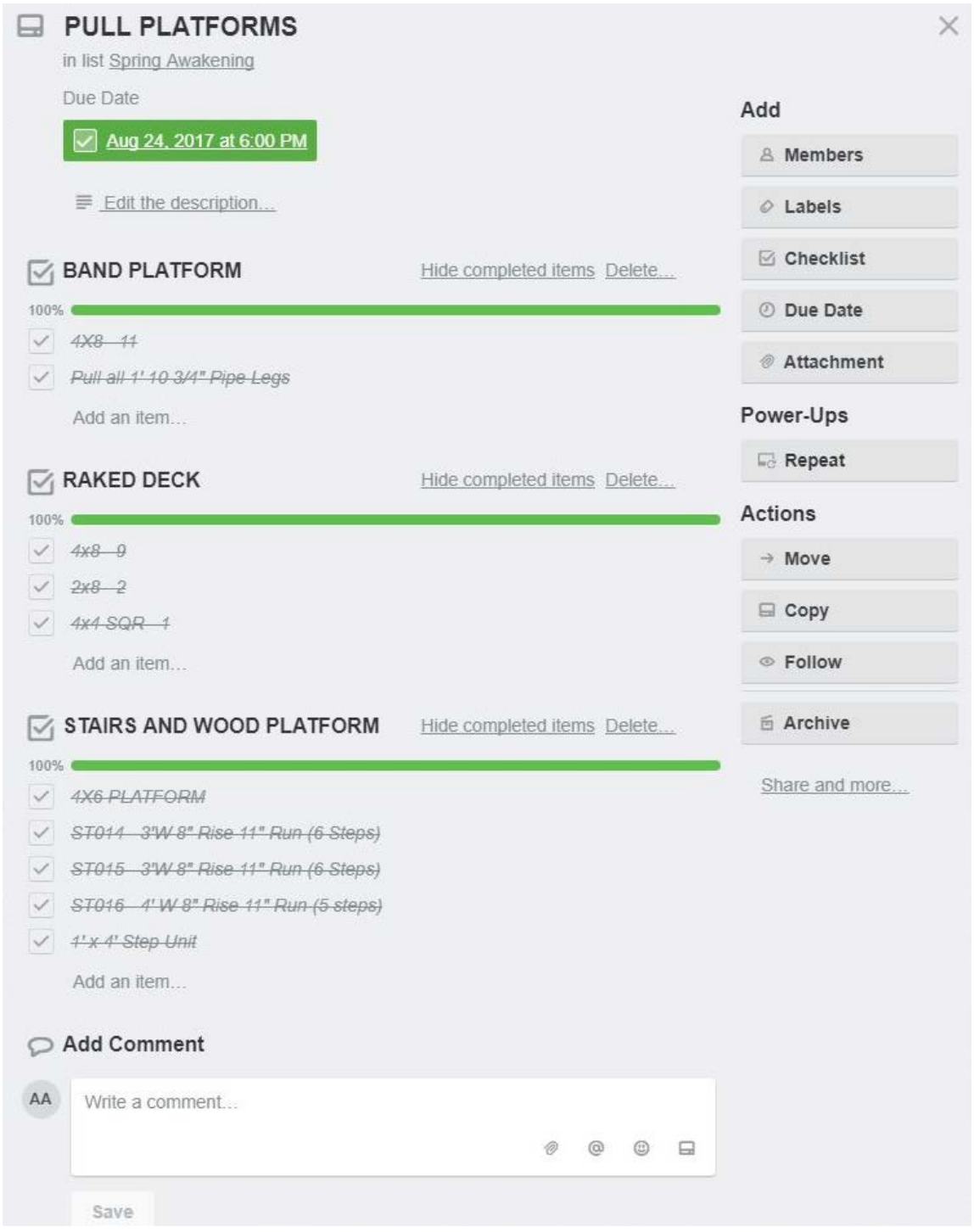
BUILD SCHEDULE – VERSION 2.0

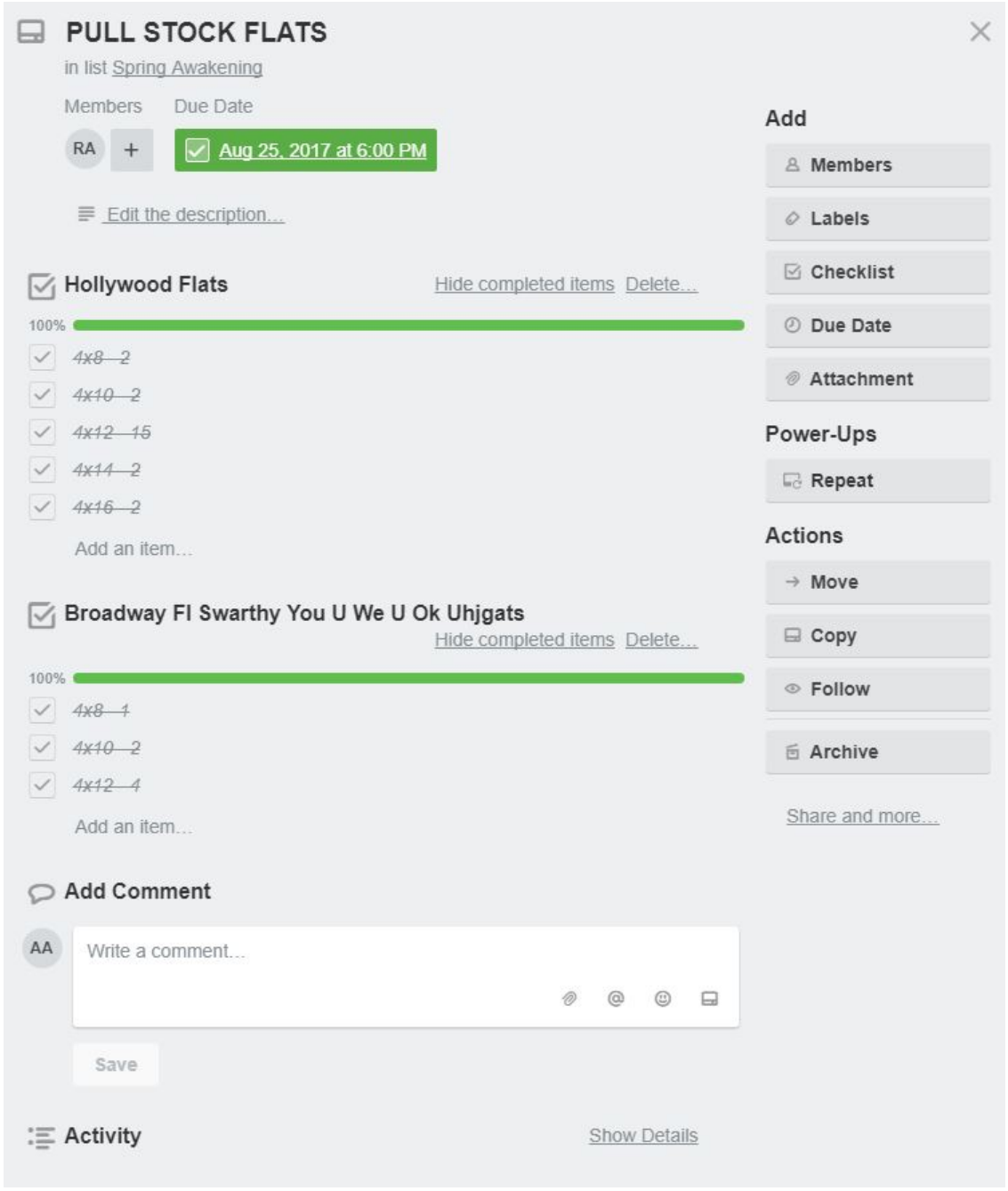
PAGE 3

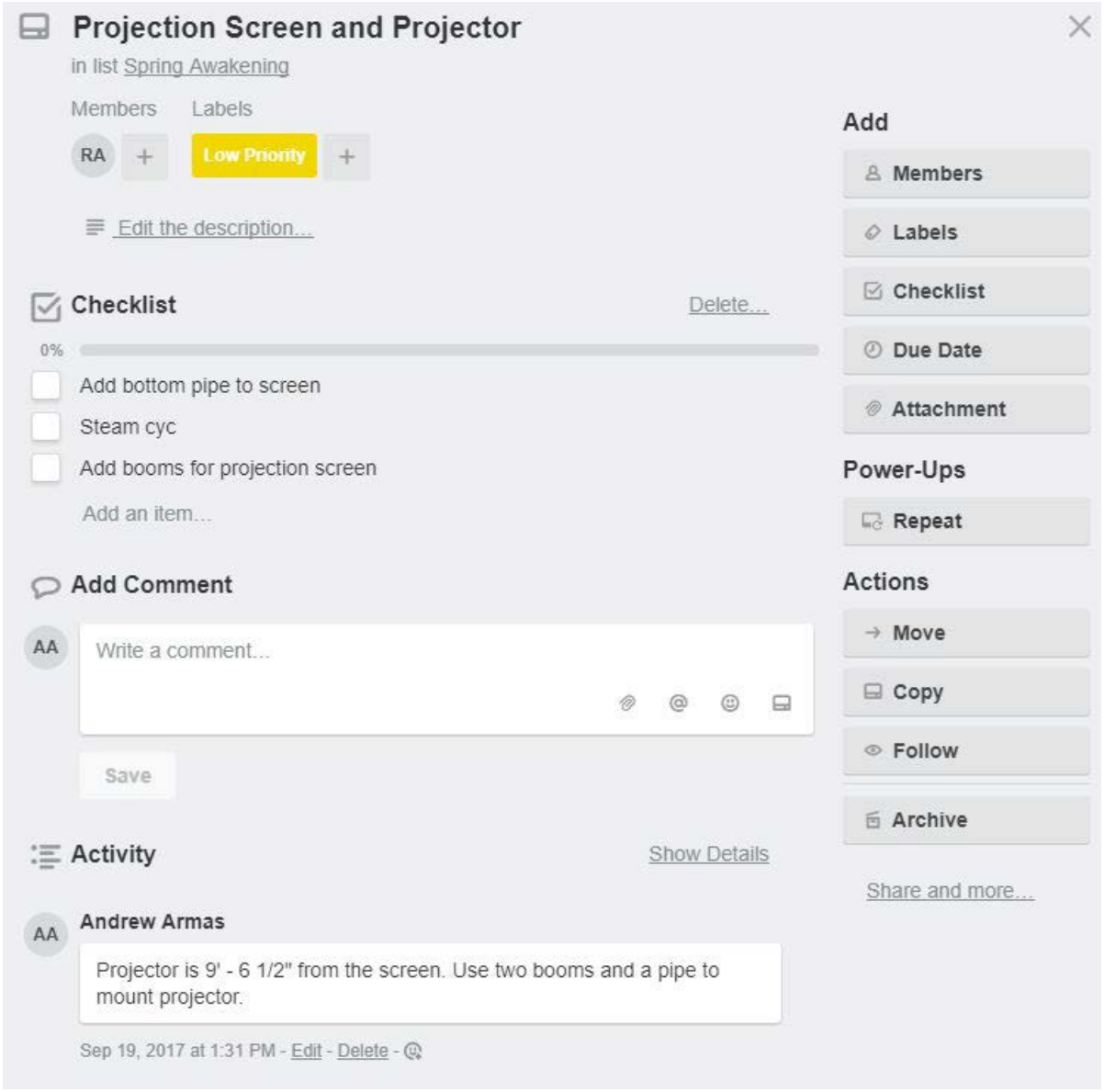


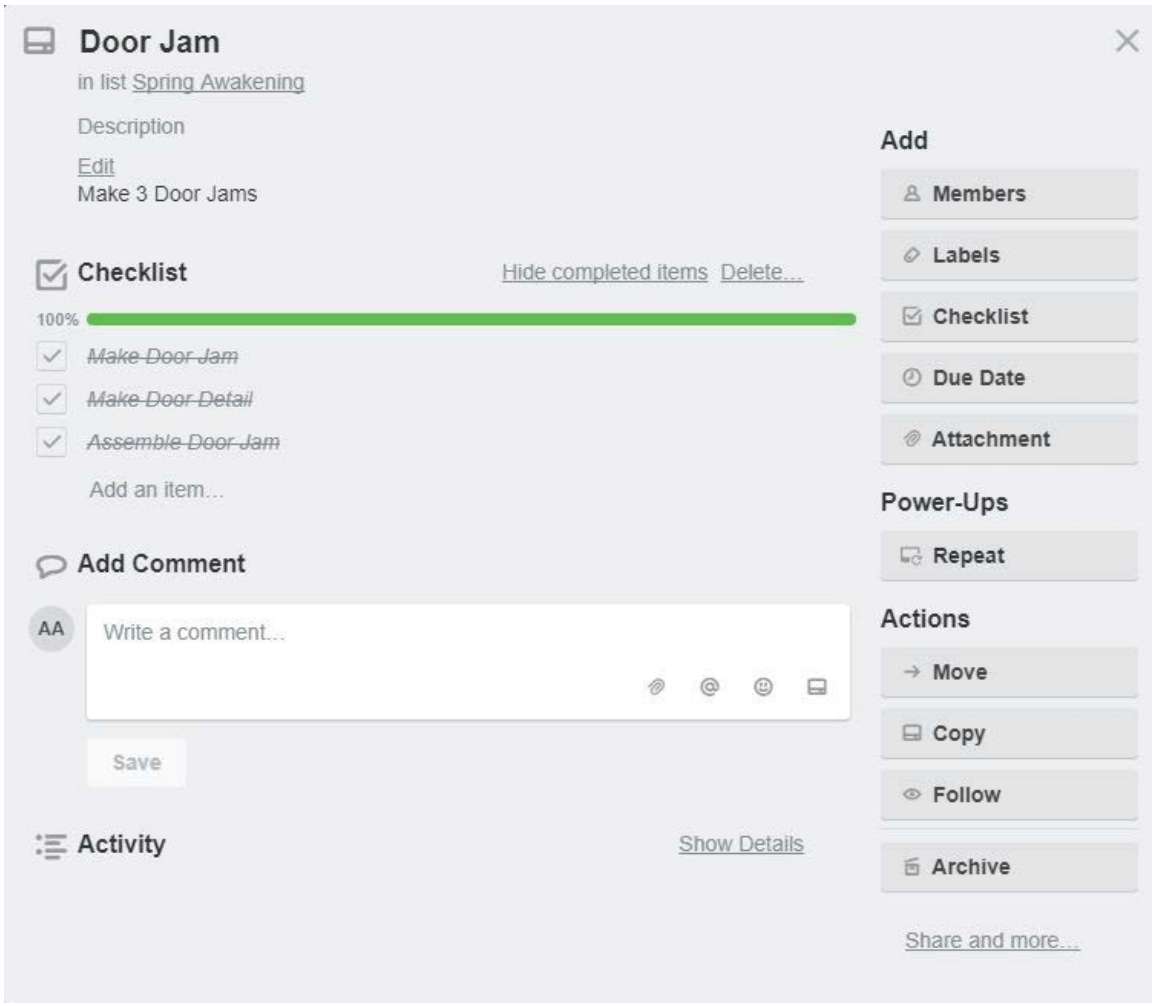
PRELIMINARY BUILD SCHEDULE – VERSION 1.0

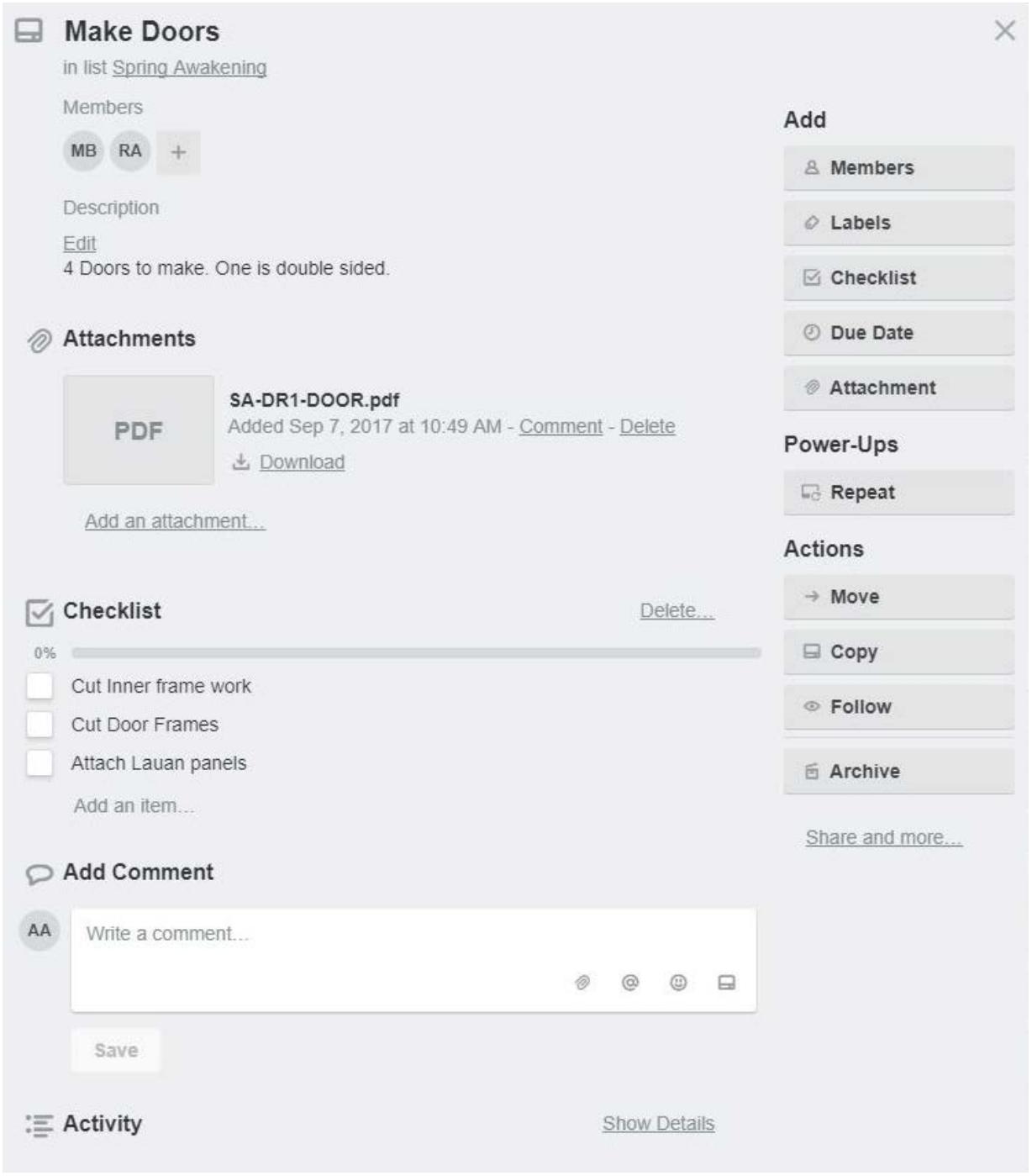
PAGE 1

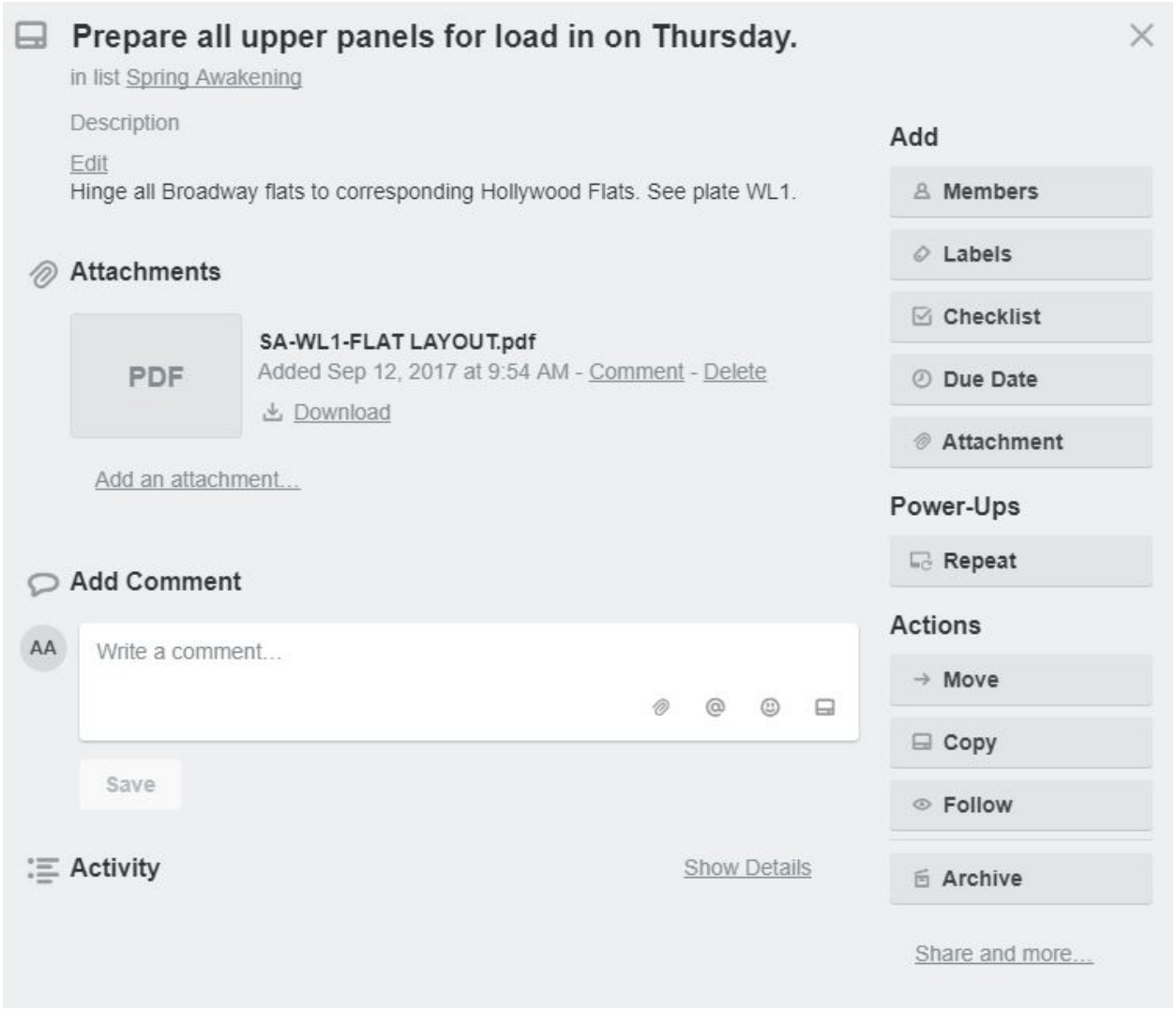

PULL PLATFORMS
in list Spring Awakening
Due Date
Aug 24, 2017 at 6:00 PM
Edit the description…
BAND PLATFORM
Hide completed items Delete…
100%
4X8 - 11
Pull all 1' 10 3/4" Pipe Legs
Add an item…
RAKED DECK
Hide completed items Delete…
100%
4x8 - 9
2x8 - 2
4x4 SQR - 1
Add an item…
STAIRS AND WOOD PLATFORM
Hide completed items Delete…
100%
4X6 PLATFORM
ST014 - 3'W 8" Rise 11" Run (6 Steps)
ST015 - 3'W 8" Rise 11" Run (6 Steps)
ST016 - 4' W 8" Rise 11" Run (5 steps)
1' x 4' Step Unit
Add an item…
Add Comment
AA
Write a comment…
Save
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more…

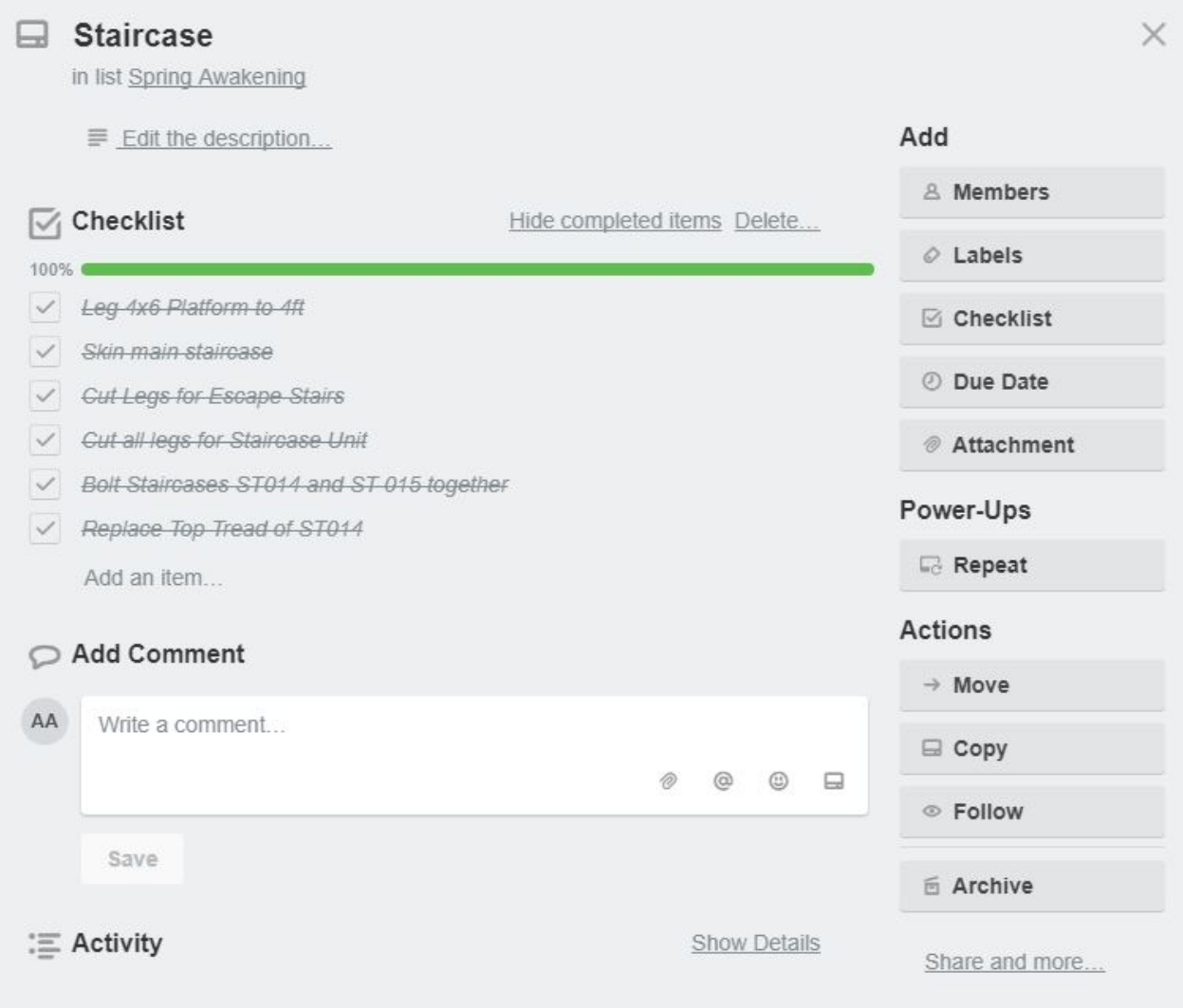

PULL STOCK FLATS
in list Spring Awakening
Members
Due Date
RA
+
Aug 25, 2017 at 6:00 PM
Edit the description...
Hollywood Flats
Hide completed items
Delete...
100%
4x8 - 2
4x10 - 2
4x12 - 15
4x14 - 2
4x16 - 2
Add an item...
Broadway Fl Swarthy You U We U Ok Uhjgats
Hide completed items
Delete...
100%
4x8 - 1
4x10 - 2
4x12 - 4
Add an item...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...

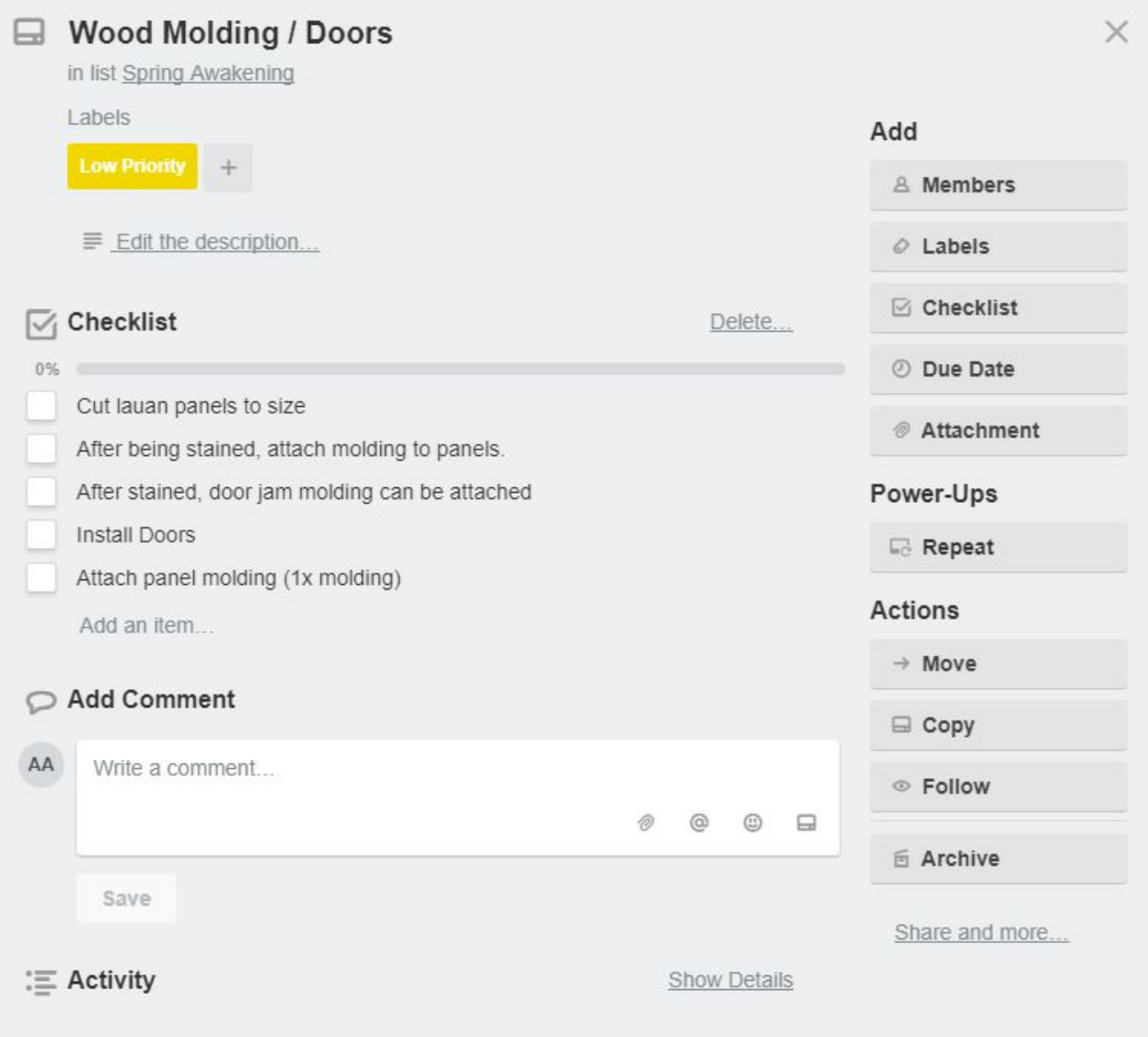

Projection Screen and Projector
in list Spring Awakening
Members
Labels
RA
Low Priority
Edit the description...
Checklist
Delete...
0%
Add bottom pipe to screen
Steam cyc
Add booms for projection screen
Add an item...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
AA
Andrew Armas
Projector is 9' - 6 1/2" from the screen. Use two booms and a pipe to mount projector.
Sep 19, 2017 at 1:31 PM - Edit - Delete -
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...

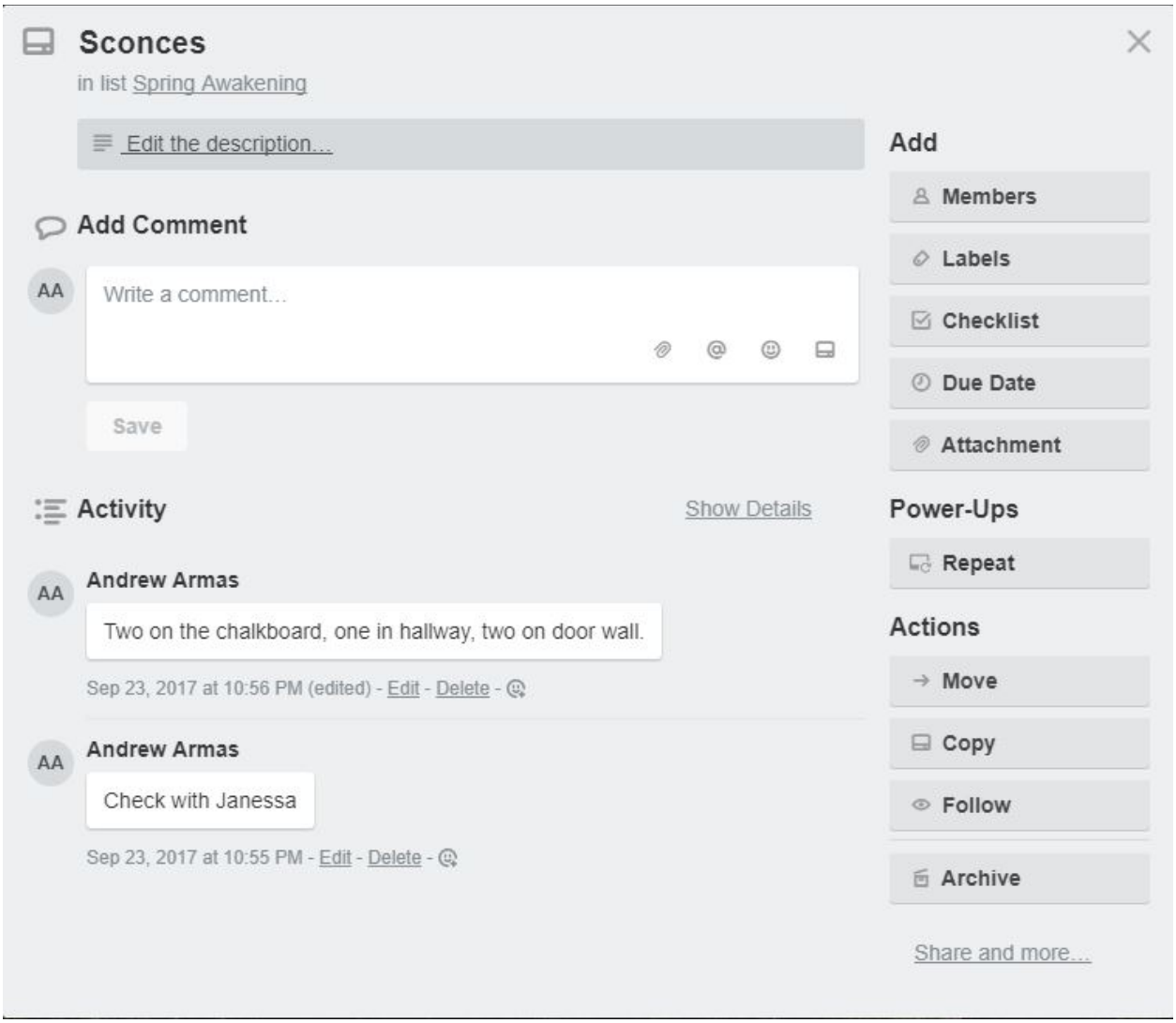

Door Jam
in list Spring Awakening
Description
Edit
Make 3 Door Jams
Checklist
Hide completed items
Delete…
100%
Make Door Jam
Make Door Detail
Assemble Door Jam
Add an item…
Add Comment
AA
Write a comment…
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more…

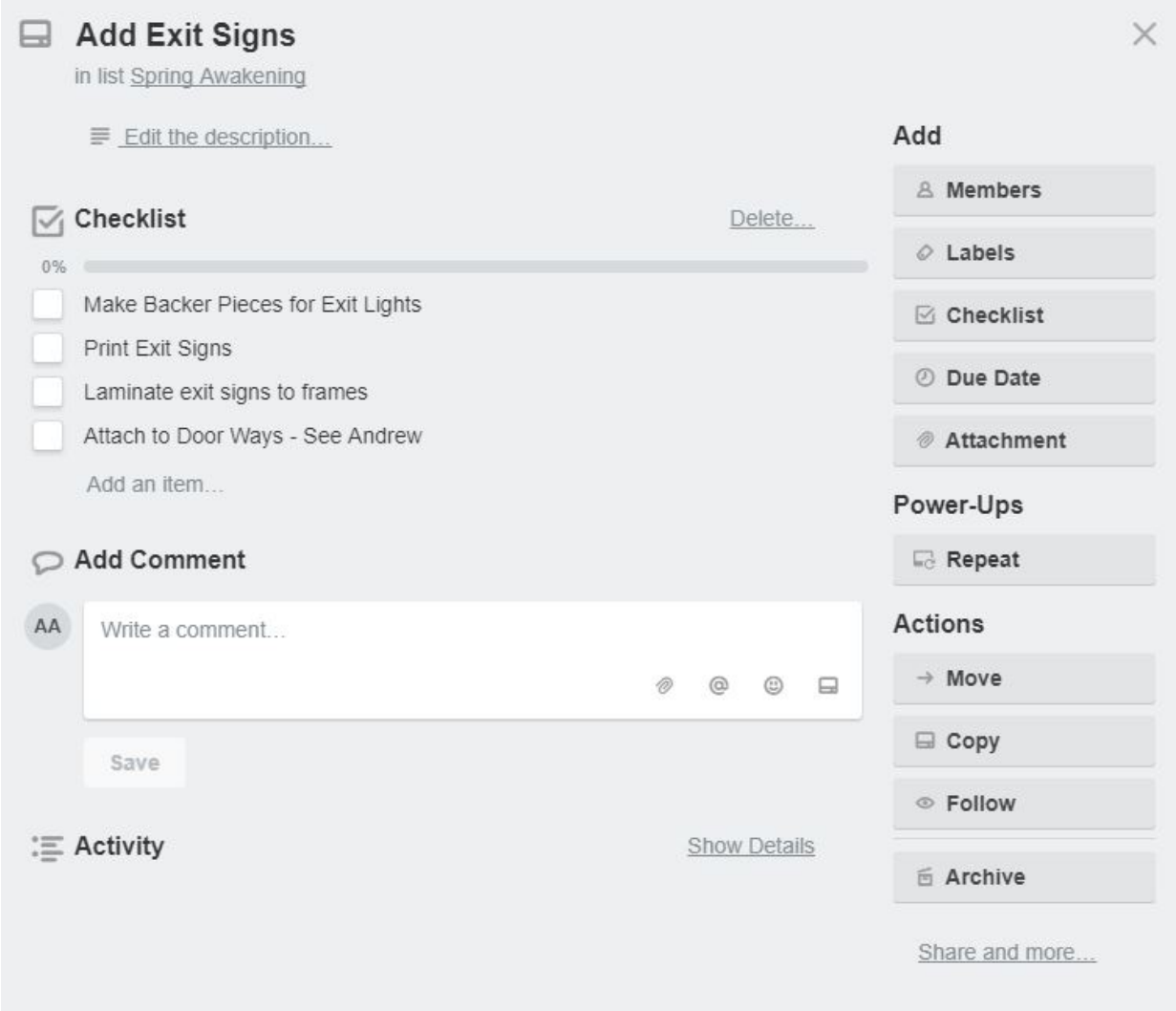

Make Doors
in list Spring Awakening
Members
MB
RA
Description
Edit
4 Doors to make. One is double sided.
Attachments
PDF
SA-DR1-DOOR.pdf
Added Sep 7, 2017 at 10:49 AM - Comment - Delete
Download
Add an attachment...
Checklist
Delete...
0%
Cut Inner frame work
Cut Door Frames
Attach Lauan panels
Add an item...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...


Prepare all upper panels for load in on Thursday.
in list Spring Awakening
Description
Edit
Hinge all Broadway flats to corresponding Hollywood Flats. See plate WL1.
Attachments
PDF
SA-WL1-FLAT LAYOUT.pdf
Added Sep 12, 2017 at 9:54 AM - Comment - Delete
Download
Add an attachment...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...


Staircase
in list Spring Awakening
Edit the description...
Checklist
Hide completed items
Delete...
100%
Leg 4x6 Platform to 4ft
Skin main staircase
Cut Legs for Escape Stairs
Cut all legs for Staircase Unit
Bolt Staircases ST014 and ST 015 together
Replace Top Tread of ST014
Add an item...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...


Wood Molding / Doors
in list Spring Awakening
Labels
Low Priority
Edit the description...
Checklist
Delete...
0%
Cut lauan panels to size
After being stained, attach molding to panels.
After stained, door jam molding can be attached
Install Doors
Attach panel molding (1x molding)
Add an item...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...


Sconces
in list Spring Awakening
Edit the description...
Add Comment
AA
Write a comment...
Save
Activity
Show Details
AA
Andrew Armas
Two on the chalkboard, one in hallway, two on door wall.
Sep 23, 2017 at 10:56 PM (edited) - Edit - Delete -
AA
Andrew Armas
Check with Janessa
Sep 23, 2017 at 10:55 PM - Edit - Delete -
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more...


Add Exit Signs
in list Spring Awakening
Edit the description…
Checklist
Delete…
0%
Make Backer Pieces for Exit Lights
Print Exit Signs
Laminate exit signs to frames
Attach to Door Ways - See Andrew
Add an item…
Add Comment
AA
Write a comment…
Save
Activity
Show Details
Add
Members
Labels
Checklist
Due Date
Attachment
Power-Ups
Repeat
Actions
Move
Copy
Follow
Archive
Share and more…

Spring Awakening Strike Assignments

Start @ 4:30pm – 10/1/17

READ FIRST

BEFORE YOU START

1. **Read this list to know your task in its entirety**
2. **Sign in with Andrew Armas & Daniel Bennett**
3. **Get a Hard Hat – REQUIRED**
4. **Find your supervisor**

EVERYONE KEEP BUSY. IF YOU NEED A JOB, ASK!

Check with Andrew Armas or Rob Anderson about where to put materials and which are saved or trashed. When your task is done, see Andrew or your supervisor.

SAVE ALL SHEET GOODS OVER 2'x2' AND LUMBER OVER 2'

DON'T SAVE SCREWS!!

CREW 1

Raked Deck

- Remove all MDF
- Remove Grave Plugs
  - Strike Duvetyn
  - Unbolt from Steel Deck
  - Strike Legs
- Strike Step Units
- Strike Custom Platforms, send to shop
  - Remove Masonite Skin
  - Strike Legs
- Strike Steel Deck

Band Platform & Ladder

- *Wait until Sound and LX has cleared their equipment before striking*
- Remove Tree if Props hasn't done so.
- Unbolt Ladder from Platform, send to Metals
- Strike Step Units
- Strike all Steel Deck

***If done early, assist Crew 3 on Striking Wall Units**

CREW 2

Staircase and Masking

- Remove Sconces
- Strike Masking Flats
- Strike Staircase Unit
  - Remove Masonite
  - Remove Legs from Platform
  - Strike Legs for Staircases

Projection Screen and Projector

- Remove Tension Blocks and Bottom Pipe
- Strike Projection Screen and Remove Baton and Pick Points
- Strike Projector
- Strike Booms

***If done early, assist Crew 3 on Striking Wall Units**

CREW 3

SL Wall Unit

- Strike Chalkboard and Sconces
- Strike Wall Panels
- Strike All Foam Molding (Try to save as much as possible)
- Unbolt Upper Panels and Strikes Upper Units
- Strike Remaining Flats

SR Wall Unit

- Strike Sconces and Exit Lights
- Strike Doors and send to shop
- Strike Door Jam and Wall Panels
- Strike All Foam Molding (Try to save as much as possible)
- Unbolt Upper Panels and Strike Upper Units
- Strike Remaining Flats
- Door Jams and 6x12 Flats can be sent to the shop

CREW 4: Lumber and Cleaning Crew

- Distribute Trash Bins around Stage
- Collect lumber from crews
- Clean Sheet Goods, Lumber and Flats of ALL STAPLES AND SCREWS
- Rack sheet goods and lumber when clean
- Empty trash as it fills up
  - If Dumpster is full, neatly stack trash on dock out of way
- Return hardware to appropriate bins in shop
- Clean Steel Tunnel and Metals Area

SAVE ALL SHEET GOODS OVER 2'x2' AND LUMBER OVER 2'

SHOW STRIKE ASSIGNMENTS

Strike starts immediately following the show.

Crew 1:
Andrew Armas
Jake Ellsworth (Actor)
Michael Sigillito (Actor)
Martin Basheed Jr. (218A)
James Allen (218A)
Mariah Stofer (218A)
Allison Stehl (218A)
Taylor Smith (Crew)
Madison Pruitt (Actor)

Crew 2:
Rob Anderson
Christian Boswell (Crew)
Siubhan Stormont (218A)
Devin Flickinger (218A)
Bryce Beliveau (Actor)
Samantha Soro (218A)
Jeremiah Beasley (Actor)
Brett Pinkerton (Actor)
Kayleigh Ervin (218A)

Crew 3:
Daniel Bennett
Briar Fortkamp (218A)
Davario McDowell (218A)
Drake Legge (218A)
Bethany Brown (218A)
Kristen Doty (Actor)
Essence Kimball (218A)
Ryan Negron (Actor)
Nicole Roberts (218A)

Crew 4: Lumber Cleaning
Austin Harrison
Joshua Miller (Actor)
Hayden Schubert (Actor)
Andrew Davidson (Crew)
Allen Lou (218A)
Taz Wilson (Actor)
Asia Ward (Actor)
Sierra Harrel (Actor)
Ellie Dudek (Actor)

Crew 5: Paints
Strike completed on Thursday (9/28/17)

Crew 6: Props
Tatiana Vintu
Audrey Foland (Crew)
Emily Turner (Actor)
Madalyn Hintz (Actor)

Crew 7: Sound
Andrew Beyke
Jerome Veit (Crew)
Aaron Banes (Crew)

Crew 8: LX
Janessa Harris
Danny Vincet (Crew)
Jordyn Kess (Crew)
218B Students

Crew 9: Costumes
Caitlin Entwistle
Barreta Chullen (Crew)
Brenna Wiist (Crew)
Kayleigh Ervin (Crew)
Katira Buford (Crew)

APPENDIX B

BUDGETS

PRELIMINARY BUDGET

Spring Awakening

General Information

Show Name:	Spring Awakening	
Theatre Name:	McLeod Theater	
Estimate by:	Andrew J. Armas	
Material Budget:	$ 2,100.00	
Contingency:	10%	$ 210.00
Shop Time:		
Time Contingency:	1.529	added to each unit

Show Budget Breakdown

Show Budget		$ 3,000.00
		$ -
Props	10%	$ 300.00
Hardware	10%	$ 300.00
Paint	10%	$ 300.00
Subtotal		$ 900.00
Material Budget		$ 2,100.00

Shop Time Available

Date	Workers	Hrs	Wks of Build	Total
Monday				0
Tuesday				0
Wednesday	0	0	0	0
Thursday				0
Friday				0
			Total:	0

Items not bid:

Trees
Beam
Ladder

Page	Unit	Cost Estimate	Time Estimate
1	Raked Deck	$360.80	0
2	Upper Wall	$525.79	0
3	Wall Units	$114.14	0
4	Doors	$199.36	0
5	Chalkboard	$57.07	
6	Band Deck	$193.60	0
7	Moulding	$421.03	0
8	Custom Platforms	$116.73	0
9	9	$0.00	0
10	10	$0.00	0
11	11	$0.00	0
12	12	$0.00	0
13	13	$0.00	0
14	14	$0.00	0
15	15	$0.00	0
16	16	$0.00	0
17	17	$0.00	0
18	18	$0.00	0
19	19	$0.00	0
20	20	$0.00	0
	Total:	$1,988.52	
	Budgeted Amount:	$2,100.00	
	Surplus (Deficit):	$111.48	0

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Raked Deck**						
Notes:				*Page:*	*1*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 360.80

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Stock Stl 4x8 Fra	FRAME ONLY	Ea		12.00	
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$16.00	13.00	208.00
Stl_Pipe_1 1/2_4	1 1/2" Sched 40 Bare Pipe	21'	$40.00	3.00	120.00
				Sub-Total:	$ 328.00
				Contingency:	$ 32.80
				Total:	$ 360.80

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Upper Wall**						
Notes:				*Page:*	*2*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 525.79

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	17.00	220.49
Stl_STS 1 16g	1" SQ Tube, 16 Gauge	20'	$13.50	17.00	229.50
Pine 1x4x16	1x4x16', #2 Pine	16'	$4.00	7.00	28.00

Sub-Total:	$	477.99
Contingency:	$	47.80
Total:	$	525.79

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Wall Units**						
Notes:				*Page:*	*3*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 114.14

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Stock Hly Flt 4x	4' x 10' Hollywood Flat	Ea.		11.00	
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	8.00	103.76

Sub-Total:	$	103.76
Contingency:	$	10.38
Total:	$	114.14

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Doors**						
Notes:				*Page:*	*4*		
Time Estimate Explanation:						**Jump To:**	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 199.36

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Ply_3/4_BC	3/4" BC Plywood	Sht.	$30.68	2.00	61.36
Pine 1x6x16	1x6x16', #2 Pine	16'	$9.99	12.00	119.88
				Sub-Total:	$ 181.24
				Contingency:	$ 18.12
				Total:	$ 199.36

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Chalkboard**						
Notes:				*Page:*	*5*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 57.07

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	4	$51.88

Sub-Total:	$	51.88
Contingency:	$	5.19
Total:	$	57.07

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Band Deck**						
Notes:				*Page:*	*6*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 193.60

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$16.00	11.00	176.00

Sub-Total:	$	176.00
Contingency:	$	17.60
Total:	$	193.60

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Moulding**						
Notes:				*Page:*	*7*		

Time Estimate Explanation:						Jump To:	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 421.03

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Pine 1x6x16	1x6x16', #2 Pine	16'	$9.99	4.00	39.96
FoamPink	1" Pink Foam; 4' x 8'	Sht.	$19.97	7.00	139.79
FoamPink	2" Pink Foam; 4' x 8'	Sht.	$22.00	6.00	132.00
Backer Rod 2"	2" Backer Rod Box 42pcs	Ea.	$71.00	1.00	71.00
				Sub-Total:	$ 382.75
				Contingency:	$ 38.28
				Total:	$ 421.03

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	1-May-17			By:	Andrew J. Armas		
Unit:	**Custom Platforms**						
Notes:				*Page:*	*8*		

Time Estimate Explanation:						Jump To:	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 116.73

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Pine 2x4x16	2x4x16', Pine	16'	$6.83	8.00	54.64
OSB 3/4"	Oriented Strand Board, 3/4" T&G	Sht.	$12.87	4.00	51.48
				Sub-Total:	$ 106.12
				Contingency:	$ 10.61
				Total:	$ 116.73

PRELIMINARY BUDGET – VERSION 2.0

Spring Awakening

General Information

Show Name:	Spring Awakening	
Theatre Name:	McLeod Theater	
Estimate by:	Andrew J. Armas	
Material Budget:	$ 2,100.00	
Contingency:	10%	$ 210.00
Shop Time:		
Time Contingency:	1.529	added to each unit

Show Budget Breakdown

Show Budget		$ 3,000.00
		$ -
Props	10%	$ 300.00
Hardware	10%	$ 300.00
Paint	10%	$ 300.00
Subtotal		$ 900.00
Material Budget		$ 2,100.00

Shop Time Available

Date	Workers	Hrs	Wks of Build	Total
Monday				0
Tuesday				0
Wednesday	0	0	0	0
Thursday				0
Friday				0
			Total:	0

Items not bid:

Tree

Page	Unit	Cost Estimate	Time Estimate
1	Raked Deck	$470.80	0
2	Upper Wall	$383.19	0
3	Wall Units	$140.55	0
4	Doors	$206.65	0
5	Chalkboard	$0.00	
6	Band Deck	$193.60	0
7	Moulding	$421.03	0
8	Custom Platforms	$151.93	0
9	Ladder	$26.40	0
10	10	$0.00	0
11	11	$0.00	0
12	12	$0.00	0
13	13	$0.00	0
14	14	$0.00	0
15	15	$0.00	0
16	16	$0.00	0
17	17	$0.00	0
18	18	$0.00	3
19	19	$0.00	0
20	20	$0.00	0
	Total:	$1,994.15	3
	Budgeted Amount:	$2,100.00	
	Surplus (Deficit):	$105.85	3

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Raked Deck**						
Notes:				*Page:*	*1*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 470.80

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Stock Stl 4x8 Fra	FRAME ONLY	Ea		9.00	
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$16.00	13.00	208.00
Stl_ PipeBLK_1	1 1/2" Sched 40 Black Pipe	21'	$55.00	4.00	220.00
Stock Stl Dk 2x8	2'x8' Steeldeck Platform	Ea.		2.00	
Stock Stl Dk 4x4	4'x4' Steeldeck Platform	Ea.		2.00	

Sub-Total:	$	428.00
Contingency:	$	42.80
Total:	$	470.80

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Upper Wall**						
Notes:				*Page:*	*2*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 383.19

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	5.00	64.85
Stl_STS 1 16g	1" SQ Tube, 16 Gauge	20'	$13.50	17.00	229.50
Pine 1x4x16	1x4x16', #2 Pine	16'	$4.00	5.00	20.00
Stl_FB_1/4"x3"	Flat Bar 3"x1/4" thk.	20'	$34.00	1.00	34.00

Sub-Total:	$	348.35
Contingency:	$	34.84
Total:	$	383.19

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Wall Units**						
Notes:				*Page:*	*3*		

Time Estimate Explanation:						Jump To:	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 140.55

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Stock Hly Flt 4x	4' x 10' Hollywood Flat	Ea.		11.00	
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	6.00	77.82
Pine 1x6x16	1x6x16', #2 Pine	16'	$9.99	5.00	49.95
				Sub-Total:	$ 127.77
				Contingency:	$ 12.78
				Total:	$ 140.55

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Doors**						
Notes:				*Page:*	*4*		
Time Estimate Explanation:						**Jump To:**	

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 206.65

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Pine 2x4x16	2x4x16', Pine	16'	$6.83	5.00	34.15
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$12.97	8.00	103.76
Pine 1x6x16	1x6x16', #2 Pine	16'	$9.99	5.00	49.95
				Sub-Total:	$ 187.86
				Contingency:	$ 18.79
				Total:	$ 206.65

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Chalkboard**						
Notes:				*Page:*	*5*		
Time Estimate Explanation:						**Jump To:**	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ -

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Stock BrWy Flt	4' x 12' Broadway Flat	Ea.		2	
				Sub-Total:	$ -
				Contingency:	$ -
				Total:	$ -

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Band Deck**						
Notes:				*Page:*	*6*		
Time Estimate Explanation:						**Jump To:**	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 193.60

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$16.00	11.00	176.00
				Sub-Total:	$ 176.00
				Contingency:	$ 17.60
				Total:	$ 193.60

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Moulding**						
Notes:				*Page:*	*7*		
Time Estimate Explanation:						**Jump To:**	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 421.03

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Pine 1x6x16	1x6x16', #2 Pine	16'	$9.99	4.00	39.96
FoamPink	1" Pink Foam; 4' x 8'	Sht.	$19.97	7.00	139.79
FoamPink	2" Pink Foam; 4' x 8'	Sht.	$22.00	6.00	132.00
Backer Rod 2"	2" Backer Rod Box 42pcs	Ea.	$71.00	1.00	71.00
				Sub-Total:	$ 382.75
				Contingency:	$ 38.28
				Total:	$ 421.03

Theatre:	McLeod Theater			Production:	Spring Awakening		
Date:	7-May-17			By:	Andrew J. Armas		
Unit:	**Custom Platforms**						
Notes:				*Page:*	*8*		

Time Estimate Explanation:						Jump To:	
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 151.93

Call Name	Materials	Unit	Unit Price	Quantity	Cost
Pine 2x4x16	2x4x16', Pine	16'	$6.83	8.00	54.64
OSB 3/4"	Oriented Strand Board, 3/4" T&G	Sht.	$12.87	4.00	51.48
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$16.00	2.00	32.00

Sub-Total:	$	138.12
Contingency:	$	13.81
Total:	$	151.93

Theatre:	**McLeod Theater**	**Production:**	**Spring Awakening**
Date:	**7-May-17**	**By:**	**Andrew J. Armas**
Unit:	**Ladder**		
Notes:		*Page:*	*9*

Time Estimate Explanation:

Jump To:

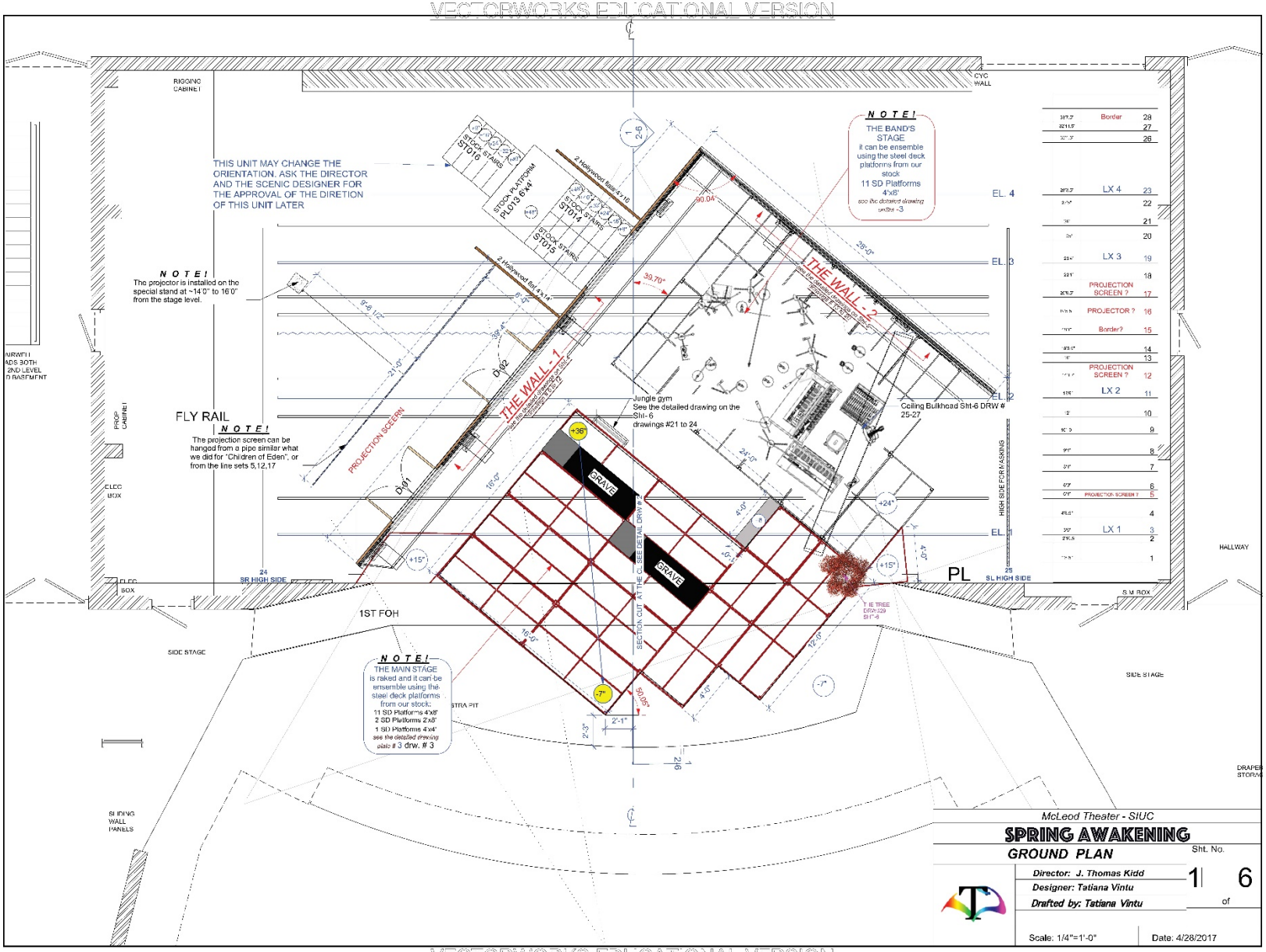
Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.	Main	
Cutting		Clean		Prime		Price Sheet	
Jig		Cutting		Base		Build Schedule	
Layout		Drill		Texture		Bill of Materials	
Assemble		Jig		Layer 1		Summary Sheet	
Cover		Weld		Layer 2			
Molding		Grind		Layer 3			
Rig		Rig		Layer 4		* 1.529	
Install				Detail			
				Sealing			
						Current:	$ 26.40

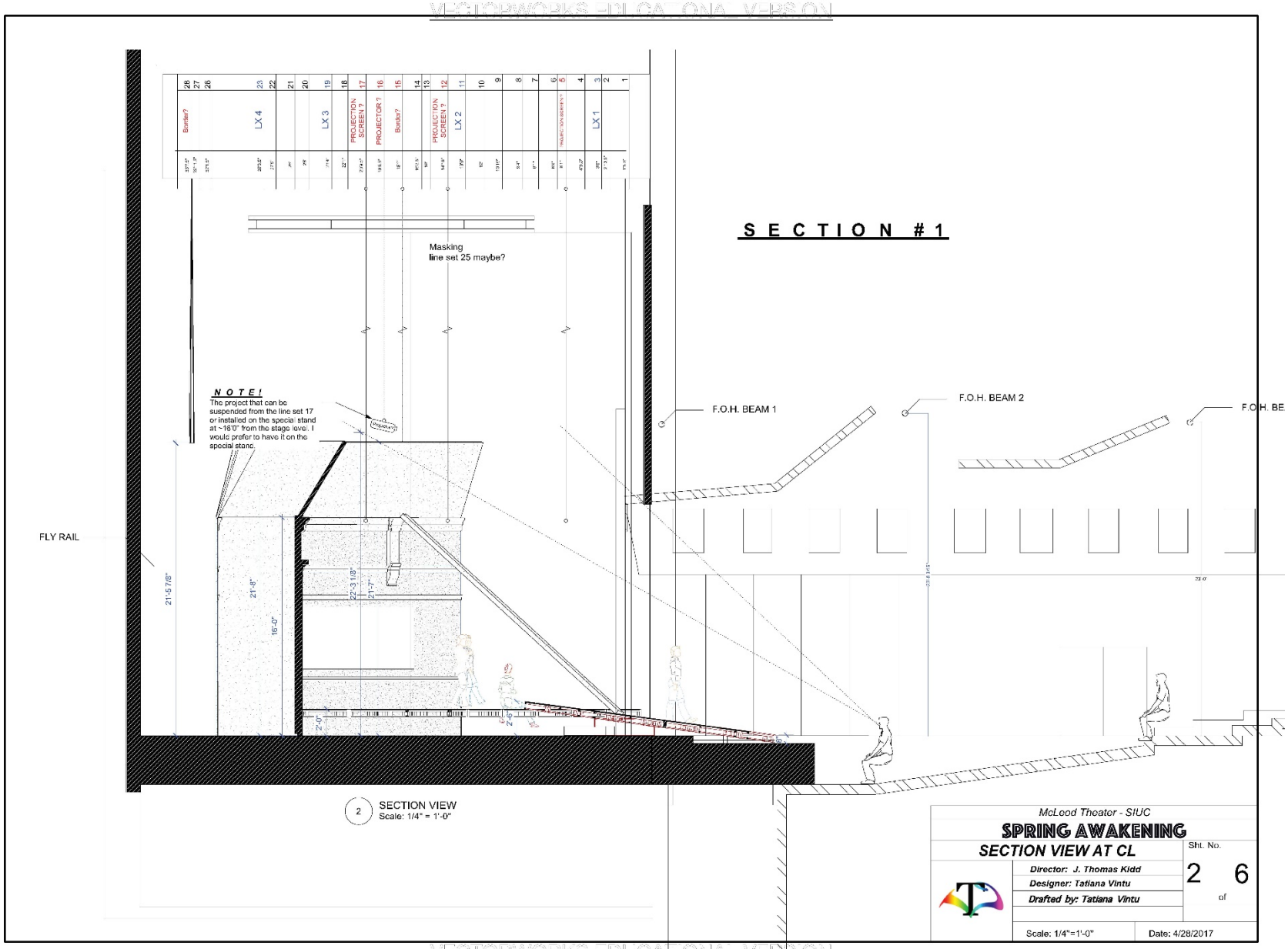
Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Stl_STS 1.5 16g	1 1/2"x1 1/2" SQ Tube, 16 Gauge	Stk.	$24.00	1.00	24.00
				Sub-Total:	$ 24.00
				Contingency:	$ 2.40
				Total:	$ 26.40

APPENDIX C

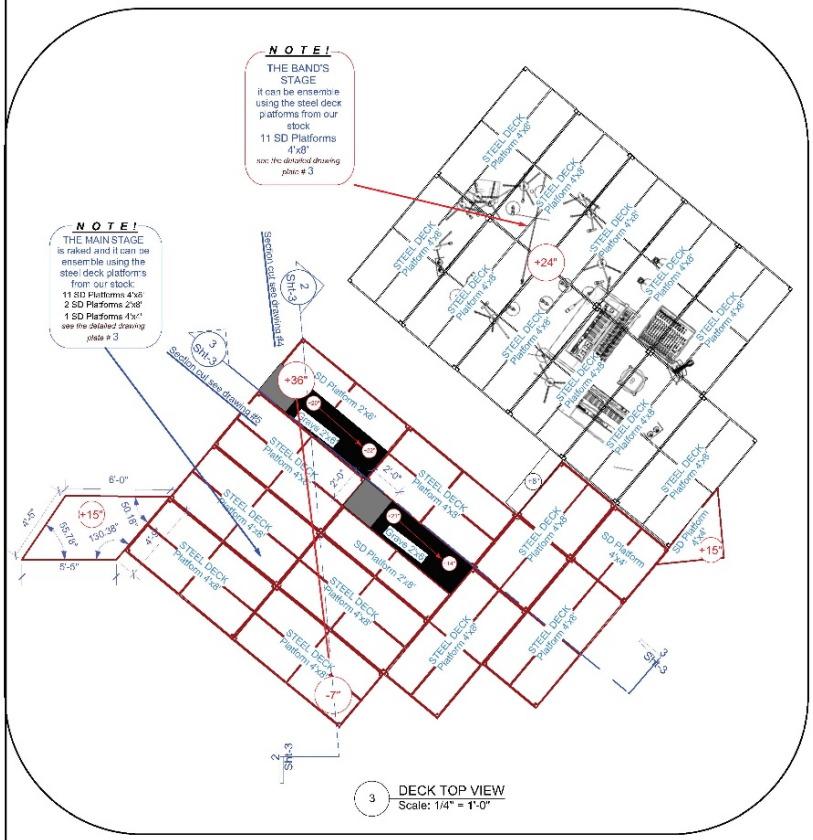
DESIGNER PLATES

Abandoned Gym in Primary School, Scotland. Property of Project Mayhem.

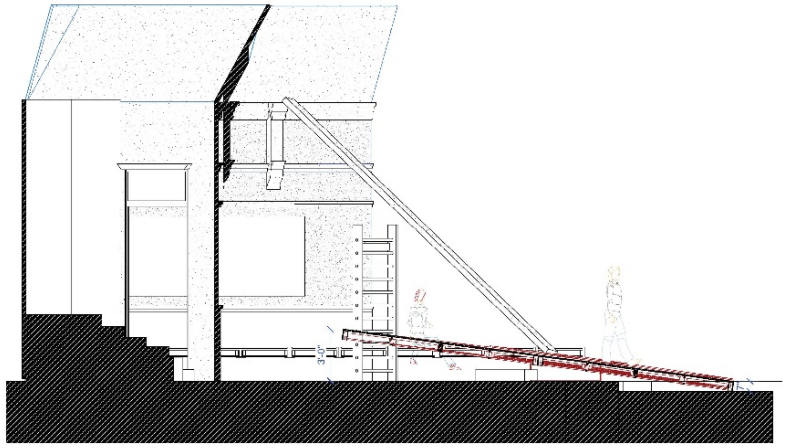




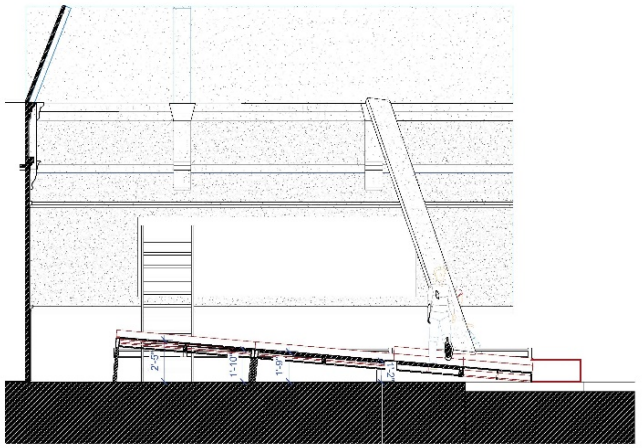
THE DECK



3 DECK TOP VIEW
Scale: 1/4" = 1'-0"



4 SECTION CUT
Scale: 1/4" = 1'-0"



5 SECTION CUT
Scale: 1/4" = 1'-0"

THESE ARE PRELIMINARY DRAWINGS FOR BIDDING PURPOSES ONLY! DO NOT BUILD FROM THESE DRAWINGS

McLeod Theater - SIUC

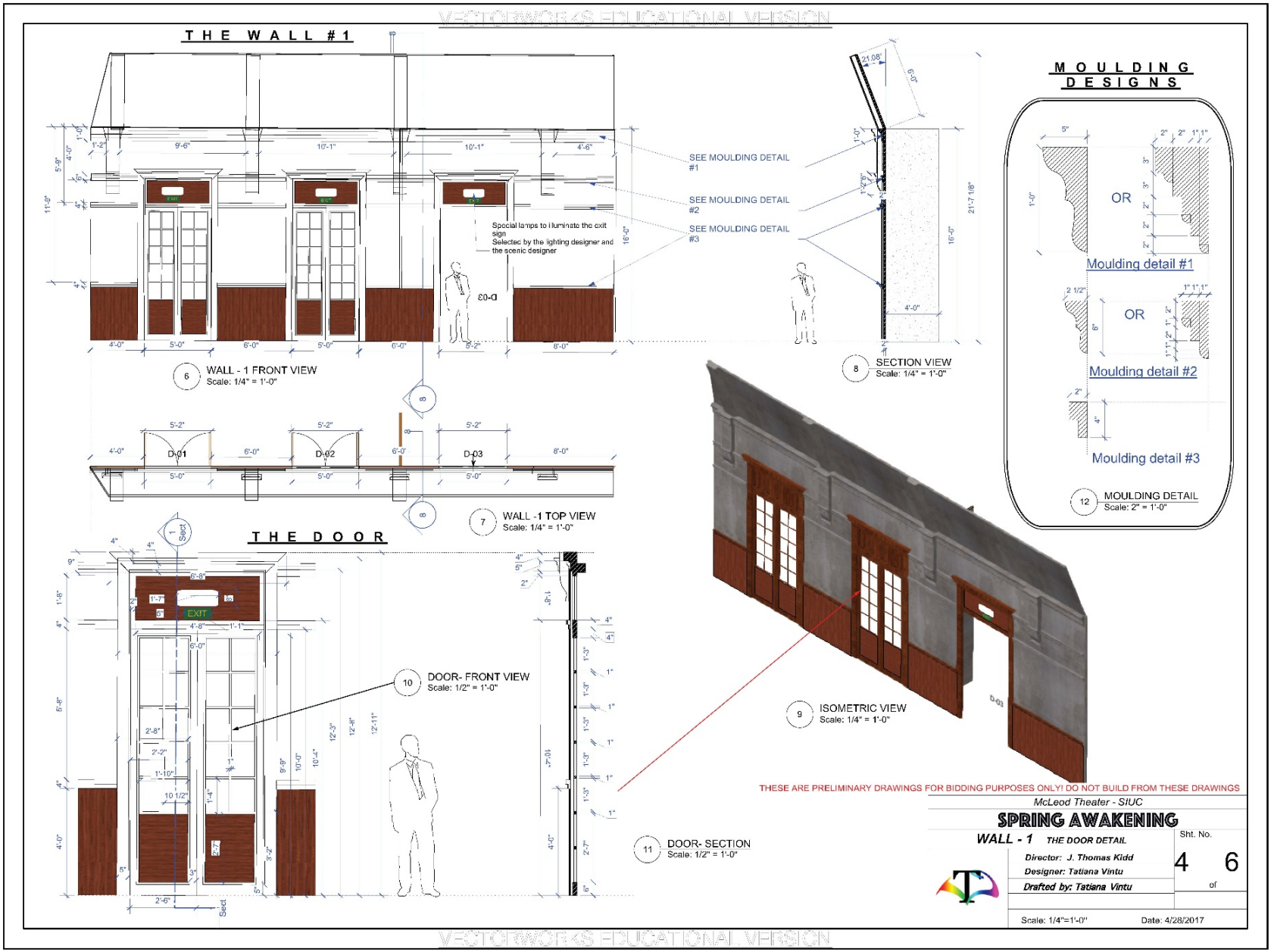
SPRING AWAKENING

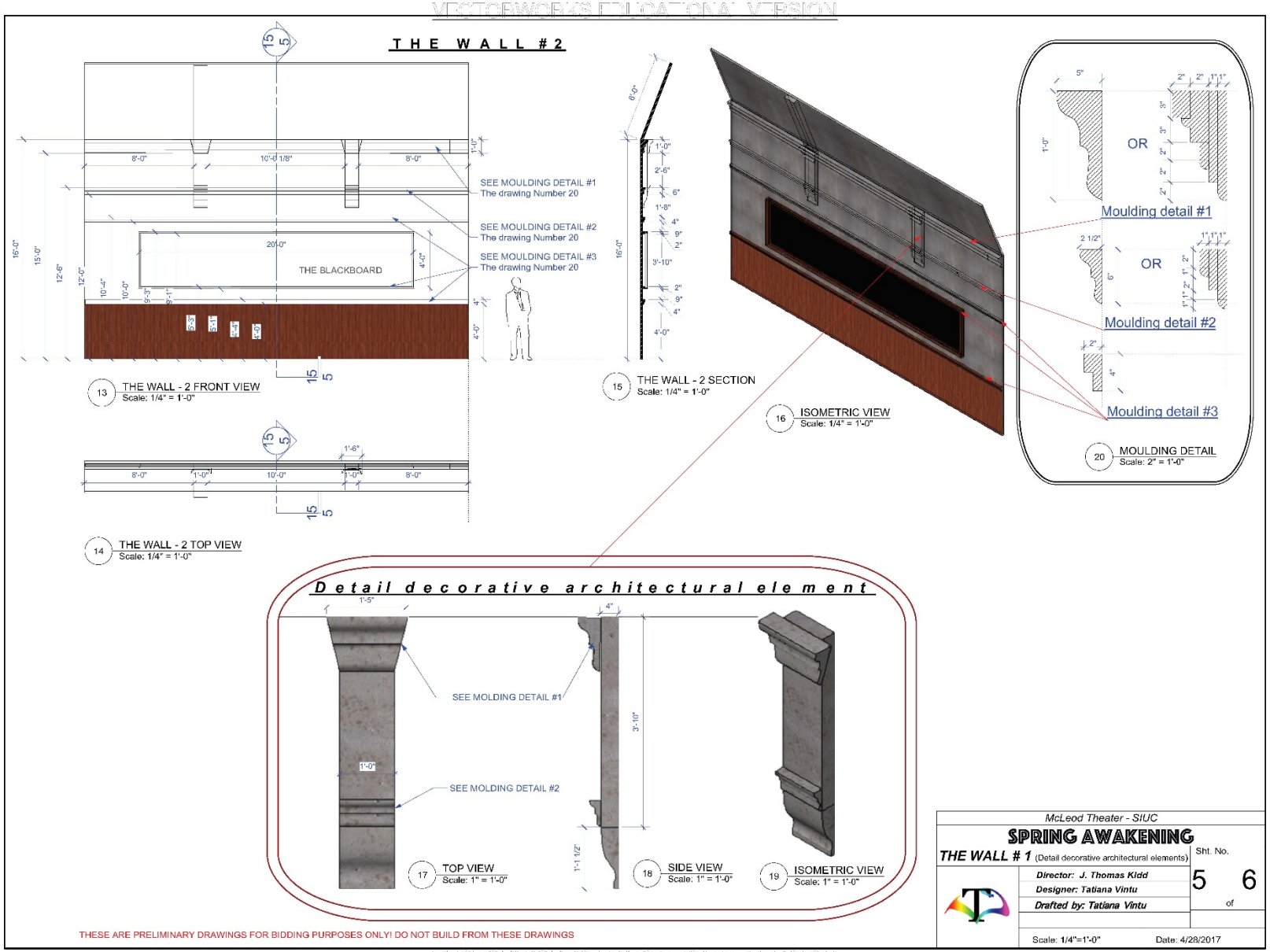
THE DECK

Sht. No. 3 6

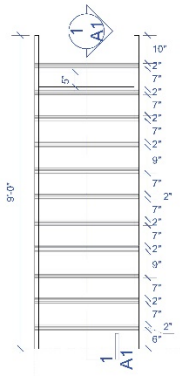
Director: J. Thomas Kidd
Designer: Tatiana Vintu
Drafted by: Tatiana Vintu

Scale: 1/4"=1'-0" Date: 4/28/2017

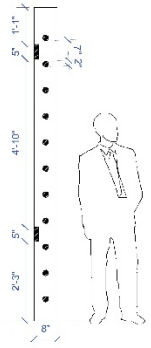

VECTORWORKS EDUCATIONAL VERSION
THE WALL #1
SEE MOULDING DETAIL #1
SEE MOULDING DETAIL #2
SEE MOULDING DETAIL #3
Special lamps to illuminate the exit sign
Selectec by the lighting designer and the scenic designer
6 WALL - 1 FRONT VIEW
Scale: 1/4" = 1'-0"
8 SECTION VIEW
Scale: 1/4" = 1'-0"
MOULDING DESIGNS
OR
Moulding detail #1
OR
Moulding detail #2
Moulding detail #3
12 MOULDING DETAIL
Scale: 2" = 1'-0"
D-01
D-02
D-03
7 WALL -1 TOP VIEW
Scale: 1/4" = 1'-0"
THE DOOR
EXIT
10 DOOR- FRONT VIEW
Scale: 1/2" = 1'-0"
11 DOOR- SECTION
Scale: 1/2" = 1'-0"
9 ISOMETRIC VIEW
Scale: 1/4" = 1'-0"
THESE ARE PRELIMINARY DRAWINGS FOR BIDDING PURPOSES ONLY! DO NOT BUILD FROM THESE DRAWINGS
McLeod Theater - SIUC
SPRING AWAKENING
WALL - 1 THE DOOR DETAIL
Director: J. Thomas Kidd
Designer: Tatiana Vintu
Drafted by: Tatiana Vintu
Sht. No. 4 of 6
Scale: 1/4"=1'-0"
Date: 4/28/2017
VECTORWORKS EDUCATIONAL VERSION



THE JUNGLE GYM

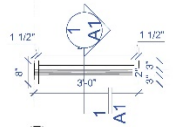


21 FRONT VIEW
Scale: 1/2" = 1'-0"



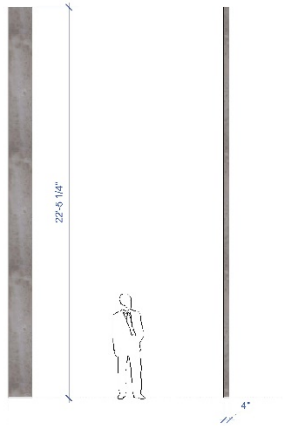
23 SECTION VIEW
Scale: 1/2" = 1'-0"

24 ISOMETRIC VIEW
Scale: 1/2" = 1'-0"



22 TOP VIEW
Scale: 1/2" = 1'-0"

Ceiling Bulkhead

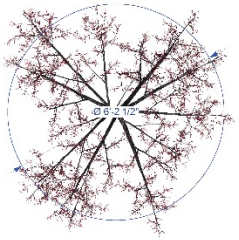


25 FRONT
Scale: 1/4" = 1'-0"

27 SIDE
Scale: 1/4" = 1'-0"

26 TOP
Scale: 1/4" = 1'-0"

THE TREE



29 [Drawing Title]
Scale: 1/2" = 1'-0"

McLeod Theater - SIUC

SPRING AWAKENING

JUNGLE GYM/ CEILING BULKHEAD/ TREE

Sht. No. 6 6 of

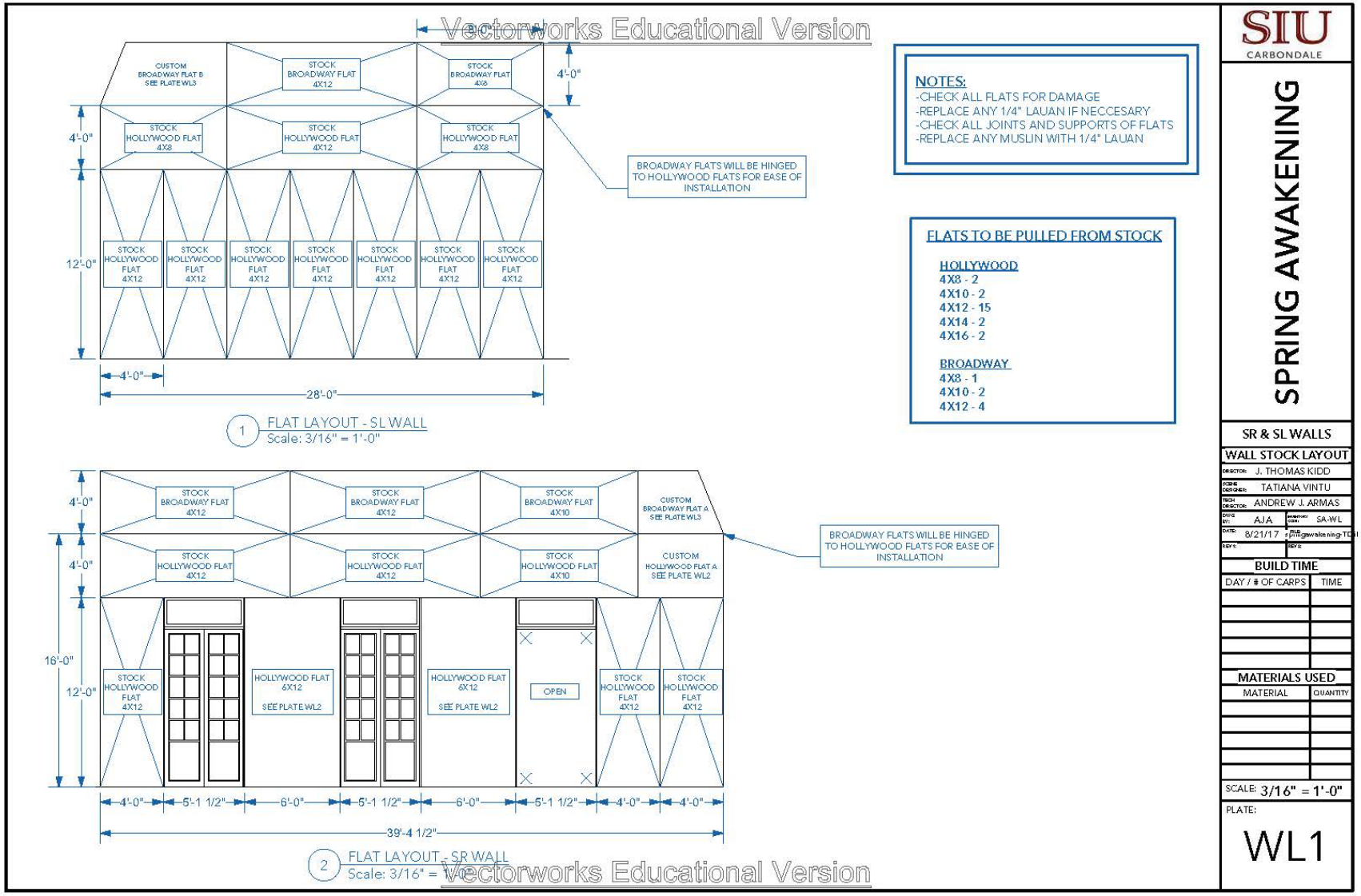
Director: J. Thomas Kidd
Designer: Tatiana Vintu
Drafted by: Tatiana Vintu

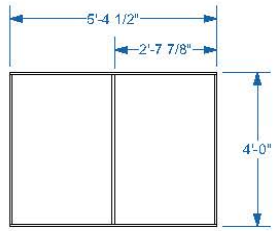
Scale:

Date: 4/28/2017

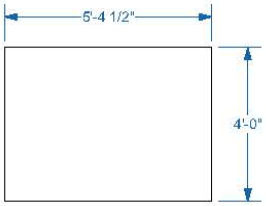
APPENDIX D

DRAFTING PLATES & CONSTRUCTION PHOTOS


Vectorworks Educational Version
CUSTOM BROADWAY FLAT B SEE PLATE WL3
STOCK BROADWAY FLAT 4X12
STOCK BROADWAY FLAT 4X8
STOCK HOLLYWOOD FLAT 4X8
STOCK HOLLYWOOD FLAT 4X12
4'-0"
12'-0"
BROADWAY FLATS WILL BE HINGED TO HOLLYWOOD FLATS FOR EASE OF INSTALLATION
4'-0"
28'-0"
1 FLAT LAYOUT - SL WALL
Scale: 3/16" = 1'-0"
NOTES:
-CHECK ALL FLATS FOR DAMAGE
-REPLACE ANY 1/4" LAUAN IF NECCESARY
-CHECK ALL JOINTS AND SUPPORTS OF FLATS
-REPLACE ANY MUSLIN WITH 1/4" LAUAN
FLATS TO BE PULLED FROM STOCK
HOLLYWOOD
4X8 - 2
4X10 - 2
4X12 - 15
4X14 - 2
4X16 - 2
BROADWAY
4X8 - 1
4X10 - 2
4X12 - 4
STOCK BROADWAY FLAT 4X10
CUSTOM BROADWAY FLAT A SEE PLATE WL3
CUSTOM HOLLYWOOD FLAT A SEE PLATE WL2
STOCK HOLLYWOOD FLAT 4X10
16'-0"
HOLLYWOOD FLAT 6X12 SEE PLATE WL2
OPEN
4'-0"
5'-1 1/2"
6'-0"
39'-4 1/2"
2 FLAT LAYOUT - SR WALL
Scale: 3/16" = 1'-0"
Vectorworks Educational Version
SIU CARBONDALE
SPRING AWAKENING
SR & SL WALLS
WALL STOCK LAYOUT
DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
ASSISTANT DWG BY: SA-WL
DATE: 8/21/17
FILE: springawakening-TD1
REV 1:
REV 2:
BUILD TIME
DAY / # OF CARPS
TIME
MATERIALS USED
MATERIAL
QUANTITY
SCALE: 3/16" = 1'-0"
PLATE:
WL1

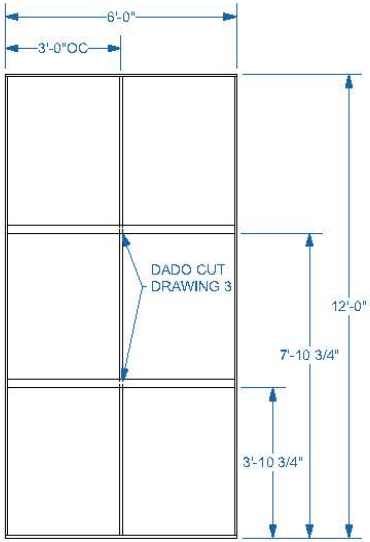


4 FRONT ELEVATION - HOLLYWOOD FLAT A
Scale: 3/8" = 1'-0"
NOTE: MAKE 1

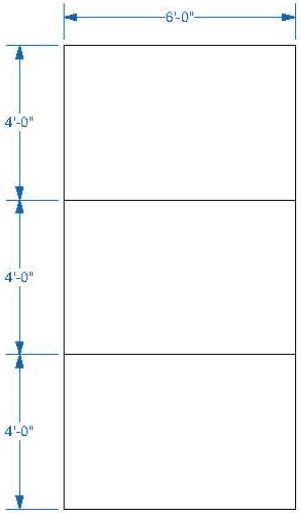


5 FRONT ELEVATION - LAUAN COVER
Scale: 3/8" = 1'-0"

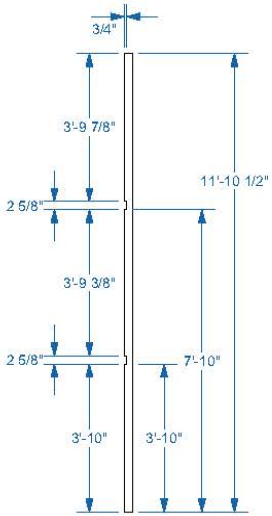
NOTES:
-RIP DOWN 1X6 DOWN TO 1X3 (3/4" X 2 5/8")
-GLUE AND STAPLE
-COVER W/ 1/4" LAUAN



1 FRONT ELEVATION - 6X12 FLAT FRAME
Scale: 3/8" = 1'-0"
NOTE: MAKE 2 FLATS



2 FRONT ELEVATION - 6X12 LAUAN LAYOUT
Scale: 3/8" = 1'-0"



3 PLAN - DADO STILE
Scale: 3/8" = 1'-0"
NOTE: MAKE 2

SIU CARBONDALE

SPRING AWAKENING

SR & SL WALLS

HOLLYWOOD FLATS

DIRECTOR:	J. THOMAS KIDD
SCENE DESIGNER:	TATIANA VINTU
TECH DIRECTOR:	ANDREW J. ARMAS
DWG BY:	AJA
ASSEMBLY CODE:	SA-WL
DATE:	8/21/17
FILE PATH:	springawakening-TD1
REV 1:	
REV 2:	

BUILD TIME

DAY / # OF CARPS	TIME

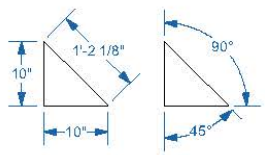
MATERIALS USED

MATERIAL	QUANTITY

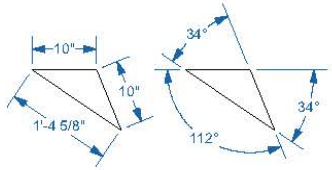
SCALE: 3/16" = 1'-0"

PLATE:

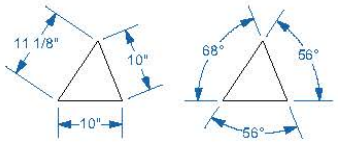
WL2



7 PLAN - CORNER BLOCK A
Scale: 3/4" = 1'-0"

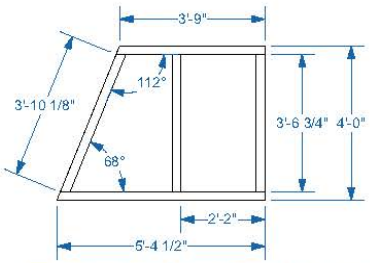


8 PLAN - CORNER BLOCK B
Scale: 3/4" = 1'-0"

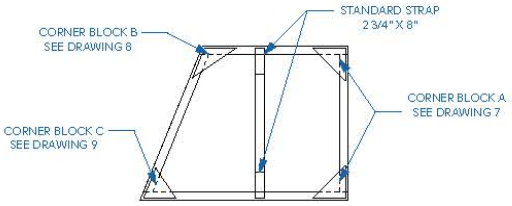


9 PLAN - CORNER BLOCK C
Scale: 3/4" = 1'-0"

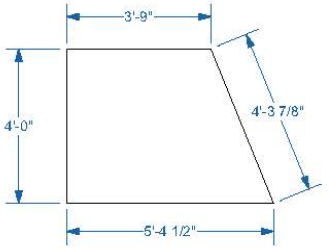
NOTES:
-USE 1X3
-GLUE AND STAPLE
-USE 1/4" PLY FOR CORNER BOCKS
-COVER W/ 1/4" LAUAN



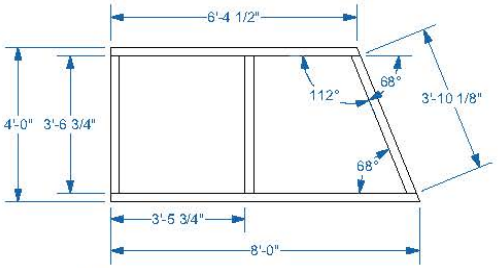
4 REAR ELEVATION - CUSTOM FLAT A FRAME
Scale: 3/8" = 1'-0"
NOTE: MAKE 1



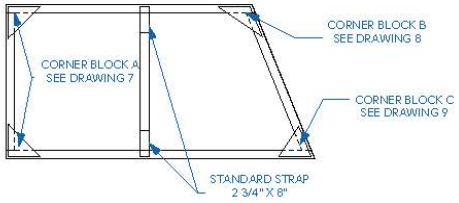
5 REAR ELEVATION - CORNER BLOCK PLACEMENT
Scale: 3/8" = 1'-0"



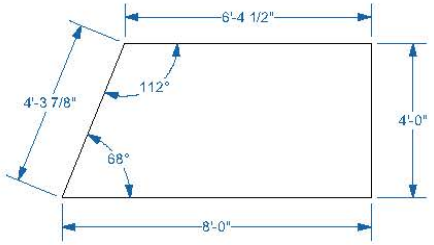
6 FRONT ELEVATION - CUSTOM FLAT A LAUAN
Scale: 3/8" = 1'-0"



1 REAR ELEVATION - CUTSOM FLAT B FRAME
Scale: 3/8" = 1'-0"
NOTE: MAKE 1



2 REAR ELEVATION - CORNER BLOCK PLACEMENT
Scale: 3/8" = 1'-0"



3 FRONT ELEVATION - CUSTOM FLAT B LAUAN
Scale: 3/8" = 1'-0"

SIU CARBONDALE

SPRING AWAKENING

SR & SL WALLS
BROADWAY FLATS

DIRECTOR:	J. THOMAS KIDD
SCENIC DESIGNER:	TATIANA VINTU
TECH DIRECTOR:	ANDREW J. ARMAS
DWG BY:	AJA
ASSIGNMENT CODE:	SA-WL
DATE:	8/21/17
FILE:	J:\...\springawakening-TD\
REV 1:	
REV 2:	

BUILD TIME

DAY / # OF CARPS	TIME

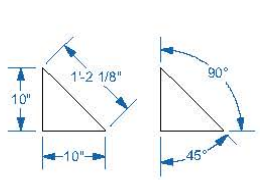
MATERIALS USED

MATERIAL	QUANTITY

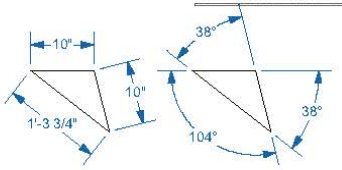
SCALE: 3/16" = 1'-0"

PLATE:

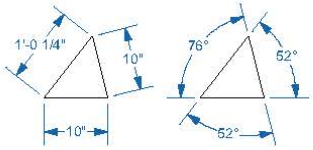
WL3



4 PLAN - CORNER BLOCK A
Scale: 3/4" = 1'-0"

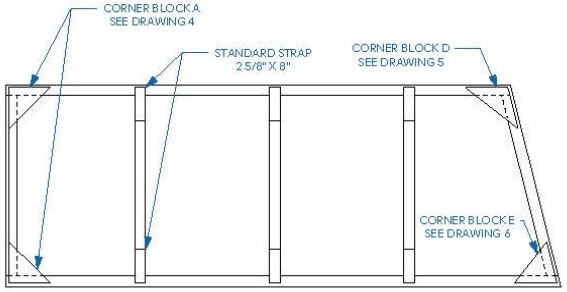


5 PLAN - CORNER BLOCK D
Scale: 3/4" = 1'-0"

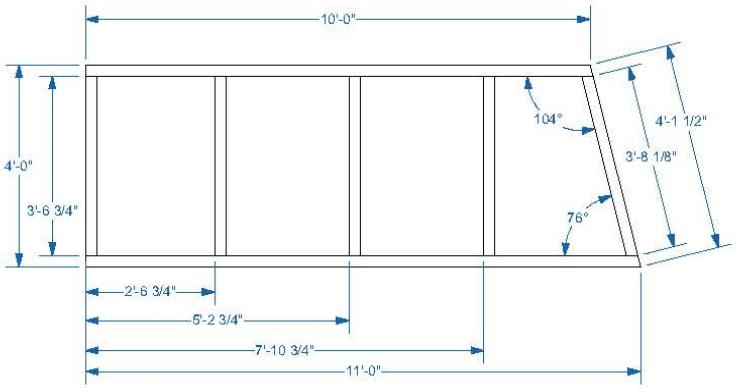


6 PLAN - CORNER BLOCK E
Scale: 3/4" = 1'-0"

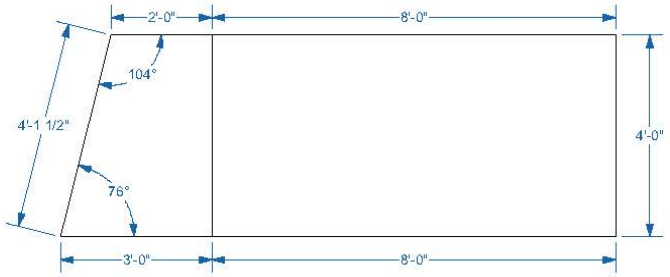
NOTES:
-USE 1X3 (3/4" x 2 5/8")
-GLUE AND STAPLE
-USE 1/4" PLY FOR CORNER BOCKS, LAMINATE FOR 1/2" THICKNESS
-COVER W/ 1/4" LAUAN



2 REAR ELEVATION - CORNER BLOCK PLACEMENT
Scale: 1/2" = 1'-0"



1 REAR ELEVATION - CUSTOM FLAT C FRAME
Scale: 1/2" = 1'-0"
NOTE: MAKE 1



3 REAR ELEVATION - CUSTOM FLAT C LAUAN
Scale: 1/2" = 1'-0"

SIU CARBONDALE

SPRING AWAKENING

SR & SL WALLS

BROADWAY FLAT C

DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VIN TU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
SCENERY DWG #: SA-WL
DATE: 9/15/17
FILE: Springawakening-TD.vwx
REV 1:
REV 2:

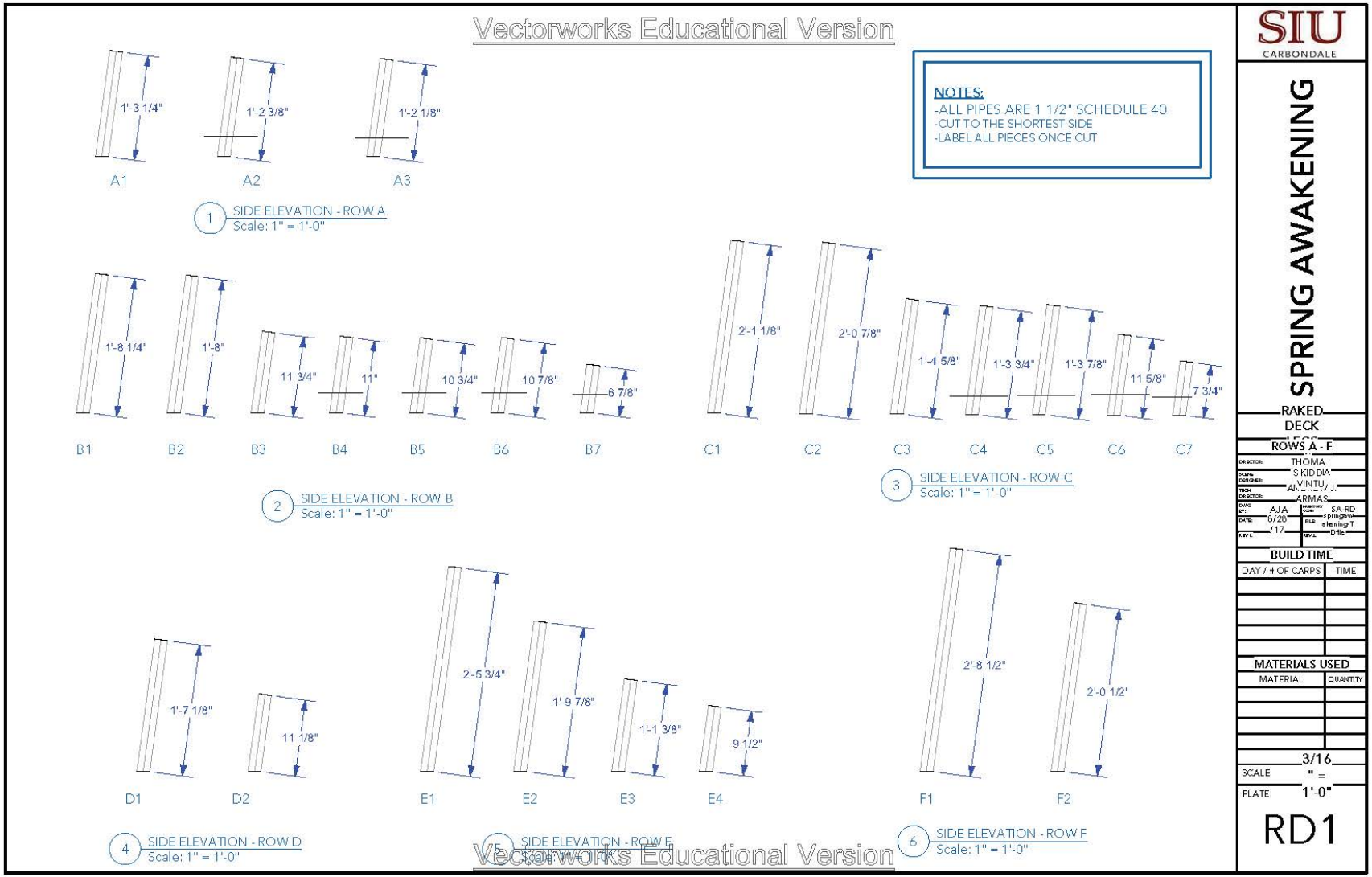
BUILD TIME

DAY / # OF CARPS	TIME

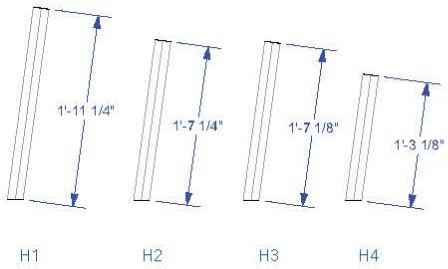
MATERIALS USED

MATERIAL	QUANTITY

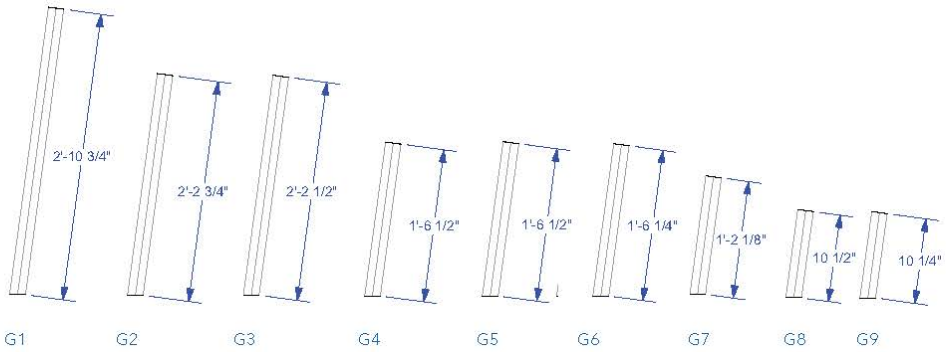
SCALE: AS NOTED
PLATE:
WL4


Vectorworks Educational Version
NOTES:
-ALL PIPES ARE 1 1/2" SCHEDULE 40
-CUT TO THE SHORTEST SIDE
-LABEL ALL PIECES ONCE CUT
1'-3 1/4"
1'-2 3/8"
1'-2 1/8"
A1
A2
A3
1 SIDE ELEVATION - ROW A
Scale: 1" = 1'-0"
1'-8 1/4"
1'-8"
11 3/4"
11"
10 3/4"
10 7/8"
6 7/8"
B1
B2
B3
B4
B5
B6
B7
2 SIDE ELEVATION - ROW B
Scale: 1" = 1'-0"
2'-1 1/8"
2'-0 7/8"
1'-4 5/8"
1'-3 3/4"
1'-3 7/8"
11 5/8"
7 3/4"
C1
C2
C3
C4
C5
C6
C7
3 SIDE ELEVATION - ROW C
Scale: 1" = 1'-0"
1'-7 1/8"
11 1/8"
D1
D2
4 SIDE ELEVATION - ROW D
Scale: 1" = 1'-0"
2'-5 3/4"
1'-9 7/8"
1'-1 3/8"
9 1/2"
E1
E2
E3
E4
5 SIDE ELEVATION - ROW E
Scale: 1" = 1'-0"
2'-8 1/2"
2'-0 1/2"
F1
F2
6 SIDE ELEVATION - ROW F
Scale: 1" = 1'-0"
Vectorworks Educational Version
SIU
CARBONDALE
SPRING AWAKENING
RAKED DECK
ROWS A - F
DIRECTOR: THOMAS KIDDIE
SCENIC DESIGNER: ANTUAN J. ARMAS
TECH DIRECTOR:
DWG BY: AJA
DATE: 6/28/17
ASSEMBLY CODE: SA-RD
FILE: springawakening Deck
REVISIONS:
BUILD TIME
DAY / # OF CARPS
TIME
MATERIALS USED
MATERIAL
QUANTITY
SCALE: 3/16" = 1'-0"
PLATE: RD1

NOTES:
-ALL PIPES ARE 1 1/2" SCHEDULE 40
-CUT TO THE SHORTEST SIDE
-LABEL ALL PIECES ONCE CUT



1 SIDE ELEVATION - ROW H
Scale: 1" = 1'-0"



2 SIDE ELEVATION - ROW G
Scale: 1" = 1'-0"

Vectorworks Educational Version

SIU CARBONDALE

SPRING AWAKENING

RAKED DECK ROWS G - H

DIRECTOR: THOMAS KIDDIA
SCENE DESIGNER: ANDREW J. VINTU
TECH DIRECTOR: ARMAS
DWG BY: AJA
DATE: 8/28/17
CHECKED BY:
DRAWING NAME: SA-RD springaw steaning-T
FILE:
REV #:
DRG #:

BUILD TIME

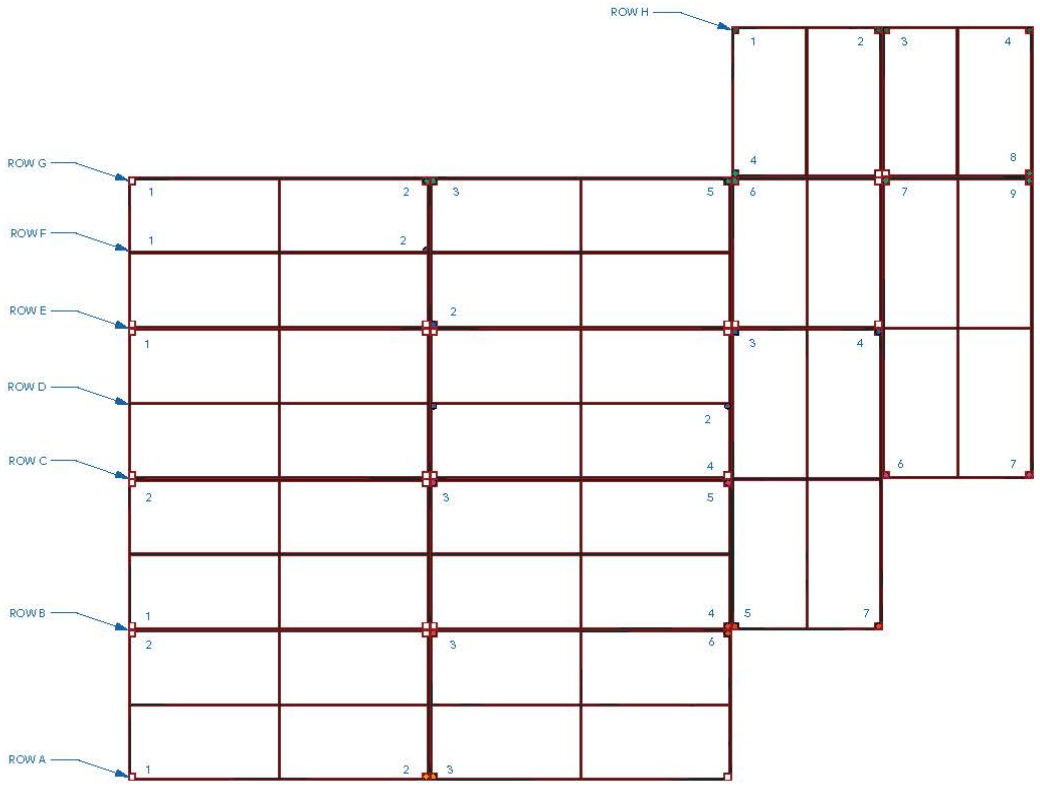
DAY / # OF CARPS	TIME

MATERIALS USED

MATERIAL	QUANTITY

SCALE: 3/16" = 1'-0"
PLATE:

RD2



1 PLAN - LEG PLACEMENT
Scale: 3/8" = 1'-0"

SIU CARBONDALE

SPRING AWAKENING

RAKED DECK LEGS

LEG PLACEMENT

DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
ASSISTANT DWG BY: SA-RD
DATE: 8/28/17
FILE: Spring awakening-TD.dwg
REV 1:
REV 2:

BUILD TIME

DAY / # OF CARPS	TIME

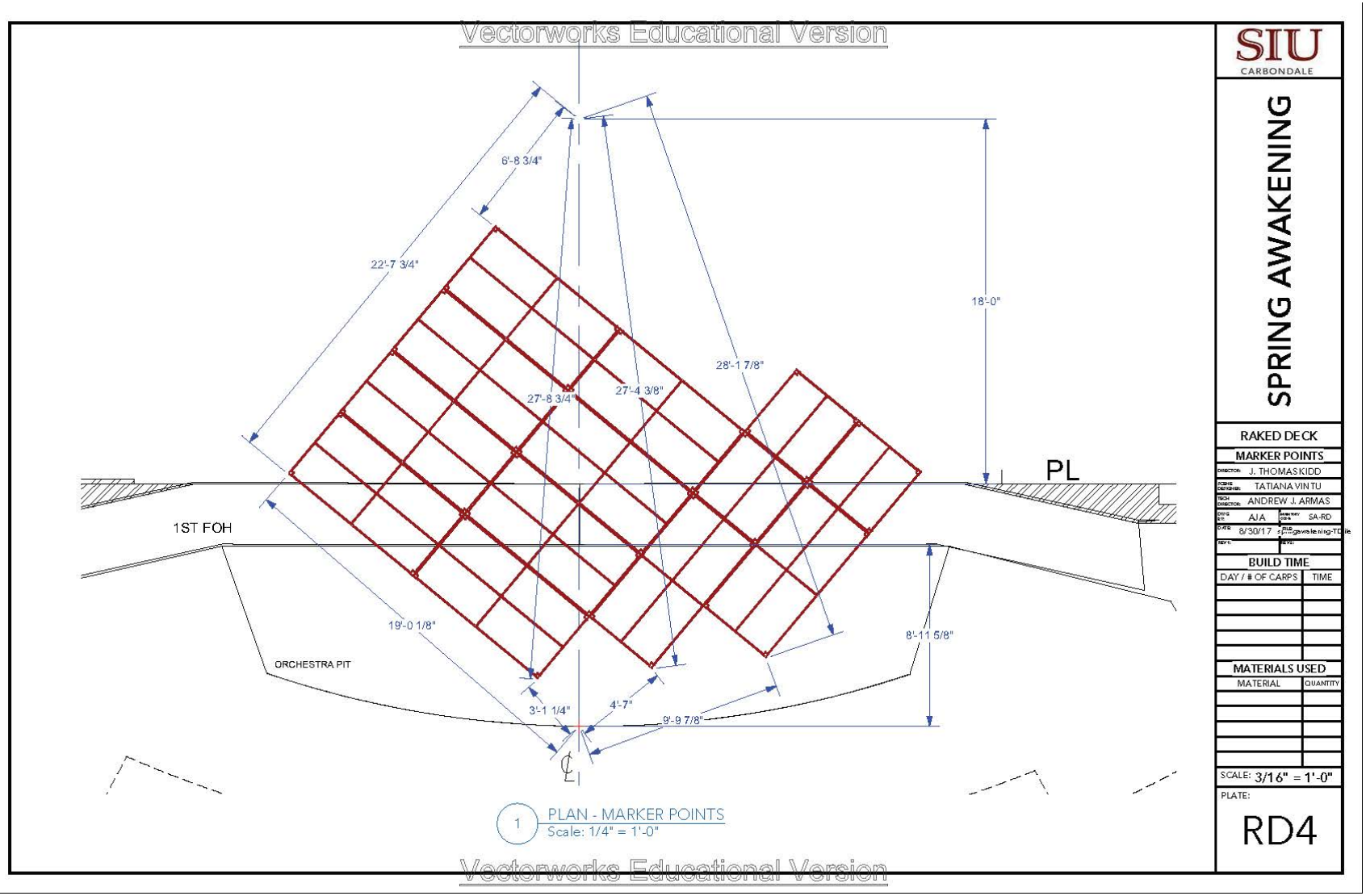
MATERIALS USED

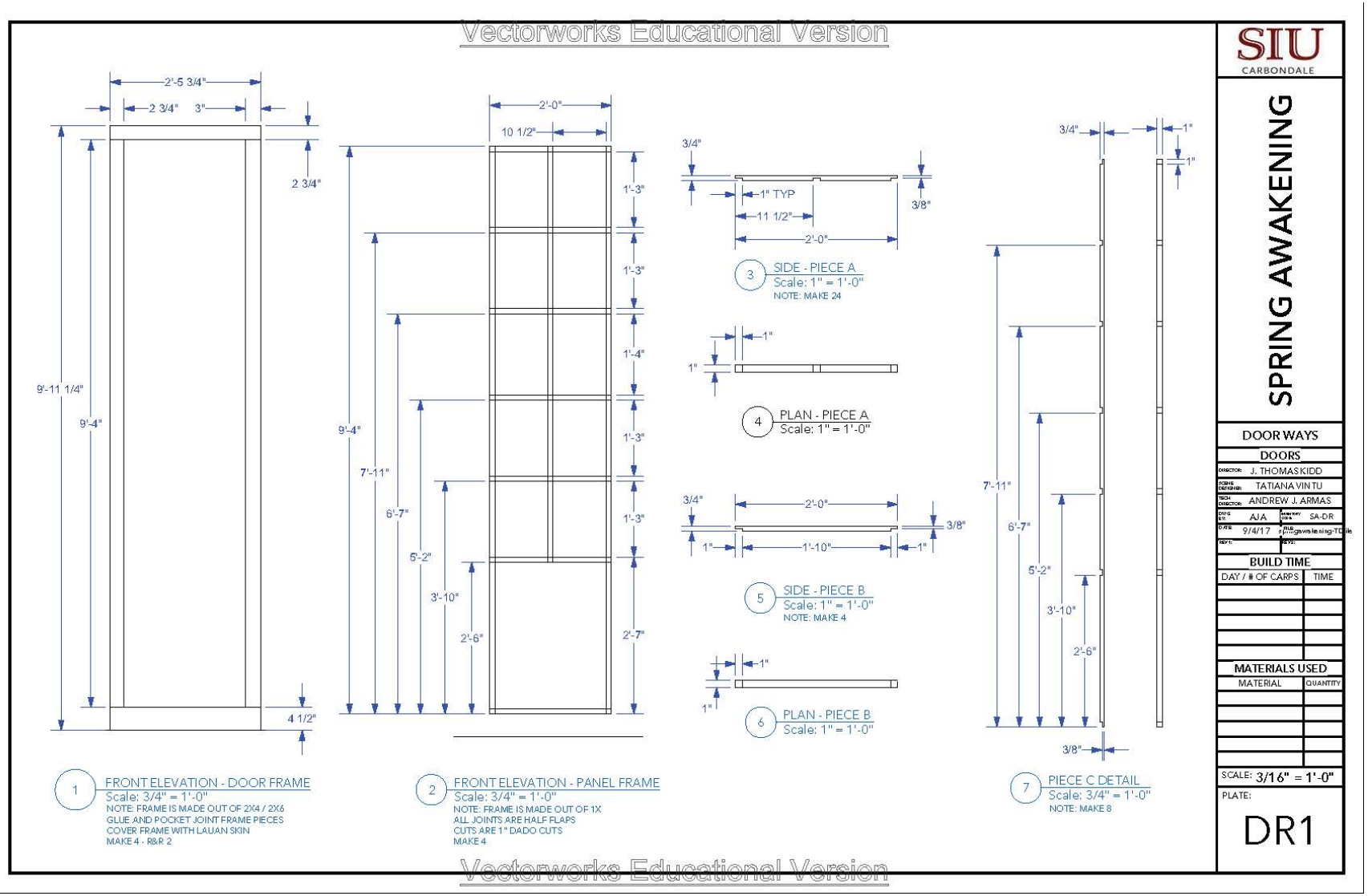
MATERIAL	QUANTITY

SCALE: 3/16" = 1'-0"

PLATE:

RD3


Vectorworks Educational Version
6'-8 3/4"
22'-7 3/4"
18'-0"
28'-1 7/8"
27'-8 3/4"
27'-4 3/8"
PL
1ST FOH
19'-0 1/8"
8'-11 5/8"
ORCHESTRA PIT
3'-1 1/4"
4'-7"
9'-9 7/8"
℄
1 PLAN - MARKER POINTS
Scale: 1/4" = 1'-0"
Vectorworks Educational Version
SIU
CARBONDALE
SPRING AWAKENING
RAKED DECK
MARKER POINTS
DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DRWG BY: AJA
SCALE: SA-RD
DATE: 8/30/17
FILE: Spring-Awakening-TD.vwx
REV:
BUILD TIME
DAY / # OF CARPS
TIME
MATERIALS USED
MATERIAL
QUANTITY
SCALE: 3/16" = 1'-0"
PLATE:
RD4



SIU CARBONDALE

SPRING AWAKENING

DOOR WAYS

DOORS

DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
SHEET NAME & NO.: SA-DR
DATE: 9/4/17
FILE: [illegible]gawsleslng-TD.vwx
REVS:
LEVEL:

BUILD TIME

DAY / # OF CARPS	TIME

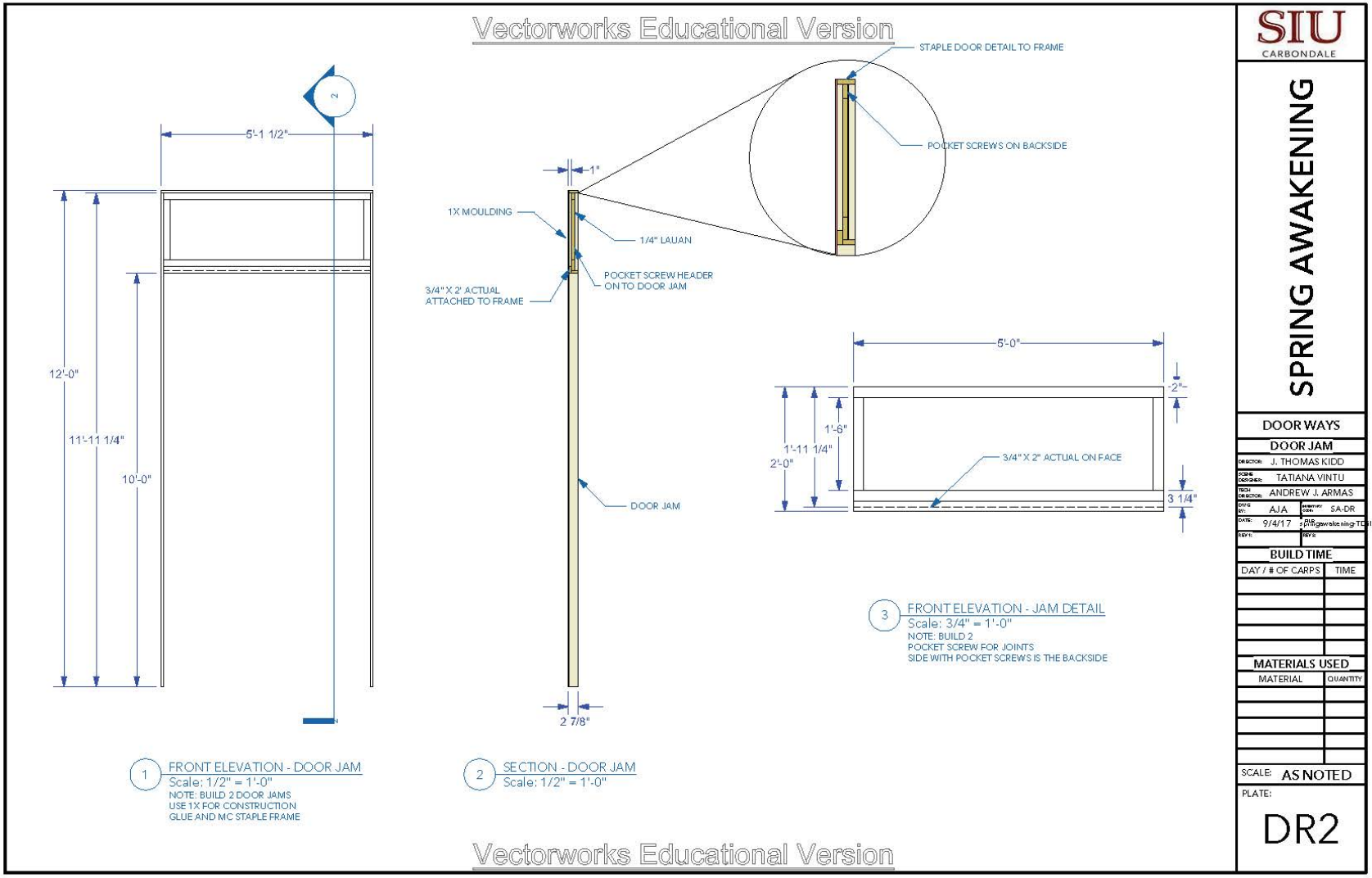
MATERIALS USED

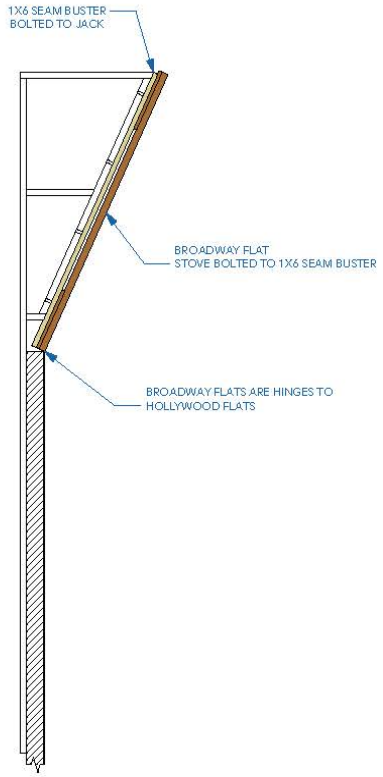
MATERIAL	QUANTITY

SCALE: 3/16" = 1'-0"

PLATE:

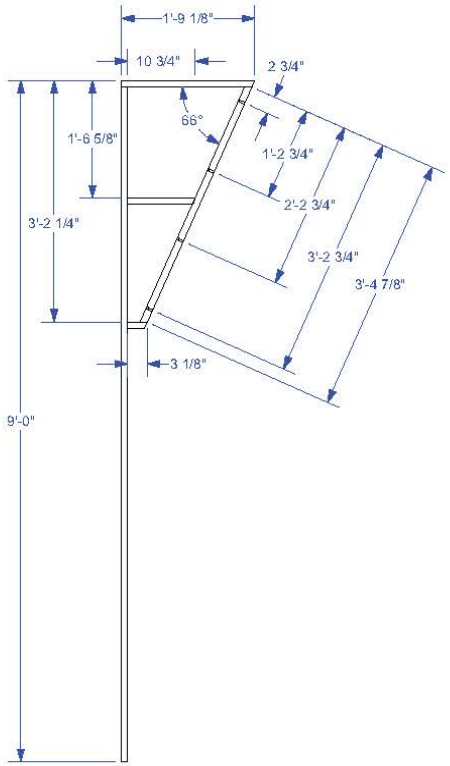
DR1


Vectorworks Educational Version
STAPLE DOOR DETAIL TO FRAME
POCKET SCREWS ON BACKSIDE
1"
1X MOULDING
1/4" LAUAN
POCKET SCREW HEADER ON TO DOOR JAM
3/4" X 2' ACTUAL ATTACHED TO FRAME
DOOR JAM
2 7/8"
5'-1 1/2"
12'-0"
11'-11 1/4"
10'-0"
5'-0"
2"
1'-6"
2'-0"
1'-11 1/4"
3/4" X 2" ACTUAL ON FACE
3 1/4"
1 FRONT ELEVATION - DOOR JAM
Scale: 1/2" = 1'-0"
NOTE: BUILD 2 DOOR JAMS
USE 1X FOR CONSTRUCTION
GLUE AND MC STAPLE FRAME
2 SECTION - DOOR JAM
Scale: 1/2" = 1'-0"
3 FRONT ELEVATION - JAM DETAIL
Scale: 3/4" = 1'-0"
NOTE: BUILD 2
POCKET SCREW FOR JOINTS
SIDE WITH POCKET SCREWS IS THE BACKSIDE
Vectorworks Educational Version
SIU
CARBONDALE
SPRING AWAKENING
DOOR WAYS
DOOR JAM
DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
DRAWING NAME: SA-DR
DATE: 9/4/17
FILE NAME: Drawing1.vwx
REV 1:
REV 2:
BUILD TIME
DAY / # OF CARPS
TIME
MATERIALS USED
MATERIAL
QUANTITY
SCALE: AS NOTED
PLATE:
DR2



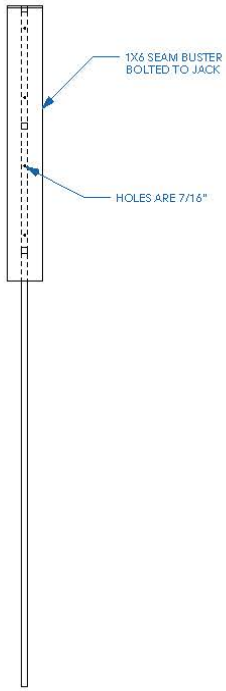
1 SIDE ELEVATION - JACK ASSEMBLY
Scale: 3/4" = 1'-0"

NOTE: BUILD 9
USE 1" SQR BOX TUBE
WELD ALL SIDES
HOLES ARE 5/16



2 SIDE ELEVATION - JACK LAYOUT
Scale: 3/4" = 1'-0"

NOTE: USE 1" SQR BOX TUBE
WELD ALL SIDES
HOLES ARE 5/16



3 FRONT ELEVATION - 1X6 SEAM BUSTER
Scale: 3/4" = 1'-0"

NOTE: USE 1/4" STOVE BOLTS AND HARDWARE

SIU
CARBONDALE

SPRING AWAKENING

CUSTOM PLATFORM
CEILING JACKS

DIRECTOR: J. THOMAS KIDD
SCENIC DESIGNER: TATIANA VIN TU
TECH DIRECTOR: ANDREW J. ARMAS
DWG NO: A/A | SHEET NO: SA-JK
DATE: 9/8/17 | FILE: Springawakening-TD.vwx
REV 1: | REV 2:

BUILD TIME

DAY / # OF CARPS	TIME

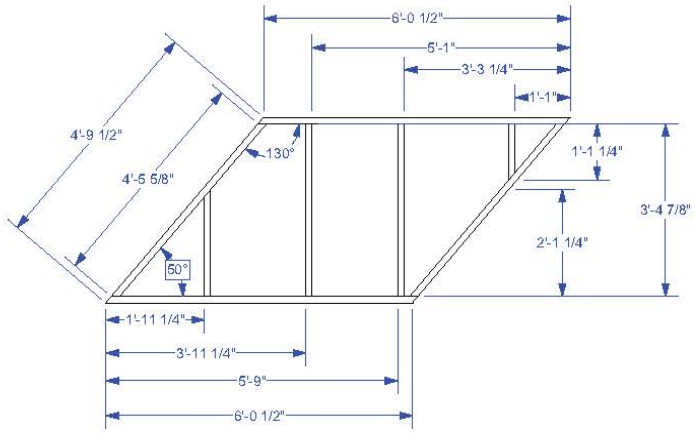
MATERIALS USED

MATERIAL	QUANTITY

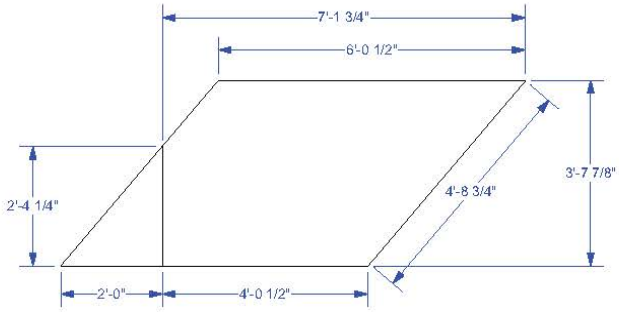
SCALE: 3/4" = 1'-0"

PLATE:

JK1



1 PLAN - CUSTOM PLATFORM
Scale: 1/2" = 1'-0"
NOTE: USE 2X4
GLUE AND SCREW ALL JOINTS
MAKE 1



2 PLAN - 3/4" OSB LID
Scale: 1/2" = 1'-0"

SIU
CARBONDALE

SPRING AWAKENING

CUSTOM PLATFORM

PLATFORM

DIRECTOR:	J. THOMAS KIDD
SCENIC DESIGNER:	TATIANA VIN TU
TECH DIRECTOR:	ANDREW J. ARMAS
DWG NO:	AJA
SHEET NO:	SA-PL
DATE:	9/4/17
FILE:	Spring Awakening-TD.vwx
REV'S:	
LEVEL:	

BUILD TIME

DAY / # OF CARPS	TIME

MATERIALS USED

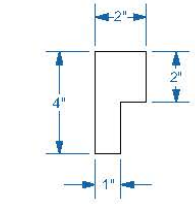
MATERIAL	QUANTITY

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

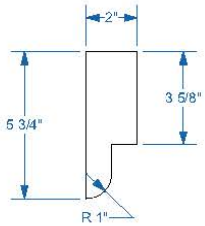
PLATE:

PL1

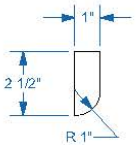
NOTE:
-USE 2" EXTRUDED POLYSTYRENE
-SCORE FOAM ON TABLE SAW
-LAMINATE LAYERS W/ H20
-ROUND OVER EDGES ON SHAPER



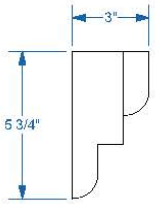
1 PLAN - MOLDING #3
Scale: 3" = 1'-0"



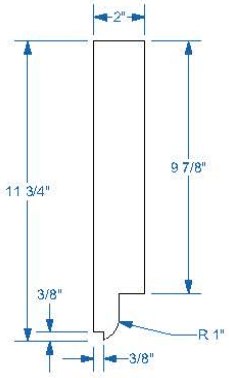
2 PLAN - MOLDING #2A
Scale: 3" = 1'-0"



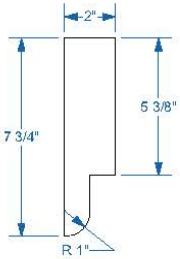
3 PLAN - MOLDING #2B
Scale: 3" = 1'-0"



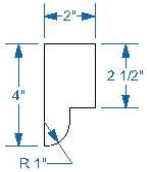
4 PLAN - MOLDING #2 ASSEMBLED
Scale: 3" = 1'-0"



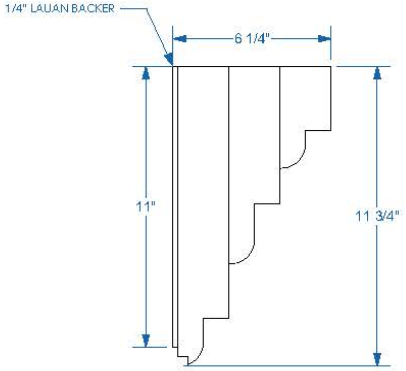
5 PLAN - MOLDING #1A
Scale: 3" = 1'-0"



6 PLAN - MOLDING #1B
Scale: 3" = 1'-0"



7 PLAN - MOLDING #1C
Scale: 3" = 1'-0"



8 PLAN - MOLDING #1 ASSEMBLED
Scale: 3" = 1'-0"

SIU
CARBONDALE

SPRING AWAKENING

FOAM MOLDING

MOLDING 1 - 3

DIRECTOR: J. THOMAS KIDD
SCENE DESIGNER: TATIANA VINTU
TECH DIRECTOR: ANDREW J. ARMAS
DWG BY: AJA
DRAWING DATE: SA-FM
DATE: 9/11/17
FILE: SpringAwakening-TD.file
REVS:

BUILD TIME

DAY / # OF CARPS	TIME

MATERIALS USED

MATERIAL	QUANTITY

SCALE: 3" = 1'-0"

PLATE:

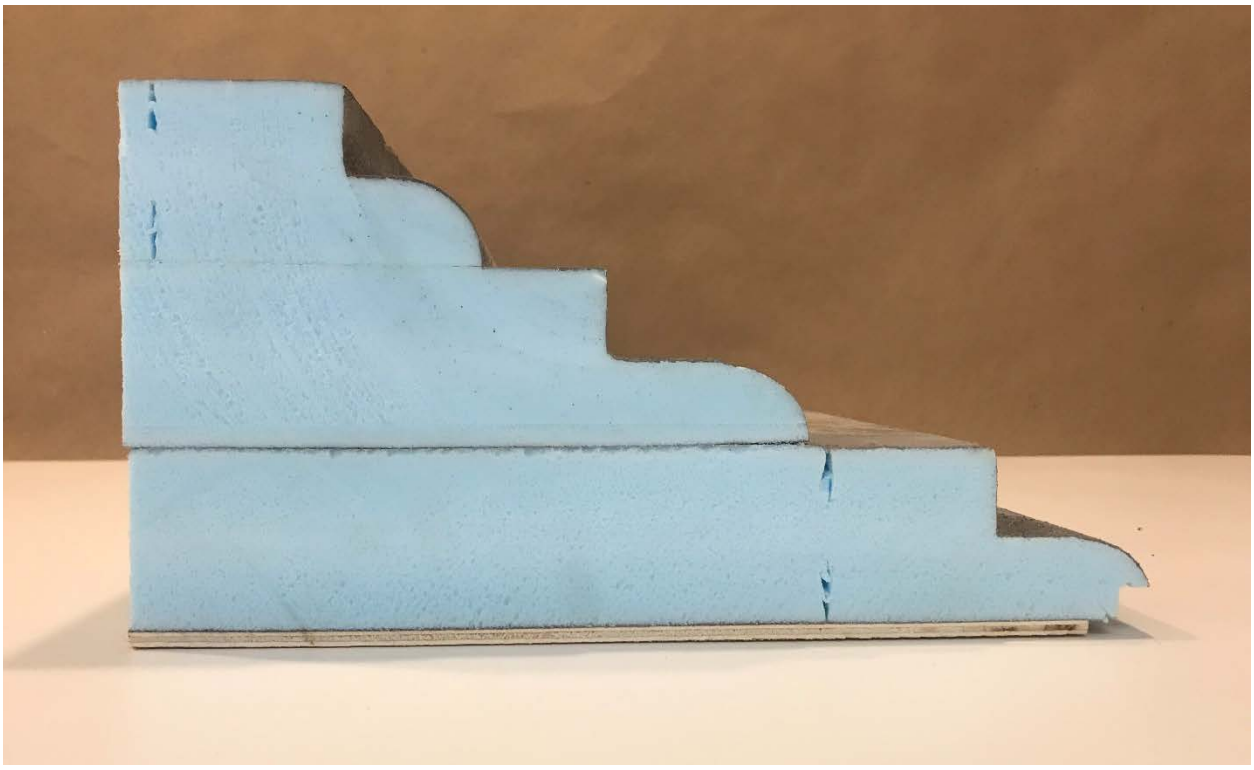
FM1

Raked Deck installed into the theater.

Wall & Upper Wall Units Installed

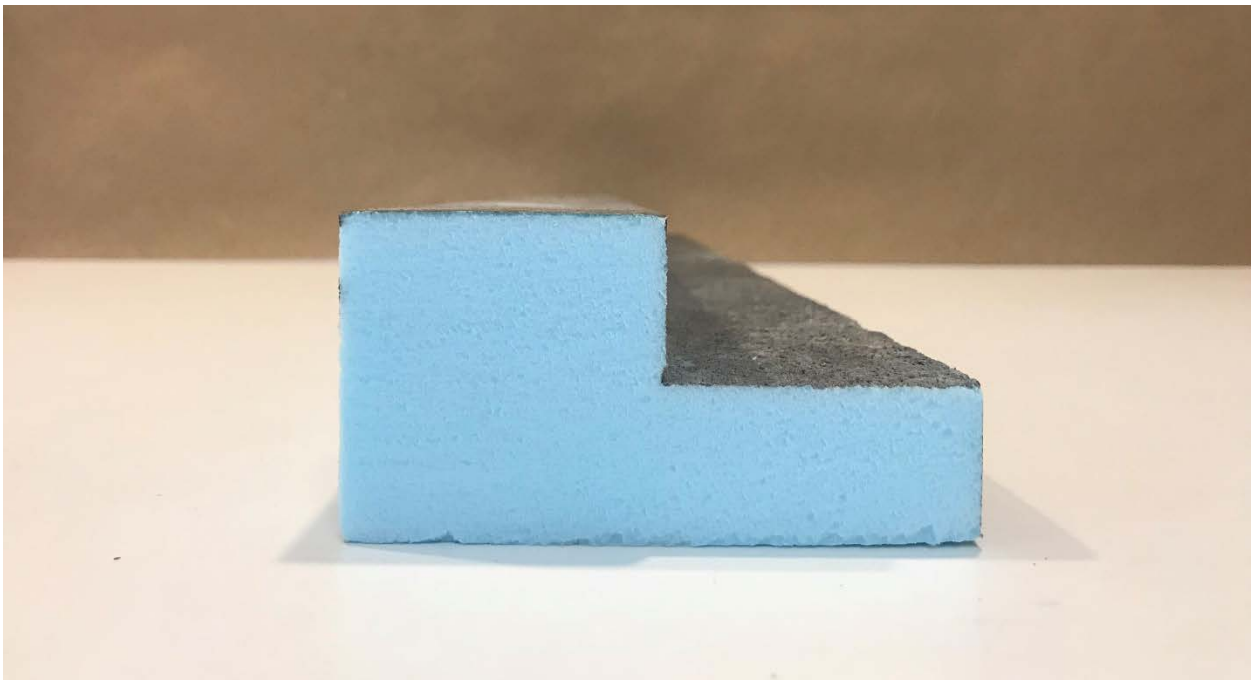
Wall & Upper Wall units

Completed Set

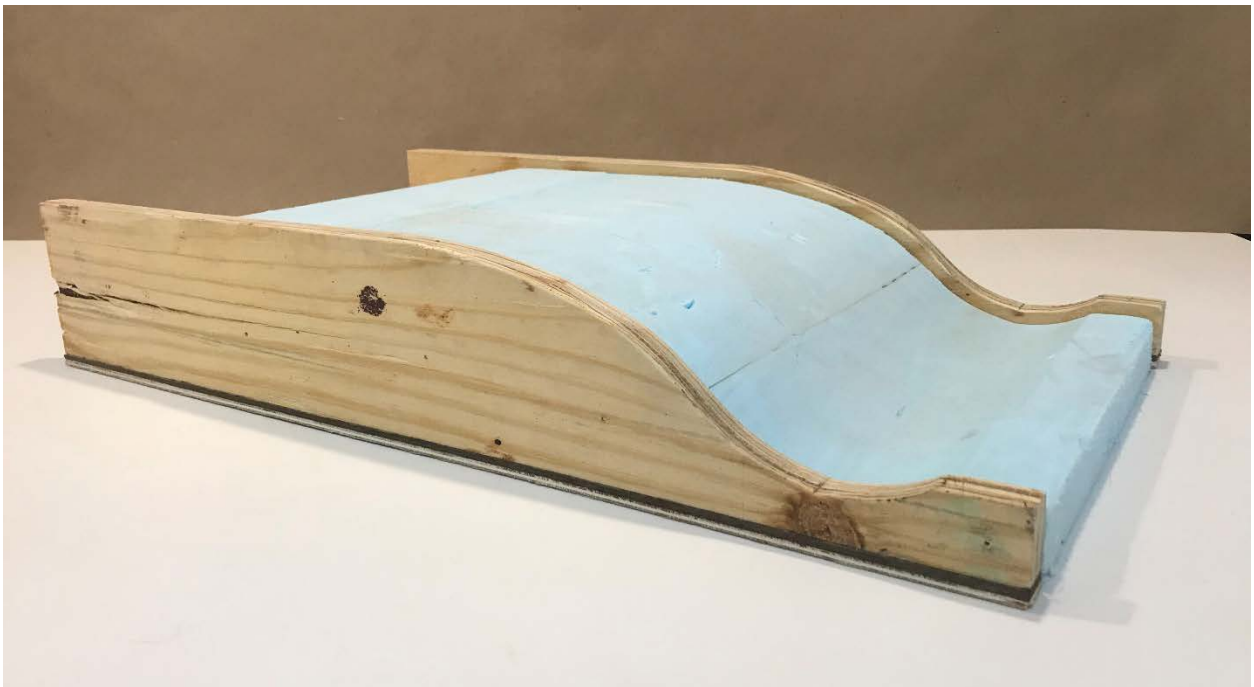


Molding #1 Profile and Layers

Molding #2 Profile and Layers



Molding #3 Profile



Cut-Out used for Architectural Details

Photo of a Tension Block

Photo of a Tension Block

APPENDIX E

PRODUCTION PHOTOS

Act I, Scene 2: “Bitch of Living”

Act II, Scene 8

Act I, Scene 4

Act II, Scene 4: “Totally Fucked”

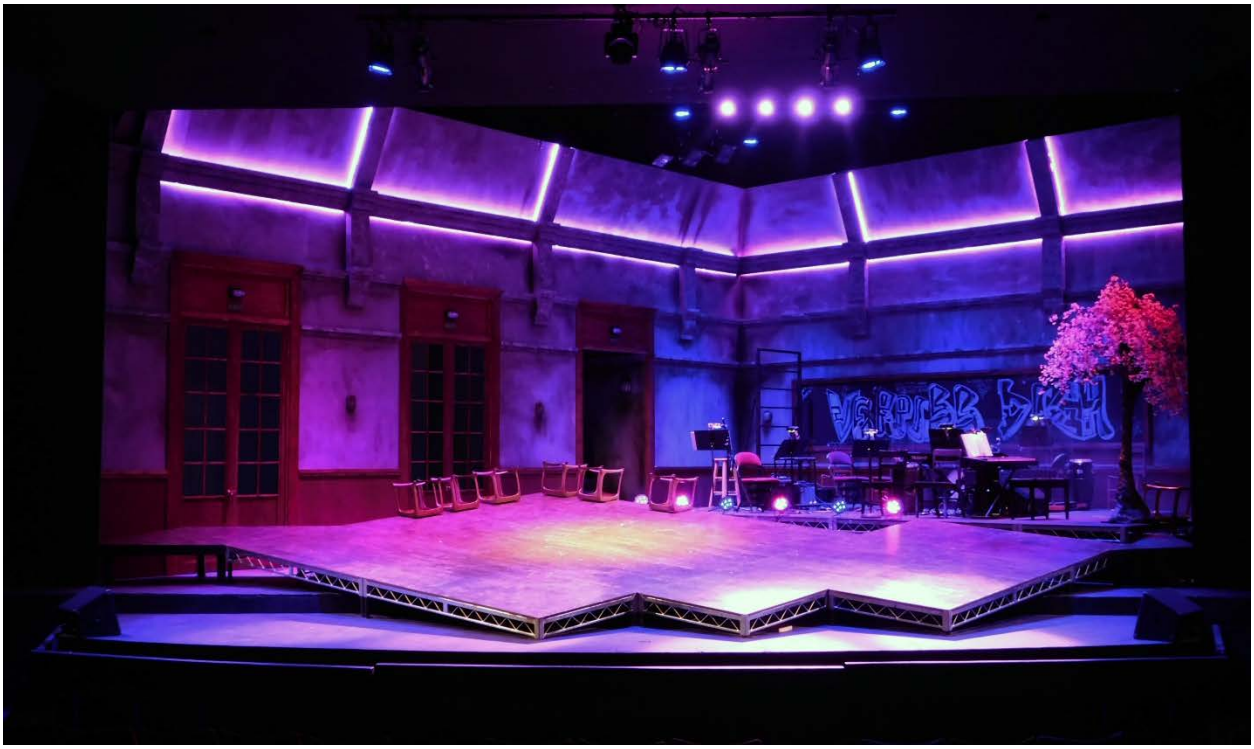
Act II, Scene 4: “Totally Fucked”

Act II, Scene 10: “The Song of Purple Summer”

Act II, Scene 3: “Left Behind”

Act I, Scene 7

Set: 19th Century Lantern Lit World

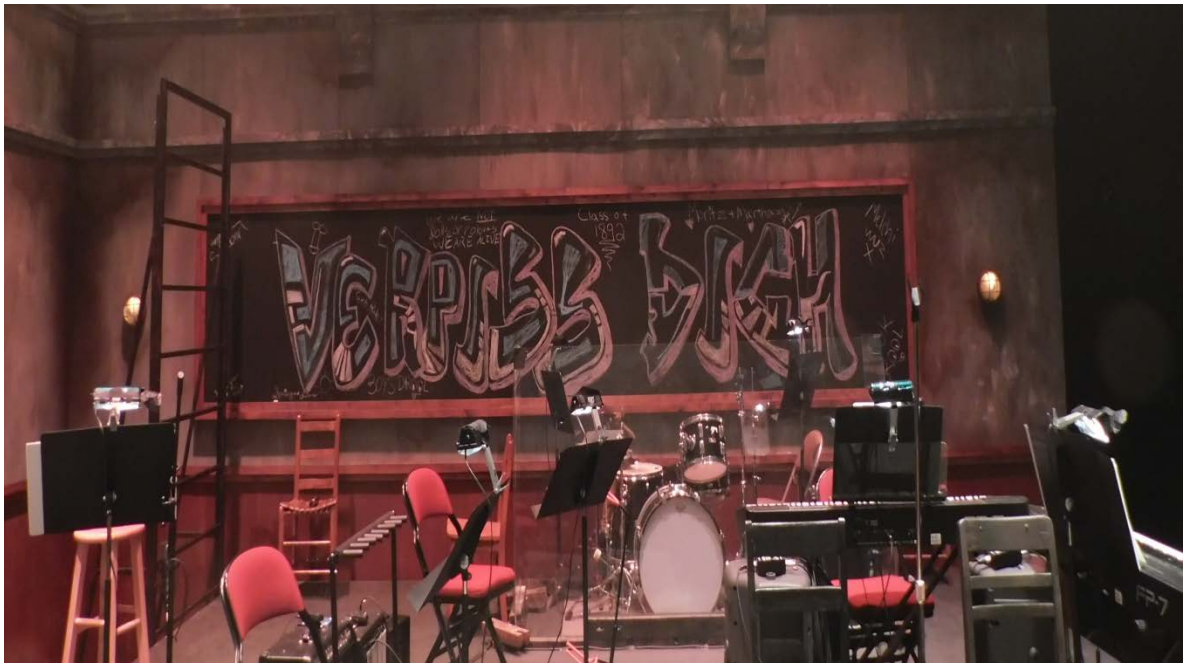


Set: Song World

Close-Up of Set: Stage Left Wall Unit

Close-Up of Set: Foam Molding and LED Tape

Close-Up of Set: Doorways and Wood Molding



Close-Up of Set: Chalkboard and Jungle Gym

APPENDIX F
PERMISSION OF IMAGE USE

From: Charles Kopelman
To: Anne Fletcher
Cc: Andrew Armas
Subject: RE: Andrew Armas Thesis Request
Date: Wednesday, April 4, 2018 5:03:33 PM

I think this sounds fine….thanks for clarifying.

Charles Kopelman
Vice President/Co-Director Literary Division
Abrams Artists Agency
275 Seventh Avenue, 26th Floor
New York, NY 10001
Phone: 646 461-9377
charles.kopelman@abramsart.com
ckopelman@dandkartists.com

From: Anne Fletcher <afletch@siu.edu>
Sent: Tuesday, April 03, 2018 7:39 PM
To: Charles Kopelman <charles.kopelman@abramsart.com>
Cc: Andrew Armas <aarmas@siu.edu>
Subject: Andrew Armas Thesis Request

Dear Mr. Kopelman,

I am writing as a follow-up to Andrew Armas's request to use a photo of Christine Jones's design for *Spring Awakening* in his MFA thesis.

I am the professor who supervises the submission of theses for the Department of Theater here at SIU.

While theses are not published in the tradition sense, upon acceptance by the university, they are automatically uploaded to ProQuest, an academic search engine.

The photo would be visible there to anyone who searches key words in the title of Andrew's thesis.

This is by no means anywhere near the wide audience the photo receives on Google, Bing, etc., but there would be limited electronic access to the thesis.

May he still use it?

Thank you so much for taking the time to respond to Andrew, and now to me.

All best,

Anne Fletcher, Professor of Theater

From: Jeff Storer
To: Andrew Armas
Subject: Re: Photo Use for Thesis
Date: Saturday, March 24, 2018 10:54:42 PM

Andrew,

I can give you permission and I am flattered. I was the director. But just to make sure you know this is not the musical. Translation by Edward Bond.

Jeff Storer
Artistic Director, Manbites Dog Theater Professor
in the Department of Theater Studies, Chairman
July 2015-June 2018
Duke University Office:
(919) 660-3360
Cell: (919) 308-0057
jmsheepdog@gmail.com
Please excuse typos due to auto correct.

On Mar 24, 2018, at 11:44 PM, Andrew Armas <aarmas@siu.edu> wrote:

> Hello,
>
> My name is Andrew J. Armas, I am graduate student at Southern Illinois University and I was inquiring about having permission to use one of your photos for my thesis. The photo (attached below) is the one of the Spring Awakening production photos on the Duke webpage https://theaterstudies.duke.edu/productions/spring-awakening.
> Please let me know if I may use it or if I need to contact the photographer of the photo.
>
> —Thank you for your time, Andrew
> J. Armas aarmas@siu.edu
> (305) 878-3262

From: kevin@kpeterson.org
To: Andrew Armas
Subject: RE: Production Photo for Thesis Use
Date: Wednesday, April 4, 2018 12:02:04 PM

Absolutely! and best of luck with your thesis.

Kevin Peterson
www.kpeterson.org

> -------- Original Message -------- Subject: Production Photo for Thesis Use From: Andrew Armas <aarmas@siu.edu> Date: Tue, April 03, 2018 11:23am
> To: "kevin@kpeterson.org" <kevin@kpeterson.org>
>
> Hi Kevin,
>
> My name is Andrew J. Armas and I was wondering if I may use one of your production photos from your Spring Awakening design for my thesis. Please let me know if I have permission to use one of your photos.
>
> —Thank you,
> Andrew J. Armas
> aarmas@siu.edu
> (305) 878-3262

From: Project Mayhem
To: Andrew Armas
Subject: Re: Feedback - "Photo Usage" PROJ3CTM4YH3M Urban Exploration
Date: Monday, March 12, 2018 6:53:14 PM

Hi Andrew,

Thanks for your email but to answer your question no license is required for that type of use. I only charge licensing for commercial purposes

Thanks again and good luck with it

Ian Moone

On Mon, 12 Mar 2018, 17:57 Andrew Armas, <wordpress@proj3ctm4yh3m.com> wrote:

> From: Andrew Armas <aarmas@siu.edu>
> Subject: Photo Usage
>
> Message Body:
> Hello,
>
> My name is Andrew Armas, I am currently a graduate student in Southern Illinois University and I was wondering if I may use one of your photos for my thesis. A designer used the gym at the primary school in Scotland as an inspiration photo and I would like to reference and place the photo in my writing. Do I need to request a license? Thank you
>
> -Andrew Armas
>
> --
> This e-mail was sent from a contact form on PROJ3CTM4YH3M Urban Exploration (https://www.proj3ctm4yh3m.com/urbex)

From: Tatiana Vintu
To: Andrew Armas
Subject: Re: Spring Awakening Permission
Date: Thursday, March 29, 2018 1:28:44 PM

You do have permission to use these items.

TATIANA VINTU
Assistant Professor Scenic Designer
Southern Illinois University Department of Theater
tvintu@siu.edu
PH: (618)453-3076. Office: Comm. 2230

> On Mar 29, 2018, at 10:12 AM, Andrew Armas <aarmas@siu.edu> wrote:
>
> Hi Tatiana,
>
> I am required to send you an email confirming the use of your design plates, draftings, renderings and any other materials that may have been referenced or added in my thesis document. Please respond to this email by stating that I do have permission to use these items.
>
> —Thank you, Andrew J.
> Armas aarmas@siu.edu
> (305) 878-3262

VITA

Graduate School
Southern Illinois University

Andrew Julian Armas

andrewjarmas@gmail.com

Florida Atlantic University
Bachelor of Arts in Theater, Design and Technology, May 2015

Special Honors and Awards:
Kern-Straumanis Graduate Assistantship
Mordecai Gorelik Award for Excellence in Scenic Design

Thesis Title:
A TD's Awakening: A Technical Direction Thesis on Spring Awakening

Major Professor: Thomas K. Fagerholm

Publications:
Armas, Andrew with Thomas Fagerholm, "Turning Heads: Automation on a Budget Using Arduino", *Theater Design & Technology,* Summer 2017, 60-62.