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Managing the Magic: Technical Direction of The Secret Garden

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MANAGING THE MAGIC:
TECHNICAL DIRECTION OF THE SECRET GARDEN

by

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A Thesis
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AN ABSTRACT OF THE THESIS OF

BRYCE DALE ALLEN, for the Master of Fine Arts degree in Theater, presented on March 30, 2010, at Southern Illinois University Carbondale.

TITLE: MANAGING THE MAGIC: TECHNICAL DIRECTION OF THE SECRET GARDEN

MAJOR PROFESSOR: Robert Holcombe

This project, *Managing the Magic: Technical Direction of The Secret Garden*, is a detailed description of the process I used as the technical director to help produce the Department of Theater's production of *The Secret Garden* at Southern Illinois University Carbondale in April 2009. This work is also a study of the artistic collaboration that took place between the design team and me during the execution of the production. Through this project I was able to polish skills that I had learned through careful goal setting and evaluation. Working on *The Secret Garden* also gave me the opportunity to broaden my experience and develop my strengths as a technical director.

DEDICATION

This work is dedicated to the memory of my father, Steven Webster Allen. He passed on shortly before this project was completed. I have only ever hoped to make him proud. I believe that he is, and I believe that he will be when we meet again.

…And you know that as soon as I can
I'll return, so be brave son, and
Know that I long…
To race you to the top of the morning.
Come sit on my shoulders and ride.
Run and hide, I'll come find you,
Climb hills to remind you, I love you,
I love you….
My boy at my side.

Marsha Norman

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I would like to thank the following people who helped me on this project. First I would like to thank my committee, Bob Holcombe, Anne Fletcher, and Mark Varns for their support and advice. I would also like to thank my fellow graduate and undergraduate students who were in the trenches right along with me. You know who you are. Next I would like to thank my parents for their love, support, and guidance. Lastly I wish to thank my wife, Jennie, and my son, Owen, for their constant love, help, and patience with me during all this.

TABLE OF CONTENTS

CHAPTER 1

KNOWING THE PLAY

History of the Book and Play

The musical, *The Secret Garden,* is based on the beloved children's book *The Secret Garden*, written by Frances Hodgson Burnett and first published in 1911. Burnett was born on November 24,1849, in Manchester England. Though her family was poor, she was lucky enough to go to school and learn to read and write. In 1865 her family moved to America and settled near Knoxville, Tennessee. In June 1868, Burnett was able to get two of her stories, "Hearts and Diamonds" and "Miss Carruther's Engagement," published in *Godey's Lady's Book*. For an eighteen year old woman living in post Civil War America this was a very significant accomplishment. Soon, she was supporting her family with her writing (Carpenter, Shirley 11-33).

Burnett's stories were mostly considered to be romances or romance adventures, but after marrying Dr. Swann Burnett in 1873, and having two children, she started to write children's stories. She continued to write and travel as her reputation grew. In 1898 she divorced and settled back in England for a time. While living in England, she would spend time working in her garden. This is no doubt where the inspiration for *The Secret Garden* came from. In 1909 Burnett moved back to America and lived in New York State (Merriman). She continued to write until her death in 1924. Some of her other works include: *That Lass o' Lowrie's* (1877), *Little Lord Fauntleroy* (1886), *A Little Princess* (1905), and *The Lost Prince* (1915) (Asiado).

The musical version of this story premiered on Broadway at the St. James Theater on April 25, 1991 (Norman, Simon 4; Rigsbee). The book and lyrics are by Marsha Norman and the music by Lucy Simon. The show was directed by Susan H. Schulman. The original set design was patterned after a Rococo child's toy pop-up theater (Rich 1). It also had elements of surrealism with oversized dolls and other children's toys. The designer, Heidi Landesman, won the 1991 Tony Award for Best Scenic Design (Norman, Simon 4; Rigsbee). The production was nominated for many awards and also won the Tony Award for Best Book of a Musical. It also won the Tony Award for the Best Featured Actress in a musical for the performance by Daisy Eagan, who was eleven years old at the time and the youngest female actress to ever receive the award ("The Secret Garden (musical)").

Since the original Broadway production, many designers have been inspired by the concept of a child's toy box (Garcia). One notable production that used a different design concept was the Ohio Valley Summer Theater's production, at the University of Ohio in Athens, Ohio in 2008. Using a minimalist approach, the design consisted of an empty stage with a few hand props and chairs in front of digitally projected scenery (Athens). *The Secret Garden* is a relatively young production and it does not yet have a traditional design concept.

Themes

The Secret Garden has several complex themes that are woven into the story line. The main theme is that no matter how dead someone or something

seems on the outside, there is always a spark of life left in them. If this spark of life is allowed time to grow and is nourished with love, it will come back to life and happiness, and will have a second chance to live up to its potential of having a full and complete life.

We see this theme illustrated in a couple of ways in this play. One very obvious example is the way that the garden came back to life after years of neglect once it was found and cared for again. Another illustration of this theme is in the way that Colin, Mary, and Uncle Archibald each flourish and gain strength after they find friends and are given something for which to live. As the other children teach him friendship and encourage him to step out into the world, Colin finds that he is not sick and sour. Uncle Archibald discovers that his broken heart is mended as Mary brings back painful memories of Lily and helps him realize that everything is fine. When he sees the children playing in the restored garden, he finally comes around and grows to fill his responsibility as a father and uncle.

Mary, as the central character, is the one that grows the most. When she comes to Misselthwaite Manor she is an emotionless, sallow little girl. As the play progresses, Mary's cold heart and hard shell begin to crack, and she starts to grow warm. Mary shows the most growth as she learns to care for the garden and for Colin. She learns that it is okay to hope and to love another person. Supporting this main theme is the idea that everyone carries within themselves their own special magic. They can use that magic to care for and love other people and things, resulting in healing for themselves and others.

A secondary theme found within this play is the concept of forgiveness and second chances. No matter what happens in life, there is always an opportunity for a second chance. If people can forgive themselves and let go of guilt and regret for events of the past, they can embrace the second chances they are given, and they can move on with their life and be happy. We see this theme personified in Archibald Craven. Once he was willing to let go of the pain and regret that he felt over his wife's death, he was able to move forward in life with his son, Colin, and niece, Mary, and find happiness once again.

One of the biggest themes driving this story of growth and life is, ironically, death. In our world, life and death are paired. You cannot have one without the other. Mary loses all the people that she knows within the first few minutes of the play. Archibald Craven has lost Lily to death and longs for death himself. Colin has lived in death's shadow every day of his life, knowing nothing else. Many people who have lost someone to death ask, "Is this all? Is there any life after death?" The Dreamers in this story are an attempt to answer these questions.

The Dreamers represent both life and death at the same time. They are a reminder of everything that each of the characters has lost due to the death of others. Yet, while symbolizing death, they provide hope and help to those they cared for in life. Even though the Dreamers are in a world apart from ours, they have the power to influence the real world. They still care and they are still close by. The Dreamers help keep the hearts of each of the characters alive, even though the spark of life may be very small. They are happiness and sorrow, despair and hope all at the same time. They use their magic to make the spark

of life grow in the hearts of the people in the real world. In many ways they are the only ones truly alive, until they pass that life on to those in the real world at the end of the play.

Style and Structure

There are two elements of *The Secret Garden* that influence the play's style. The first of these is the realistic element, or the fact that the basic story behind the play could have happened in real life. The second is the element of fantasy. Even though all the places in the play are realistic, the ghostly powers of the Dreamers, the many references in the play to magic, and the power of the children's imaginations pull the realistic world into the realm of fantasy. There is nothing more powerful than the imagination of a child. The mansion and the garden maze are real, but the Dreamers have the supernatural power to haunt both places. Dickon has the magic to call forth life from things that seem to be long dead. He also seems to be the one real character in the play that understands and can consistently see and react to the actions of the Dreamers. It is the power of hope and the imagination of the children that bring the garden back to life and bring Colin and Uncle Archibald back to it.

The sense of fantasy is strengthened through the musical elements of the story. As a musical, this story is fantastic in both its presentation and scope. It is a simple story that is made more profound and grand through music. Music is used to create a heightened sense of emotional empathy from the audience. There is more music in this show than is typical of a musical. The Dreamers act

as a chorus, telling the story through their song, just as the main characters each have their songs in turn. The music helps the show flow and helps the audience stay in tune with the action in the fast-moving pace of the story.

The Secret Garden's structure follows the lives of its characters. The thoughts and back stories of the main characters are presented by the Dreamers in the form of visions or flashbacks. As the characters progress and grow, so does the theme and flow of the story. As each character grows, we learn new information about them from the Dreamers. Each of the main characters reaches a point in the story where they have to make a choice. Colin, after years of fear, finally chooses to leave his bed and return to his mother's garden. Here the others help him learn that there is more to life than death. Uncle Archibald has only known heartbreak and misery since the death of Lily. Just as he feels that he has reached the end of his endurance, he is able to find forgiveness for himself, and he also is able to forgive Lily. He chooses to return home to care for his son and Mary.

Mary is the character in the play with the biggest problems. Somewhat neglected by her family, when her parents die she is forced to leave all she has known. Her whole life has been nothing but disappointment, and because of this she has closed her heart, making it cold, small, and dark. She is the personification for the metaphor of the garden. She finds that all she needs is to learn to care for something. Once she realizes this, she can then choose to let others into her heart and to let them care for her.

Technical Requirements

The script of *The Secret Garden* has several elements that create some very specific technical requirements for its production. First of all, this play has a very strong magical and mystical feel to it. The technical aspects of the show must support the magic and be part of the story instead of being just another pretty set. This requires that special care and consideration are taken when engineering each of the technical elements supporting the performance. The magic in the play must come from each of its components in order for it to maintain a sense of mystery.

Second, the script moves from location to location very quickly and smoothly. This means that large unit sets will not support the story. Therefore, the set must also move from location to location as easily as the script does. There is no room written in the script or music to allow time for scene changes. All location changes are written to happen in front of the audience, often during the middle of musical numbers. In fact, any type of pause would severely disrupt the smooth flow of the play, and interrupt the storytelling.

Lastly, central to the story line is the growth of the garden. During the course of the story, the garden goes from a dead state to being alive. The garden and Mary are direct reflections of each other. They both go through the same changes at the same points in the story. The garden is found wild and dead just as Mary's character is at the beginning of the play. As Mary grows the garden grows with her. As she learns to care for others, the garden has been pruned and trimmed and is ready for seed to be planted. The garden is green

and raw, just as Mary is, but it is alive. As the story reaches its end, we see that the garden is now in full bloom. Mary has learned that it is okay to feel love and kindness for others and that it is good to let others care for her. She has found her home and has blossomed as the flowers in the garden.

CHAPTER 2

HOW TO MEET THE CHALLENGE

Defining the Project

Prior to returning to school and working on my thesis project as the technical director for Southern Illinois University Carbondale's production of *The Secret Garden*, I had worked for an opera company and helped produce large-scale musicals for several years. During that time I worked as a carpenter and an assistant technical director, but this was my first opportunity to oversee a production of this scale in the capacity of the technical director. Through this project I was able to polish skills that I had learned. Working on *The Secret Garden* also gave me the opportunity to broaden my experience and develop new strengths as a technical director.

Theater is not a one person show; therefore, it will be necessary to mention some of the other people who made this production possible as it relates to my work as the technical director. As the technical director, I was a member of a large design team. The design team was responsible for designing all the different aspects of the show. There were also many assistants who supported the design team. I will give credit to those with whom I interacted as the need arises.

As the technical director, I had two main roles to play as part of the design team. The first was to support the scenic designer in his job of creating the look of the scenery. I took special care to let the designer develop his own artistic

view without any influence from me. I provided the scenic designer, Carlos Ruiz, with information about our theater space and shop capabilities as well as the time and resources that were important for his concepts. As the design began to take shape, it was my job to take the artistic concepts of the design and apply real life concepts to it. I needed to prepare a cost and time budget, determine if our space would be able to support the design, and find a way to engineer the set so it could be built within the boundaries of our money, time, and space. This was a back and forth process, since the designer and I worked with each other to make sure that the design fit the director's concepts, and that the project was physically and financially possible for the shops to accomplish.

Once the final design was finished and we were able to fit it into the scheduled build and budgets, my role as the technical director changed. I was responsible to make good on my previous work and make the design a reality. To accomplish this, I needed to plan for each aspect of the build and to engineer each set piece. I took the designer's drawings and created technical drawings to show the technicians how to build each set piece. I was also responsible for making sure the scenic shop had specific assignments to complete each day. Perhaps my most important job was to make sure each department within the theater was working together, since we all had a lot of work to do. Each department needed to be able to work with or around each other since each of the jobs was important. Throughout the build process, I worked closely with the director, stage managers, and performers so that I could learn what their specific needs were and could make the necessary changes to the set and schedule.

The Challenge

There are several specific technical aspects within the script of *The Secret Garden* that created specific challenges for this production. As each element was analyzed, the design team had to find a way to produce the effect called for in the script and still maintain the magical feel that is embedded in the story. The first of these specific script requirements was the Victorian doll house that bursts into flames as Mary leaves India (Norman, Simon 12). Pyrotechnic effects of this style are not permitted on the SIUC campus; therefore, either a non-pyrotechnic effect, or another symbolic method of defining this moment in the story needed to be used. A second challenge found within the script is that many of its characters, specifically the Dreamers, are considered ghosts and they need to be able to appear and disappear on cue. Therefore, the set needed to be designed and engineered to meet the needs of the actors while maintaining the vision of the director and set designer.

Another challenge that arises within this script, as well as in most musicals, is that there is little or no time allotted for scene changes. As a result, the set had to be engineered to be lightweight and durable. This would enable it to move smoothly and quietly, since the movement of the scenery was going to be choreographed in time to the musical score. The largest challenge found in the script of *The Secret Garden* is that the audience is supposed to watch the garden come back to life and then bloom. There are several different ways to engineer growing and blooming plants, but choosing a method that would fit the

director's vision, the designer's concept, and fit within the monetary and time budget constrains of this show was the most difficult challenge of this production.

Not only did the script of *The Secret Garden* create challenges that had to be met and resolved while producing this show, but the internal workings of the Theater Department at Southern Illinois University Carbondale also presented their own set of challenges. This was the last production of a busy year for the department, and as a result, I had to confront and overcome "burnout" from both the students and the faculty to get this set built. Also, this show featured a guest designer for the scenic design. To overcome this challenge I had to try to minimize any problems with the build before they developed. The final challenge that I had to face from the department was the schedule of breaks and conferences that occurred during the build of the show. We had a period of almost three weeks when a large portion of the technical staff in the department was absent. I had to plan around these weeks when creating the build schedule.

These were not the only challenges that were faced during the production of this show. Some challenges came from within the design team itself. One of our biggest challenges was that the director, Tom Kidd, had a very specific vision for this production. He made it clear early on that there were some aspects of the design that he did not want to do without and urged the design team to find a way to accomplish them. This vision was mostly centered on the movement of the play, specifically how we were to present each scene and how each scene was to be set up and changed. As well as being concerned about the movement of the show, the director had very specific opinions regarding the look of each

scene. He also requested some very specific effects from the design team. Most of these requests were about how and when the garden grew. Other requests that he made dealt with how the set was to work and move and how each element of the scenery functioned.

The other major challenge the design team had was the fact that Carlos, the scenic designer, was a guest artist. Carlos was from Pennsylvania and only spent about two weeks total in house with us on two different trips, one at the beginning of the design meetings and the other just before technical rehearsals started. Most of the communication we had with the designer during the design process was through phone, email, and online video chat. This was a major challenge because it took longer for questions about the design to be answered than is normal for our department, and it made it harder for all of us to communicate any problems or concerns with everyone involved with designing the show. Carlos's Assistant, Bobbie J. Bonebrake, bore the largest burden in this, since she often had to act as the designer's voice in house when most of these communication problems arose.

Production Goals

In addition to all the challenges, big and small, that were faced by the design team, there were also many goals that I wanted to accomplish during the course of this production. They were things that I felt needed to be accomplished to help this production succeed. Some of these goals were common to most

productions, such as getting the set built on time and under budget, but there were other goals that I made specifically for this production.

The Secret Garden, as a musical, has several built-in audience expectations. One of these is the so called “wow factor” that comes with the scope and size of this production. The design team, through their concepts and designs, determined how this “wow factor” was to be achieved. It was my job and goal, as the technical director, to help convey the designer’s vision of the set in order to help provide the awe that the audience experienced. To accomplish this goal, I had to work closely with the designer and director to make sure that the design concept was maintained and that the action of the set helped support each scene and location.

Although this was an academic production, it was important to remember that any form of show business is still a business and that we must pay and account for the labor and the supplies that we use. Therefore, it was important to budget for and keep track of the time and money that was spent. It was one of my goals to build this show at or under budget, which ended up being 540 labor hours and $9,000.00. Though often overlooked when building a show, budgeting for the time available to build the show is just as, if not more, important than budgeting for the money available for materials. Not only did I want this show to come in under budget, it was also my goal to get the show finished on time without overworking the shop personnel. To help me accomplish these goals, I needed to prepare an effective build schedule, and to engineer the set so that we could afford to build it. There were many tools available to help me reach these

goals, but the most effective was careful planning and constant communication with the design team, since the budget would be useless unless I was able to meet the needs of the designers and the vision of the director.

I am most productive as a technical director when I am helping the designers accomplish their goals. I wanted to let the design team set their own goals about how the show should look, and then I would do everything that I could to help them realize their visions. I needed to make my skills of researching, budgeting, engineering, and troubleshooting available to the design team. As the technical director, I wanted to help make the overall design and production process run smoothly. I felt that this was the most important of all of the goals that I had for this production, because if the designers succeeded then so would I.

Development Goals

As the technical director for *The Secret Garden*, I had several specific goals that I set to develop my skills as a technical director. The first goal of these goals was to further develop my leadership skills. During the design process, I wanted to work on having a flexible and cooperative presence with the designers and production staff. On past productions I have not been able to develop this kind of relationship with the design team. One challenge that I needed to overcome as a technical director is developing and maintaining a good working relationship with the design and production staff. To help me overcome this challenge for this production, I tried to support the designers and help them

realize their visions by supplying the information that they needed in a timely fashion. I wanted them to leave this project feeling that they received the help that they needed and that the final product was built accurately and on time.

I also wished to improve my leadership abilities in the shop by maintaining a strong presence during the build, tech, run, and strike of the show. To accomplish this, I needed to be organized and prepared each day with enough work for all shop personnel. I also needed to work closely with the other shops to help everyone maintain maximum productivity. It was my goal, through effective leadership, to have the set completed prior to technical rehearsals. This would allow me to be available during technical rehearsals to make sure that everything was working properly and to troubleshoot any technical problems that arose. I also wanted to be prepared for strike with a plan of action laid out in a step-by-step process with assigned crew chiefs to oversee different aspects of the strike. This would leave me free to supervise and help out where I was needed and to make sure that things ran smoothly.

Another goal that I had going into the production of *The Secret Garden* was to maintain high shop morale and productivity throughout the build process. This goal is directly related to my leadership in the shop, but also reflects on my ability to handle design changes and unforeseeable difficulties effectively. I wanted to have each person in the shop feel like they were a part of the team and that they had a stake in the overall production. I also wanted all of the shop personnel to feel that their opinions and ideas were valued and considered. I

wanted to make sure that the build schedule was manageable and did not detract from the limited personal time that students have at their disposal.

As I expected, this production of *The Secret Garden* had a very large and complicated build. It was a large set with many different set pieces and scene changes. This challenged my engineering, construction, and problem solving capabilities as well as my shop organization skills. There were also many people that were involved in the design and implementation of this production. As a result, this show challenged my personal organizational skills. To help me overcome these challenges, I made it a goal to develop an organization system that would allow me to keep up with the design and the build. This goal had two elements. The first was to develop an effective style of drafting for the shop that would make it easy for me to produce technical drawings that were easy to understand. The second part of this goal was to create a well organized production book that would enable me to keep track of all of my responsibilities and paperwork.

For the past several years I have been trying to develop a drafting style for use in the scene shop. Some of my drawings in the past have been too complicated, while others have been too simple. It was my goal with this show to find a happy medium. I wanted to make my drafting easy to read, clean, clearly dimensioned, and properly notated without taking too much time to draw. I also needed to make sure that the drafting was done several days in advance to facilitate troubleshooting. Through my drafting I wanted the staff to feel confident that they could produce the set with minimal supervision based on the drawings

that they were given. To keep my drafting organized, I also filed an extra copy of each drafting in my production book for safe keeping and future reference.

After completing my qualifying project, my committee and I determined that I needed to be more organized in the shop, and they suggested that I should create a production book in which to keep all of my paperwork and to document the production process. This book would help me stay organized throughout the production process and would help me have all of the information that I needed in one location. Some of the elements that I kept track of were production and design meeting notes, rehearsal reports, calendars and flow charts, and budget information and drafting for each individual set piece. I also had empty space in my book so that I could add any additional information as necessary. Keeping a production book helped me track shop expenditures and increase my productivity in the shop. It also made it easier to troubleshoot or prevent many, but not all, problems that arose during the build. The book was made available to the assistant technical director and other shop personnel so that they could look back on past projects for reference and so they could keep the build going when I was not able to be there or in the event of an emergency.

CHAPTER 3

THE PRODUCTION PROCESS

The Design Process

The innate challenge of the theater is to create something out of nothing, a problem far too great to be handled by one person. The theater needs collaborators with big ideas and grand visions. It also needs people who can interpret those ideas and visions into something tangible. Our production of *The Secret Garden* was no different. The individual with the grand vision for this production was, of course, the director, Tom Kidd. His vision was where the whole process started, so it only seems fitting that I summarize his vision before I begin to describe the rest of the design process.

He did so during the first design meeting, held on October 28, 2008. Tom told us that he took most of his inspiration for the show from the song “Wick” in the second act. He wanted the set and costumes to appear as if they were dead, but they needed to have some sort of green life still visible. This idea that anything or anyone has the potential to change from death back to life formed the governing theme behind the rest of the production. He challenged the designers to work together to make sure that each element of the show exhibited this change.

Tom also had some specific requirements for the set. The first was that all the set pieces needed to be able to be choreographed with the movement of the actors. This would help with the smooth and pretty flow of each of the scene

changes that he wanted. He envisioned the set to have two levels connected by a grand curved staircase. He also wanted moveable hedges that the Dreamers could move with and hide behind to form the maze. Another scenic element that he requested was a flying bridge for the scene in Paris.

For the garden itself, Tom wanted it to grow and change in front of the audience. It would grow in four different phases. The first phase was the dead garden in winter, showing years of neglect. The second phase of the garden was to be seen in spring after the children have cleaned it and it has started to grow back a little. The third phase of the garden was to be green and growing with only a few flowers. The last phase was a garden in full bloom covered with colorful flowers and fountains of roses. The most important thing about the garden is that each of these changes was to happen magically in front of the audience. From my perspective as the technical director, this would prove to be the most difficult element of the show.

Once Tom shared all of the ideas he had for this production, Carlos began to work on his design. During the next meeting, two days later, the set design took priority over the other design elements so that Carlos would have enough information to continue working, because he was only going to be in Carbondale for a few days. By the time Carlos left to go home before Thanksgiving, he and Tom had settled on a concept and a rough design for the set. After leaving Carbondale, Carlos would send us his drawings for Tom's approval and so that I could start the bidding process.

The preliminary design concept consisted of multiple moving set pieces. Most of them were on wagons, but some were to be flown. The set consisted of several different units. The first of these were two large curved wall units that could be seen from one side as the walls of the manor or maze and on the other side as the interior walls of the garden. The original idea of a two-story set with a grand curved staircase was abandoned and replaced with three step units. One unit was lower with a wide landing and broad steps up one side, the other two were taller and narrower with a smaller landing at the top. The set also included eight to ten movable hedges that would form the garden maze.

The flying bridge mentioned above was also part of the preliminary design. Other set pieces included: a bed unit attached to a wall for Collin's bedroom, a large flying empty picture frame for Lily to stand in, a large bookcase for the library, a carriage to take Mary to the manor, a huge tree for the garden, a green house for the garden maze, a collapsible awning with four removable poles, the garden door, the door to the manor, the gate through the manor walls, some large flying chandeliers, and a false proscenium to frame the whole stage. The preliminary design did not include specifics about the look of the garden.

By the middle of December I began to receive emails with drawings from Carlos. The rest of the design team requested a report, but at that point I had only received the ground plans and about half of the elevations. I decided to prepare a preliminary bid with the scenic elements that had been sent. I discovered that we were already over budget, and we still had a lot of set units left to be designed, including the two big ticket items: the blooming garden and

the flying bridge. By the time Spring Semester began, I did not feel that the $6,000.00 we had would be enough to build the current design.

At the next design meeting it was decided that we needed to find a way to meet with Carlos again. On January 16 we had an online video conference with him. At this meeting the manor gate and the greenhouse unit were cut, the maze units were reduced to six hedges, and the carriage was reduced to a luggage cart. After these changes were made to the design, the blooming garden became the main focus of the next online meeting. During the next video conference on January 22, more changes were made to the design. First of all, the flying bridge was cut and replaced by three rolling Victorian light posts that we had in stock. Second, the garden finally began to take shape.

There were three ideas presented. The idea that Carlos presented was that the garden would bloom much like an unfolding party decoration or a huge pop-up book. Kathryn Wagner, the costume designer, William Snyder, the properties master, and I had developed a tube and wire system to make the flowers bloom. The blossoms were attached to a wire that ran through a tube. As the wire was pushed through the tube the flowers bloomed at the end. Another method was proposed by Ron Naversen, our resident scenic design faculty, that worked by adding layers of flowers to some sort of plantlike structure, like layering clothes on a paper doll, to form the garden.

After these ideas were presented, Tom wanted to use the tube blossoms supported by the paper doll method. However, the major problem with this idea was that the tube blossoms were very time consuming to make. The build was

scheduled to start on February 17, and we still did not have a completed design. This was a great concern for the design team, and especially for Tom, who feared that we might need to completely scrap the current design and start over.

At this point I felt that we could still save the current design. I asked Bobbie to help me work through the design, and we determined that we could use it if some changes were made. We simply did not have the time or money to make all the blooming flowers. If we went with the paper doll method alone, and increased the budget by $3,000.00 to purchase flowers, we felt that we could show all four phases of the garden. We felt that even though we still did not have the full design, any additional units would be able to fit into the remaining budget. We presented our work to the rest of the design team and Tom decided that this was the best course of action. The department was able to give us the extra $3,000.00, and we pressed forward.

After these decisions were made, a new version of the set began to take form. Carlos and Bobbie started to work on the paint elevations and the designs for the library bookcase, the chandeliers, and Colin's bed. Although I did not yet have drawings for the entire set, I felt that I had enough information to start the build on February 17. Despite the delays in the design process, I had promised Tom that we would have most of the large set pieces ready for rehearsals by March 16, and I felt that I could still accomplish this.

Constructing the Set

Once I was able to look at the design, I began to work on a plan of action. Because we did not have a lot of time and there was a lot of work to do, I knew that I needed to plan carefully. I knew that the highly choreographed flow of the show was very important to Tom. I also knew that because of this it was important to get the moveable set units to rehearsals as soon as possible.

I divided all the units into two groups. The first group was made up of units with which the actors interacted the most and that were in the most scenes; the second group was made up of units that were only used once or twice or with which the actors did not interact directly. After I did this, I began to set up a flow chart (Appendix B) by working backwards from the time that the show opened. I placed the units that were in the second group later in the build and pushed the units in the first group towards the beginning of the build. Once that was done, I decided which of the units in each group would take the least amount to time to build by breaking each unit down to its smaller elements. I pushed those units that could be built quickly towards the front of each group's time slot. After this, I had a rough but workable idea of where to start on the build.

I then began to lay out the rest of the flow chart by assigning enough time to each element of each unit in the order that I needed to build them. I was careful to make sure that each job that required other elements to be completed before it could be started was scheduled for later in the build. I was also careful to try to include all the steps necessary to build each unit in an attempt to reduce the number of surprises that the shop and I would have to deal with during the

build. I also needed to plan the build around the numerous school and department breaks that were scheduled during the build.

It was important to me that we had the set completed by the time technical rehearsals started, and I took this into consideration when compiling the flow chart. This show was huge with lots of moving set units and lots of performers moving those units around. I wanted the actors to have plenty of time to get familiar with the set before technical rehearsals because I knew if this show was going to work the way Tom wanted it to, that Tom and the actors would need more time to work with the set than just during technical rehearsals. I also knew that if the set was completed prior to the technical rehearsals there would be less stress on everyone involved.

Once I had a step by step plan, I began to start the massive project of drafting all the plates that the shop needed to build each unit (examples in Appendix F). The flow chart that I had made helped me know where to start. The units that came to the front of the list were the maze units. There were now a total of six maze units: two large and two smaller square shaped units and two tree or triangular units that we called the topiaries. I started my work there. They were simple units to build, and I knew that I could get them through the shop quickly.

As I mentioned in Chapter 2, I had been working for some years to find a drafting style that was both effective in the shops and that did not take too much of my time to draw. Though I know how to use a couple of different types of CAD software, I chose to use AutoCAD because I was most familiar with it. Before I

began to draft the maze units, I took some time to set up my drawing space. I set up a page for each unit that would serve as an overview page for that specific unit. This page had notes to tell the carpenters where to go to find information on each of the unit's elements. I chose to format each page to fit on a regular sheet of paper so that they would be easy to print and easy for the carpenters to read. I then began to draw each different element, being careful to keep each unit's drawings referenced to its overview page.

It took some time at the beginning to set up all of the drawing spaces, but once I got my drafting system set up it did not take me long to have enough drawings to keep the shop going for three or four days. I also knew that with this system it would not take me long to complete the rest of the drafting. All told, it only took me about two weeks to complete the eighty-nine drafting plates that this show required (examples in Appendix F). This enabled me to stay well ahead of the steady pace that the shop was making. Not only did my drafting system speed up my output, but as the drawings entered the shop I began to get positive feedback from the carpenters as well as a few suggestions on how to improve them. The drawings seemed to be doing their job and were acting as a strong means of communication between the shop and me. As the build continued, I was able to take the suggestions my crew was giving me to further improve the effectiveness of my drafting.

To help me keep track of the day to day operations of the shop, I created a series of daily to-do lists (examples in Appendix C). These lists had everything that needed to be accomplished in the shop that day plus a few extra tasks in

case we got ahead or something unforeseen came up. I used my flow chart to help make the to-do lists. At first I created enough lists for a few days, but I soon discovered that they worked best if I made a day's to-do list after the previous day's work was competed. This way I was able to accurately track the work that was happening in the shop. The to-do lists also helped me get a feel for who in the shop was best suited for which job and helped me assign tasks accordingly.

As the maze hedges and topiaries entered the shop, two problems became evident. The first one was that the bases of the hedges were too narrow, making the units very hard to handle and prone to tipping over. We discovered that making the base six inches wider gave it a larger wheel base providing more stability. We also added about eighty pounds of iron stage weights to the bottom of the base of each hedge. This added some more weight to the unit, but it greatly improved the stability and helped counteract the problem with them tipping over. This made the units much easier for one or two people to move around despite the added weight.

The second problem with the hedges was that they looked very box-like. Tom was very worried that they would look like wooden boxes and not like growing bushes. Since adding more greenery was not in the budget, Bobbie decided to try a texture application that would give the maze units a three dimensional look. The texture consisted of applying a mixture of paint, cloth, and moss to the surface of each unit. The finished product looked very good and Tom liked it, but there was one very significant problem with it: the texture was very rough and prickly and the fabric that the costume department was using for

the dresses clung to it like Velcro. It was decided that the risk of damaging the dresses was too great, and we needed to find something else to make the hedges work. In the end, while their final paint treatment helped make them look somewhat more three dimensional, they often looked like nothing more then a wooden box with handles painted to look like a hedge.

The next major set pieces to go into the shop were the two moving step units. They were the high step unit and the low step unit. The first step unit was the taller of the two. It was designed to dock up to the lower step unit for access, since the lowest step was two and a half feet off the ground. The unit had a rectangular base with steps that moved up to a high square landing large enough for a person to stand on comfortably while the unit was in motion. It also had a sturdy, gothic railing that ran up one side of the steps and across the back of the landing. It was supported by three large banister posts and was strong enough to handle the force of someone hanging onto it while being pushed around.

The high step unit was tall and heavy and was often moved with someone on it. I was very concerned with the safety of the person riding it around the stage. Even though I knew it was overkill, I chose to use the four large triple swivel casters that we had in stock in the shop. I positioned them as close to the corners of the unit as possible for stability. The easy action of the triple swivel casters provided a smooth ride for anyone on the staircase. The casters also made the unit very easy to be moved by two people, or by one person if necessary.

The second step unit to go into the shop at that time was the lower of the two step units. It consisted of a large square landing that was two feet off the ground with a broad trapezoidal set of steps off one side that got wider towards the bottom. It was also supposed to have a series of eight slots built into its surface around the edges. These slots would receive six removable steel posts that would be used to move the unit around the stage. I decided to build the unit in two parts: the landing and the steps. Once both units were built they were bolted together, and the sleeves for the posts were inserted.

We had two problems with the lower staircase. The first was that the carpenter who built the landing section did not build it very well. It did not match up with the steps, and it needed to be reworked. The other problem was that it was very difficult to get the sleeves for the posts square and to attach them securely enough to the step unit because they were being ripped off of their bolts by the force it took to move the unit. To solve this problem, we built four banister posts that matched the banisters on the taller step unit but without the gothic railings between them. We securely attached the banisters to the four corners of the landing. The banisters were strong enough to handle the force it took to move the unit, they made it much easier to move, and they provided a hand hold for anybody who had to ride on the unit while it was moving. With this change it now took only two people to move it with precision, but one person could move it around without much trouble. As long as the actor riding hung onto one of the posts he did not need any other way to anchor himself.

By the time the shop was well into building the stair units, I felt that we were running a little ahead of schedule. Because of this, I was able to start on one project a little earlier then I had planned. The project that I chose was the two matching garden wall units. These two units were the largest moving units onstage. They were about sixteen feet wide, six feet deep, and eight feet tall. They were curved and if you looked at them from the top they looked like a quarter of a donut. The outside wall of the unit was used for both the manor walls and the exterior walls of the garden maze. The inside walls were used to hold all the bushes and shrubs that made up the inside of the garden. The build of these units ended up taking longer than originally planned, so I was glad I started them early.

One problem we had during the construction of the wall units was trying to get the lauan skin of the walls the take the curve smoothly. Gaps formed at the seams where the lauan panels met that had to be filled and sanded smooth before they could be painted. Of all the moving units, the walls were the hardest to move. They were large and heavy, and their odd shape did not help either. I anticipated this problem as I engineered the units. I chose to use lightweight materials where possible and added extra casters to each unit to help distribute the weight, but they were still awkward to handle. With practice and a few strategically placed handles, the cast was able to move them with two or three people, but they often used four.

The biggest problem with the garden wall units had nothing to do with the units themselves but with the garden inside them. We were faced with the

challenge of making the garden increase in size between each scene as if it had grown bigger. Getting the right look for each phase was very difficult, because the only design drawing of the garden that I was given was a rough sketch drawn by Bobbie as we were building it (Appendix E, pages 73-74).

The garden consisted of six pairs of bushes. There were two tall rose trees, two long but lower rose bushes, and two small shrubs. A small ground row ran along the bottom of the inside curve of each wall unit in front of the base of the bushes. These bushes were made of steel rebar that was bent and welded together to form a skeleton. The rebar skeletons were then wrapped with carpet padding and cloth to flesh them out and then painted to make them look more plantlike. Each bush had a set of mesh blankets or canopies for each of the different phases of growth the garden had.

It was difficult for Tom to visualize what the finished bushes were going to look like by just looking at the skeletons. This made him worried that the garden was not going to look the way he wanted it to. It was not until Carlos came back and applied his advanced puppet making skills to the bushes that we got them to look right. Once they were installed in the garden wall units and covered with the padding and cloth they looked like dead bushes.

After we decided to use the paper doll method for the growing garden, I discovered that it would be too expensive to buy all the artificial flowers we needed so we had to find a way to make them. During the early work on the garden design, Kathryn made some sample flowers out of fabric. She made a few sample blanket-like covers using some netting and fabric flowers. She

discovered that if we added some artificial flowers to the fabric flowers that the finished blanket looked like a layered rose bush. In order to make the quantity of flowers that we needed, we set up a flower cutting “sweat shop” downstairs and everyone took turns cutting out red and pink flowers and green leaves to go with them. The cutting process took about two weeks to complete. It took another week and another “sweat shop” set up in the back of the scene shop to assemble all the different blanket covers for the garden.

In the end, the garden was seen in four different phases. The first time we saw the garden it was dead and unkempt. This was the base form of the garden. Each of the bushes was shown bare with only a few dead leaves and bunches of dead branches added. The ground row in front had a netting blanket covering it to look like piles of dead leaves on the ground. Later in the show we saw the garden again. This time the children had cleaned it out and a few plants had started to grow green. The branches and twigs were gone as was the dead leaf ground cover on the ground rows. The ground rows themselves were painted green to look like new grass.

The third time we saw the garden was later in the spring. Each of the four smaller rose bushes was covered with green leafy blankets. The two tall rose trees had inserts built into them that held modified beach umbrellas that were also covered in green leaves. Adding the umbrella helped provide a sense of growth to the garden. The ground rows also had green coverings, but these had a few flower blossoms to represent early blooming flowers. The final phase of the garden was a rose garden in full bloom. The ground rows remained the

same as in the previous phase, but the four smaller rose bushes got another layer of flowered netting. The green umbrellas were removed from the trees and were replaced by different, larger umbrellas covered in flower blankets. We also added strands of climbing and hanging roses to the side walls of the garden and to the hedge units in the garden scene.

The garden was not completed until a few days before the show opened, but the crew did get to work with the finished garden a few times before opening night. The garden wall units entered the shop during the second week of the build, but it took over a month for them to be completed. As the garden wall units were being worked on, the rest of the construction of the show continued. The next few projects also entered the shop during the second and third weeks of the build.

The biggest of these units was Colin's bed. The unit was a large platform that had a large bed with a tall headboard on it. Behind the headboard was a wall with a dark curtain hung just below the top of the wall that reached down to just above the headboard. The curtain covered the wall behind the bed and hid a large picture frame for Colin's mother, Lily. The frame was there to frame the edges of a hole that was cut into the wall. Instead of having a picture or painting of Lily, the actress playing Lily stood on some steps behind the wall and stood in the frame as if she was the painting. The headboard, bed platform, and mattress were pulled from stock, and building the wall with its hidden steps was not very difficult. We scheduled a time for the actress to come in to the shop for a scenery fitting to get the height of the stairs so that she could be seen properly in

the picture frame. In the end, the effect worked with only a few modifications to the height of the steps behind the wall.

The garden door unit was also started during this time. The unit was a hard Hollywood flat covered in hanging ivy that mostly covered a hidden door in the middle. It was originally designed to be flown in for the end of Act One. As the design began to change and Tom had a chance to work with some of the already completed units, he wanted to have the door roll in instead of flying. This presented some problems with keeping the wall stable enough to not tip over. We built two jack pylons with four casters and filled them with about one hundred and fifty pounds of stage weights each. The jacks were attached to the back of the wall on either side of the door and held the wall vertical. The door was also made to swing in towards the pylons so that the added weight of the open door would not tip over the wall. Even though the wall was small, all of this made the unit heavy and a little flimsy and hard to maneuver. The unit worked, but it took two people to move the unit with some difficulty. If the garden door would have been used for more than just the last thirty seconds of the first act, I would have spent time trying to find a better solution, but we did not have the time to spare.

We began work on the manor door unit at about the same time as the garden door. This unit had gone through extensive design rework. In the end, the unit was one of the stock black box doors the shop had with a custom top added to it. It only took a day to finish the project. When this unit was completed, the majority of the mostly actor-driven units were complete enough to be used in rehearsals. In fact, some of them were being worked with during

rehearsals while in the final stages of being completed. Next we started building the rest of the units that either were not used very often or that flew in for their scenes.

The first of these units was Lily's picture frame that hung in the manor. Like the frame above Colin's bed, this frame was empty. It was large enough for the actress to walk through so that she could enter the real world. The unit flew in and landed on the large landing of the lower step unit. The actress playing Lily would then stand just behind the frame and pose like a portrait painting. The effect this had on the scenes that the frame was in was amazing when Lily would suddenly come to life and step out of her frame. Special attention was given to the frame because we did not want it to catch on her dress as she walked through it. All the edges on the unit were rounded over and the whole unit was sanded smooth so that there was no chance of a snag. We also covered all the rigging points on the unit with soft cloth to prevent the dress from getting tangled in the rigging.

The next unit was the bookcase for the library scenes. This unit was the only unit besides the garden itself to have a real three dimensional design. To save room, the bookcase was only three and a half inches thick. The frame was a basic Hollywood flat that was covered on both sides with lauan. On the front face we cut out the lauan around the shelves and inserted a foam block that was carved to look like the back spines of old books. Under the stage lights it looked like it was much deeper then it actually was. I originally believed that the

bookcase would fly in like the large picture frame, but Tom asked that it track or roll onto the stage from stage left.

A rolling bookcase presented me with two problems. First, because of my experience with trying to make the garden door roll instead of fly, I was reluctant to try a similar approach with the bookcase. Because the garden door with its pylon jacks was gangly and unstable, I did not feel comfortable using pylons to support the bookcase, since it was used many more times than the garden door. The second problem with the pylon method was that it took up a lot of room backstage. With so many large units in the show already, I felt we did not have room for the bookcase if we made it roll.

I felt that using a tracking method for the bookcase was a better solution. Getting the bookcase to track on stage was not very hard. We had all the equipment we needed in stock. I had also rigged four tracking systems for the last show with which I was involved so I knew how to do it. However, there were two problems with tracking the bookcase. The biggest one was that Tom wanted the bookcase to move on stage smoothly and to stay still once it was on stage. In order to help keep the bookcase from swaying we needed to secure the batten that it hung from to the rail. This created the next problem. With the batten locked down we would not be able to fly the bookcase out of the way once it was off stage. This took up some of the much needed space backstage.

After weighing my options, I decided to go with the tracking method because there was not much action that took place in the wing down stage left except for the library scenes. I thought that locking down the batten would

greatly reduce the swaying problem. Once the unit was in the air I found that I was wrong. It still swayed back and forth a few inches on the cables that hung it from the batten. This proved to be very distracting during the library scenes. The only other option that I knew was to replace the cables with steel bars that would not bend. These bars would have been large and much more noticeable to the audience. Bob Holcombe, the production manager, came up with another solution. He suggested that we add two more cables to the top corners of the bookcase. These cables were connected to the batten above the opposite corner forming a large “X” in the space between the bookcase and the batten. He proved his idea by making a small model of what he wanted to do. It worked in the model so we made it happen on the full scale bookcase. This solved the swaying problem, and we moved on to other projects.

By this time, the build was past the half way point and I still had projects in the shop and a long list left on which to begin. To make matters worse, the garden and the bookcase were suffering from delays and reworks. I still felt that I could get all the major units, except for the garden, ready before technical rehearsals with a few extra work calls. Rehearsals were also in full swing and we had to work around them to schedule any extra work calls. I had been trying to avoid extra work calls, but there was simply too much left to do. I scheduled two work calls to get us back on track with my flowchart. It turned out that I also needed two more work calls the week before tech to get the garden done.

Constructing the garden tree unit was one of the reasons why we needed the extra work calls. The tree was about sixteen feet tall and fourteen feet wide.

The trunk was three feet wide at the base and was about four and a half feet tall where the branches split in different directions. The tree was made using Hollywood style flat construction methods. It was rigged to fly from four points, two on either side of the trunk and two on the biggest branches to the right and left of the trunk. To help hold the tree together while it was under construction, it was built on a removable frame. There were also a few special requirements for the tree. The biggest one was that the actresses playing Lily and Mary were supposed to sit in the tree at the top of the trunk. The other was that the tree was seen both dead and alive, just like the garden. We had to find a way to make the tree grow leaves.

Tom was very specific about the tree having a seat in it. There were many engineering problems with this idea. First, there was no way to keep the seat from swaying because the stair unit that it rested on was not securely anchored to the ground. Also there was no way to stop the tree from tipping over backwards when someone sat on the seat because the batten it hung from could not be locked down like the batten for the bookcase in the library. There was also not room between the battens for a seat attached to the tree to fly out. The seat would foul in the electric behind the tree, and there was no other suitable line to which we could move it.

As a solution to these problems, I designed and built a steel step ladder that sat on the stair landing behind the tree. The ladder was anchored to the landing with a pin on each of its four legs. The actress would sit on the top of the ladder and lean out over the tree trunk. This accomplished the look that Tom

wanted, but not the function. The tree did not hide the ladder completely, and once the tree flew out everyone saw that the actress was only sitting on a ladder. Tom was not very happy with this solution, but I felt that it was the safest way to go. In the end, we painted the ladder black and hoped for the best, since it was seen in only the opening scene of the show.

Getting the tree to grow leaves proved to be easier than building a seat for it. Carlos had designed a leaf drop that would fly in just in front of the tree, covering the branches. Originally the drop was to be made out of shredded fabric, but because we went with a more realistic look for the garden it was decided that we would use artificial willow tree leaves instead. The final drop was a large plastic netting attached to a sturdy board at the top. We attached the leaves to the netting using wire and zip ties. Tom was worried that the drop would not be dense enough to hide the actress behind, so we added more leaves to the bottom of the drop to help hide the person sitting in the tree.

The false proscenium was difficult only because if its size. It was a soft muslin cutout drop. The drop hung from the first line set and was then secured to the back of the fire pocket behind the theater wall. The drop filled the McLeod Theater's proscenium on the outside and averaged about four feet wide all the way around. The portal had an organic design with lots of curls and curved edges. To support the curvy parts the muslin was backed with the same black plastic netting that we used on the tree leaf drop. The netting held the curls and curves and was nearly invisible unless the lights hit it just right. Because of the size of the drop, the only place large enough to paint the drop was on the stage.

The only time to do that was on a Sunday between Saturday's rehearsal and when school started again on Monday. After the painting of the drop was completed, we waited for Carlos to add some finishing touches before we hung it.

One of my favorite projects of the whole build turned out to be the two matching grand chandeliers for the ballroom scene. They were three and a half feet wide and almost four and a half feet tall. They were made up of flat plywood cutouts that were arranged in a half circle as if someone had chopped a round chandelier in half top to bottom. The problem was that the chandeliers were too big to fit between the lines and electrics around them. They also would not hang straight off the batten because they would be front heavy. Mark Varns, the lighting designer, helped solve the space problem by clearing two slots on his electric to provide room for the chandeliers, but this was not enough. I felt that if I made them more oval shaped instead of half-round they would not only fit between the battens but would balance better on the line.

Once I got approval to modify the design, I began looking for a way to build them. Taking inspiration from a paper doll stand, I thought I could join the chandeliers with a series of vertical slots down the center. The trouble with this was that a paper doll only has two pieces of paper to slot together while the chandeliers had three. After making a few scale models of the chandeliers, I found a way to do it. Each chandelier was made up of three matching cutouts. The center cutout had a slot top and bottom to receive the other two cutouts. One of the cutouts had a large slot at the top only and the other had one only on the bottom. When the three cutouts were put together they formed a tall, skinny

“X” shape with a line down the middle of the long axis. This method of construction also solved the balance problem because the symmetrical shape of the chandeliers allowed us to hang them from the center like a normal chandelier. To finish the look they were wired up with white Christmas lights and covered in sheer fabric to make them look like they were in storage.

One of the last units to be built was the collapsible tent. The tent was an open sided square canopy that was made out of a light weight fabric and supported from the center by a line tied to a batten and on the four corners by four wooden poles. The tent was set up on stage during the first scene of Act One. The idea was that the tent was conjured up out of a basket, much like a snake charmer conjures a snake out of a basket. The tent was lifted out of the basket by the center line. Once the canopy was at the right height, four actors would install the poles and spread the canopy out. The tent was made collapsible by rigging the center line to a quick release drop rig that we had in stock. When one of the actors knocked out one of the posts, the fly operator would trip the drop rig and the tent would collapse. To everyone’s surprise the trick worked on the first try. The only trouble we had with it was getting the poles to come free of the canopy without tearing out the grommets that they were in. After reinforcing the grommets and increasing their size we had no further problems with the whole rig.

Once all the set units were in the shop and nearing completion, I was happy to see that except for some paint treatments and that the garden was still missing some flowers, the set would be ready when technical rehearsals started

on April 8, 2009. This was due in part to the few extra work calls that put us back on schedule, but the scene shop had also worked very hard to accomplish this. Carlos returned to Carbondale on May 30, during the week before tech started. Having Carlos back in house was a great boon to the shop. He, Bobbie, and Ron spent the greatest amount of time trying to get everything painted. He was able to use his puppet making skills to mold the bushes in the garden to make them look more like what Tom wanted. He also helped put many of the finishing touches on the tree, false proscenium, and the manor wall units. He seemed pleased with the direction that the design took in his absence and took the changes to his design in stride.

With Carlos back and the majority of the carpentry work done, I shifted my focus to the garden. There was still a lot of work to be done on it at that point so we could not relax. I also scheduled time to try and solve another issue we had with the show. Tom wanted low lying fog for some of the scenes in the garden and for the Paris scene. Low lying fog is a simple concept. If you can get the fog cooler than the air around it, it will sink to the floor. The trouble with this is that it is hard to get the hot fog from a fog machine cold enough to sink. After a few failed attempts to cool the fog using ice and salt in a cooler we decided to try and find a cooling machine to rent or borrow.

The sound designer, Aaron Barkley, was able to find a machine for us to borrow, but when it arrived it did not have a controller. This was a major problem since Tom and Mark wanted to see the fog during technical rehearsals. We ended up buying our own controller, but it did not arrive until two days before

opening night. This did not give me much time to troubleshoot the cooler. In the end, the fog was very unpredictable. Some nights it worked great, but on others it did not, even though we tried to follow the same procedures for using the machine each night.

Beside the troubles with the low lying fog and the almost finished garden, technical rehearsals started with the set being about ninety-five percent complete and about seventy-five percent painted. This, and the fact that Tom and the actors had been working with the majority of the set units for about three weeks prior to tech, helped the technical rehearsals run very smoothly. There were only a few small changes made to the set during tech week. Most of them were timing related or slight changes to the spikes for each scene. In fact, things were going so smoothly that I was able to spend most of the rehearsals in the back of the shop helping Ron hot glue flowers onto the netting for the garden. The garden was completed on April 13, two days before the show opened.

Once the garden was finished the rest of the technical rehearsals and the run of the show continued to go smoothly. I only had to perform maintenance on a few units and make sure the fog chiller had a fresh CO_2 tank each night. The only real emergency we had during the run of the show was caused by Mother Nature and a leaky roof that left a large puddle of rain water at center stage the morning before the closing performance. We cleaned it up and fortunately the rain let up a bit so there were no further problems.

Before closing night I began the task of planning the strike. I decided that the best way to organize this was to divide everyone into three groups. Each

group had a group captain that was one of the technical direction graduate students. The first group was the largest. They took the smaller set units into the shop and dismantled them there. Group two was in charge of striking the garden from the wall units and then dismantling the large wall units in the wings and upstage area. The third group was in charge of striking the flying units and masking starting down stage and working upstage to give group two enough time to strike the wall units.

I made sure that each of the group leaders had one or two of our work study students in their group to help head up smaller projects within the group. I did not assign myself to any of the groups. Instead I worked as a rover helping out where needed and trying to prevent any troubles before they happened. I also kept an eye out for safety. I did not want anyone on the cast or crew to get hurt during strike because sometimes overly excited carpenters do not always look before they leap. The strike passed without any reportable injuries and it lasted about three and a half hours. This was a half hour faster then I had planned.

Once strike was over and I was able to take a moment to catch my breath, I looked back at the entire production process in order to evaluate my performance as the technical director of *The Secret Garden*. Although there were some problems that I encountered and had to work through, I was able to complete the build on time and I feel that the project was a success. After determining this I was then able to further evaluate my performance.

CHAPTER 4

EVALUATION

During the time I have spent in both the educational world and in the professional world, I have learned that it is very important to constantly reevaluate my performance. I have been told that hindsight is twenty-twenty and I have found that this saying is only true if you are willing to be completely honest with yourself. Only by being honest about my performance as technical director for *The Secret Garden* can I find out what I did right, what I need to improve on, and what I did wrong. This is the only real way of evaluating myself, and the only real way I have of improving my work.

Once the build of the show was completed and the strike was finished, it was time to look back and see how I did. I needed to know if I had met the goals I had set for the production and myself. More important than knowing if I had met my goals or not, I needed to know how they were or were not accomplished. This way I could find out what I did well or what I needed to change in order for me to improve for future projects. As I prepared to evaluate my progress, I felt that it was important to go back and look at each of the goals I had set. I then analyzed each one individually to see if I had accomplished the goal or not.

As I mentioned before, I had created two different sets of goals for this production. The first set of goals was centered on things that I felt were important to this specific production. The second set of goals was based on my personal growth as a technical director. I found that separating my goals into these two categories made them easier to handle and organize. Separating the

goals also made it easier for me to analyze my performance. Even though some of my goals fit into both categories, I found that keeping the production related goals separate from my personal goals helped me make better judgment calls when my personal wants got in the way of the production's needs.

Production Goals

The first production goal that I set is what I refer to as the "wow factor." All of the other production based goals I set were made to support this one. It was also the one goal over which I had the least direct control. The designers were responsible for finding a way to make this show look and sound great and to find a way to "wow" the audience. I could only support their ideas and goals the best that I could. I felt that it was very important that I helped the design team accomplish their goals and to meet the expectations of the audience. Therefore, in order to accomplish my goals for the production, I needed to help the design team reach theirs.

From the first design meeting, I knew that Tom and the design team wanted this show to be special. This show has a sweet message and tells a compelling and heartfelt story. I knew I needed to be on board with the rest of the design team and help them make this show work the way they wanted it to. Tom and the script had presented a very large challenge to the rest of the design team. As Carlos and the rest of the designers began to work on developing their design concepts, I tried keeping myself available to the team so they could utilize any of my skills and abilities. I took care to not try and influence their concepts

with my opinions while still providing any information they needed when asked. Carlos, being a guest designer, needed lots of information to help him design the show. I tried to work with him and Bobbie to provide him with the information that he required about the theater or about the way our program works. I felt that in many ways I was able to accomplish the goal of supporting the designers; however, I did occasionally overstep my bounds as the technical director for the sake of getting the show done on time. This occurred while we were working on the design for the growing garden, the reapplication of the texture on the maze units, and during the problem with engineering the seat for the flying tree. In the future, I will try to plan ahead better to prevent this from happening again.

One way that I could affect the production of this show was by making sure we got the show in under budget and done on time. Both of these goals are important for any production, but I felt that it was more important for this specific production that I pay special attention to the build schedule and give the labor budget precedence over the materials budget. It was important for me to provide the shop personnel with the best experience possible while building this show. An overworked crew can lose sight of the production goals and, as a result, their overall quality and efficiency diminishes.

In the past, I found that I have had trouble organizing the build of a show. To help me improve the organization and planning of the day to day operations of the build, it was suggested to me that I use a tool called a production book. This book contained notes on design and production meetings, drafting plates,

schedules, and any other paperwork that would help me keep track of what needed to be done and what had already been completed.

Creating the production book as the build progressed helped me stay organized. This in turn improved my ability to determine what work needed to be done each day in the shop. It also was a resource that others in the shop could use to find information if I was not readily available for questions. The production book also allowed me to track actual shop expenditures and labor efficiency so I could compare the actual progress of the build with the budget and schedules that I had prepared before the build began. I felt that my production book was a wonderful tool that kept me organized throughout the build. It increased my productivity and helped with the day to day modifications that had to be made in the schedules and budget. I also feel that my production book helped me improve my overall communication with the scene shop by making information readily available to anyone who needed it. I have included the following portions of my production book in the Appendices: the production calendar, my flow chart, examples of my to-do lists, selections from the show budget, selected designer drawings, selections from my drafting plates, and show photographs.

Development Goals

As I approached this project, I set personal goals for myself to be able to develop my skills as technical director. Although the production goals addressed above took precedence throughout the project, my personal goals were the ones that I felt would help me hone my skills in order to achieve the overall production

goals. My development goals were set based upon skills that I was either lacking or that my committee and I felt that I needed to improve in order to complete my degree. Defining these goals separately was important for both the production as a whole and for my growth as a technical director.

One of the skills that I wanted to improve was my leadership as a technical director. In the past I had been too overbearing as a member of the design team. For this production, I greatly improved my relations with the design staff. I was able to play more of a supporting role and provide information when it was needed rather than volunteering my own opinions freely. I found that being an observer rather than a participant at the design table helped me to better understand and anticipate the designers' needs. This helped me prepare the information that the design staff needed from me in a more organized manner. Although it may not seem like a direct leadership trait, the experience I had as a member of the design team for this production taught me that it is often more important for a leader to listen and observe rather than take charge.

I also tried to apply the concept of listening and observing to my leadership in the scene shop. I found that by carefully listening to my carpenters and the others in the shop, I was able to better meet the needs of the shop. This in turn increased the overall morale in the shop over what ended up being a very long and challenging build. By listening to others I was also able to show confidence in my workers and allow them to share my burden, which in turn reduced my own stress. As a direct result of the input of others, I scheduled the

extra work calls that we needed in the middle of the week rather than on the weekends to allow the shop staff time to rest and recuperate.

As I prepared for strike I used my observations and the advice of others to help me organize the crews that would be striking the set. I did not assign myself any specific tasks beyond overseeing and helping out where needed. This enabled me to watch what was going on around me and determine any changes that needed to be made to my original plan. It also allowed me to stay available to help out with the larger tasks. Although I did better for this show than in the past with my leadership, I still need to work on listening to others when it comes to construction techniques and shop assignments. If I had been even more open to the suggestions of others, I would have been able to further increase shop morale and shop efficiency. A prime example of this was in the engineering and construction of the seat for the garden tree. If I had listened to the advice given to me by others in the shop, I would have saved myself a lot of time and I could have found a better way of solving the problem.

The next developmental goal that I focused on was my personal organization as a technical director. In the past I have not kept my paperwork organized. This has led to wasted time and effort, and I have had to spend too much time fixing mistakes. To overcome this weakness, I kept a production book in which to file my paperwork. Having a specific place to put the paperwork that was produced made all the difference. As discussed previously, I kept copies of budgets and flowcharts, meeting notes and reports, designer plates, technical drawings, to-do lists, and shop expenditures in my production book. I found that I

was able to increase my productivity and keep better track of how the build was progressing by having all the information that I needed in one central location.

Another way that I was able to increase the organization of this build was by developing a method of drafting that would enable me to create technical drawings quickly with the necessary details that were required by carpenters in the shop. I had been working toward this goal for many years and I feel that the drafting style that I developed for this production fits the criteria that I created for myself. I have included selections from my drafting plates in the appendix (Appendix F). This style of drafting proved to be efficient for me to produce; it was an effective aid during my engineering process, and it was simple enough for the shop yet it contained enough information for the carpenters to build each set unit. This success increased my overall productivity and organization and I plan on using this same drafting style for future projects.

Concluding the Project

As I finish summing up my performance as the technical director for *The Secret Garden*, it is important that I state how I did overall. This was one of the most challenging projects that I have ever done. I was challenged in my professional capabilities, in my personal skills, and in my learning. I feel that I was able to meet these challenges and that my work on this production has prepared me to meet future challenges. Undertaking this project also helped me improve my skills and abilities as a technical director. I did not completely succeed in all aspects of the process, but I did achieve the most important goal I

wanted to accomplish with this project, which was to learn where I stood as a technical director.

This production process would have been more effective if I had worked harder, been better organized, done more research, or even done something as simple as thinking before speaking. Each of these shortcomings I identified and analyzed in the body of this paper, and each one has shown me what I need to do to improve my skills for future projects. As I continue to work on improving all of my skills, I hope to discover new challenges. This will in turn create more opportunities for me to discover ways to continue to improve my skills as a technical director.

During the evaluation process I discovered that I succeeded in attaining most of the goals that I had set. This production has been one of the most memorable of all of the productions on which I have worked to date due to its importance as a stepping stone for my theatrical career. It is also the project that has enabled me to grow the most as a technical director. I learned a lot as I worked on this production. I learned more about the theater business in general. I learned more about my specific place in that business. I also learned much about myself on both professional and personal levels. I believe that through the completion of this project I have grown as a technical director and as a person. After all, this is what the heart of the story in *The Secret Garden* is about. In order to live life to the fullest you must continue to learn and grow each and every day.

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APPENDICES

APPENDIX A

PRODUCTION CALENDAR

Production Calendar

Feb 2009 (Central Time)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 2pm - Journeys - 3pm - Journeys - 5pm - Superbowl	2 9am - Shop Mtg 11am - Garden Prod 6pm - Journeys -	3 6pm - Journeys Dress	4 6pm - Journeys Dress	5 7:30pm - Journeys	6 7:30pm - Journeys	7 7:30pm - Journeys
8 2pm - Journeys	9 9am - Shop Mtg 11am - Garden Prod	10 5pm - Raisin Prod Mtg	11	12	13 2pm - Paper Tech 7pm - Crew View	14 12pm - Raisin Cue to 6pm - Raisin 1st tech
15 6pm - Raisin	16 9am - Shop Mtg 4:30pm - Garden Prod 7pm - Raisin 2nd	17 7pm - Raisin 3rd	18 7:30pm - Raisin Final	19 10am - Raisin Matinee 7:30pm - Raisen in 9:30pm - Opening	20 10am - Raisin Matinee 7:30pm - Raisen in	21 7:30pm - Raisen in
22 2pm - 2:00 Raisen	23 Garden Build Begins 9am - Shop Mtg 11am - Garden Prod 6pm - Garden	24	25	26 2pm - V Monologues	27 6pm - V Monologues	28 6pm - V Monologues

Production Calendar

Mar 2009 (Central Time)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 12pm - V Monologues	2 9am - Shop Mtg 11am - Garden Prod	3	4	5	6	7
8	9	10	11	12	13	14
15	16 9am - Shop Mtg 11am - Garden Prod	17	18	19	20	21
22	23 9am - Shop Mtg 11am - Garden Prod	24	25 7:30am - Drama Daze	26 4:30pm - Photo Shoot	27	28
29	30 9am - Shop Mtg 11am - Garden Prod	31	1	2	3	4

Production Calendar

Apr 2009 (Central Time)

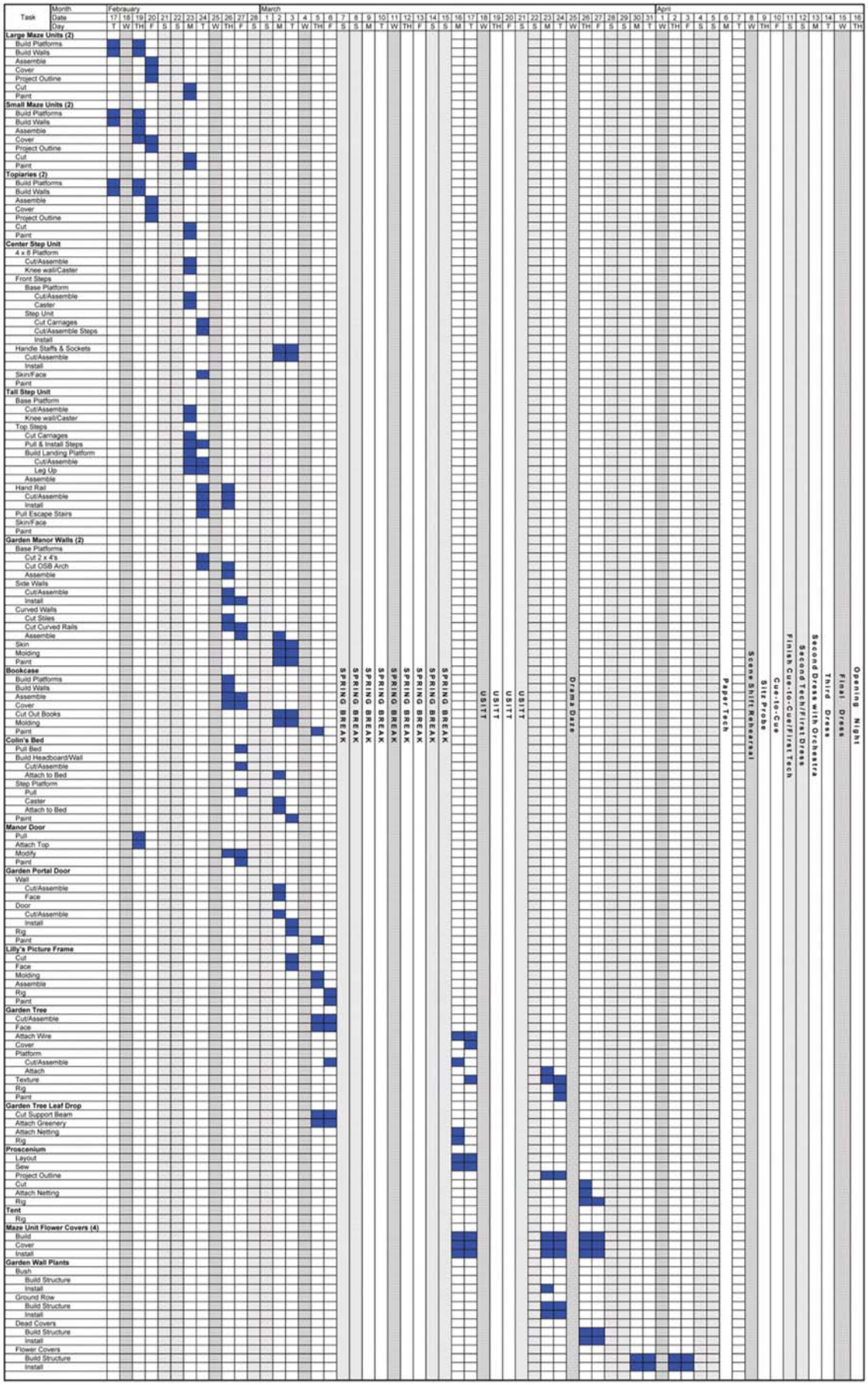
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30 9am - Shop Mtg 11am - Garden Prod	31	1	2	3	4
5 1:30pm - Honors Day	6 9am - Shop Mtg 11am - Garden Prod	7	8 6pm - Garden - Scene	9 6pm - Garden - Sitz	10 5:45pm - Garden -	11 10am - Garden - Cue 2pm - Garden - Cue 7pm - Garden - 1st
12 1pm - Garden - TBA 7pm - Garden - 1st	13 9am - Shop Mtg 5:30pm - Garden -	14 5:30pm - Garden -	15 5:30pm - Garden -	16 7:30pm - Secret	17 7:30pm - Secret	18 7:30pm - Secret
19 2pm - Secret Garden	20 9am - Shop Mtg 11am - Company DM 1pm - Working DM 1 2pm - 2 pm Into the 2pm - Sound Training	21	22	23	24 7:30pm - Directing	25 2pm - Irish Festival
26 9am - Bodybuilding	27 9am - Shop Mtg 11am - Compant DM 1pm - Working Week 8pm - Archies	28 9pm - Archies 10pm - Archies	29	30	1 7:30pm - Heightened	2

APPENDIX B

FLOW CHART

Bryce Allen. February, 15, 2009

***The Secret Garden* Production Flow Chart**
Southern Illinois University Carbondale



APPENDIX C

TO-DO LISTS

The Secret Garden

To Do List
27-Feb-09

Show Items:	In Progress:	Name:
-- Topiarie and Hedges		
-- Begain texture		
-- Garden/Manor Walls		
-- Platform		
-- Assemble platform		
-- Caster platforms		
-- Back Walls		
-- Assemble walls		
-- Low Step Unit		
-- Cut holes for hand rails		
-- Face with lauan		
-- Cover with Masonite		
-- High Step Unit		
--Upper Platform		
-- Assemble platform		
-- Steps		
-- Finish assemble		
-- Assemble unit		
-- Face with lauan		
-- Cover with Masonite		
-- Escape Stairs		
-- Pull 2 escape stairs that are 2 feet tall		
-- Garden Door Flat		
-- Finish Door		
-- Finish lower wall		
-- Build upper wall		
-- Colin's Bed		
-- Build headboard flat		
-- Cut out flat topper		
Shop Items:		
-- Clean Shop		
-- Clear out back corner		

The Secret Garden

To Do List
07-Apr-09

Show Items:	Status:	Name:
-- Garden/Manor Walls		
-- Check lauan faceing for any damage		
-- Install finials		
-- Garden Flowers		
-- Glue flowers to netting		
-- Sewing flowers		
-- Hedges		
-- Cheese cloth edges		
-- General		
-- Install pit railing		
-- Cover pit railing		
-- Check all units for damage		
-- Prortal		
-- Attach batton board		
-- Hang		
-- Leaf Drop		
-- Attach foliage		
-- Garden Tree		
-- Round over edges on step unit		
-- Sand step unit smooth		
-- Escape Step unit		
-- Cut down larger unit to 2' wide		
-- Caster unit.		
Shop Items:		
-- Clean Shop		

APPENDIX D

BUDGET

The Secret Garden

General Information

Show Name:	The Secret Garden	
Theatre Name:	SIUC McLeod Theater	
Estimate by:	Bryce Allen	
Material Budget:	$ 6,800.00	
Contingency:	10%	$ 680.00
Shop Time:	540	
Time Contingency:	1.375	added to each unit

Show Budget Breakdown

Show Budget		$ 9,000.00
Props	11%	$ 1,000.00
Paint	8%	$ 700.00
Hardware	5%	$ 500.00
Subtotal		$ 2,200.00
Material Budget		$ 6,800.00

Shop Time Available

Date	Workers	Hrs	Wks of Build	Total
Monday	5	6	6	180
Tuesday	5	4	6	120
Wednesday	0	0		0
Thursday	5	4	6	120
Friday	5	4	6	120
		Total:		540

Items not bid:

Page	Unit	Cost Percentage	Cost Estimate	Time Percentage	Time Estimate
1	False Proscenium	2.3%	$149.84	2.6%	14
2	Center Step unit	4.1%	$269.61	5.5%	30
3	High Step Unit	4.8%	$316.49	9.2%	50
4	Garden-Manor Walls (x2)	10.9%	$713.58	13.2%	72
5	Garden Portal Door (x2)	1.6%	$105.25	3.5%	19
6	Manor Door	0.3%	$20.35	2.0%	11
7	Large Maze Units (x2)	3.0%	$195.22	4.0%	22
8	Small Maze Units (x2)	2.5%	$162.22	4.0%	22
9	Rough Topiaries (x2)	1.7%	$109.97	2.2%	12
10	Greenhouse Bench	0.4%	$25.18	0.0%	0
11	Lily's Picture Frame	1.3%	$82.50	2.7%	15
12	Tree Drop and Foliage Drop	4.6%	$300.94	8.2%	45
13	Tent	0.6%	$41.67	1.1%	6
14	Car/Luggage Dolly	0.7%	$48.60	0.0%	0
15	Plant Flats (x12)	7.1%	$464.20	15.2%	83
16	Colin's Bed	1.7%	$110.28	3.1%	17
17	Flowers	50.5%	$3,300.00	18.9%	103
18	Bookcase	1.8%	$117.67	4.6%	25
19		0.0%	$0.00	0.0%	0
20		0.0%	$0.00	0.0%	0
	Total:	100.0%	$6,533.57	100.0%	546
	Budgeted Amount:		$6,800.00		540
	Surplus (Deficit):	-3.9%	$266.43	-1.1%	6

Theatre:	**SIUC McLeod Theater**	**Production:**	***The Secret Garden***
Date:	**21-Mar-10**	**By:**	**Bryce Allen**
Unit:	**High Step Unit**		
Notes:		***Page:***	***3***

Time Estimate Explanation:

Jump To:

Main
Price Sheet
Build Schedule
Bill of Materials
Summary Sheet

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.
Cutting	8	Clean		Prime	
Jig	6	Cutting		Base	
Layout	8	Drill		Texture	
Assemble	8	Jig		Layer 1	
Cover	4	Weld		Layer 2	
Molding		Grind		Layer 3	
Rig	2	Rig		Layer 4	
Install				Detail	
				Sealing	

					36
					* 1.375
					50
				Current:	$ 316.49

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
Ply_3/4_CDX	3/4" CDX Plywood	Sht.	$21.29	2	$42.58
OSB 1/2"	Oriented Strand Board, 1/2"	Sht.	$9.69	1	$9.69
Pine 2x4x16	2x4x16', Pine	16'	$4.39	5	$21.95
Pine 1x6x16	1x6x16', #2 Pine	16'	$7.50	3	$22.50
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$11.00	4	$44.00
Masonite_1/4"	1/4" Tempered Masonite; 4' x 8'	Sht.	$14.00	2	$28.00
Railing Spindals		Ea.	$100.00	1	$100.00
Stl STS 1" 16g	1" SQ Tube, 16 Gauge	21'	$19.00	1	$19.00

Sub-Total:	$	287.72
Contingency:	$	28.77
Total:	$	316.49

Theatre:	**SIUC McLeod Theater**	**Production:**	***The Secret Garden***
Date:	**21-Mar-10**	**By:**	**Bryce Allen**
Unit:	**Garden-Manor Walls (x2)**		
Notes:		***Page:***	*4*

Time Estimate Explanation:

Jump To:

Main
Price Sheet
Build Schedule
Bill of Materials
Summary Sheet

Wood	Hrs.	**Steel**	Hrs.	**Paint**	Hrs.
Cutting	8	Clean		Prime	
Jig	8	Cutting		Base	
Layout	8	Drill		Texture	
Assemble	8	Jig		Layer 1	
Cover	4	Weld		Layer 2	
Molding	8	Grind		Layer 3	
Rig	6	Rig		Layer 4	
Install	2			Detail	
				Sealing	

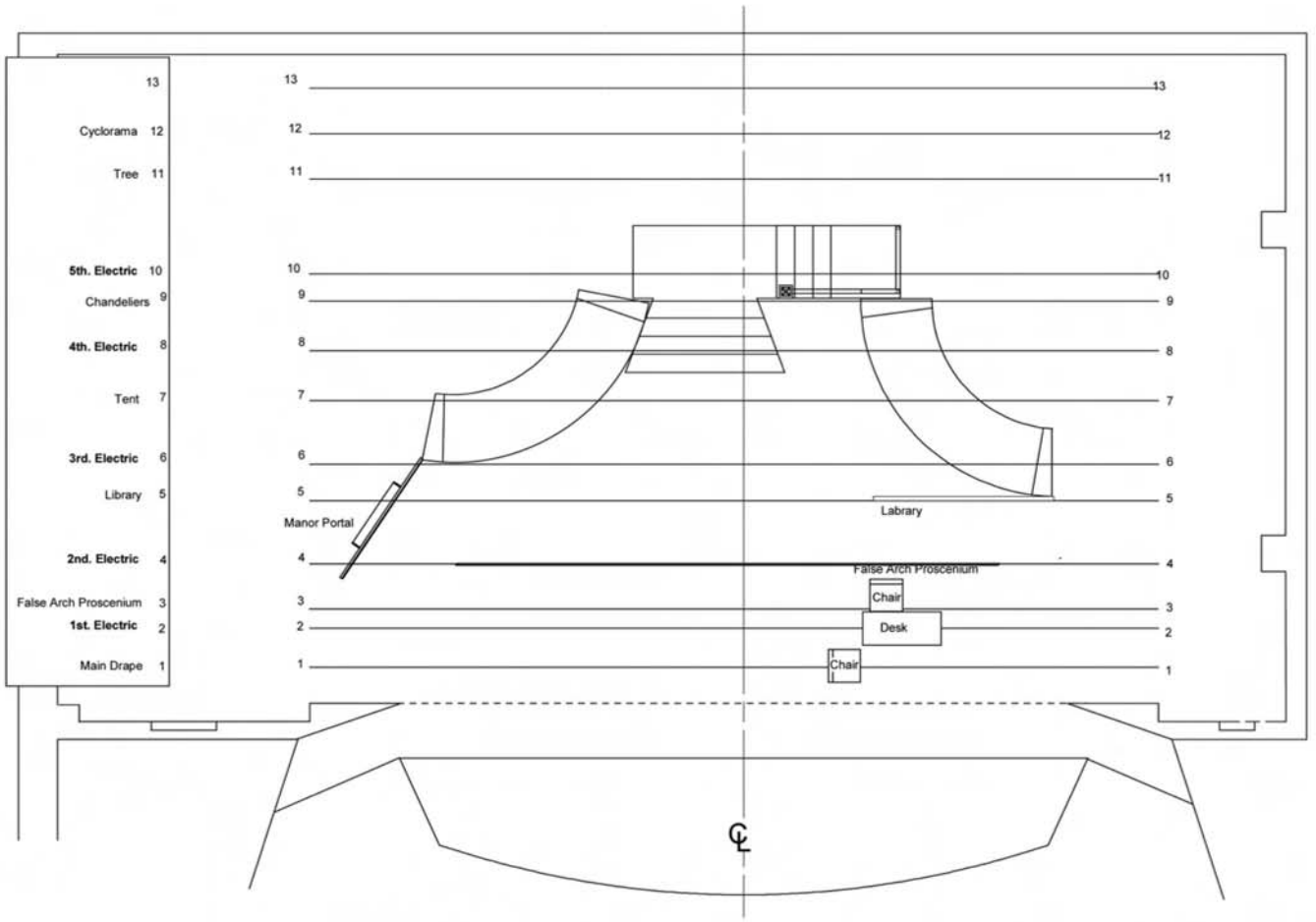
	52
	* 1.375
	72
Current:	$ 713.58

Call Name	**Materials**	**Unit**	**Unit Price**	**Quantity**	**Cost**
OSB 1/2"	Oriented Strand Board, 1/2"	Sht.	$9.69	6	58.14
Pine 2x4x16	2x4x16', Pine	16'	$4.39	8	$35.12
Pine 1x6x16	1x6x16', #2 Pine	16'	$7.50	10	$75.00
Lauan_1/4"	1/4" Lauan; 4' x 8'	Sht.	$11.00	34	$374.00
Ply_3/4_CDX		Sht.	$21.29	5	$106.45

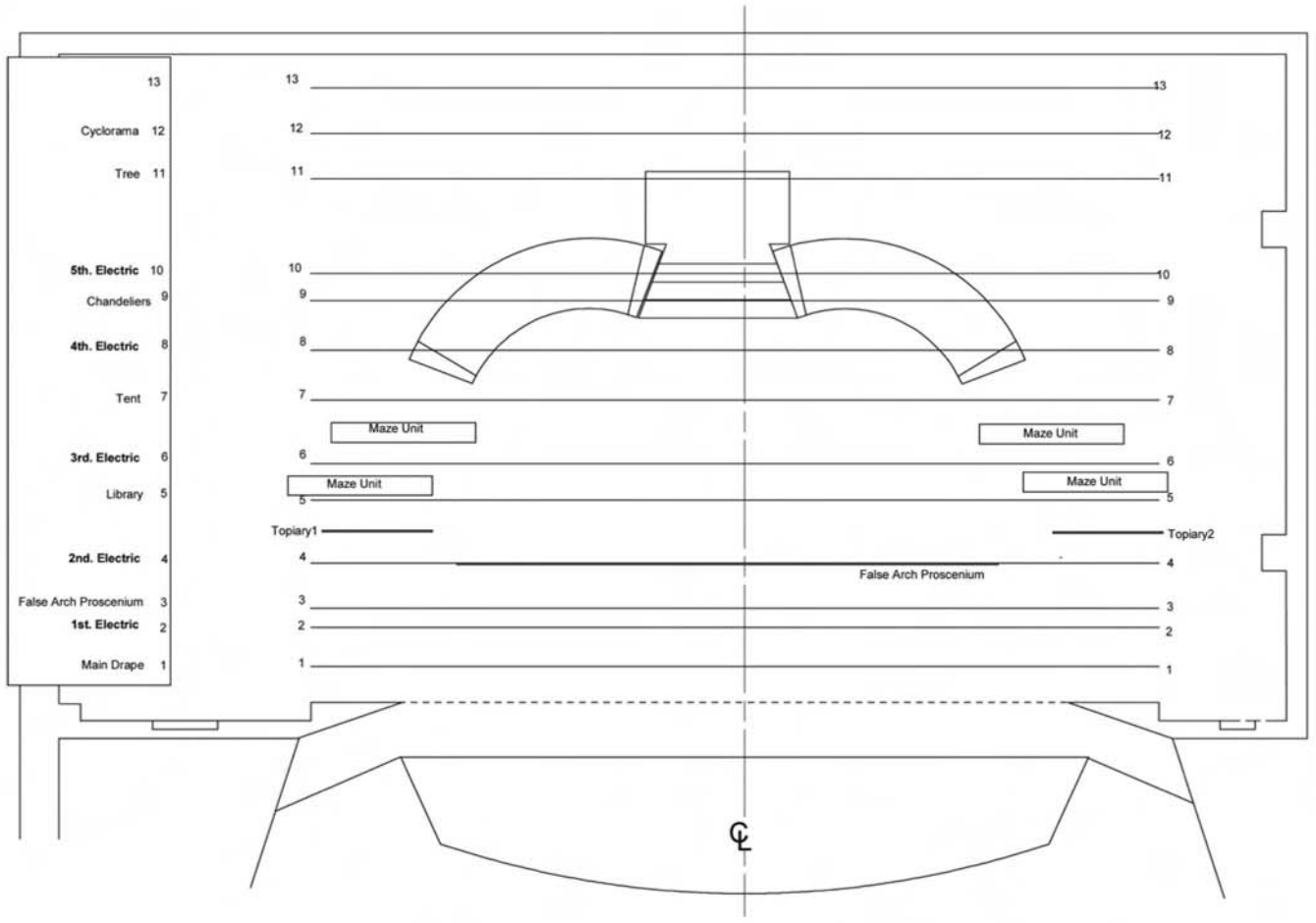
Sub-Total:	$ 648.71
Contingency:	$ 64.87
Total:	$ 713.58

APPENDIX E

SELECTED DESIGNER DRAWINGS



Southern Illinois University Carbondale **McLeod Summer Playhouse**		Director: Tom Kidd Scenic Design: Carlos Ruiz Costume Design: Lighting Design: Mark Varns	11
THE SECRET GARDEN			
Date: 3/05/09	Scale: 1/8"		



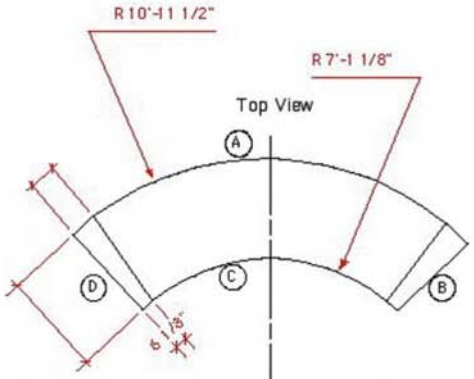
Southern Illinois University Carbondale McLeod Summer Playhouse		Director: Tom Kidd Scenic Design: Carlos Ruiz Costume Design: Lighting Design: Mark Varns	15
THE SECRET GARDEN			
Date: 3/05/09	Scale: 1/8"		

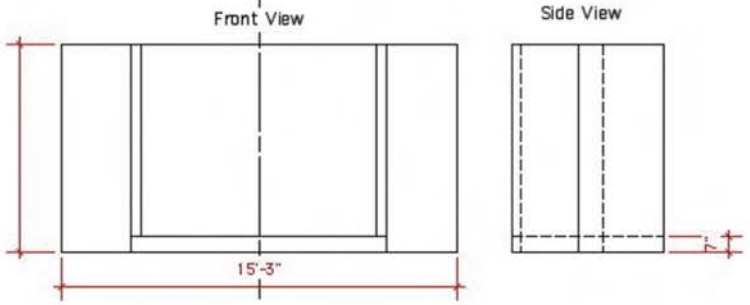
NOTES:

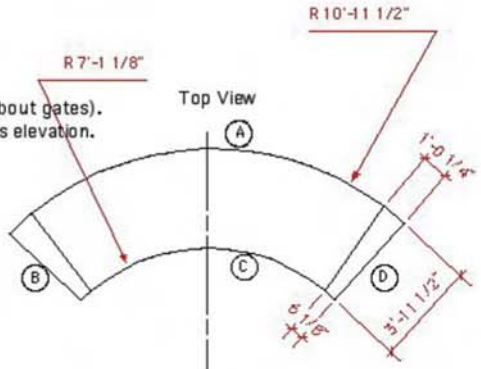
1. Build two units.
2. Both Units on swivel casters.
3. Sides "A, B & D" are hard covered flats
4. Each unit will need handles.
   (I do not know the exact location yet.)
5. Side "A" will be the front for the Manor house scenes and outdoor scenes.
6. Side C will be for the Garden scenes.
7. Side "D", a non- stationary gate for Manor entrance on each side.

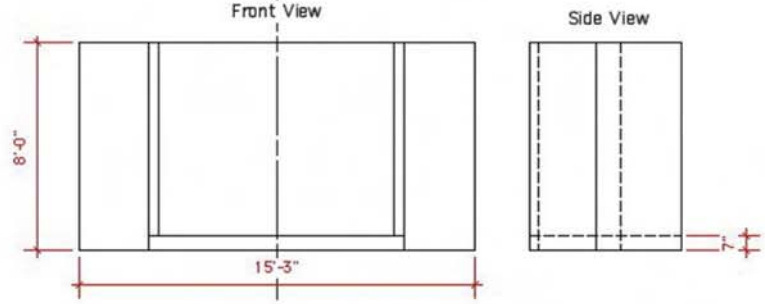
(See elevation 8/12 for more information about gates).

9. Flowers and greens are not included in this elevation. I am still working on it.

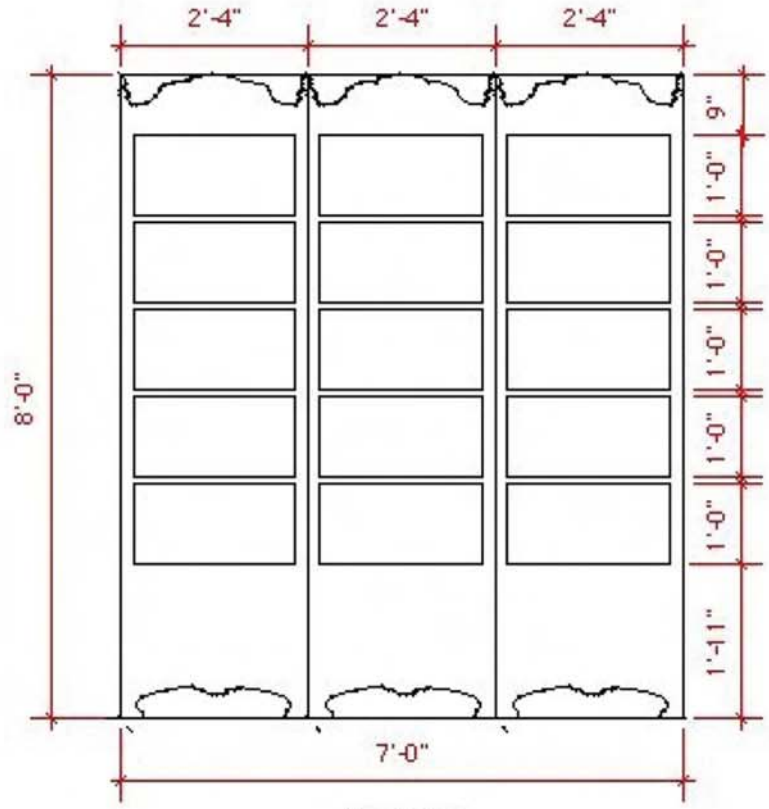








Southern Illinois Univeristy Carbondale McLeod Summer Playhouse		Director: Tom Kidd Scenic Design : Laurencio Ruiz Costume Design: Kathryn Wagner Lighting Design: Mark Vams	3 3 of 14
THE SECRET GARDEN	Right & Left Doble Unite		
Date: 12/12/08	Scale: 1/4"		



Front View

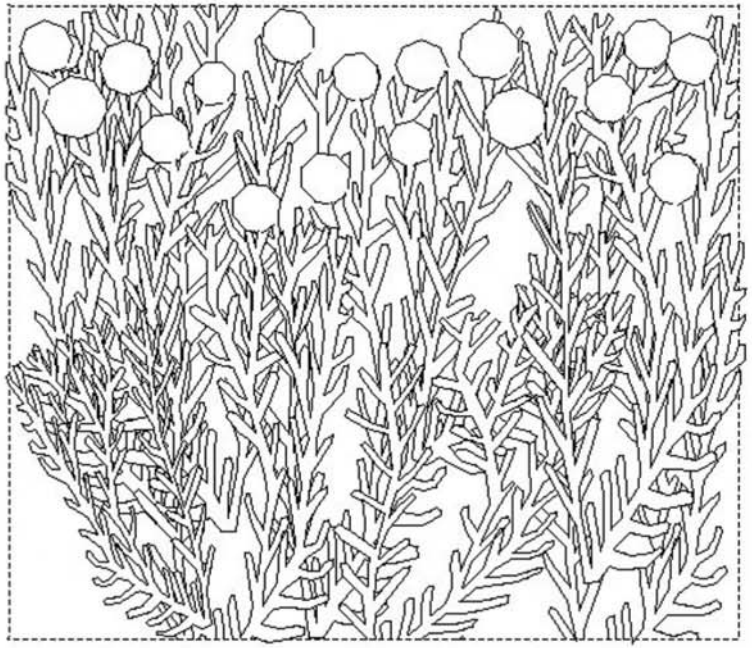
Side View

NOTE:
1. The Library is a Hard Flat and the book selves are made of 1" styrofoam for a 3-D look.
2. The books also can be made of 1" styrofoam or they just be painted. (See color rendering.)

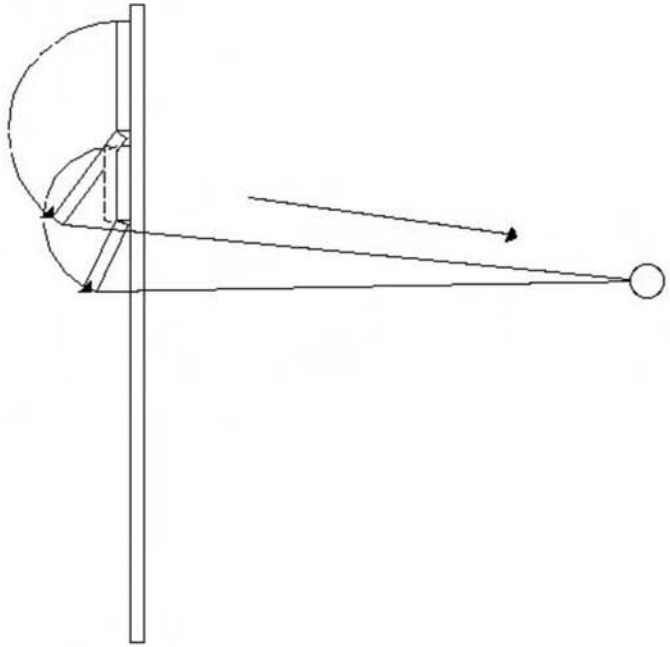
Southern Illinois University Carbondale McLeod Summer Playhouse		Director: Tom Kidd Scenic Designer: Laurencio Ruiz Costume Deisigner: Lighting Design: Mark Yarns	8 8 of 14
THE SECRET GARDEN	Library Soft Flat		
Date: 3/02/09	Scale: 1/2"		

Front View

Hard Flat



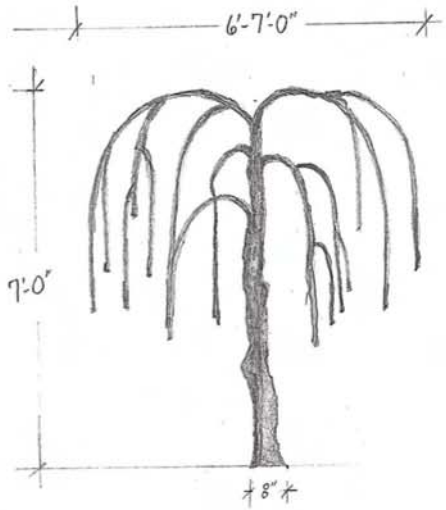
Side View



Note:

1. Each flat has several flowers (between 18 to 25 flowers Each) that open up by pulling a fishing line attached to a ring from the back of the flat.

Southern Illinois University Carbondale McLeod Summer Playhouse		Director: Tom Kidd Scenic Designer: Laurencio Ruiz Costume Deisigner: Lighting Design: Mark Yarns	13 13 of 14
THE SECRET GARDEN	Flower Effect		
Date: 1/14/08	Scale: 1"		

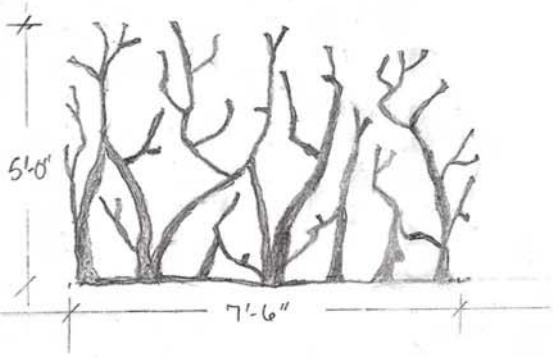


— Fountain Rose Trees (2)
½" = 1'-0"

— 2-D

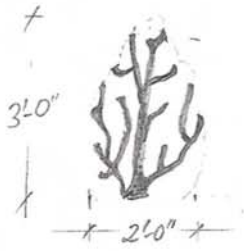
- Larger Ø for Branches Stemming f/m Base
- Smaller Ø for Offshoots

- Pruned Look/Blunt Ends on All



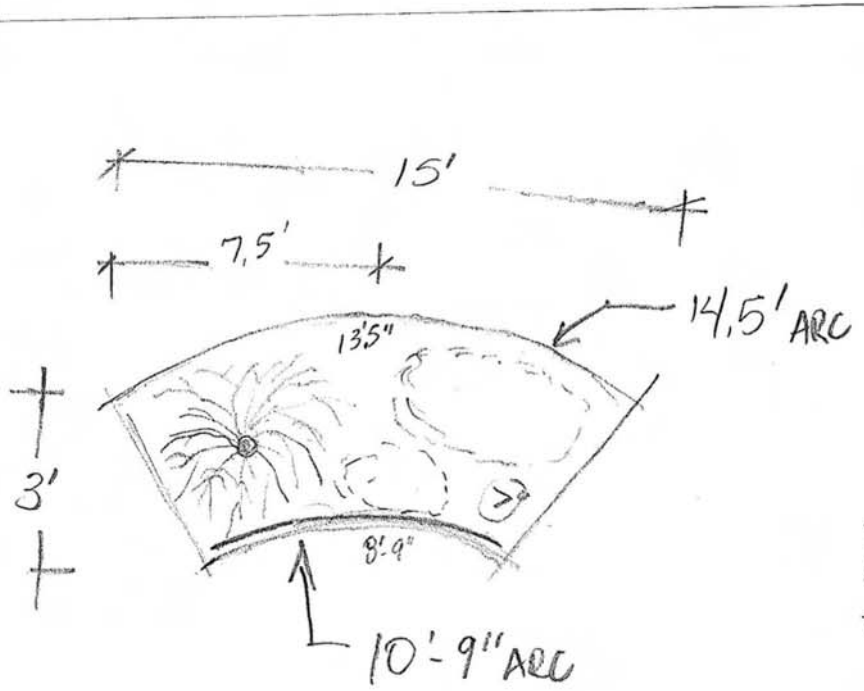
— Rose Bush (2)
½" = 1'-0"

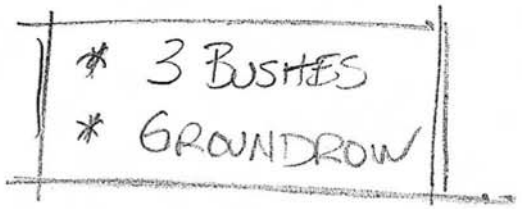
— More 2-D

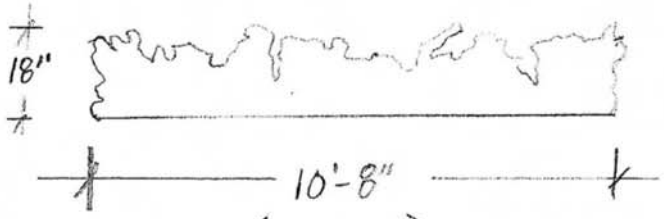


— Small Flower Bush (2) (2
½" = 1'-0"

— 2-D



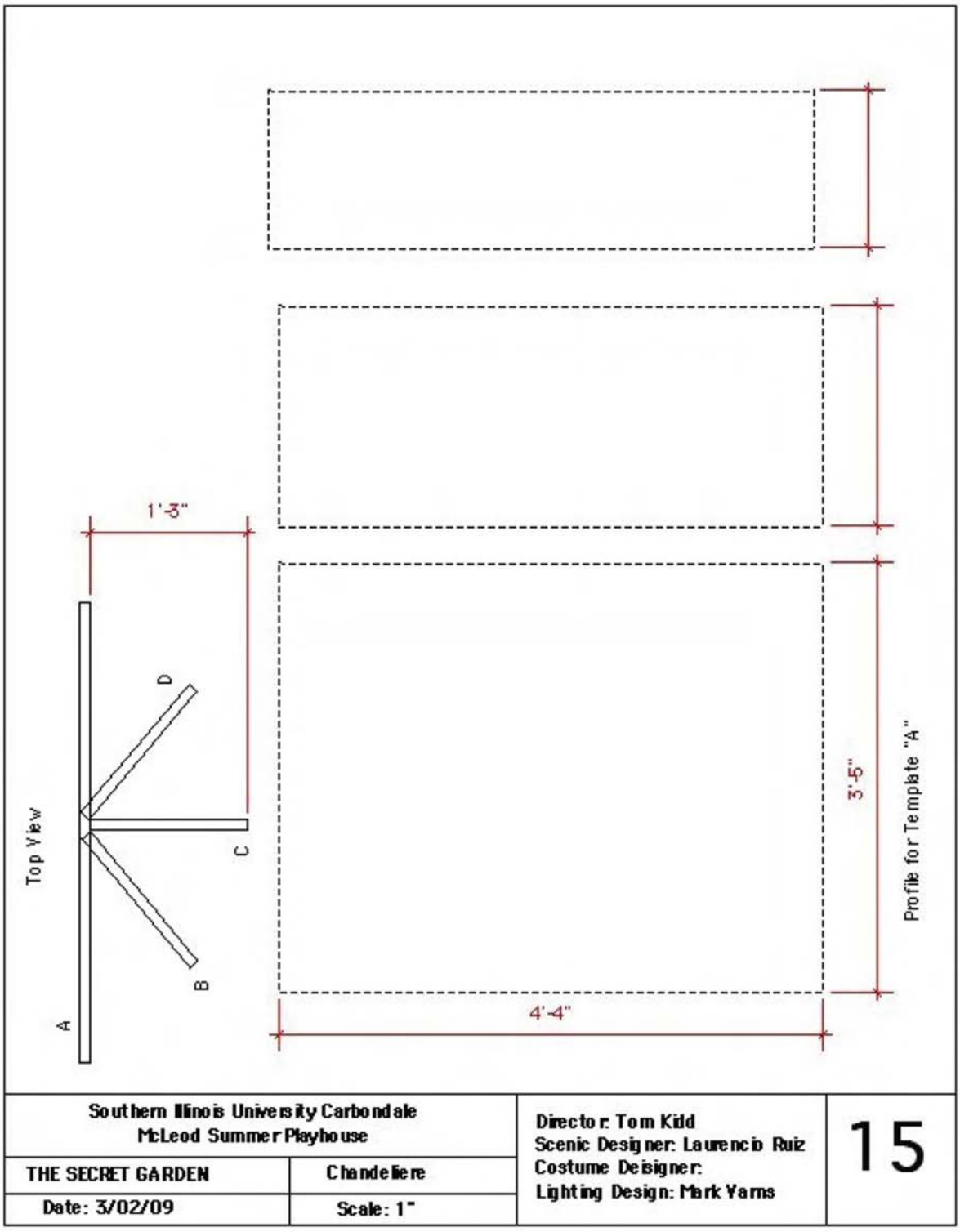




(ARC LENGTH)

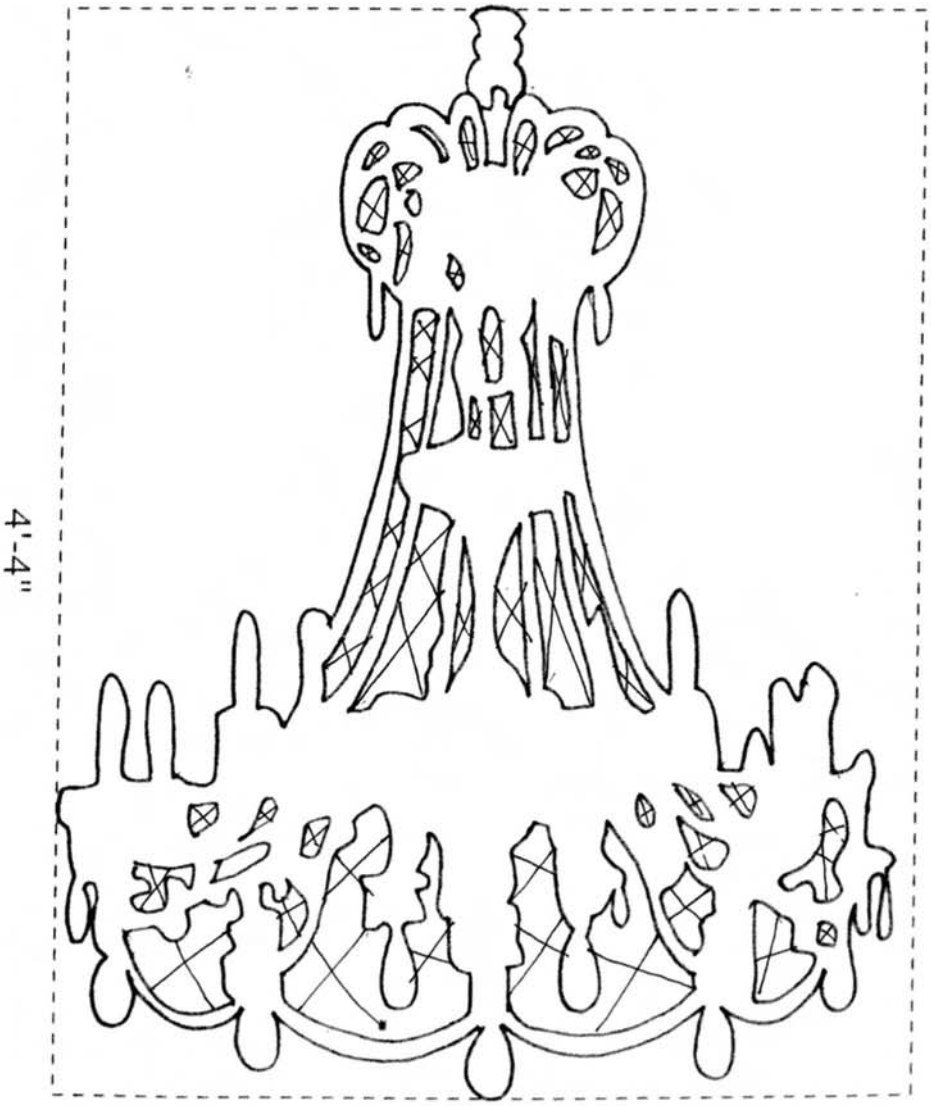
GROUNDROW (2)

1/4" = 1'-0"

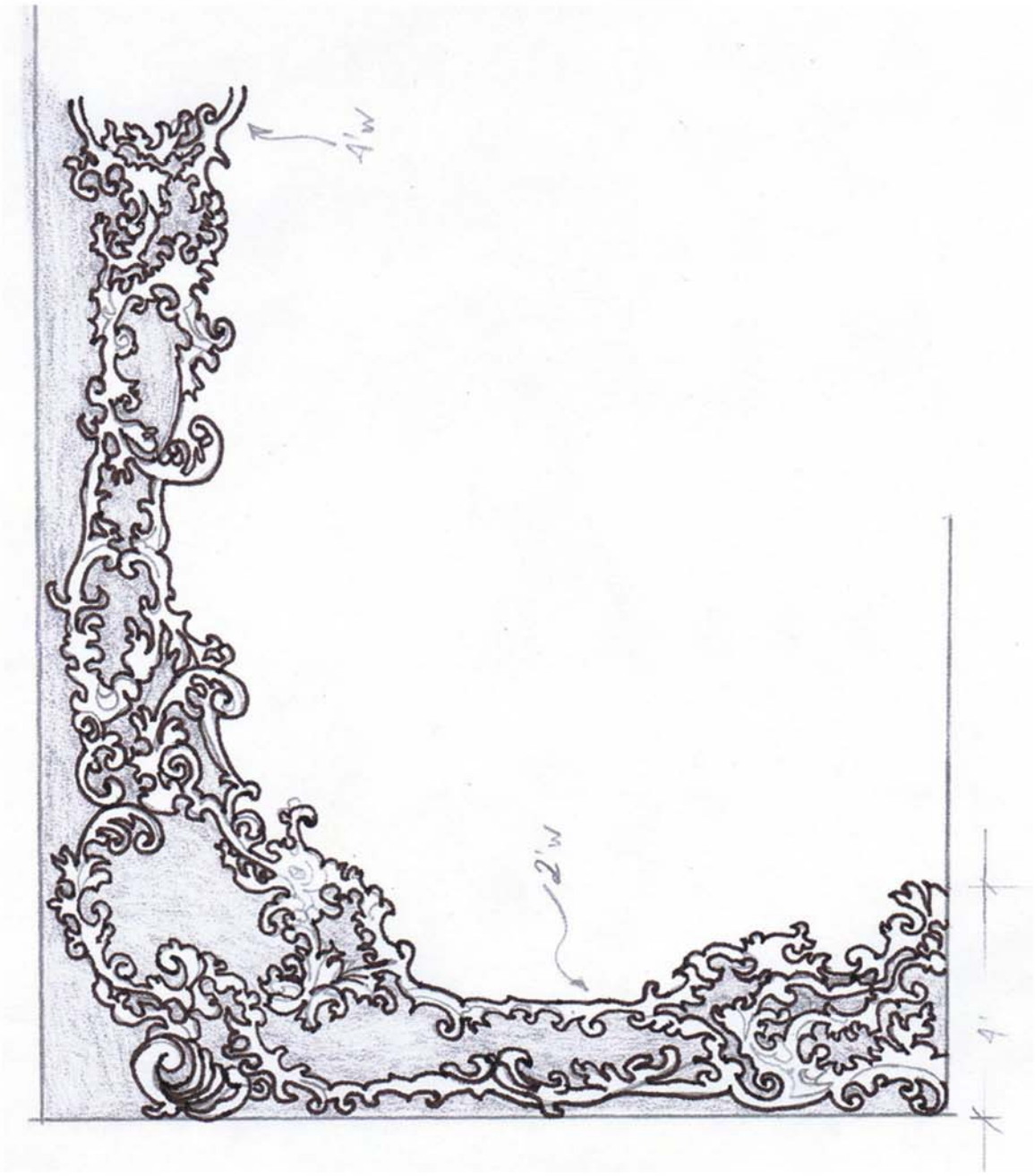


Southern Illinois University Carbondale McLeod Summer Playhouse		Director: Tom Kidd Scenic Designer: Laurencio Ruiz Costume Deisigner: Lighting Design: Mark Yarns	15
THE SECRET GARDEN	Chandeliere		
Date: 3/02/09	Scale: 1"		

Chandelier

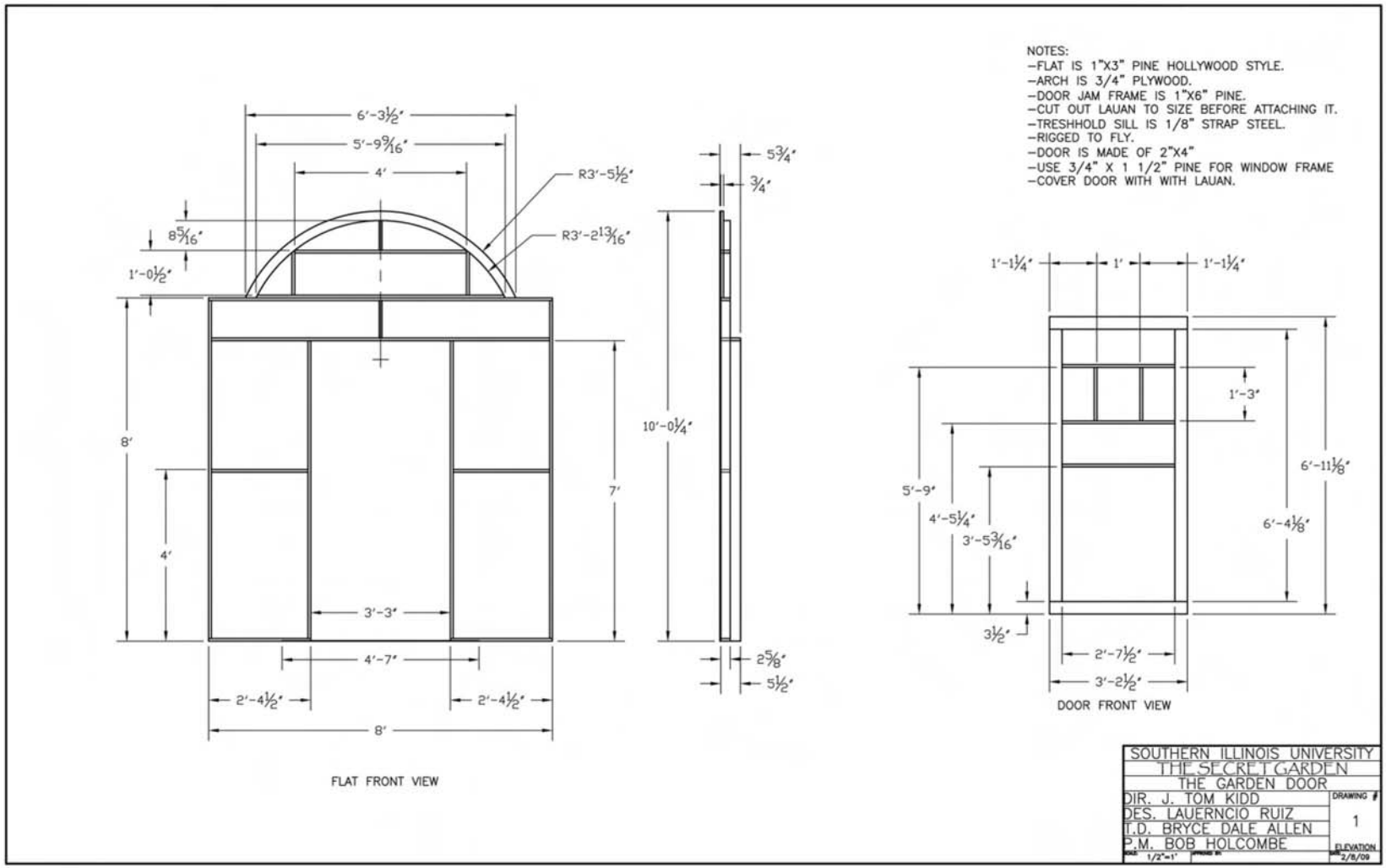


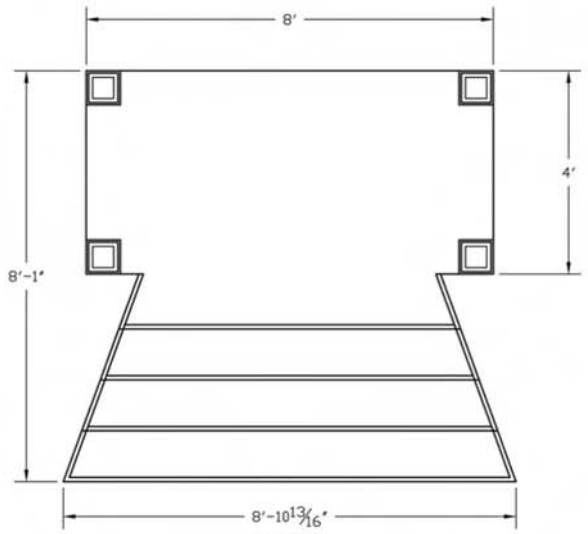
Profile for Template "A"


4'w
12'w
4'

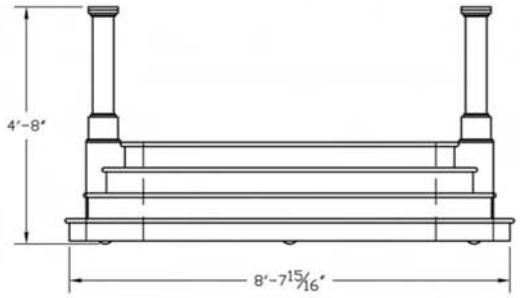
APPENDIX F

DRAFTING PLATES

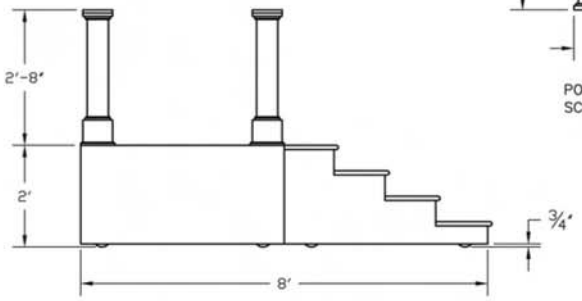

NOTES:
–FLAT IS 1"X3" PINE HOLLYWOOD STYLE.
–ARCH IS 3/4" PLYWOOD.
–DOOR JAM FRAME IS 1"X6" PINE.
–CUT OUT LAUAN TO SIZE BEFORE ATTACHING IT.
–TRESHHOLD SILL IS 1/8" STRAP STEEL.
–RIGGED TO FLY.
–DOOR IS MADE OF 2"X4"
–USE 3/4" X 1 1/2" PINE FOR WINDOW FRAME
–COVER DOOR WITH WITH LAUAN.
6'-3½"
5'-9 9/16"
4'
R3'-5½"
R3'-2 13/16"
8 5/16"
1'-0½"
8'
4'
7'
3'-3"
4'-7"
2'-4½"
2'-4½"
8'
5¾"
¾"
10'-0¼"
2⅝"
5½"
FLAT FRONT VIEW
1'-1¼"
1'
1'-1¼"
1'-3"
5'-9"
4'-5¼"
3'-5 3/16"
6'-11⅛"
6'-4⅛"
3½"
2'-7½"
3'-2½"
DOOR FRONT VIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
THE GARDEN DOOR
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
1
ELEVATION
SCALE: 1/2"=1'
DATE: 2/8/09



TOP VIEW

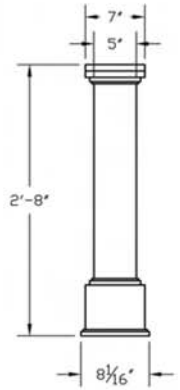


FRONT VIEW



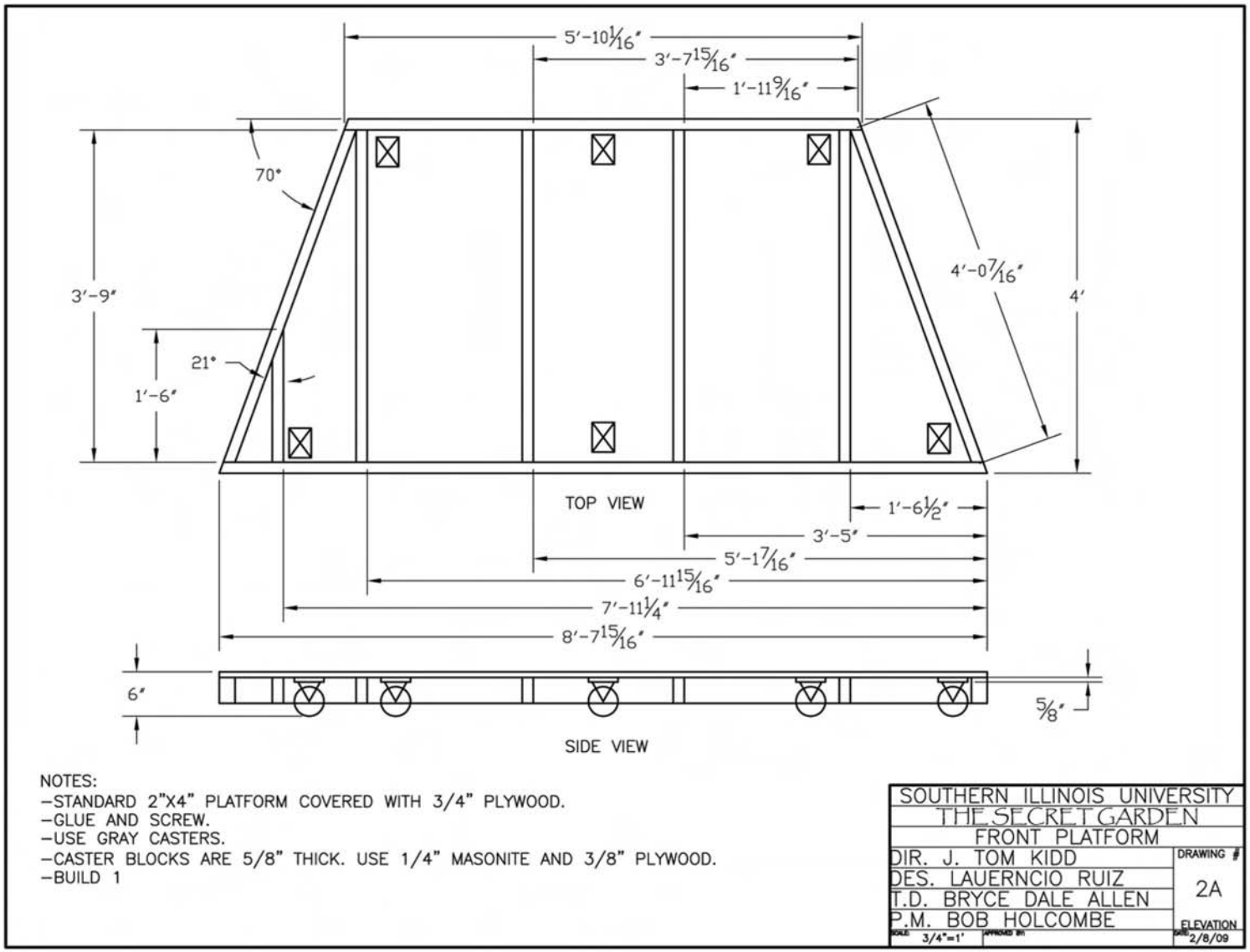
SIDE VIEW

NOTES:
- USE OLDEST STOCK STANDARD PLATFORM.
- SEE PLATE 2A FOR STAIR PLATFORM DETAIL.
- SEE PLATE 2B FOR LANDING PLATFORM DETAIL.
- SEE PLATES 2C–2F FOR STEP UNIT DETAIL.
- SEE PLATES 2G–2I FOR HANDRAIL SLOT DETAIL.
- SEE PLATES 3G–3H FOR POST GENERAL DETAIL. NOTE MODIFICATIONS ON THIS PLATE.
- COVER WITH 1/4" MASONITE.
- FACE WITH 1/4" LAUAN.
- NOSING IS 1" X 1" ACCUALE WITH A 1/2" ROUNDOVER.
- SAND ALL EDGES AND CONNERS AND FILL AND SAND ALL JOINTS.



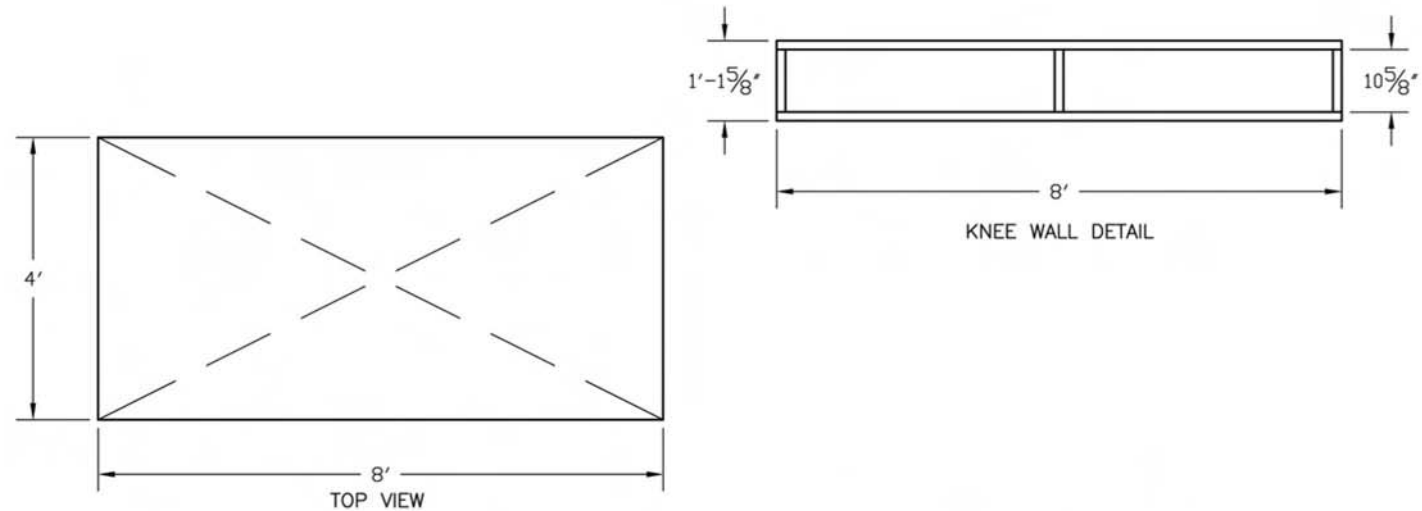
POST DETAIL
SCALE: 1"=1'

SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
CENTER STEP UNIT	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	2
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE 1/2"=1'	DATE 2/8/09



NOTES:
-STANDARD 2"X4" PLATFORM COVERED WITH 3/4" PLYWOOD.
-GLUE AND SCREW.
-USE GRAY CASTERS.
-CASTER BLOCKS ARE 5/8" THICK. USE 1/4" MASONITE AND 3/8" PLYWOOD.
-BUILD 1

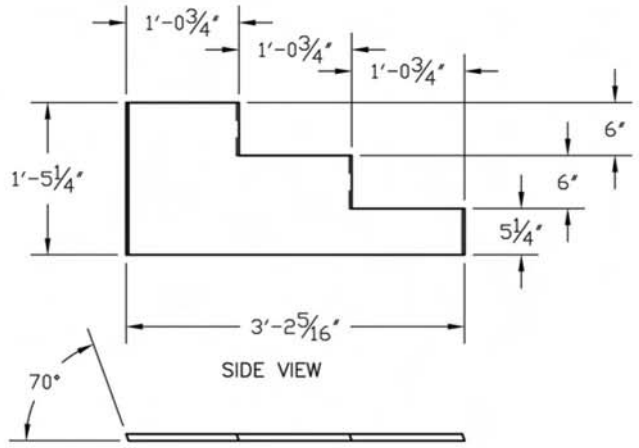
SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
FRONT PLATFORM	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	2A
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE: 3/4"=1' APPROVED BY:	DATE: 2/8/09



WAGON DETAIL

NOTES:
–USE STOCK 4'X8' PLATFORM.
–BUILD 2 KNEE WALLS.
–USE GRAY CASTERS.
–BUILD 1 WAGON.

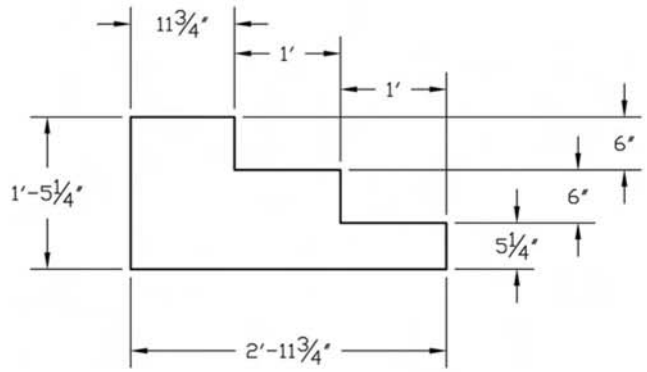
SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
BACK PLATFORM	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	2B
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE: 1/2"=1' APPROVED BY:	DATE: 2/6/09



SIDE VIEW

TOP VIEW

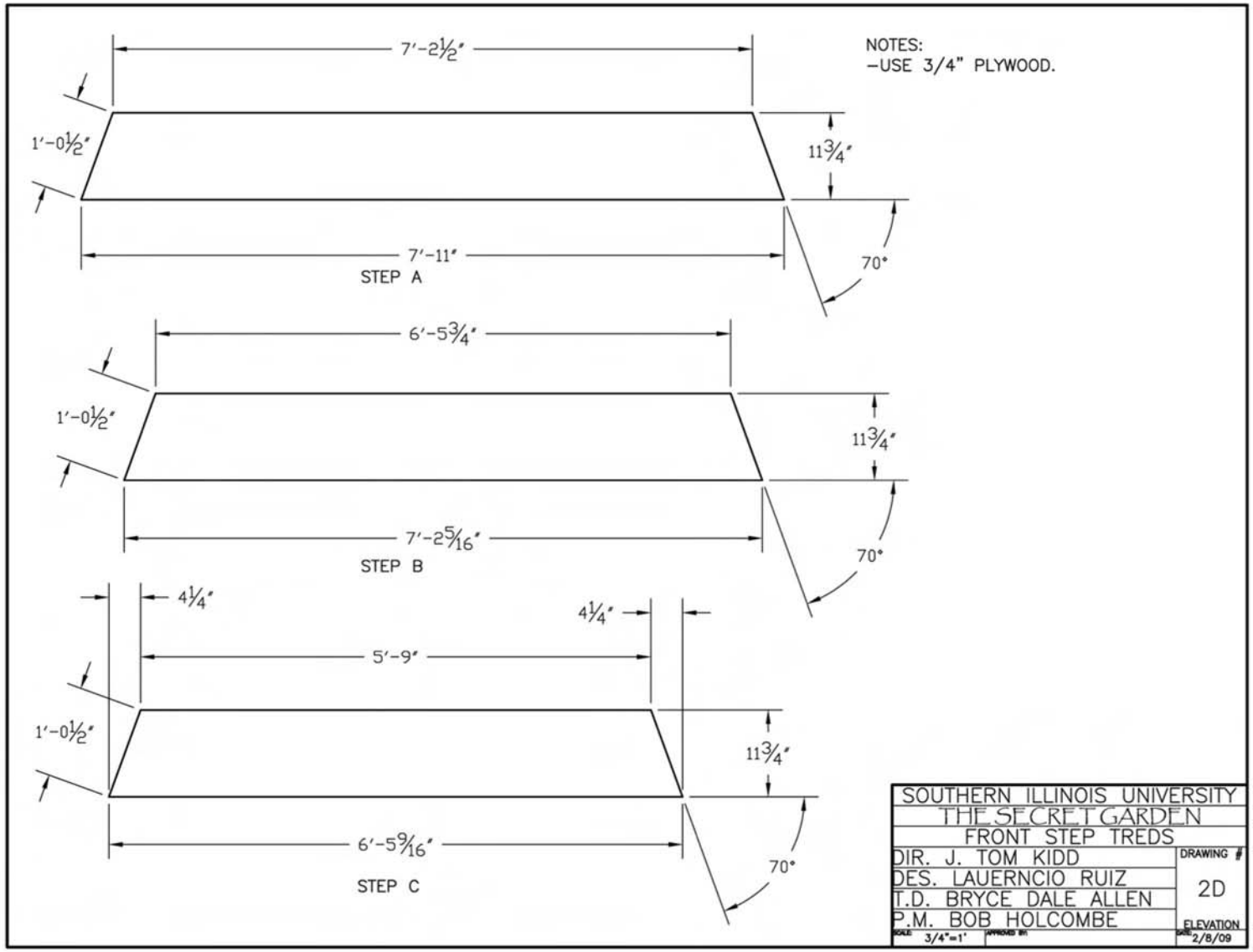
SIDE CARIAGE



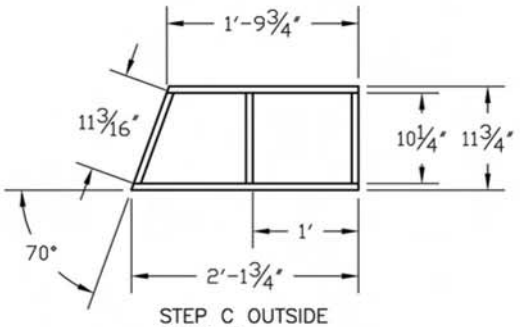
MIDDLE CARIAGE
SIDE VIEW

NOTES:
-USE 3/4" PLYWOOD.
-BUILD 2 OF EACH

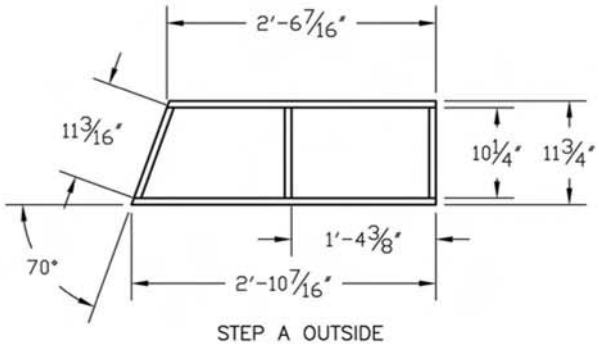
SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
FRONT STEP CARAIGES	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	2C
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE: 3/4"=1' APPROVED BY:	DATE: 2/8/09


NOTES:
-USE 3/4" PLYWOOD.
7'-2½"
1'-0½"
11¾"
7'-11"
70°
STEP A
6'-5¾"
1'-0½"
11¾"
7'-2 5/16"
70°
STEP B
4¼"
4¼"
5'-9"
1'-0½"
11¾"
6'-5 9/16"
70°
STEP C
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
FRONT STEP TREDS
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
2D
ELEVATION
SCALE 3/4"=1'
APPROVED BY:
DATE 2/8/09

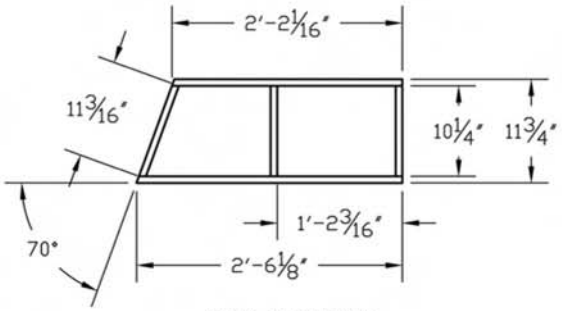
NOTES:
–USE 3/4" X 1 1/2" ACTUAL PINE.



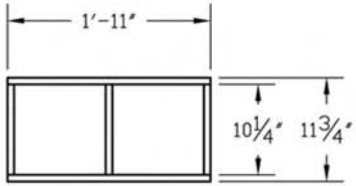
STEP C OUTSIDE
BUILD 2



STEP A OUTSIDE
BUILD 2

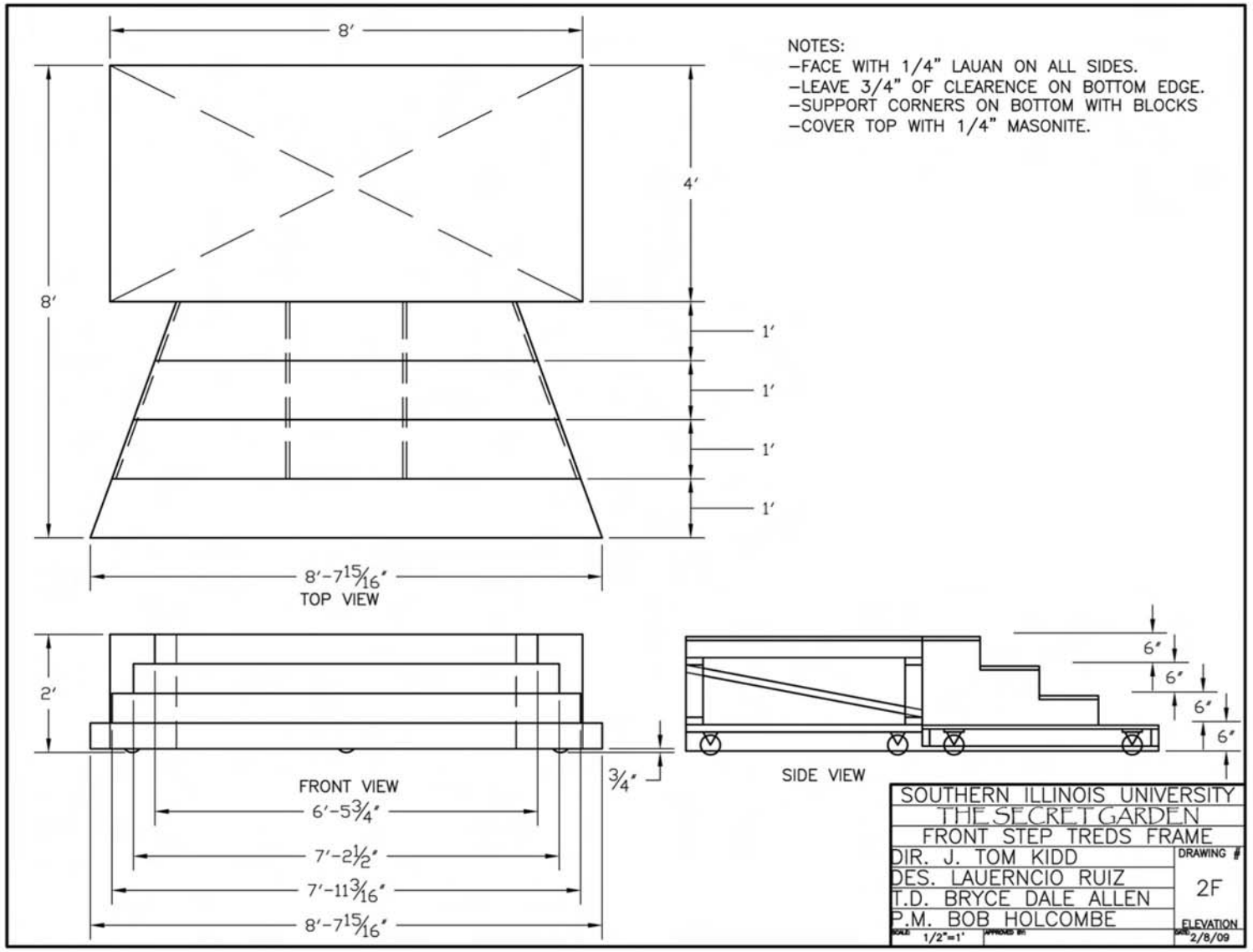


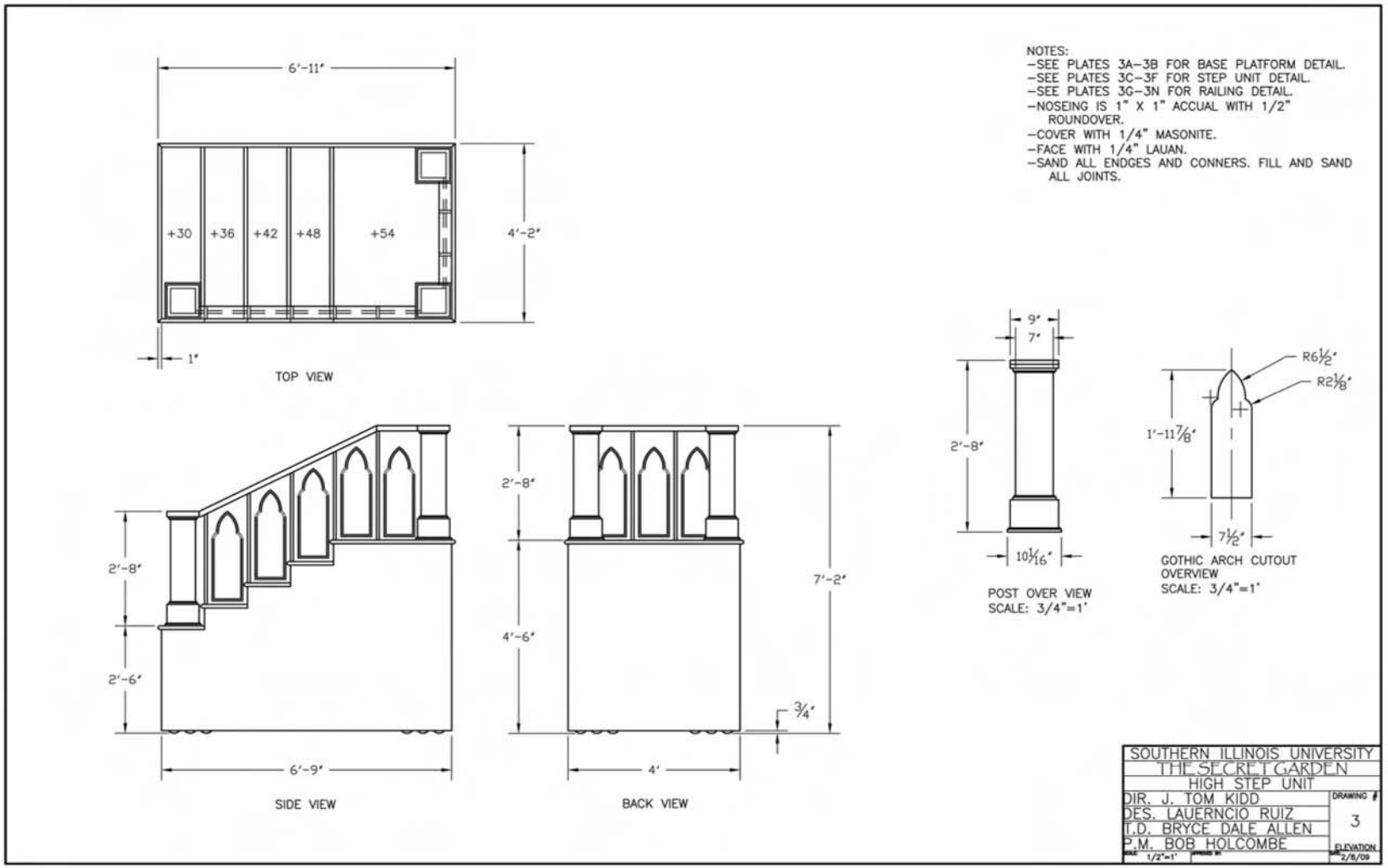
STEP B OUTSIDE
BUILD 2

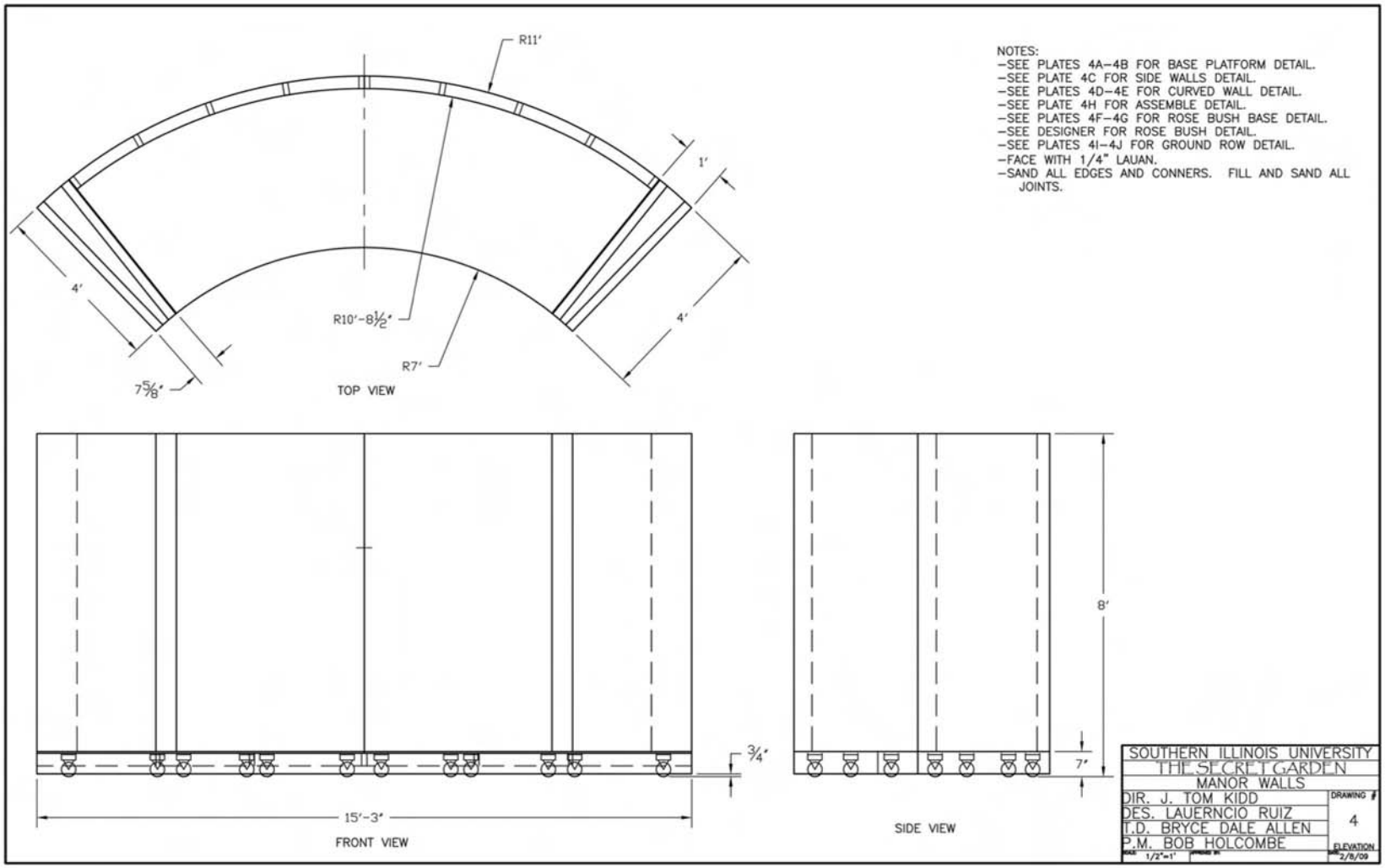


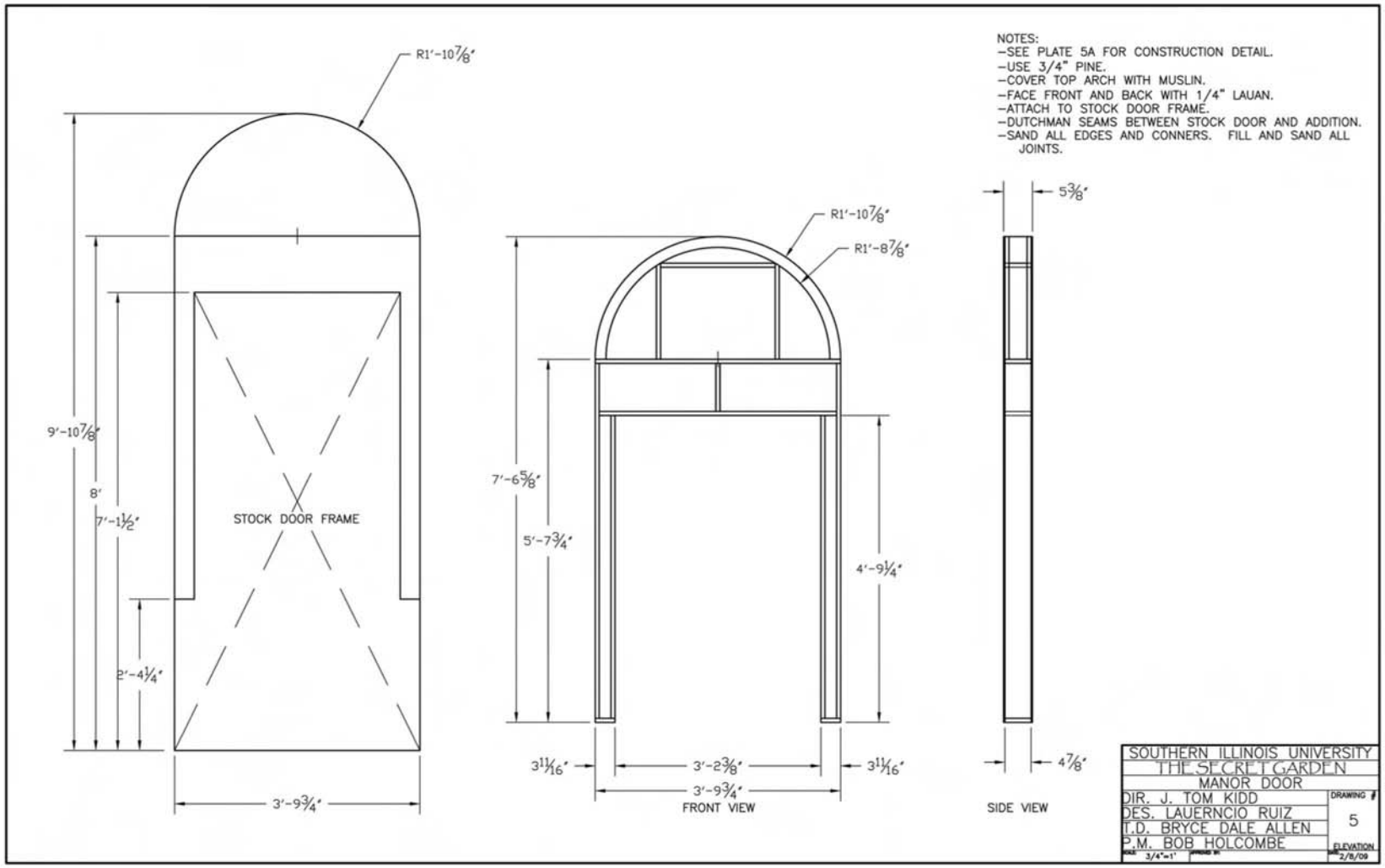
STEP A, B, AND C INSIDE
BUILD 3

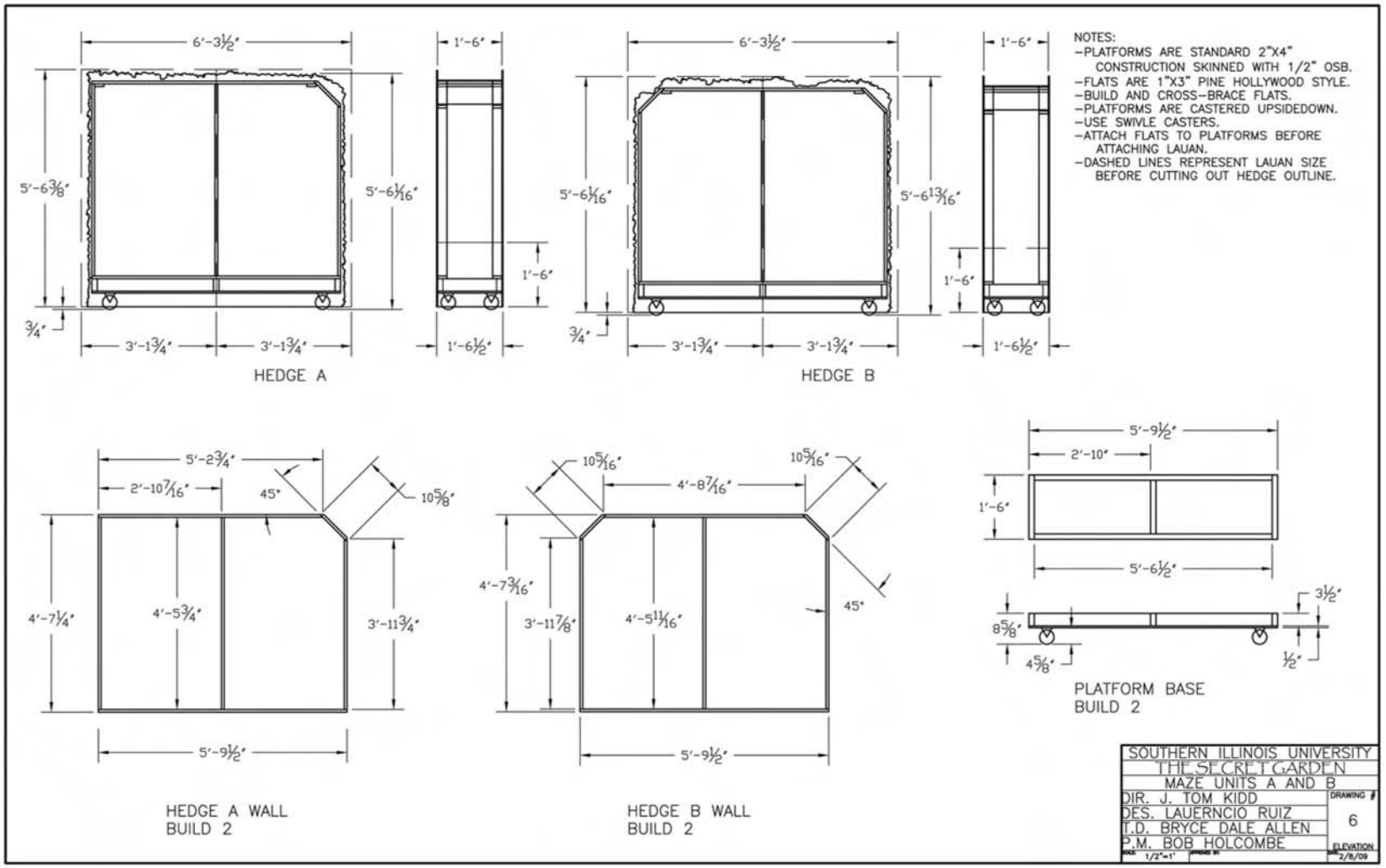
SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
FRONT STEP TREDS FRAME	
DIR. J. TOM KIDD	DRAWING # 2E
DES. LAUERNCIO RUIZ	
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE 3/4"=1' APPROVED BY:	DATE 2/8/09

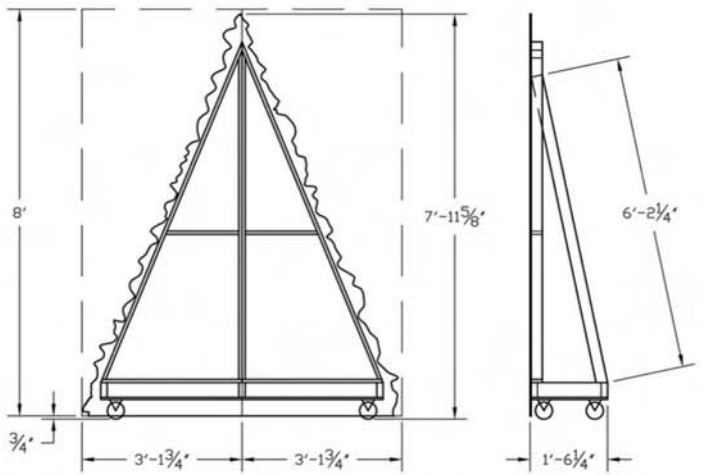

8′
8′
4′
1′
1′
1′
1′
8′-7 15/16″
TOP VIEW
NOTES:
-FACE WITH 1/4" LAUAN ON ALL SIDES.
-LEAVE 3/4" OF CLEARENCE ON BOTTOM EDGE.
-SUPPORT CORNERS ON BOTTOM WITH BLOCKS
-COVER TOP WITH 1/4" MASONITE.
2′
3/4″
FRONT VIEW
6′-5 3/4″
7′-2 1/2″
7′-11 3/16″
8′-7 15/16″
6″
6″
6″
6″
SIDE VIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
FRONT STEP TREDS FRAME
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
2F
ELEVATION
SCALE 1/2"=1'
DATE 2/8/09


6'-11"
+30
+36
+42
+48
+54
4'-2"
1"
TOP VIEW
2'-8"
2'-6"
6'-9"
SIDE VIEW
2'-8"
4'-6"
7'-2"
3/4"
4'
BACK VIEW
NOTES:
-SEE PLATES 3A-3B FOR BASE PLATFORM DETAIL.
-SEE PLATES 3C-3F FOR STEP UNIT DETAIL.
-SEE PLATES 3G-3N FOR RAILING DETAIL.
-NOSEING IS 1" X 1" ACCUAL WITH 1/2" ROUNDOVER.
-COVER WITH 1/4" MASONITE.
-FACE WITH 1/4" LAUAN.
-SAND ALL ENDGES AND CONNERS. FILL AND SAND ALL JOINTS.
9"
7"
2'-8"
10 1/16"
POST OVER VIEW
SCALE: 3/4"=1'
R6 1/2"
R2 1/8"
1'-11 7/8"
7 1/2"
GOTHIC ARCH CUTOUT
OVERVIEW
SCALE: 3/4"=1'
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
HIGH STEP UNIT
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
3
ELEVATION
SCALE 1/2"=1'
2/8/09


R11'
1'
4'
4'
R10'-8½"
R7'
7⅝"
TOP VIEW
NOTES:
-SEE PLATES 4A-4B FOR BASE PLATFORM DETAIL.
-SEE PLATE 4C FOR SIDE WALLS DETAIL.
-SEE PLATES 4D-4E FOR CURVED WALL DETAIL.
-SEE PLATE 4H FOR ASSEMBLE DETAIL.
-SEE PLATES 4F-4G FOR ROSE BUSH BASE DETAIL.
-SEE DESIGNER FOR ROSE BUSH DETAIL.
-SEE PLATES 4I-4J FOR GROUND ROW DETAIL.
-FACE WITH 1/4" LAUAN.
-SAND ALL EDGES AND CONNERS. FILL AND SAND ALL JOINTS.
¾"
15'-3"
FRONT VIEW
8'
7"
SIDE VIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
MANOR WALLS
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
4
ELEVATION
1/2"=1'
2/8/09

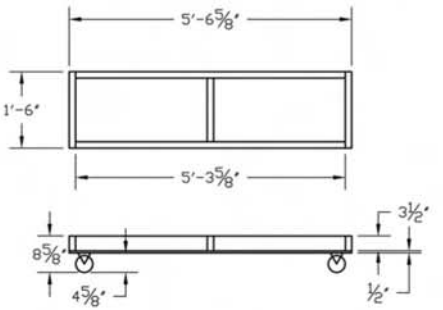

R1'-10 7/8"
9'-10 7/8"
8'
7'-1 1/2"
2'-4 1/4"
STOCK DOOR FRAME
3'-9 3/4"
R1'-10 7/8"
R1'-8 7/8"
7'-6 5/8"
5'-7 3/4"
4'-9 1/4"
3 11/16"
3'-2 3/8"
3'-9 3/4"
3 11/16"
FRONT VIEW
5 3/8"
4 7/8"
SIDE VIEW
NOTES:
-SEE PLATE 5A FOR CONSTRUCTION DETAIL.
-USE 3/4" PINE.
-COVER TOP ARCH WITH MUSLIN.
-FACE FRONT AND BACK WITH 1/4" LAUAN.
-ATTACH TO STOCK DOOR FRAME.
-DUTCHMAN SEAMS BETWEEN STOCK DOOR AND ADDITION.
-SAND ALL EDGES AND CONNERS. FILL AND SAND ALL JOINTS.
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
MANOR DOOR
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
5
ELEVATION
SCALE 3/4"=1'
DATE 2/8/09


6'-3½"
1'-6"
5'-6⅜"
5'-6¹⁄₁₆"
1'-6"
¾"
3'-1¾"
3'-1¾"
1'-6½"
HEDGE A
6'-3½"
1'-6"
5'-6¹⁄₁₆"
5'-6¹³⁄₁₆"
1'-6"
¾"
3'-1¾"
3'-1¾"
1'-6½"
HEDGE B
NOTES:
-PLATFORMS ARE STANDARD 2"X4" CONSTRUCTION SKINNED WITH 1/2" OSB.
-FLATS ARE 1"X3" PINE HOLLYWOOD STYLE.
-BUILD AND CROSS-BRACE FLATS.
-PLATFORMS ARE CASTERED UPSIDEDOWN.
-USE SWIVLE CASTERS.
-ATTACH FLATS TO PLATFORMS BEFORE ATTACHING LAUAN.
-DASHED LINES REPRESENT LAUAN SIZE BEFORE CUTTING OUT HEDGE OUTLINE.
5'-2¾"
2'-10⁷⁄₁₆"
45°
10⁵⁄₈"
4'-7¼"
4'-5¾"
3'-11¾"
5'-9½"
HEDGE A WALL
BUILD 2
10⁵⁄₁₆"
10⁵⁄₁₆"
4'-8⁷⁄₁₆"
4'-7³⁄₁₆"
3'-11⁷⁄₈"
4'-5¹¹⁄₁₆"
45°
5'-9½"
HEDGE B WALL
BUILD 2
5'-9½"
2'-10"
1'-6"
5'-6½"
3½"
8⁵⁄₈"
4⁵⁄₈"
½"
PLATFORM BASE
BUILD 2
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
MAZE UNITS A AND B
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
6
ELEVATION
SCALE 1/2"=1'
DATE 2/8/09

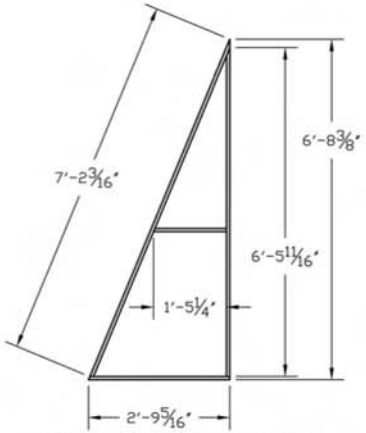


LARGE TOPIARIE

NOTES:
- PLATFORMS ARE STANDARD 2"X4" CONSTRUCTION SKINNED WITH 1/2" OSB.
- FLATS ARE 1"X3" PINE HOLLYWOOD STYLE.
- BUILD AND CROSS-BRACE FLATS.
- PLATFORMS ARE CASTERED UPSIDEDOWN.
- USE SWIVLE CASTERS.
- ATTACH FLATS TO PLATFORMS BEFORE ATTACHING LAUAN.
- DASHED LINES REPRESENT LAUAN SIZE BEFORE CUTTING OUT HEDGE OUTLINE.

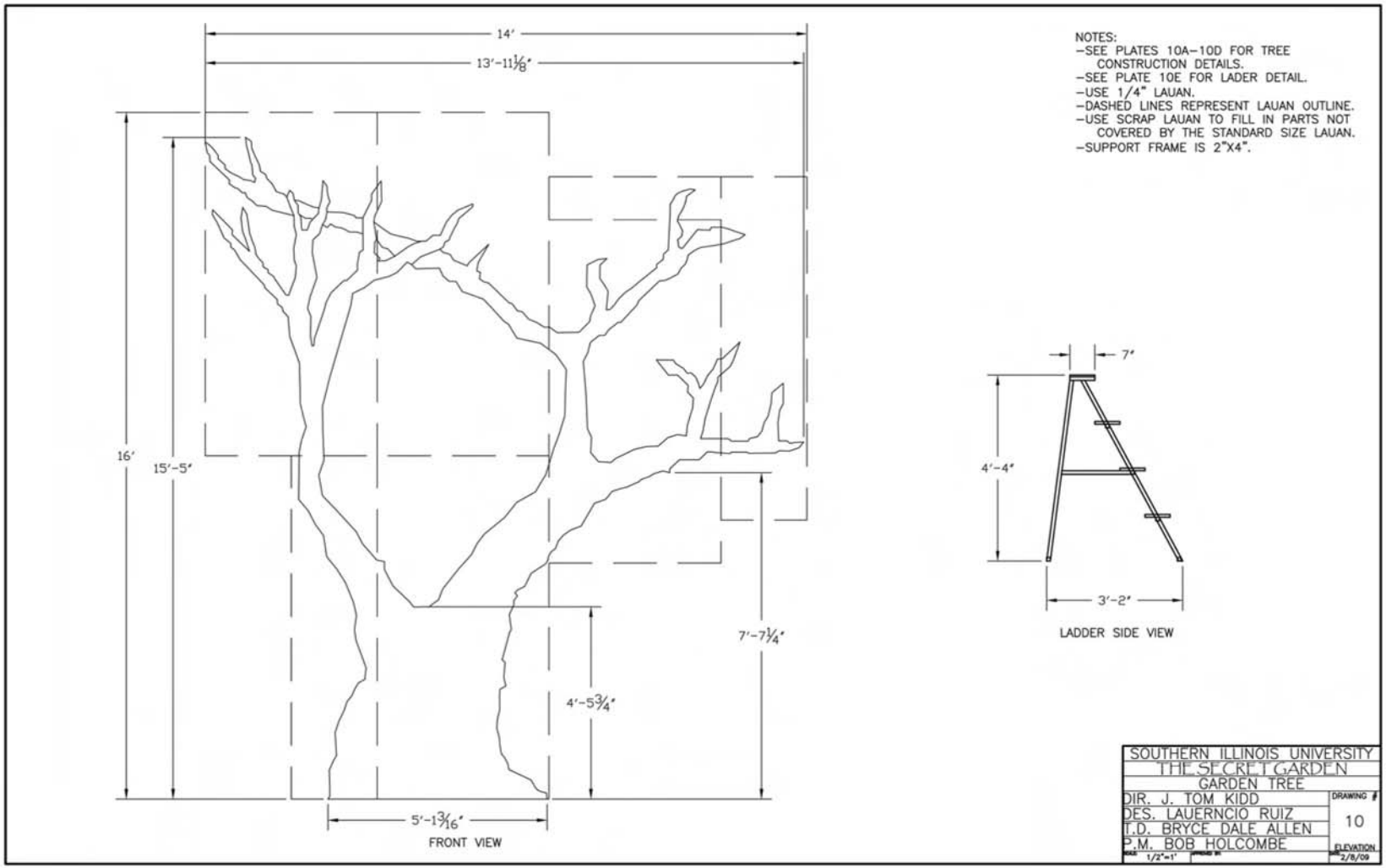


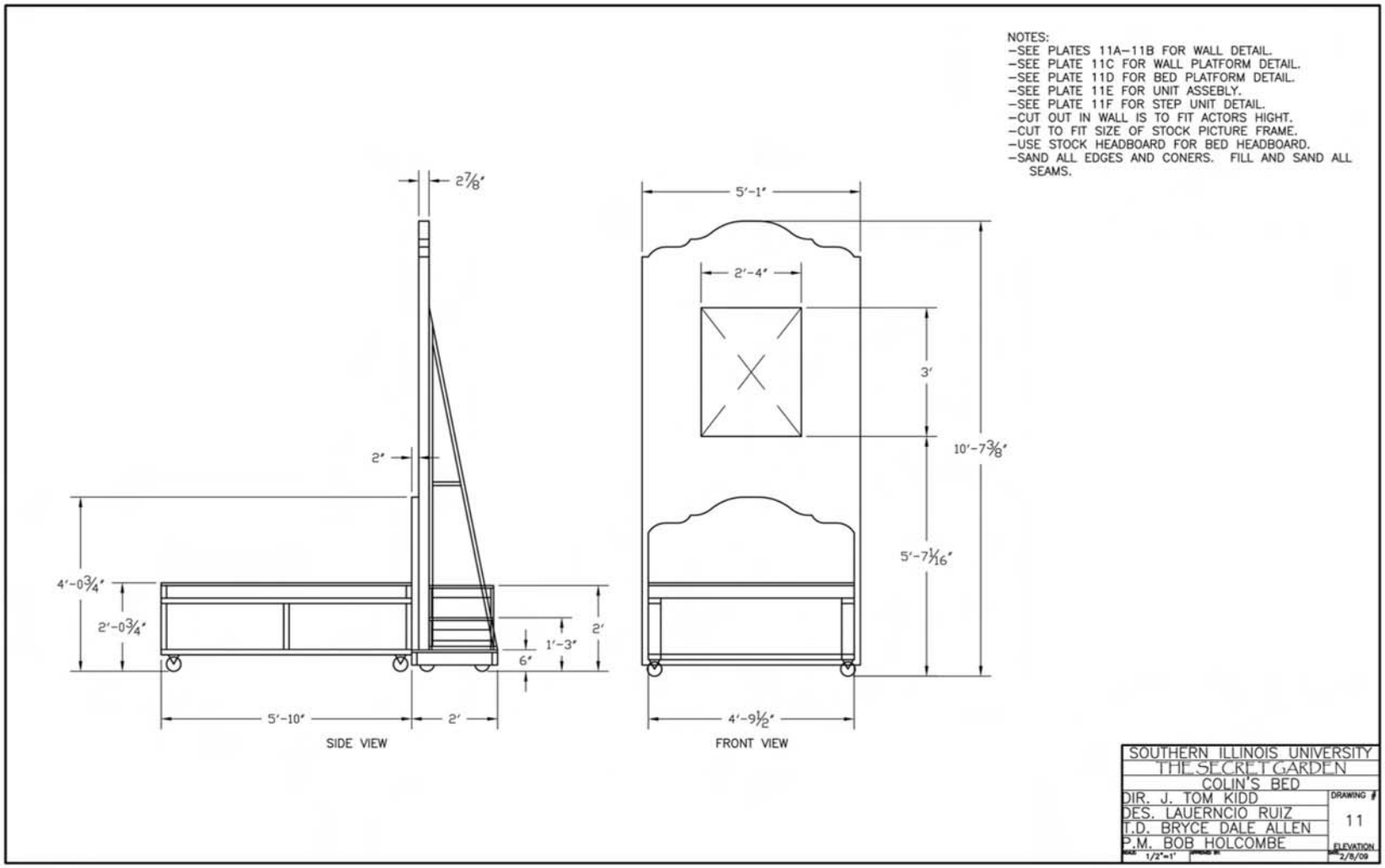
LARGE TOPIARIE PLATFORM

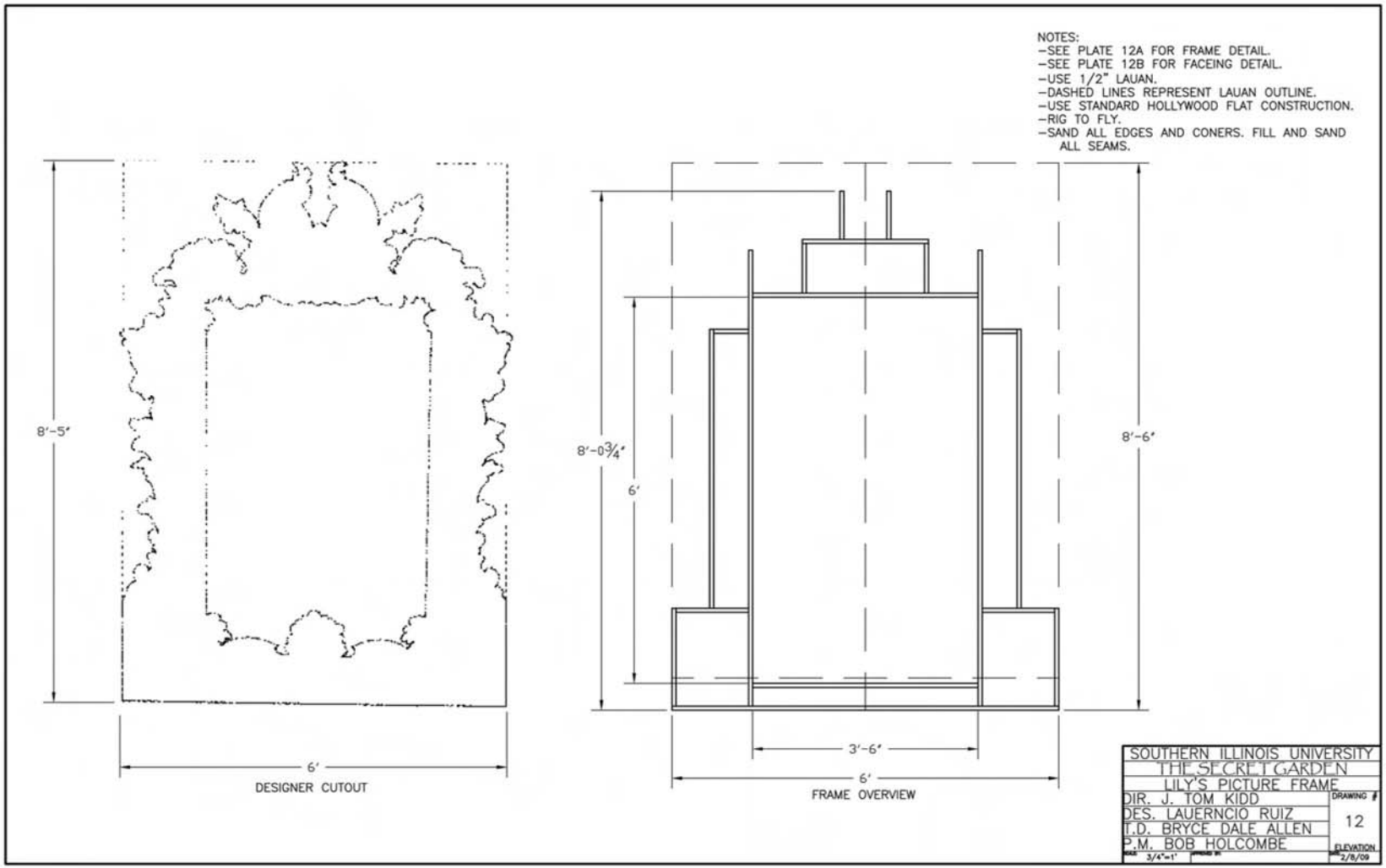


LARGE TOPIARIE FRAM DETAIL
BUILD 2

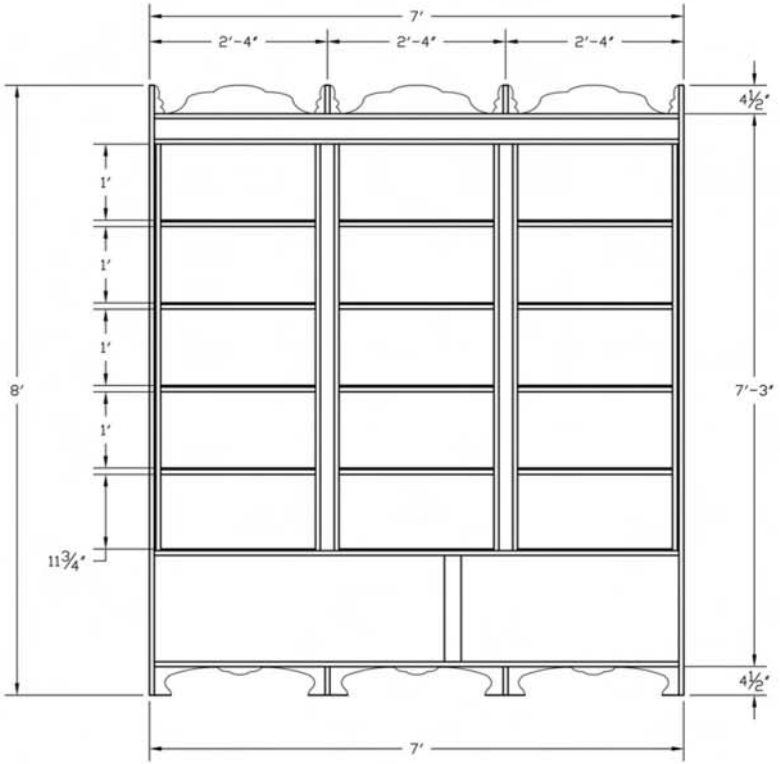
SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
LARGE TOPIARIE UNIT	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	8
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE 1/2"=1'	DATE 2/8/09

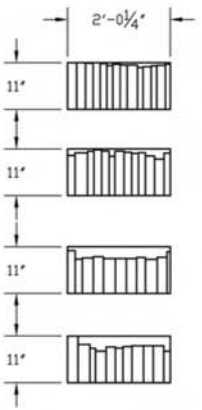

14'
13'-11 1/8"
16'
15'-5"
7'-7 1/4"
4'-5 3/4"
5'-1 3/16"
FRONT VIEW
NOTES:
-SEE PLATES 10A-10D FOR TREE CONSTRUCTION DETAILS.
-SEE PLATE 10E FOR LADER DETAIL.
-USE 1/4" LAUAN.
-DASHED LINES REPRESENT LAUAN OUTLINE.
-USE SCRAP LAUAN TO FILL IN PARTS NOT COVERED BY THE STANDARD SIZE LAUAN.
-SUPPORT FRAME IS 2"X4".
7"
4'-4"
3'-2"
LADDER SIDE VIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
GARDEN TREE
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
10
ELEVATION
SCALE 1/2"=1'
DATE 2/9/09


NOTES:
-SEE PLATES 11A-11B FOR WALL DETAIL.
-SEE PLATE 11C FOR WALL PLATFORM DETAIL.
-SEE PLATE 11D FOR BED PLATFORM DETAIL.
-SEE PLATE 11E FOR UNIT ASSEBLY.
-SEE PLATE 11F FOR STEP UNIT DETAIL.
-CUT OUT IN WALL IS TO FIT ACTORS HIGHT.
-CUT TO FIT SIZE OF STOCK PICTURE FRAME.
-USE STOCK HEADBOARD FOR BED HEADBOARD.
-SAND ALL EDGES AND CONERS. FILL AND SAND ALL SEAMS.
2 7/8"
2"
4'-0 3/4"
2'-0 3/4"
1'-3"
6"
2'
5'-10"
2'
SIDE VIEW
5'-1"
2'-4"
3'
10'-7 3/8"
5'-7 1/16"
4'-9 1/2"
FRONT VIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
COLIN'S BED
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
11
ELEVATION
SCALE 1/2"=1'
DATE 2/8/09


NOTES:
-SEE PLATE 12A FOR FRAME DETAIL.
-SEE PLATE 12B FOR FACEING DETAIL.
-USE 1/2" LAUAN.
-DASHED LINES REPRESENT LAUAN OUTLINE.
-USE STANDARD HOLLYWOOD FLAT CONSTRUCTION.
-RIG TO FLY.
-SAND ALL EDGES AND CONERS. FILL AND SAND ALL SEAMS.
8'-5"
6'
DESIGNER CUTOUT
8'-0 3/4"
6'
8'-6"
3'-6"
6'
FRAME OVERVIEW
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
LILY'S PICTURE FRAME
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
12
ELEVATION
SCALE 3/4"=1'
DATE 2/8/09

NOTES:
-SEE PLATES 13A–13B FOR FRAME DETAIL.
-SEE PLATE 13C FOR BOOK BLACK DETAIL.
-USE HOLLYWOOD FLAT CONSTRUCTION.
-FACE BOTH SIDES WITH 1/4" LAUAN.
-RIG TO FLY AND TRACK.
-SAND ALL EDGES AND CONERS. FILL AND SAND ALL SEAMS.

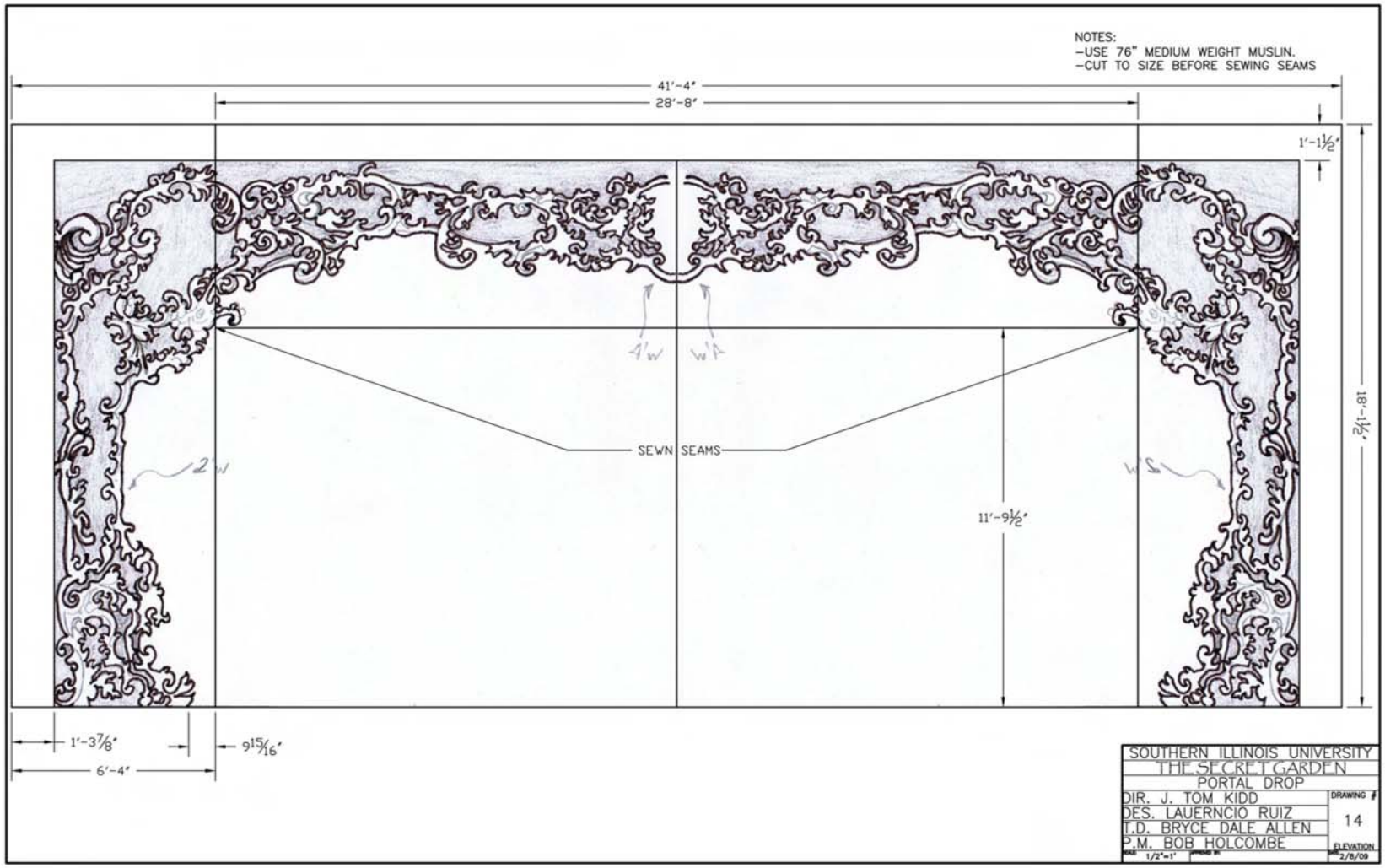




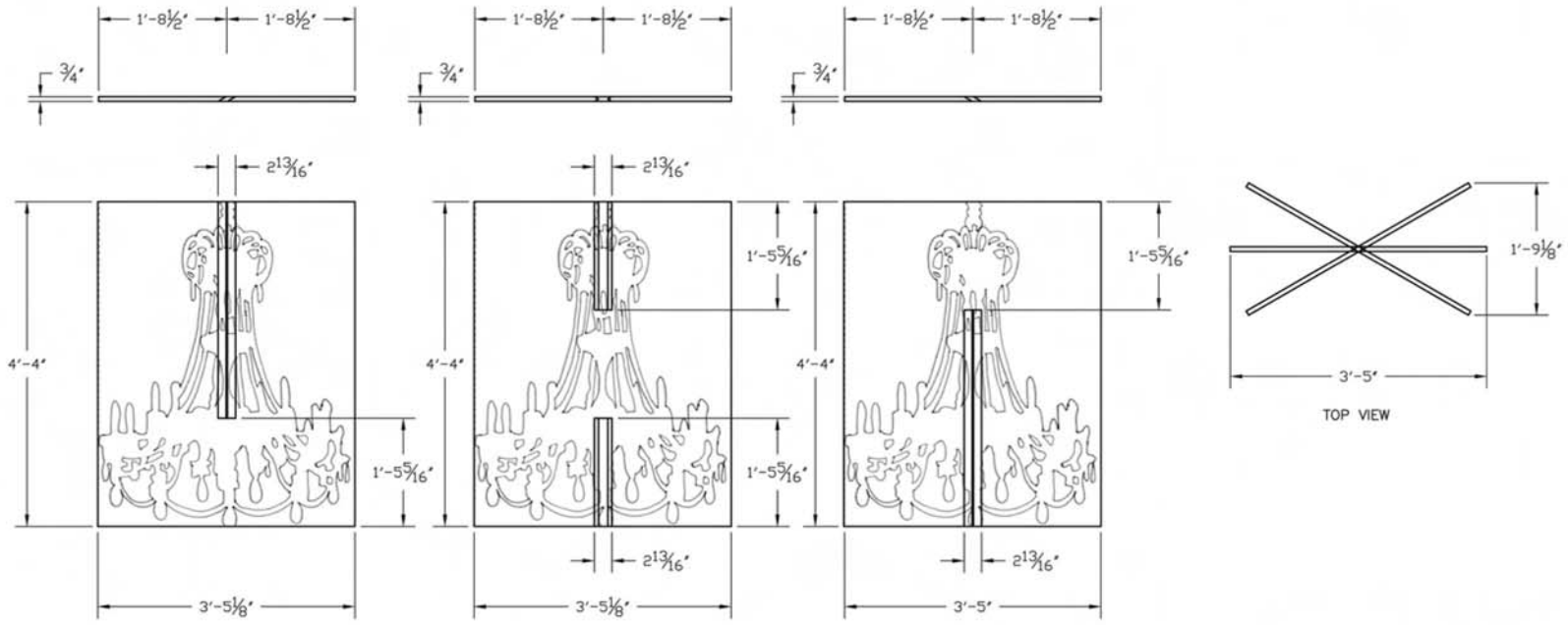
BOOK SECTIONS
SCALE: 1/2"=1'

DESIGNER EVEVATION
SCALE: 1/2"=1'

SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
THE LIBRARY BOOKCASE	
DIR. J. TOM KIDD	DRAWING #
DES. LAUERNCIO RUIZ	13
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE 3/4"=1'	DATE 2/8/09


NOTES:
-USE 76" MEDIUM WEIGHT MUSLIN.
-CUT TO SIZE BEFORE SEWING SEAMS
41'-4"
28'-8"
1'-1½"
18'-1½"
SEWN SEAMS
11'-9½"
1'-3⅞"
9 15/16"
6'-4"
SOUTHERN ILLINOIS UNIVERSITY
THE SECRET GARDEN
PORTAL DROP
DIR. J. TOM KIDD
DES. LAUERNCIO RUIZ
T.D. BRYCE DALE ALLEN
P.M. BOB HOLCOMBE
DRAWING #
14
ELEVATION
1/2"=1'
2/8/09

NOTES:
-CUT OUT OF 3/4" PLYWOOD.
-SEE PLATES 15A-15B FOR MORE DETAIL.
-TRACE OUTLINE BEFORE CUTTING OUT SLOTS.
-RIG TO FLY.
-ATTACH LIGHTS.
-COVER WITH CHEESE CLOTH.
-MAKE 2.



SOUTHERN ILLINOIS UNIVERSITY	
THE SECRET GARDEN	
CHANDELIERS	
DIR. J. TOM KIDD	DRAWING # 15
DES. LAUERNCIO RUIZ	
T.D. BRYCE DALE ALLEN	
P.M. BOB HOLCOMBE	ELEVATION
SCALE 3/4"=1'	DATE 2/8/09

APPENDIX G

SHOW PHOTOGRAPHS

The Secret Garden Act I, Opening Prologue, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act I, Opening Prologue, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act I, Opening Prologue, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act I Scene 2, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act I Scene 3, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act I Scene 3, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act I Scene 4, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act I Scene 5, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act I Scene 7, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act I Scene 8, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act II Scene 1, SIUC McLeod Theater
Photographed by Bob Holcombe, April 16, 2009

The Secret Garden Act II Scene 4, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act II Scene 5, SIUC McLeod Theater
Photographed by Bob Holcombe, April 16, 2009

The Secret Garden Act II Scene 5, SIUC McLeod Theater
Photographed by Bob Holcombe, April 14, 2009

The Secret Garden Act II Scene 6, SIUC McLeod Theater
Photographed by Bob Holcombe, April 16, 2009

The Secret Garden Act II Scene 8, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act II Scene 10, SIUC McLeod Theater
Photographed by Bob Holcombe, April 15, 2009

The Secret Garden Act II Scene 10, SIUC McLeod Theater
Photographed by Bob Holcombe, April 16, 2009

VITA

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Bachelor of Fine Arts in Theater, Stage Management and Theater Technology, May 2006

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Archies Award for Best Technical Direction of *The Secret Garden*, SIUC, May 2009
Graduated Magna Cum Laude from Utah State University, May 2006

Thesis Title:
Managing the Magic: Technical Direction of *The Secret Garden*

Major Professor: Robert Holcombe