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LORD OF THE FLIES - A SCENIC DESIGN

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LORD OF THE FLIES – A SCENIC DESIGN

By

Lisa Marie Haldeman

A THESIS

Presented to the Faculty of

The Graduate College of the University of Nebraska

In partial fulfillment of the requirements

For the Degree of the Master of Fine Arts

Major: Theatre Arts

Under the Supervision of Professor Joshua Madsen

Lincoln, Nebraska

May, 2018

LORD OF THE FLIES – A SCENIC DESIGN

Lisa Marie Haldeman, M.F.A.

University of Nebraska, 2018

Advisor: Joshua Madsen

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other materials that document the scenic design for the co-production between the Johnny Carson School of Theatre and Film and the Nebraska Repertory Theatre titled *Lord of the Flies*. This thesis contains the following: research images collected to develop and communicate ideas about location, shapes, forms, texture, scale, mood, and historical reference to the production team; preliminary sketches and photographs of the 1/4" scale model, visual tools used to convey the ideas of the scenic design; a full set of drafting plates, 1:1 paint samples and reference images used to communicate the look of each scenic element to the technical director and paint charge; a props list for detailing each prop used in the production; prop/paint research images, used to visually support the information in the prop list; and additional ground plans and paperwork generated during the rehearsal process. Archival production photographs are included as documentation of the complete design.

DEDICATION

For Kyle, my dearest support.

For my parents, who provided me with opportunities and love.

For Amber, who was there for it all.

For JD, who saw my potential and helped me rise to it.

ACKNOWLEDGEMENTS

I wish to acknowledge the great group of artist, craftsmen and women, and specialists whose collaboration and passion helped not only to fuse the work together, but provided the opportunity to create a stunning piece of performance art. For every challenge which arose, this team met it with enthusiasm, and for that, I am most sincerely grateful.

Creative Team:

Kevin Rich, Director

Jaime Mancuso, Lighting Designer

Rebecca Armstrong, Costume Designer

Araceli Ramirez, Sound Designer

Production Staff:

Michael Strickland, Technical Director and his entire crew

Alexa Axthelm, Scenic Artist and her entire crew

Andrea Besch, Properties Master and her entire crew

I wish to acknowledge the countless hours spent on my behalf, in advising training and encouraging me, by the faculty and advisors that have given me the priceless gift of my education. They shared their wisdom, their experiences, their passion and their time, to help enrich my life and shape me into the artist I am today. They have truly blessed my life.

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CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:0: DESIGN CONCEPTULIZATION

Lord of the Flies presented a unique set of challenges for a designer, the like of which I have hitherto never encountered. The first and largest of these challenges was the simple fact that all conference with the director, Kevin Rich, had to take place through video calls. Kevin was an invited guest director and was not able to join the Carson School until rehearsals began, long after the designs were finalized and in construction. The main difficulty in remotely working with a director, is that communication of design ideas becomes tricky. This thorniness of communication is due in part because, as a scenic designer, all my methods of communication about design ideas are visual. Such communication must range from research, quick sketches, renderings, models and even to the technical drafting of the design in the theatre space. However, trying to show these visual representations through video literally became a kind of telephonic intermittency, and the production team were left hoping the message got through correctly at the end. The disjointed contact we had with each other became especially difficult when we moved out of the conceptualization phase and into practicalities of how the scenic design functions in the theatre space. The isolated nature of our communication furthermore led to several video meetings which consisted of holding up a physical ground plan of the design within the theatre to the video camera and pointing to referenced areas. With this method, communication of crucial information became somewhat convoluted. Fortunately, however, the entire production team was unified in concept, largely due to Kevin's initial concept prompt, which he sent to everyone before production meetings

began. The prompt was: is violence and evil human part of nature or is it learned from generations before?

I ruminated over the prompt while reading *Lord of the Flies* and found Kevin's question almost impossible to answer. Initially, the story appeared to be a cautionary tale, reminding the reader that he or she has not evolved beyond wildness and violence. Characters in the William Golding's¹ novel (on which Nigel Williams² based his stage adaptation), however, references to war appear throughout the play and it seemed like a heavy shadow that lingered over them all. It suggested that the violence in which the boys engage was a reflection of the turmoil taking place around them. After comparing these two ideas I found that I could not choose between them, nor did I want to. The Williams adaptation of the novel could very well be an equal mixture of both. A larger problem arose from my deliberation which was, how do I create a design for the concept of nature versus nurture and what if it really is a mixture of both? I kept comparing these two concepts until, finally, I realized that all roads lead to Rome. Evil itself was the constant theme throughout not only the play, but also of William Golding's original novel. It is the protagonist of nature versus nurture. I decided it was not the design's responsibility to answer how or why evil exists, but rather to highlight the fact that it does.

¹ Sir William Gerald Golding (1911-1993) won the Nobel Prize for Literature in 1983. He had won several other literary awards, and wrote ten other major works of published fiction during his long career. In 1988, Queen Elizabeth II awarded him a knighthood and named him a Commander of the Most Excellent Order of the British Empire (CBE).

² Nigel Williams (1948-) adapted the Golding novel in 1995 for the Royal Shakespeare Company. Director Peter Brook's 1964 film version was a popular art cinema attraction, and there had been several amateur theatre adaptations before 1995. The 1995 Royal Shakespeare staging was the first professional production of Williams' adaptation. Elijah Moshinsky directed it at the company's Stratford upon Avon experimental space, called "The Other Place."

I began to examine the context from which the characters emerged. The novel *Lord of the Flies* first emerged in 1954, almost ten years after the end of World War II. Golding had participated in the D-Day landings of June 6, 1944 and had witnessed atrocities of the war, which gave him a greater scope into the evil of humanity. Not only did Golding have first-hand experience of World War II, but he bore witness to the Korean and the Vietnam wars. He believed these conflicts differed from earlier wars, due to their “proxy nature” (the West fighting communist China in Korea, then fighting the communist Soviet Union and China in Viet Nam) and also due to the development and possible use of nuclear weapons. Such weapons had the capacity for destroying not only battlefields and armies, but the entirety of planet Earth, a ruinous power the likes of which human beings had never before been capable. I wanted to reflect the textures of war in my design. Although the boys were stranded on a remote island, supposedly away from the turmoil, war still haunted them in memory. But it also haunted them on a daily basis, both in the appearance of the bloodied parachutist on the island and by their own violence.

When I initially thought about the environment in which the characters found themselves, I first imagined a minimalistic space. There was a cinematic quality to the play, sometimes presenting characters in two separate locations simultaneously, and focus switched between them in mid-conversation. The ping pong of location shifts seemed to ask for a more creative solution than traditional scenery transitions. Because of the simultaneity of the scenes, I decided it would serve the production more to compose an environment that held the other locations within it, thus negating the need for physical

transitions which would become more of a distraction from the moment. The space needed to embody the island with similar textures, shapes, colors, and form. Not only that, the space also needed to be an environment that asked the audience to imagine and engage with the action on stage. However, as I started sketching ideas, I found that minimalism didn't excite me. My mind kept jumping back to the climax of the play, with the children poised for utter destruction; there was a heartbreakingly beautiful moment in it that I felt my initial sketches could not accommodate. By the climax, malevolence and hatred had consumed the boys like a snake swallowing its prey. That was the moment I wanted to capture with the design. The play begged for it.

I began to reassess my aforementioned concept of the constancy of evil within the context of evoking the evil that slowly consumed the boys. I started to immerse myself in documentaries and visual records from or about World War II and started to track common textures, colors, values, and gestures that reappeared throughout those sources. From there, I took a step backwards and shifted my attention to the island. I needed to know on what island the boys would have crashed. During World War II, child evacuations to safer countries were common, so I began to research popular evacuation routes to see which of these routes flew over Islands. Flights to Australia seemed to fit the bill. In fact, flight routes from England to Australia flew directly over the Indonesian islands, many of which had yet to be populated during that time. This image of unpopulated islands meant, to me, that one of these islands had to be the crash site. Once I had selected the region, I examined images of the island's forests and beaches; I then began to compare the natural textures present in my research images of war. A common

thread began to appear. Blackened stone, rough edges, piles of debris, a chaos of textures and materials. This was the commonality between the destructive evil of war and the untouched wildness of nature; one, however, appeared safe, while the other did not. Reconciling this contradiction became the next design challenge.

Early in the conceptualization phase, the director and I conversed about how to provide the climax of the play with the gravity and power it required. We decided there must be a visible progression of danger over time, for, if the environment felt dangerous from the beginning of the play, there would be no impact on the audience when it reached its climax. We needed an island, or at least the essence of island, and it needed initially to feel safe; but how does a peaceful tropical island begin to feel dangerous? There must be fear, and where does the seed of fear germinate? Within the unknown. In the case of *Lord of the Flies*, that unknown first takes hold when the words of a “littlun,” namely Perceval, claims to have witnessed the presence of a beast. That small claim from a frightened child was all that was needed to spread fear into the hearts of the others. Suddenly, danger lurked right out of sight, and seemingly harmless attributes of the island twisted and snarled out of the corner of every boy’s eye. Their imaginations fueled their fear into frenzy until one question remained: would the island consume them after all?

To help contextualize my research and provide guidance toward understanding the necessities of the script, I composed a scenic breakdown which tracks all locations and properties to which the characters make verbal reference. I then gathered an abundance of research images that provided historical, conceptual, and locational context. The following are selected images from my research and scenic breakdown.

CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:1: DESIGN BREAKDOWN

<i>Lord of the Flies</i> Breakdown				
Location Index				
1	Beach			
2	Pig Zone			
3	Castle Rock/Fire Zone			
Act 1				
Scene	Location	Time of Day	Needs	People
1	Beach	Day	Trees, Great Hill	Ralph, Piggy, Jack, Maurice, Eric, Sam, Simon, Bill, Henry, Roger
	Pig Zone	Day	Leaves and Twigs, Fire that almost gets out of control, Water?, Grass, Controlled fire	Ralph, Piggy, Jack, Maurice, Eric, Sam, Simon, Bill, Henry, Roger
Act 2				
1	Pig Zone	Night	Dying fire,	Sam, Eric
	Beach	Night	Tattered Shelter, Fireflies?, Moon like a Lamp?, Small fire?	Ralph, Piggy, Simon
	Pig Zone	Night	Dead Parachutist falls and is caught in Tree	Sam, Eric
	Castle Rock/Fire Zone	Night		Jack, Roger, Maurice, Bill, Henry, Sam, Eric
	Beach	Night		Eric, Ralph, Sam, Piggy
	Pig Zone	Night	Killed Pig (Gets disemboweled)	Jack, Roger, Maurice, Bill, Henry
	Beach	Night		Ralph, Piggy, Eric, Sam
	Pig Zone	Night	Places pigs head on stick stuck into ground	Jack, Roger, Maurice, Bill, Henry
	Beach	Night		Sam, Eric, Piggy, Ralph, Simon
	Pig Zone	Night	Places pigs head on stick stuck into ground	Jack, Roger, Maurice, Bill, Henry
	Beach	Night		Jack, Roger, Maurice, Bill, Henry, Sam, Eric, Ralph, Piggy, Simon, Perceval
	Pig Zone	Night	Works mouth of pig like puppet	Simon
	Castle Rock/Fire Zone	Night		Jack, Ralph
	Beach	Night		Piggy, Henry, Bill, Maurice
	Castle Rock/Fire Zone	Night		Jack, Ralph, Rodger
	Beach	Night		Maurice, Piggy
	Castle Rock/Fire Zone	Night	Parachutist "Moves",	Ralph, Jack

	Beach	Night	Small Beach Fire, Both green and dry Brush for the fire, Large log for fire. It grows large. Tree Trunk, Stones to contain fire, Pig gets chopped up more?. Conch is thrown into fire	Jack, Roger, Ralph, Piggy, Perceval, Bill, Henry, Maurice, Sam, Eric
	Castle Rock/Fire Zone	Night	Parachutist is fully revealed to be a dead man.	Simon
	Beach	Night		Jack, Roger, Ralph, Piggy, Perceval, Bill, Henry, Maurice, Sam, Eric
	Pig Zone	Night		Simon
	Beach	Night	Tribal Dance, Simon is killed, Parachutist is elevated?	Jack, Roger, Ralph, Piggy, Perceval, Bill, Henry, Maurice, Sam, Eric, Simon
Act 3				
1	Beach	Day	Shelter have deteriorated, Fire has shrunk, Pig's head in stick is now a skull, the parachutist is now a skeleton	Ralph, Piggy, Sam, Eric, Perceval
	Castle Rock/Fire Zone	Day		Roger,
	Beach	Day		Ralph, Piggy, Sam, Eric, Perceval
	Castle Rock/Fire Zone	Day		Roger
	Beach	Day	More wood for Fire	Ralph, Piggy, Eric, Sam
	Castle Rock/Fire Zone	Day		Jack, Roger, Bill, Maurice
	Beach	Day		Ralph, Piggy, Sam, Eric, Perceval
	Castle Rock/Fire Zone	Day		Jack, Roger, Bill, Maurice
	Beach	Day	Beach Camp is destroyed, Fire is smothered, Firewood pile is low	Jack, Roger, Bill, Maurice, Ralph, Piggy, Sam, Eric, Perceval
	Castle Rock/Fire Zone	Day	New Fire Being built	Jack, Roger, Bill, Maurice
	Beach	Day		Jack, Roger, Bill, Maurice, Ralph, Piggy, Sam, Eric, Perceval

	Castle Rock/Fire Zone	Day	Vines or creepers to tie up Ralph's Crew, Piggy falls off cliff, Torches or lit sticks are used to start fires, Conch is smashed	Jack, Roger, Bill, Maurice, Ralph, Piggy, Sam, Eric, Perceval
	Pig Zone	Day	Hides in trees from tribe, Ralph grabs Sam from trees, Pig's skull is smashed	Jack, Roger, Bill, Maurice, Ralph, Sam, Eric, Perceval
	Beach	Day	The Island catches on fire. The parachutist transforms into the Naval Officer	

CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:2: KEY RESEARCH IMAGES - HISTORICAL

















CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:3: KEY RESEARCH IMAGES – THE ISLAND











CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:4: KEY RESEARCH IMAGES – THE PIG



© Klein & Hubert / Media Drum World





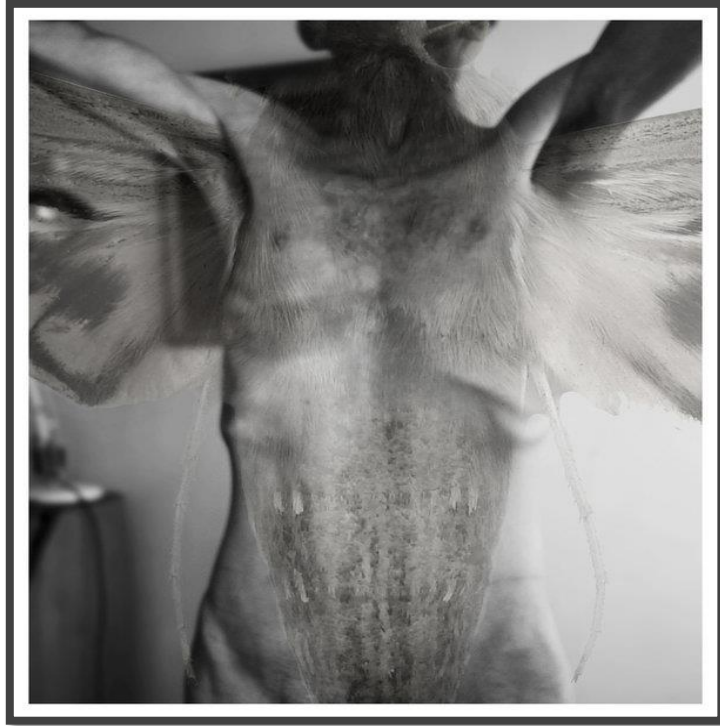


CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:5: KEY RESEARCH IMAGES – THE PARACHUTIST





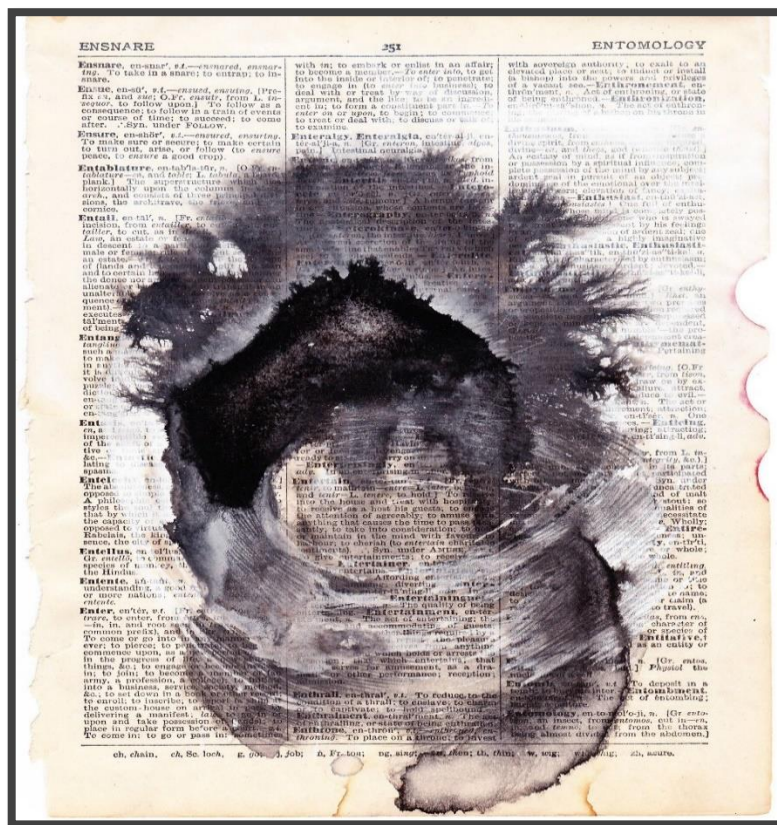
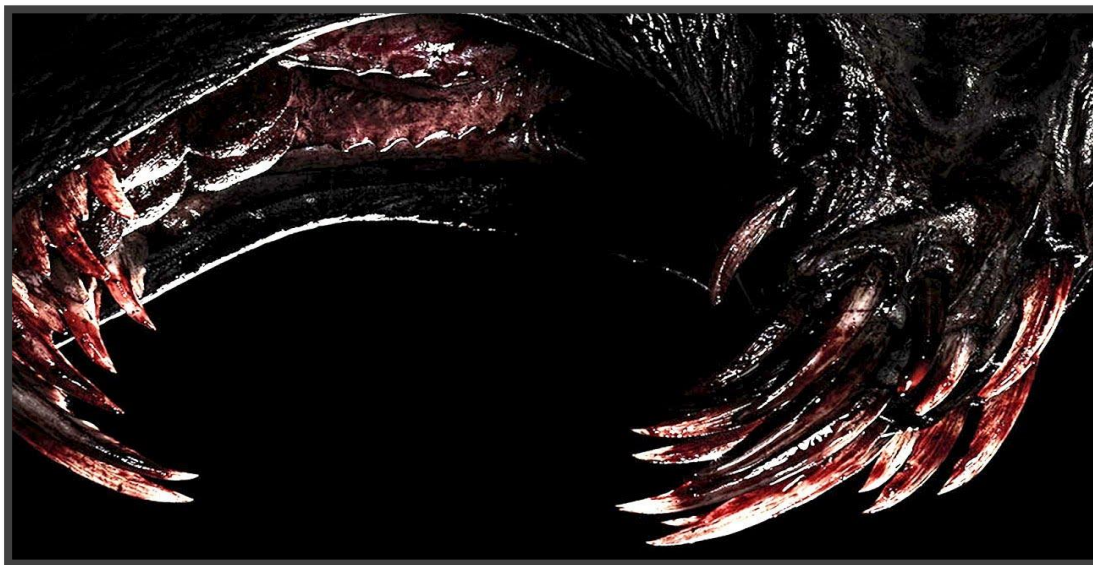


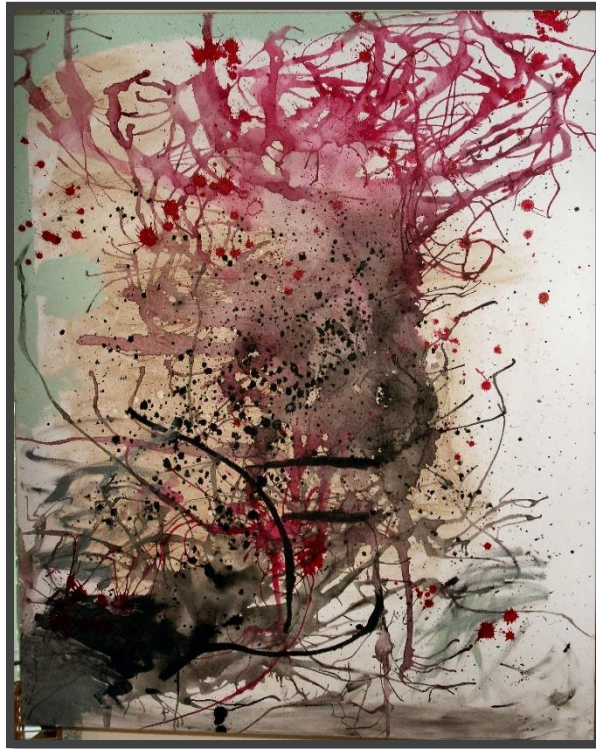




CHAPTER 1: THE PRE-PRODUCTION PROCESS

1:6: KEY RESEARCH IMAGES – CONCEPTUAL













CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS
1:7: PRELIMINARY SKETCHES, RENDERINGS AND MODELS

Having found my conceptual path and the environmental context needed to formulate the island, I began to create digital and physical sketches of design ideas. I used my scene breakdown as a guide, to help track the needs of the play. Typically, the design breakdown tracks locations, identifies props to which the script refers, furniture or specific scenic attributes. Because of how quickly locational shifts occurred, however, I adapted it to track those shifts as well. This helped inform actor pathways and the general layout of the design.

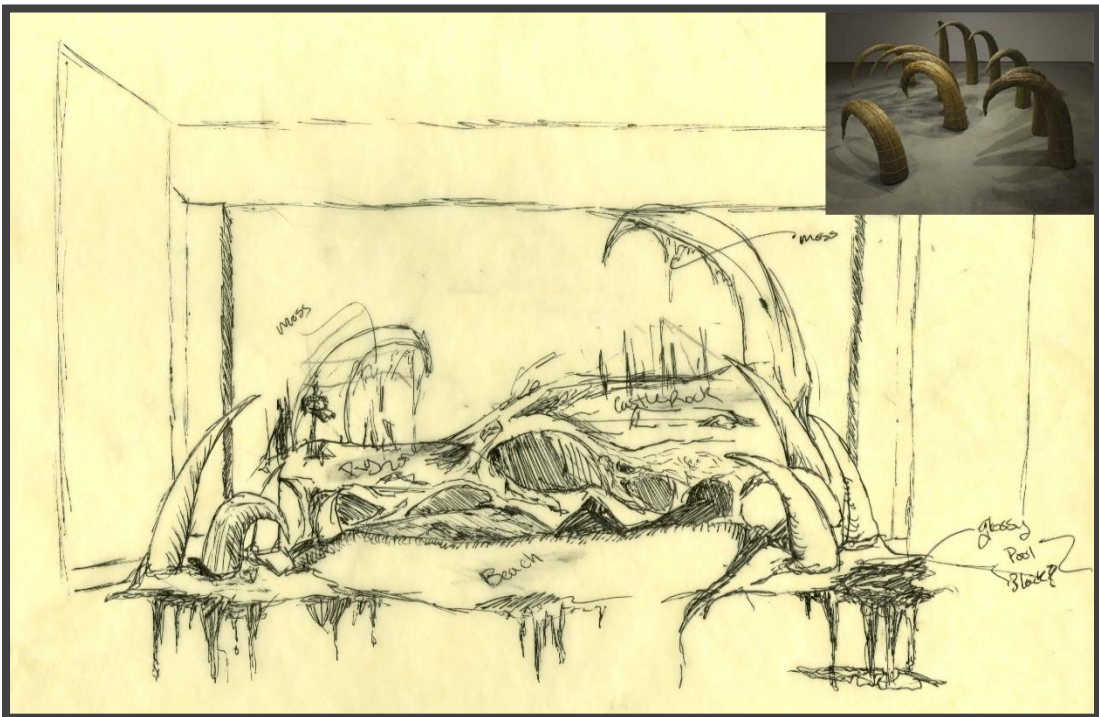
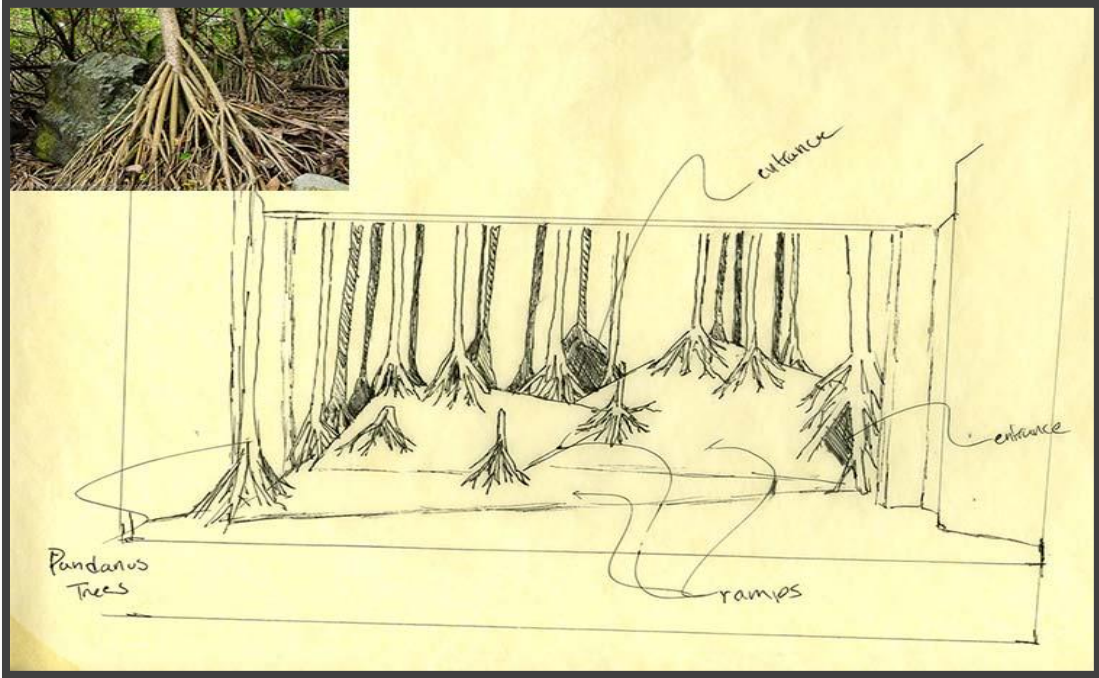
As previously mentioned, I knew we needed a composition capable of holding sub-locations within it. But the location borderlines were indistinct. Blurred. In many instances, a character needed only a single line in the script to travel from the top of the island mountain to its base, while for other moments, it would take pages. The island seemed to constrict and swell like a beating heart, creating the illusion of vastness while also making the space feel suffocating. The lack of definitive borders thus turned me to creating sub-locations into zones. This method was mostly to ensure clarity when communicating about the areas. I had three zones, the Beach Zone, which was the lowest on the island, the Fire/Pig Zone, that was midway up the mountain, and the Castle Rock Zone, perched at the very top of the island. As I worked through ideas, I realized that the higher up the mountain the location was, the more wild and violent the behavior of the boys became. I wanted to enforce that feeling of power by creating dynamic level shifts.

Natural textures were imperative to the design concept, so I initially started with Photoshop renderings, hoping I could better understand how the colors and textures would interact with each other. I quickly came to realize, however, that I was missing a key element in those renderings, namely the foreboding power of the climax. My digital renderings felt too open and too stagnant. I discovered that I could not depict the gesture I was wanting through Photoshop. I decided to return to pencil and paper to let my hands quickly capture the aggression of the play. I was much happier with the results and, to me, a clear winner stood out among the rest. The claws, the caves, the imposing quality of its shape, and the way it seemed to close off the world around it screamed *Lord of the Flies*. Once I felt I had the proper direction, I started to add the textures and colors. I returned again to my initial research, needing to ensure that the textures I chose had echoes of war. The movement of the lava flows, once hardened, eerily resembled charred bodies left behind after a nuclear bomb. The curve of the palm trees, once stripped bare, suddenly take the shape of claws closing in to engulf those who are trapped. The jagged oculus, reminiscent of soot settled around window panes, and the skulls buried beneath the mountain, reminded the viewer that death and evil lurk within. These were all natural qualities that had haunting associations. The goal for the design was not to make these connections to war immediately apparent, but rather to let the textures seep into the audience's subconscious, to create a feeling of unease without being able to identify it. Just like evil, it seeps in quietly, and begins to consume, and by the time it is noticed, it is too late. The following images are selected examples of my design process. These images include initial sketches, the white model, finalized renderings and the full color model.

CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES AND RENDERINGS





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:9: PRELIMINARY MODELS





CHAPTER 2: THE PRODUCTION PROCESS

2:0: FINAL RENDERINGS





CHAPTER 2: THE PRODUCTION PROCESS

2:1: PHOTOGRAPHS OF 1/4" SCALE MODEL COMPLETED





CHAPTER 2: THE PRODUCTION PROCESS

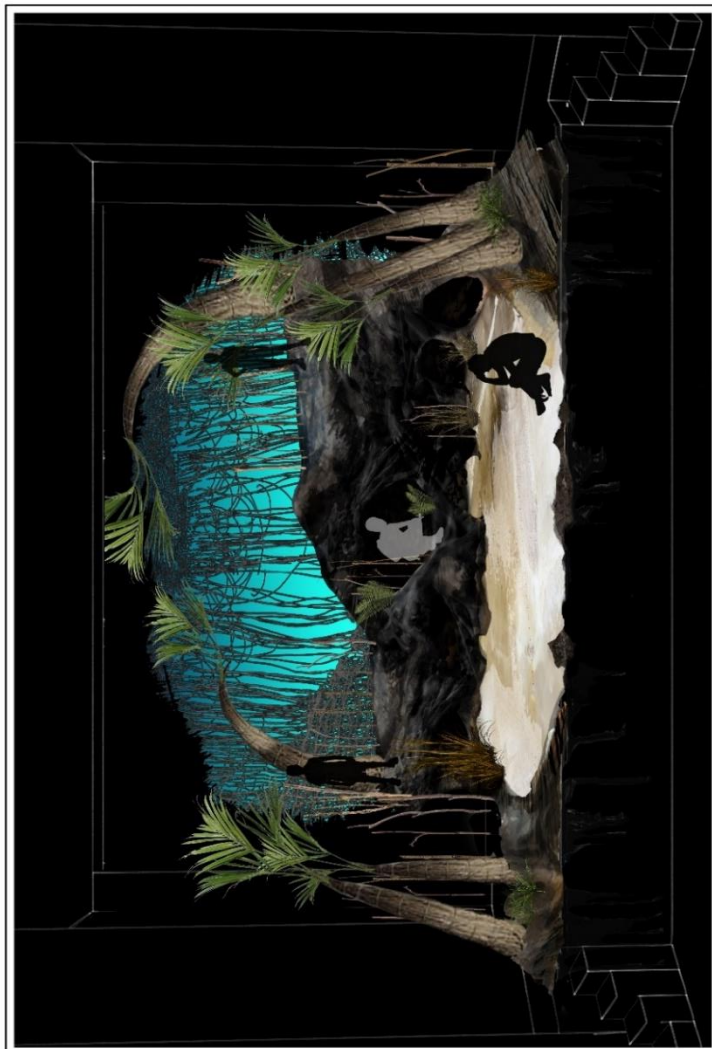
2:2: BUDGETING

Once the director had approved the design, I created a digital packet of drafting plates of the design for Technical Director, Michael Strickland. The purpose of designer drafting is to help provide specific information to interested parties. Each scenic element included both specific construction materials and the dimensions of those materials. Those disparate items of information about scenic units furthermore contained any special functions that scenery pieces were to have. In the case of *Lord of the Flies*, the packet was also to help communicate organic details of the design. Additionally, there were specific caves needed for acting paths and the palm trees had to curve without actor motivation. The design was highly complicated due to its organic nature, so when the time came for our first budget meeting we found that material reduction was needed to keep the show within budget. After working closely with Michael and going through two iterations of the design we were able to make budgetary sense of the whole operation. Although the design unfortunately lost some of its sculptural details, it did not affect the overall aesthetic of the design. I believe the budgetary solutions we devised represented the skill and care my teammate Michael Strickland displayed to help produce our show.

The proceeding are examples of the design drafting which were presented to the Technical Director before and after the budgeting process.

CHAPTER 2: THE PRODUCTION PROCES
2:3: PRE-BUDGETING DRAFTING PLATES

LORD OF THE FLIES



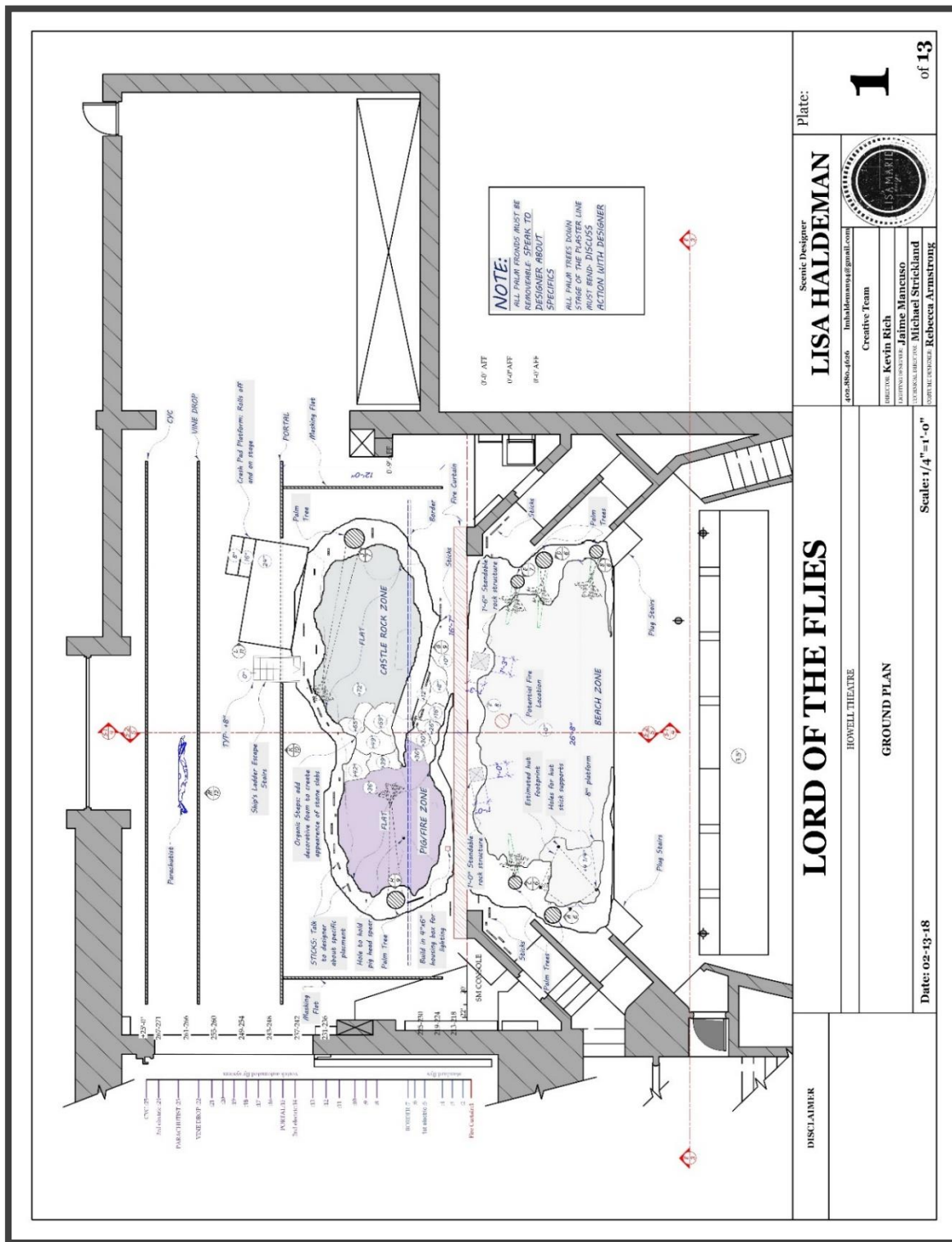
APPENDIX

1. GROUND PLAN
2. GROUND PLAN: CAVE PATHS
3. COMPOSITE ELEVATION
4. SL SECTION
5. SR SECTION
6. UNITS A, B, C & D: PALM TREES
7. UNITS E, H & J PALM TREES
8. UNIT F: BEACH ROCKS
9. UNIT G: SET PLATFORM
10. UNIT K: PORTAL
11. UNIT L: CRASH PAD PLATFORM
12. UNIT M: VINE DROP
13. PARACHUTIST

HOWELL THEATRE
Kevin Rich

SCENIC DESIGN BY LISA HALDEMAN

Jaime Mancuso
Rebecca Armstrong
Araceli Ramirez



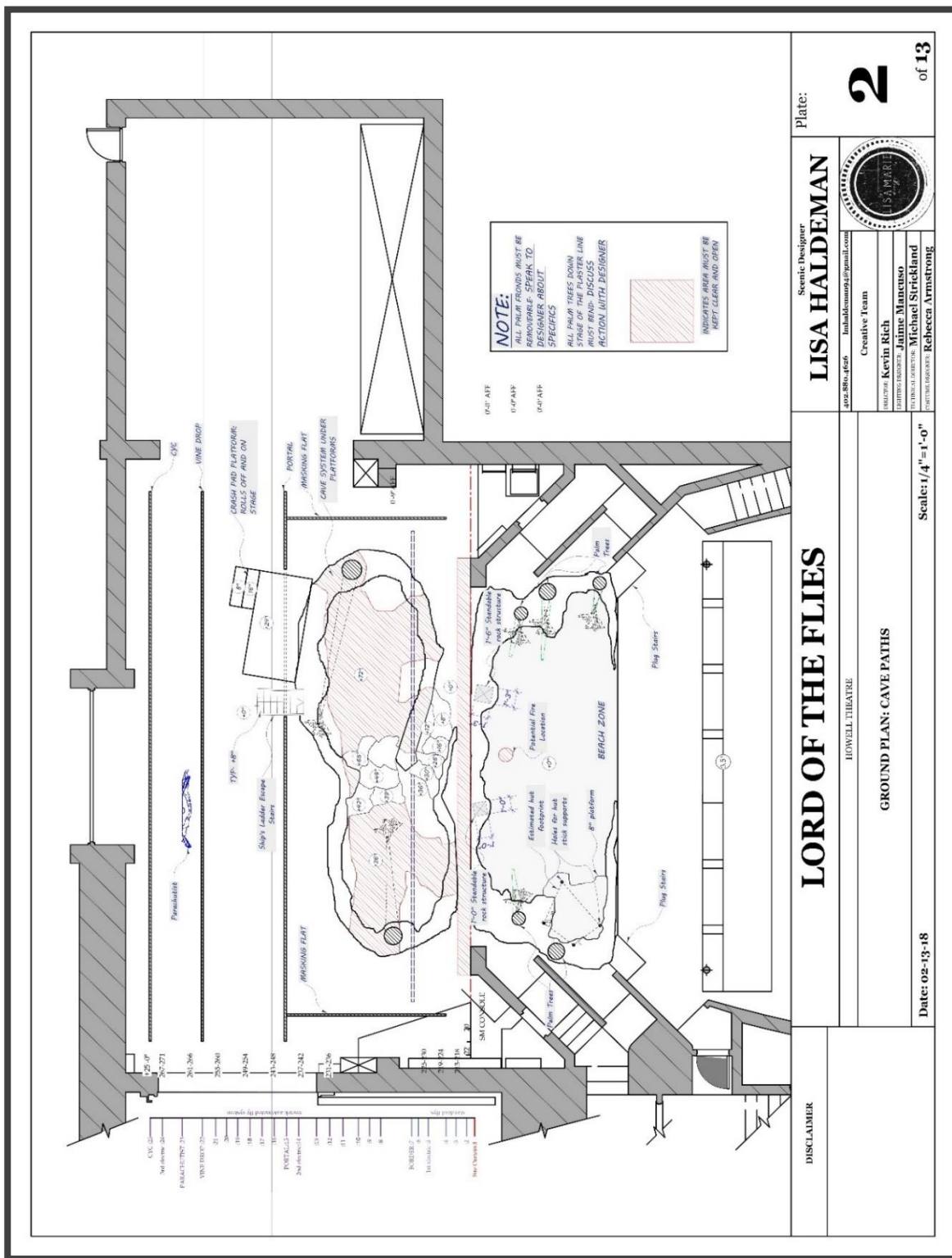
NOTE:
 ALL PAIR FIGURES MUST BE
 IDENTICAL TO THE
 DESIGNER ABOUT
 SPECIFICS
 ALL PAIR FIGURES BEHIND
 STAGE OF THE PARTNER LINE
 MUST REMAIN DISCUSS
 ACTION WITH DESIGNER

Seismic Designer
LISA HALDEMAN
 404.886.4636 lhaldeман@gmail.com
 Creative Team
 DIRECTOR: Kevin Rich
 EXECUTIVE PRODUCERS: Jaime Mancuso
 PRODUCERS: Michael Strickland
 OPERATIONAL MANAGER: Rebecca Armstrong

LORD OF THE FLIES
 HOWELL THEATRE
 GROUND PLAN
 Scale: 1/4" = 1'-0"

DISCLAIMER
 Date: 02-13-18

Plate: **1** of 13



Scenic Designer
LISA HALDEMAN
 402.896.4656 | lhalde@comcast.net

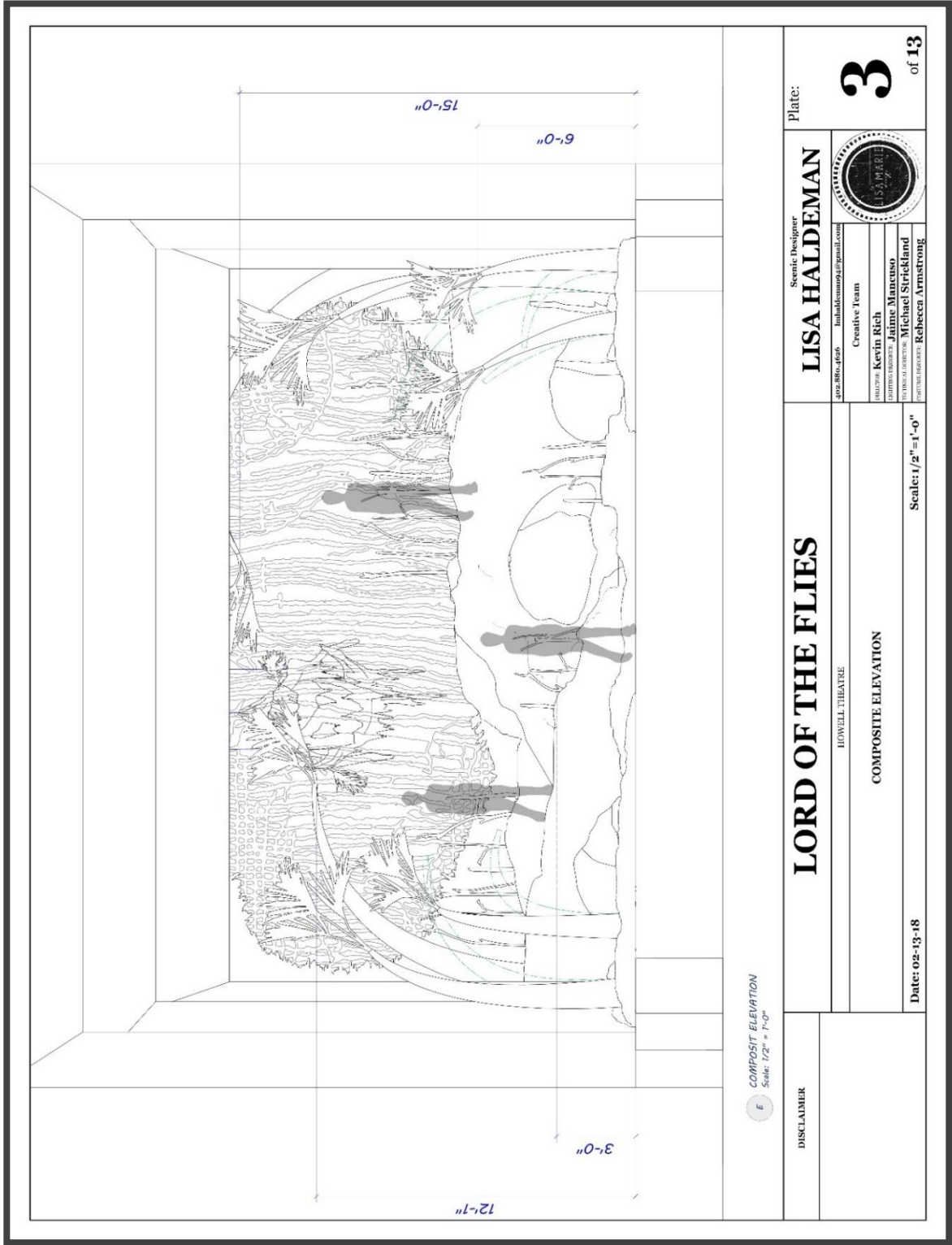
Plate: **2** of **13**

Creative Team
 EXECUTIVE DIRECTOR: **Kevin Rich**
 EXECUTIVE DIRECTOR: **Jaime Mancuso**
 EXECUTIVE DIRECTOR: **Michael Strickland**
 EXECUTIVE DIRECTOR: **Rebecca Armstrong**

LORD OF THE FLIES
 HOWELL THEATRE

GROUND PLAN: CAVE PATHS

Date: 02-13-18
 Scale: 1/4" = 1'-0"



COMPOSITE ELEVATION
Scale: 1/2" = 1'-0"

DISCLAIMER

LORD OF THE FLIES

HOWELL THEATRE

COMPOSITE ELEVATION

Date: 02-13-18

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

Scenic Designer:
LISA HALDEMAN

Creative Team

PRODUCTION MANAGER: Kevin Rich

DESIGNER: Jaime Mancuso

TECHNICAL DIRECTOR: Michael Strickland

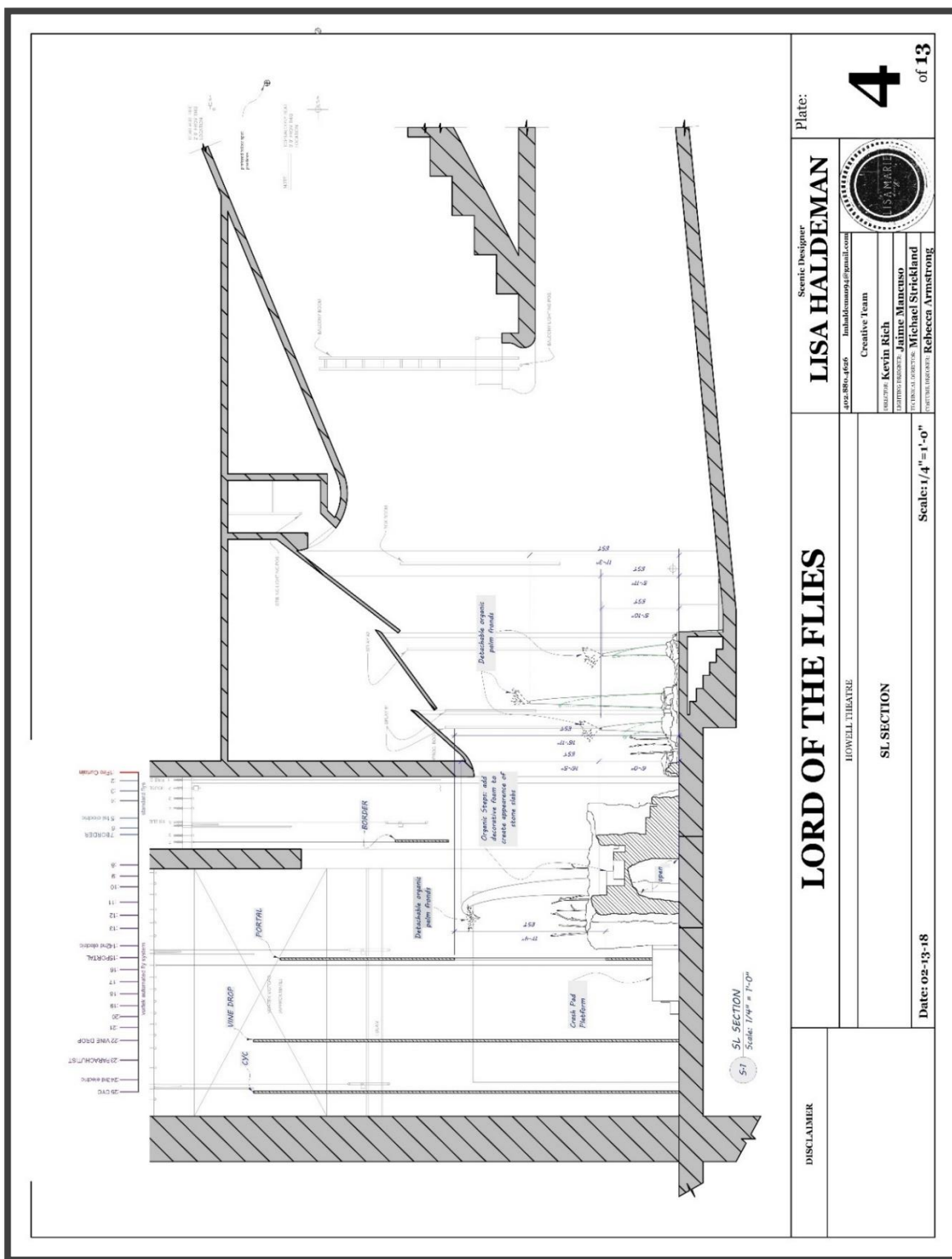
POSTIVE PRODUCTIONS: Rebecca Armstrong

Plate:

3

of 13





DISCLAIMER	LORD OF THE FLIES	Scenic Designer LISA HALDEMAN		Plate:
		HOWELL THEATRE	402.886.4626 lhalde@howelltheatre.com	4
SL SECTION		Creative Team		of 13
Date: 02-13-18		Director: Kevin Rich Executive Director: Jaime Mancuso Technical Director: Michael Strickland Production Designer: Rebecca Armstrong		

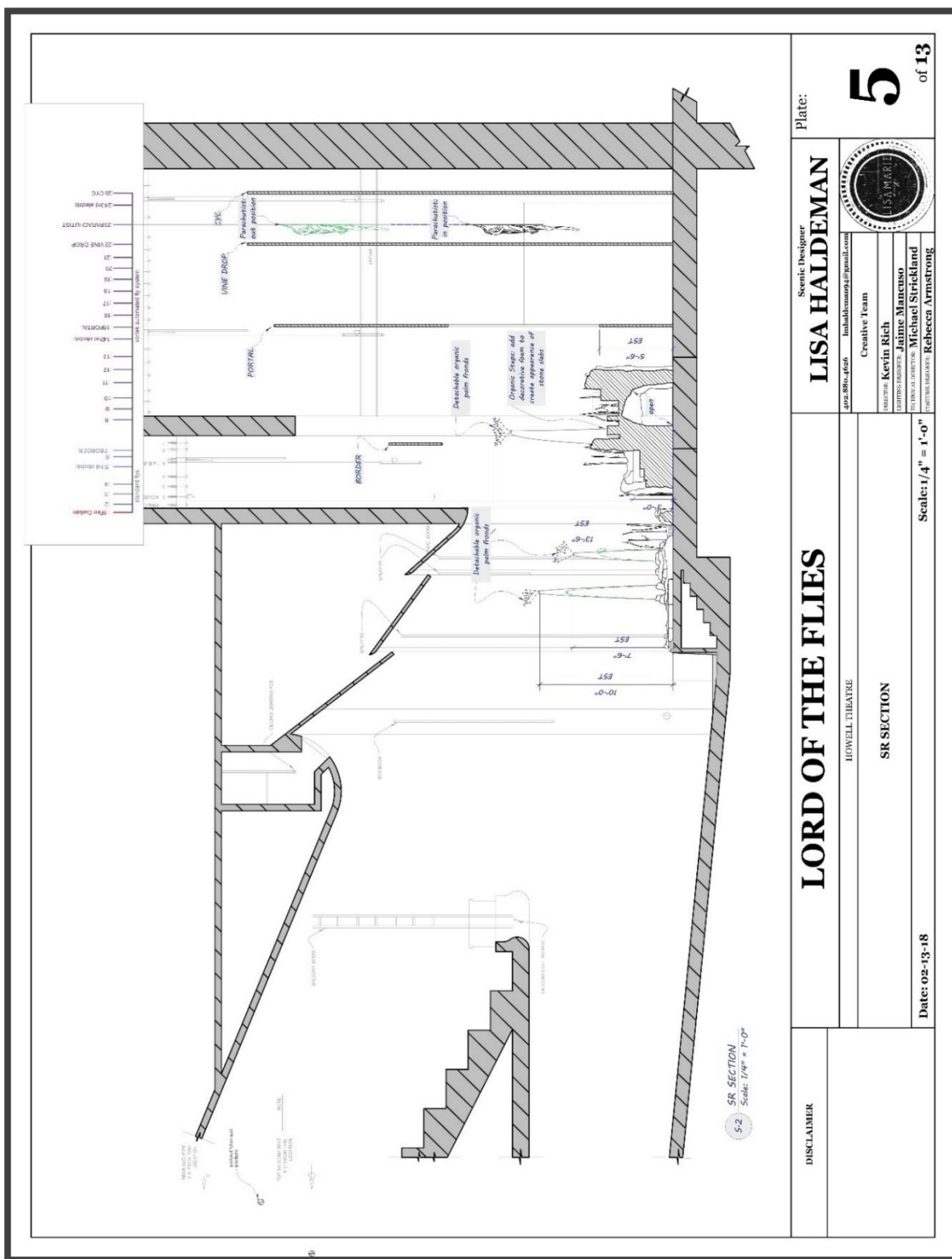


Plate:

LISA HALDEMAN
 Scenic Designer
 402.886.4626 lhalde@comcast.net@gmail.com

5 of 13



Creative Team
 DIRECTOR: Kevin Rich
 EXECUTIVE DIRECTOR: Jaime Mancuso
 TECHNICAL DIRECTOR: Michael Strickland
 PRODUCTION DIRECTOR: Rebecca Armstrong

LORD OF THE FLIES

HOWELL THEATRE

SR SECTION

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

Date: 02-13-18

DISCLAIMER

S-2 SR SECTION
 Scale: 1/4" = 1'-0"

NOTE:

- * BECAUSE OF ORGANIC NATURE OF THE UNITS, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN. DEVIATIONS BETWEEN 4" TO 4.5" CAN BE MADE WITHOUT DESIGNER'S APPROVAL. FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.
- UNITS A, B, C & D PALM FRONDS ARE REMOVED BY HAND.
- UNITS A, B, C & D BEND WHEN FRONDS ARE REMOVED. DISCUSS WITH DESIGNER POSSIBLE MOTIVATION
- * DOUBLE WRAP IN EROSION CLOTH TO GIVE STRAIN-LIKE TEXTURE
- ESTIMATED TOTAL YARDAGE FOR PALMS: 50 YARDS

A UNIT A
Scale: 1/2" = 1'-0"

B UNIT B
Scale: 1/2" = 1'-0"

C UNIT C
Scale: 1/2" = 1'-0"

D UNIT D
Scale: 1/2" = 1'-0"

DISCLAIMER

Scenic Designer: **LISA HALDEMAN**
 Creative Team
 EXECUTIVE: Kevin Rich
 EDITORIAL EDITOR: Jaime Mancuso
 TECHNICAL EDITORS: Michael Strickland
 POSTAL EDITORS: Rebecca Armstrong

LORD OF THE FLIES

HOWELL THEATRE

UNITS A, B, C & D: PALM TREES

Date: 02-13-18

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

Plate:

6

of 13

NOTE:

- * BECAUSE OF ORGANIC NATURE OF THE UNITS, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN. DEVIATIONS BETWEEN UNITS CAN BE MADE WITHOUT DESIGNER'S APPROVAL. FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.
- UNITS H & J PALM FRONDS MUST DROP WITHOUT ACTOR ASSISTANCE
- UNIT E BENDS WHEN FRONDS ARE REMOVED. DISCUSS WITH DESIGNER POSSIBLE MOTIVATION
- * DOUBLE WRAP IN EROSION CLOTH TO GIVE STRAIN-LIKE TEXTURE
- ESTIMATED TOTAL YARDAGE FOR PALMS: 50 YARDS

UNIT J
7 Scale: 1/2" = 1'-0"

FRONDS MUST DROP: SOLENOID?

FRONDS MUST BE REMOVED

FRONDS MUST DROP: SOLENOID?

UNIT E
7 Scale: 1/2" = 1'-0"

UNIT E BENDS WHEN FRONDS ARE REMOVED

UNIT H
7 Scale: 1/2" = 1'-0"

STATIC: Does not bend

UNIT J
7 Scale: 1/2" = 1'-0"

STATIC: Does not bend

LORD OF THE FLIES

HOWELL THEATRE

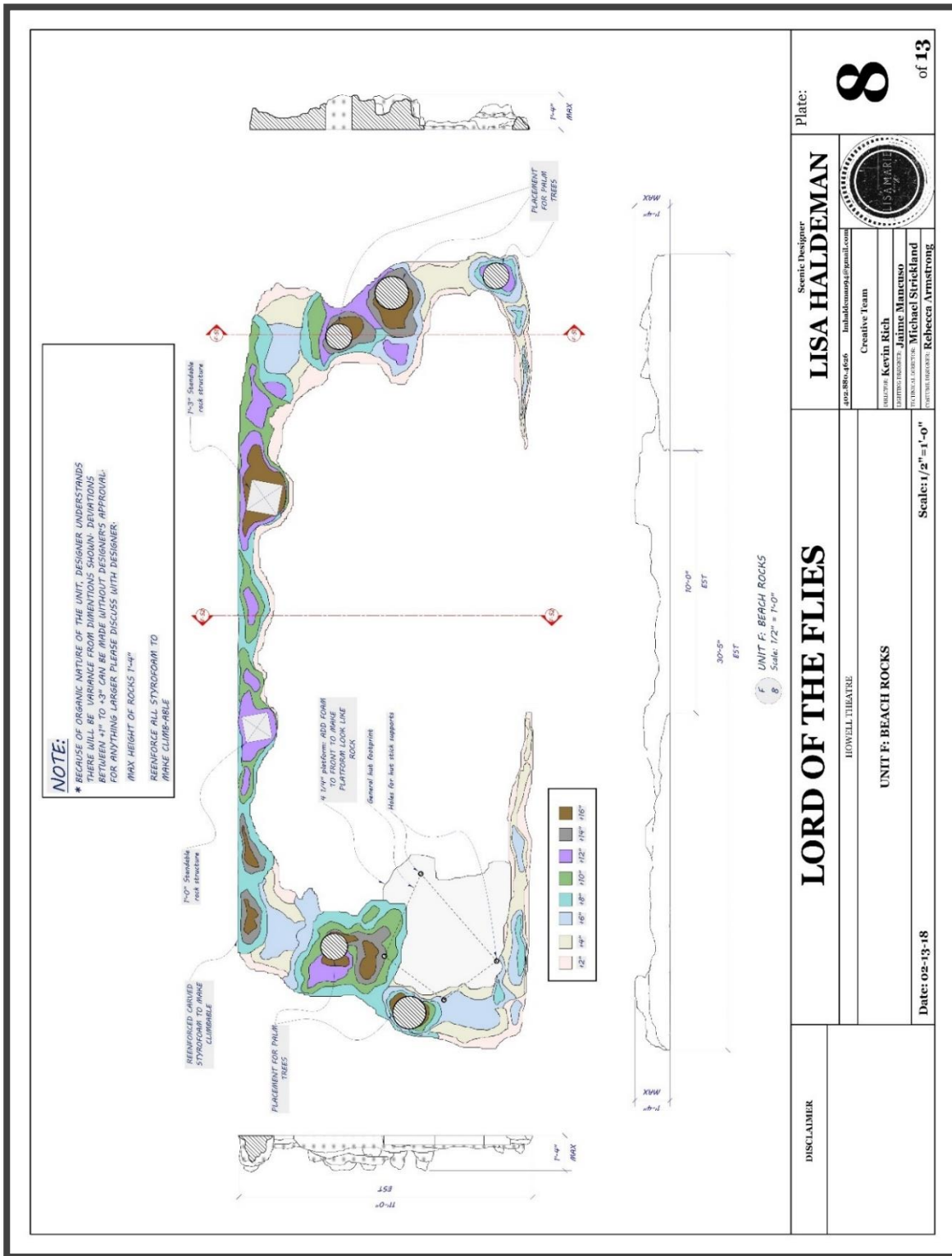
UNITS E, H & J: PALM TREES

Date: 02-13-18

Scenic Designer:
LISA HALDEMAN
402.886.4626 lhalde@howelltheatre.com

Creative Team
DIRECTOR: Kevin Rich
DESIGNER: Jaime Mancuso
TECHNICAL DIRECTOR: Michael Strickland
POSTAL DIRECTOR: Rebecca Armstrong

Plate: **7** of **13**



DISCLAIMER	LORD OF THE FLIES		Scenic Designer LISA HALDEMAN 402.886.4626 lhalde@panat.com	
	HOWELL THEATRE		Creative Team Director: Kevin Rich Executive Director: Jaime Mancuso Technical Director: Michael Strickland Production Designer: Rebecca Armstrong	
UNIT F: BEACH ROCKS		Plate: 8 of 13		
Date: 02-13-18		Scale: 1/2" = 1'-0"		

NOTE:

- * BECAUSE OF ORGANIC NATURE OF THE UNIT, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN- DEVIATIONS BETWEEN 1" TO 1/2" CAN BE MADE WITHOUT DESIGNERS APPROVAL- FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.
- MAX HEIGHT OF ROCKS FROM TOP OF PLATFORM IS 1'-4"
- REINFORCE ALL STYROFOAM TO MAKE CLIMB-ABLE

UNIT G: SET PLATFORM

HOWELL THEATRE

Date: 02-13-18

LORD OF THE FLIES

Scenic Designer: **LISA HALDEMAN**

402.860.4626 | lhalde1000@aol.com

Creative Team

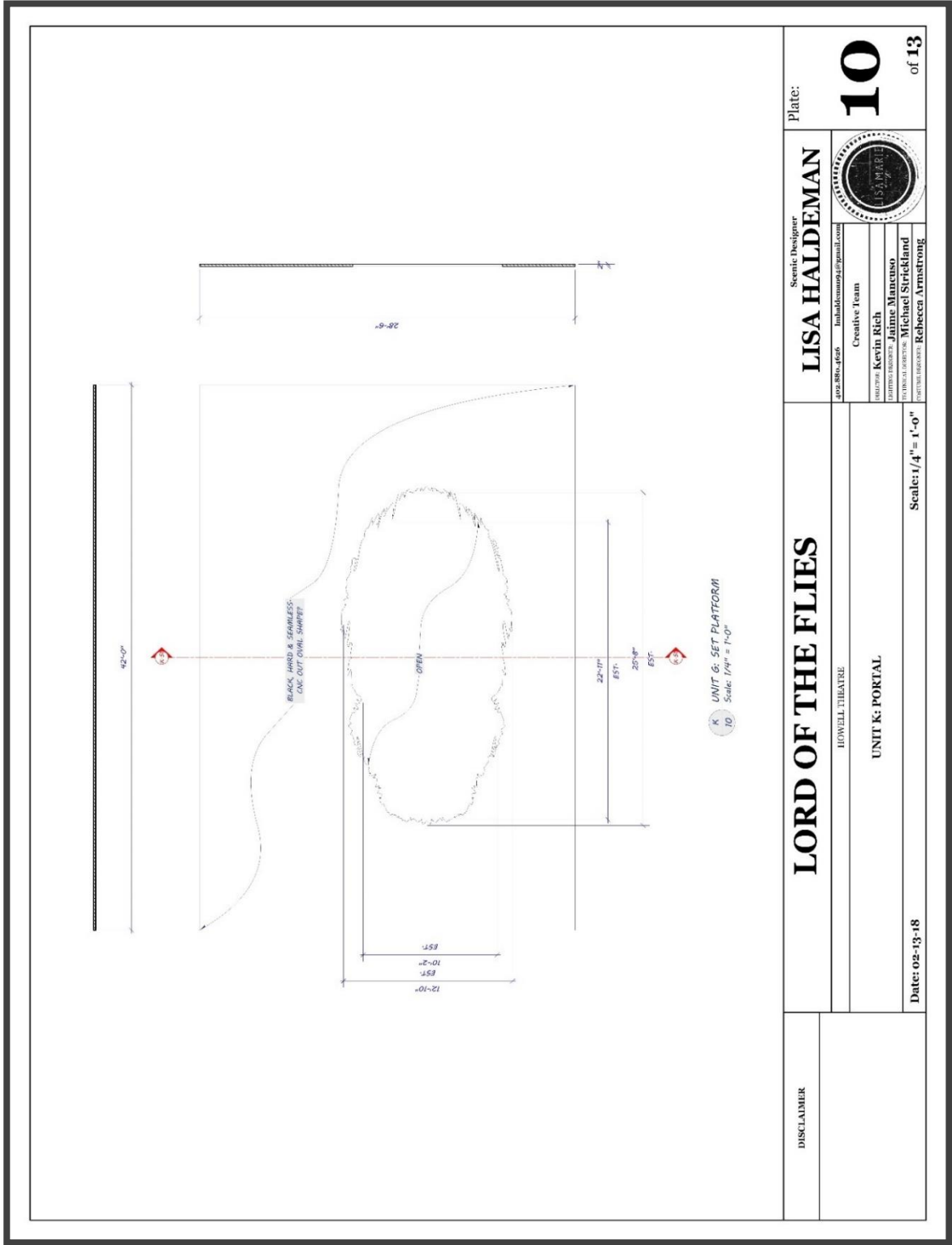
HEAD OF DESIGN: **Kevin Rich**

DESIGNER: **Jaime Mancuso**

TECHNICAL ASSISTANT: **Michael Strickland**

POSTAL PRODUCTION: **Rebecca Armstrong**

Plate: **9** of **13**



NOTE:
WAGON MUST BE SECURED.

Scenic Designer: **LISA HALDEMAN**
 Creative Team: Kevin Rich, Jaime Mancuso, Michael Strickland, Rebecca Armstrong
 HOWELL THEATRE
 UNIT L: CRASH PAD PLATFORM
 Date: 02-13-18
 Scale: 1" = 1'-0"

LORD OF THE FLIES

Plate: **11** of **13**

DISCLAIMER

Scenic Designer: **LISA HALDEMAN**
 Creative Team: Kevin Rich, Jaime Mancuso, Michael Strickland, Rebecca Armstrong
 HOWELL THEATRE
 UNIT L: CRASH PAD PLATFORM
 Date: 02-13-18
 Scale: 1" = 1'-0"

24'-0"

36'-0"

UNIT M: VINE DROP
Scale: 1/2" = 1'-0"

DISCLAIMER

LORD OF THE FLIES

HOWELL THEATRE

UNIT M: VINE DROP

Date: 02-13-18

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

402.886.4656 lhalde@howelltheatre.com

LISA HALDEMAN

Scenic Designer

Creative Team

DESIGNED BY: Kevin Rich Jaimie Mancuso

TECHNICAL SUPPORT: Michael Strickland

POSTAL SUPPORT: Rebecca Armstrong

Plate:


12

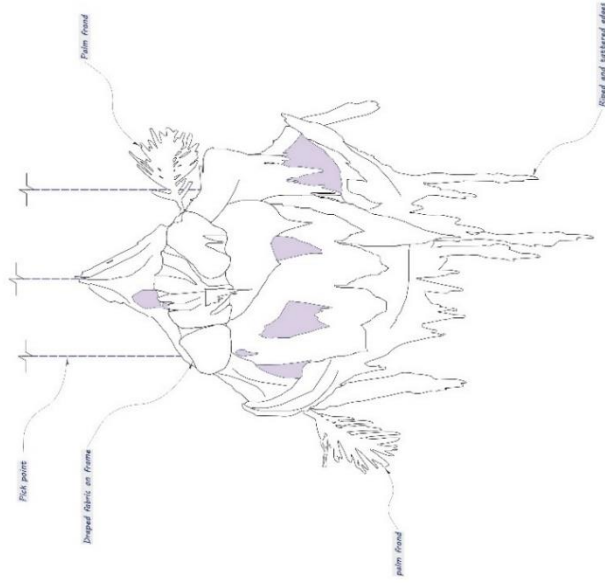
of 13

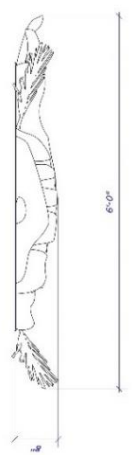
Make sure you discuss with designer

Emboss mark

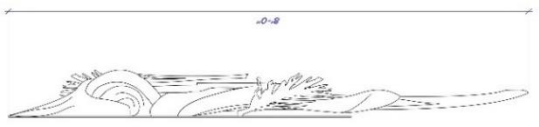
NOTE:
Parachutist flies in and out
Color in blue indicates open rips in fabric:







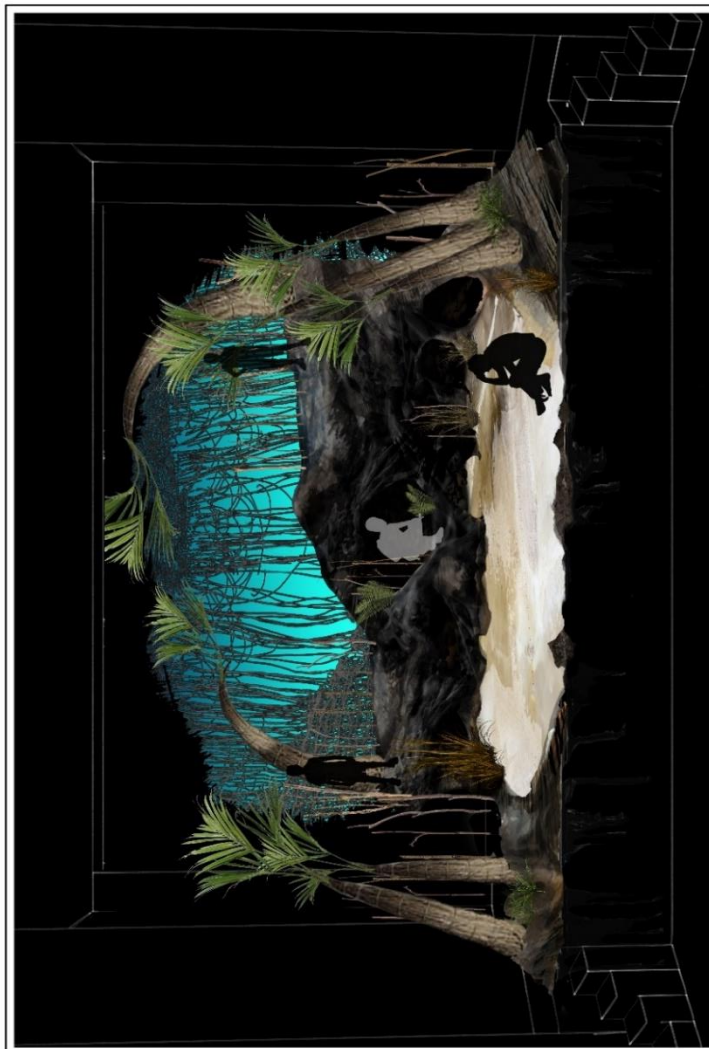
Parachutist
Scale: 1" = 1'-0"



DISCLAIMER	<h2 style="margin: 0;">LORD OF THE FLIES</h2> <p style="margin: 0;">HOWELL THEATRE</p> <p style="margin: 0;">PARACHUTIST</p>	<p style="margin: 0;">Date: 02-13-18</p> <p style="margin: 0;">Scale: 1" = 1'-0"</p>	<p style="margin: 0;">Seaside Designer</p> <p style="margin: 0;">LISA HALDEMAN</p> <p style="margin: 0; font-size: small;">lisa.haldeman@gmail.com</p> <p style="margin: 0;">Creative Team</p> <p style="margin: 0; font-size: small;">DESIGNER: Kevin Rich</p> <p style="margin: 0; font-size: small;">LEADING DESIGNER: Jaime Mancuso</p> <p style="margin: 0; font-size: small;">TECHNICAL DRAFTSMAN: Michael Strickland</p> <p style="margin: 0; font-size: small;">POSTAL DESIGNER: Rebecca Armstrong</p>
			<p style="margin: 0;">Plate:</p> <h1 style="margin: 0;">13</h1> <p style="margin: 0;">of 13</p>

CHAPTER 2: THE PRODUCTION PROCESS
2:4: POST-BUDGETING DRAFTING PLATES

LORD OF THE FLIES



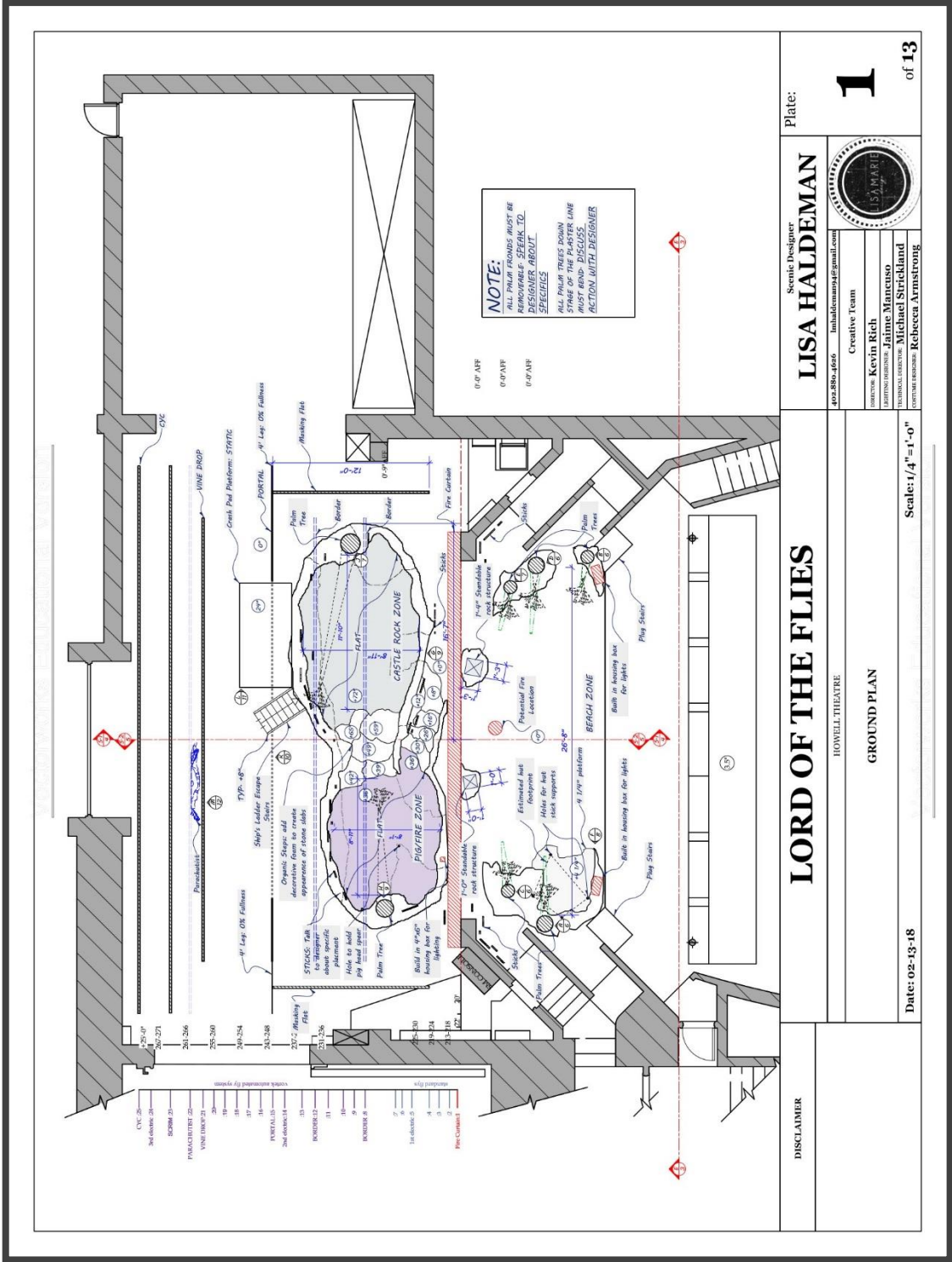
APPENDIX

1. GROUND PLAN
2. GROUND PLAN: CAVE PATHS
3. COMPOSITE ELEVATION
4. SL SECTION
5. SR SECTION
6. UNITS A, B, C & D: PALM TREES
7. UNITS E, H & J PALM TREES
8. UNIT F: BEACH ROCKS
9. UNIT G: SET PLATFORM
10. UNIT K: PORTAL
11. UNIT L: CRASH PAD PLATFORM
12. UNIT M: VINE DROP
13. PARACHUTIST

HOWELL THEATRE
Kevin Rich

SCENIC DESIGN BY LISA HALDEMAN

Jaime Mancuso
Rebecca Armstrong
Araceli Ramirez



Scenic Designer
LISA HALDEMAN

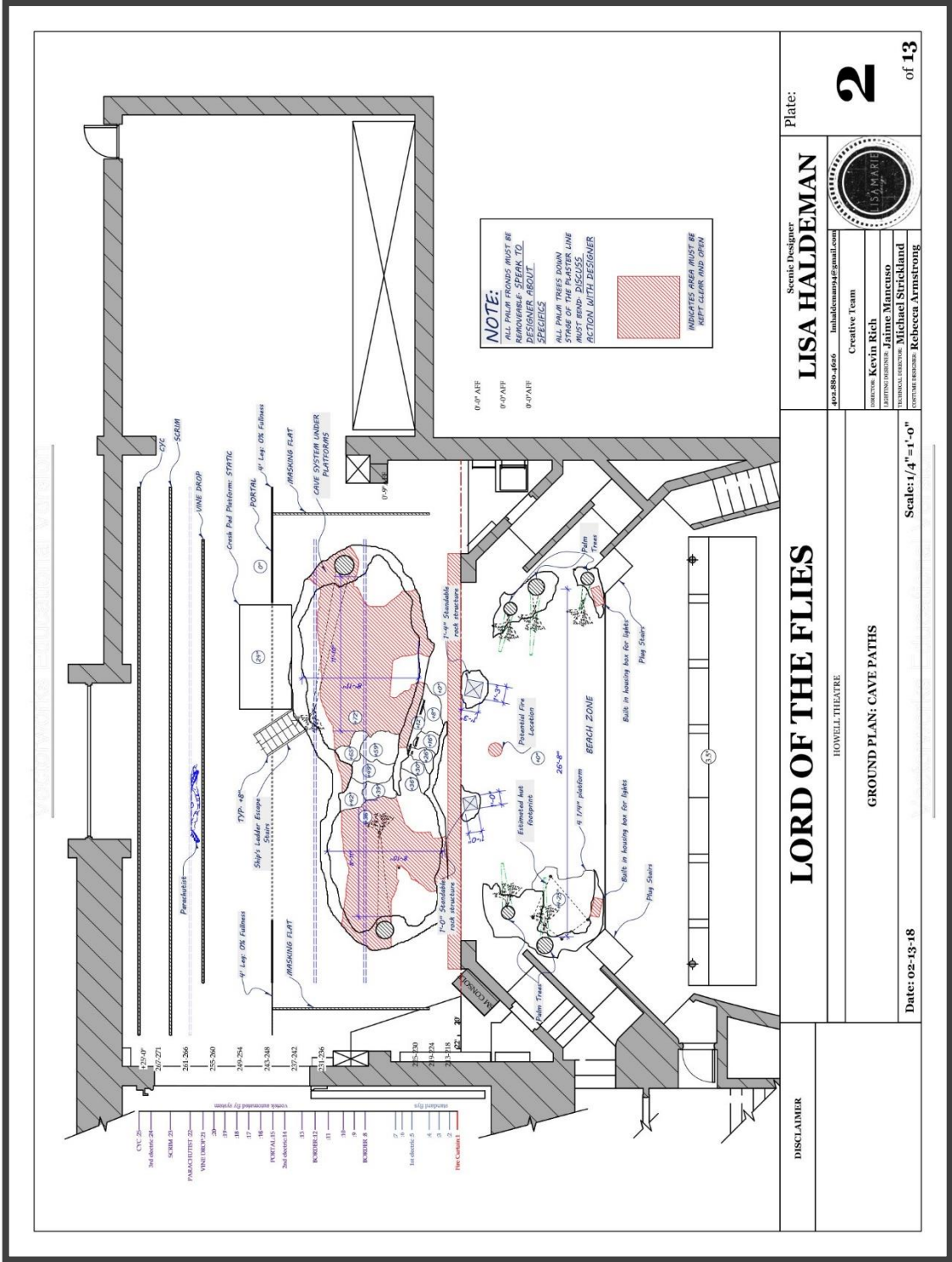
402.286.4626 lisahaldeman@gmail.com
Creative Team
DIRECTOR: Kevin Rich
SCENIC DESIGNER: Jaime Mancuso
TECHNICAL DIRECTOR: Michael Strickland
SCENIC ASSISTANT: Rebecca Armstrong

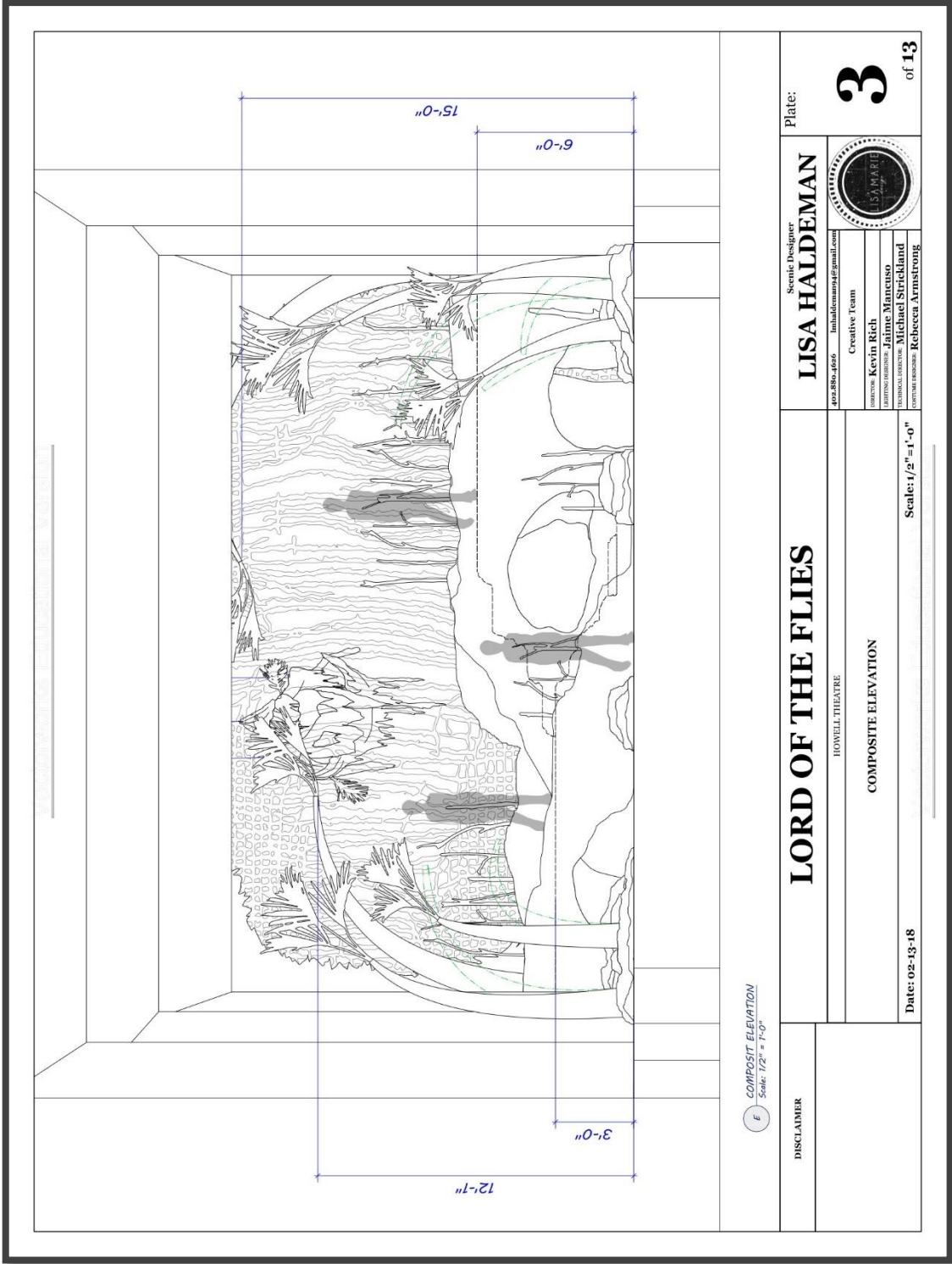
HOWELL THEATRE
GROUND PLAN

LORD OF THE FLIES

DISCLAIMER

Date: 02-13-18
Scale: 1/4" = 1'-0"





COMPOSITE ELEVATION
Scale: 1/2" = 1'-0"

DISCLAIMER

LORD OF THE FLIES

HOWELL THEATRE

COMPOSITE ELEVATION

Date: 02-13-18

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

Scenic Designer

LISA HALDEMAN

402.886.4626 lshaldeman@gmail.com

Creative Team

Director: Kevin Rich

Lighting Designer: Jaime Mancuso

Technical Director: Michael Strickland

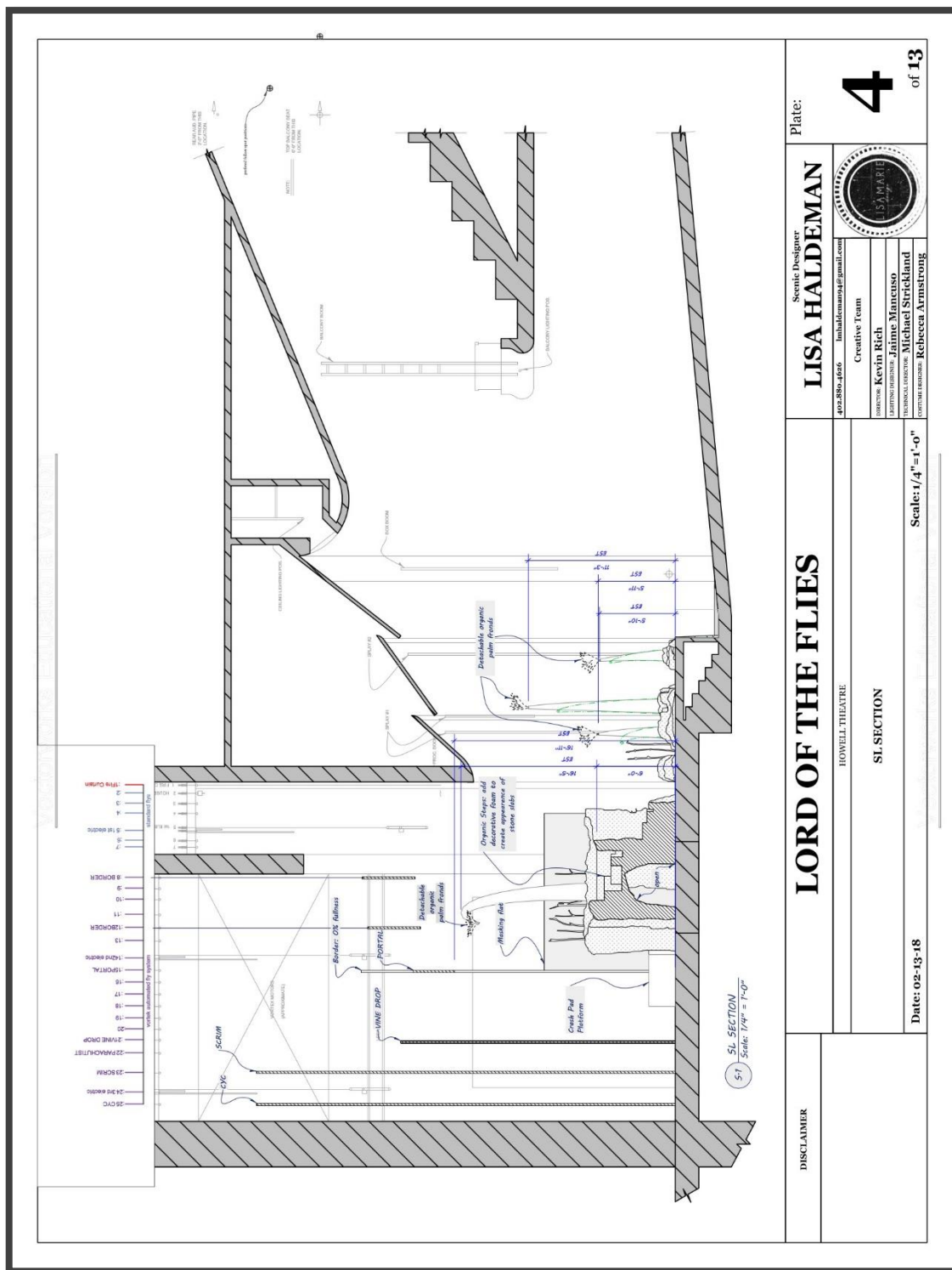
Production Manager: Rebecca Armstrong



Plate:

3

of 13



LORD OF THE FLIES

HOWELLS THEATRE

S-1 SECTION

Date: 02-13-18

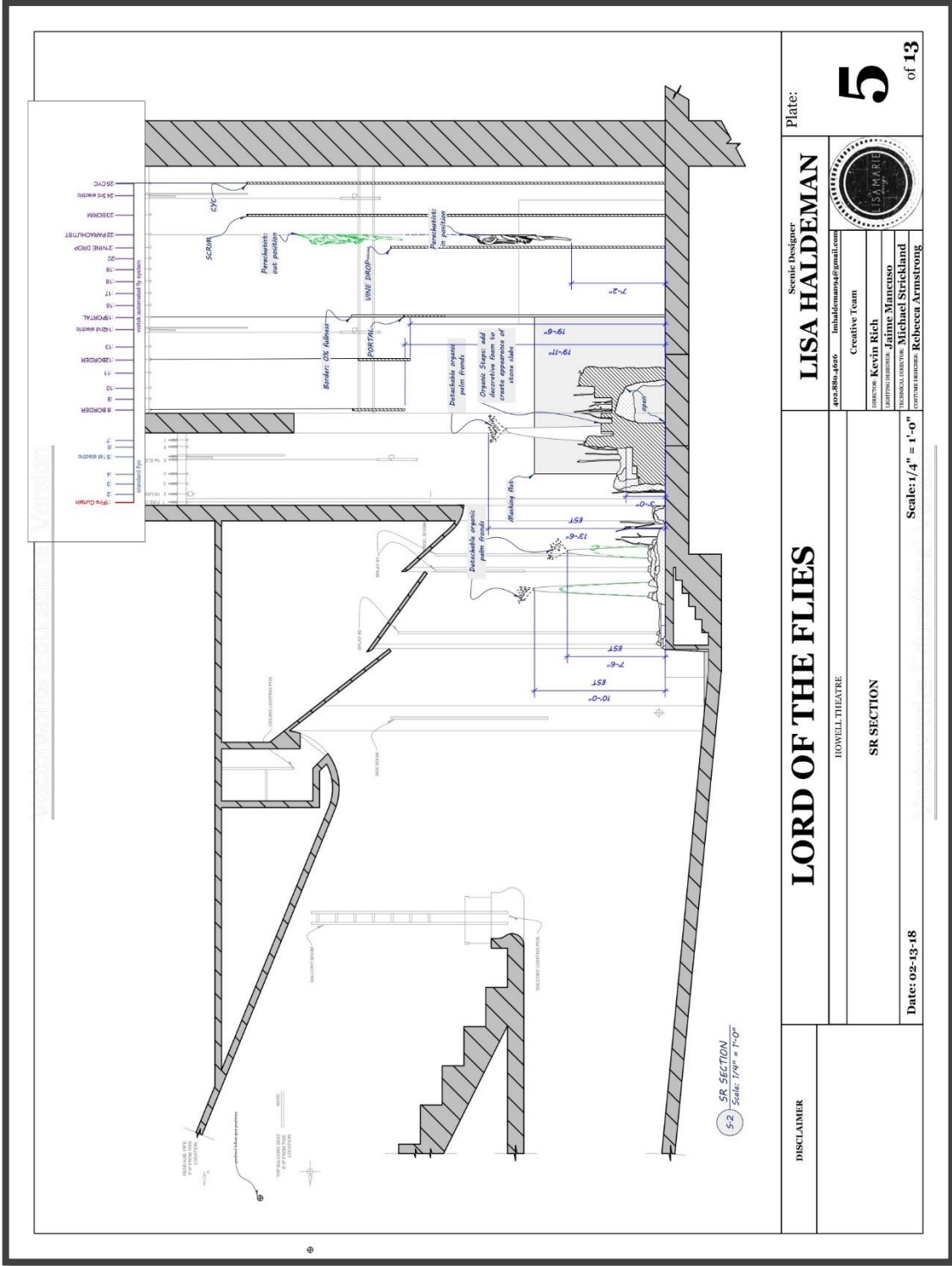
Scale: 1/4" = 1'-0"

Scenic Designer
LISA HALDEMAN
402.286.4626 lhalde1man@aigmail.com

Creative Team
DIRECTOR: **Kevin Rich**
SCENIC DESIGNER: **Jaime Mancuso**
TECHNICAL DESIGNER: **Michael Strickland**
SCENIC ASSISTANT: **Rebecca Armstrong**

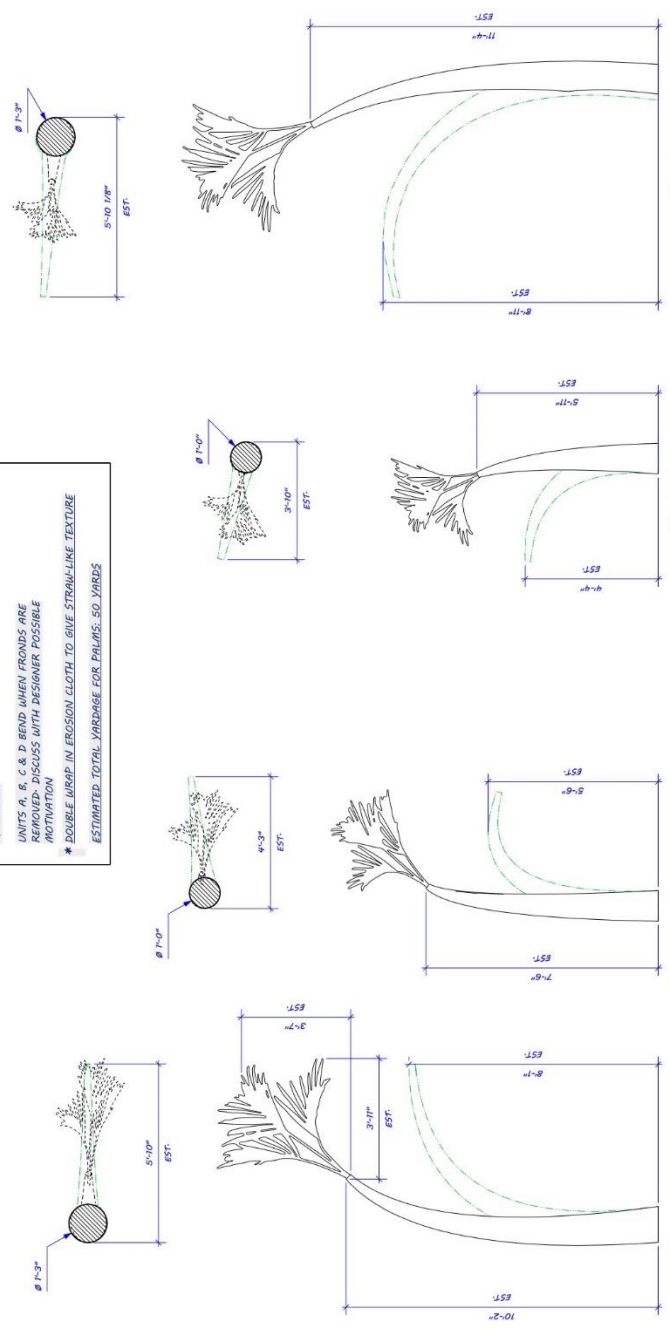
Plate: **4** of **13**

DISCLAIMER



NOTE:

- * BECAUSE OF ORGANIC NATURE OF THE UNITS, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN - OBSERVATIONS BETWEEN 1" TO 3" CAN BE MADE BY DESIGNER AND USER. PLEASE DISCUSS WITH DESIGNER.
- UNITS A, B, C & D PALM FRONDS ARE REMOVED BY ACTORS
- UNITS A, B, C & D BEND WHEN FRONDS ARE REMOVED. DISCUSS WITH DESIGNER POSSIBLE ACTIVATION
- * DOUBLE WARP IN EROSION CLOTH TO GIVE STRAINE-LIKE TEXTURE
- ESTIMATED TOTAL YARDAGE FOR PALMS: 50 YARDS



A UNIT A
Scale: 1/2" = 1'-0"

B UNIT B
Scale: 1/2" = 1'-0"

C UNIT C
Scale: 1/2" = 1'-0"

D UNIT D
Scale: 1/2" = 1'-0"

DISCLAIMER

LORD OF THE FLIES

HOWELL THEATRE

UNITS A, B, C & D: PALM TREES

Date: 02-13-18

Scenic Designer
LISA HALDEMAN

402.286.4626 lshaldeman@gmail.com

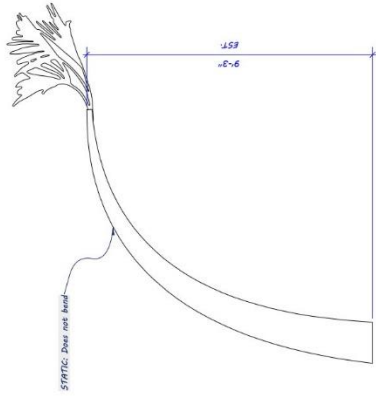
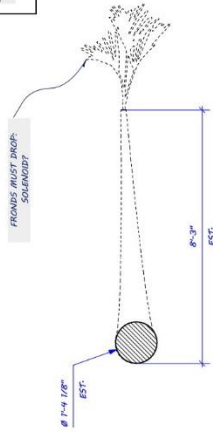
Creative Team

DIRECTOR: Kevin Rich
LIGHTING DESIGNER: Jaime Mancuso
TECHNICAL DIRECTOR: Michael Strickland
FOUNDED PRODUCTION: Rebecca Armstrong

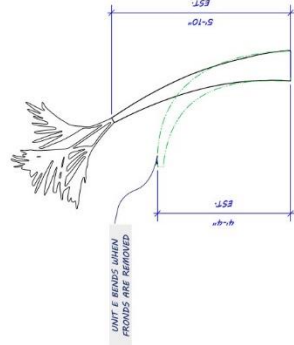
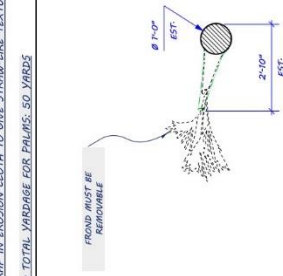
Plate: **6** of 13

NOTE:

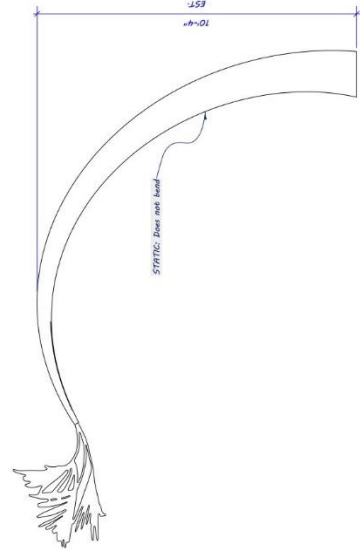
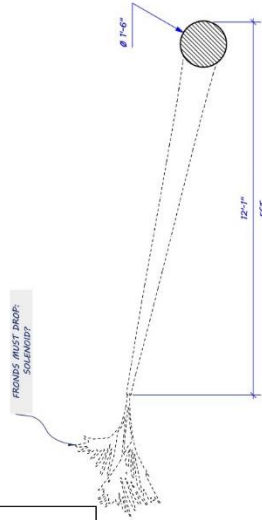
- * BECAUSE OF ORGANIC NATURE OF THE UNITS, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN. DEVIATIONS BETWEEN 4" TO 43" CAN BE MADE WITHOUT DESIGNER'S APPROVAL. FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.
- UNITS H & J PALM FRONDS MUST DROP WITHOUT ACTOR ASSISTANCE
- UNIT E BENDS WHEN FRONDS ARE REMOVED - DISCUSS WITH DESIGNER POSSIBLE MOTIVATION
- * DOUBLE WRAP IN EROSION CLOTH TO GIVE STRAIN-LIKE TEXTURE
- ESTIMATED TOTAL YARDAGE FOR PALMS: 50 YARDS



UNIT H
Scale: 1/2" = 1'-0"



UNIT E
Scale: 1/2" = 1'-0"



UNIT J
Scale: 1/2" = 1'-0"

DISCLAIMER

LORD OF THE FLIES

HOWELL THEATRE

UNITS E, H & J: PALM TREES

Date: 02-13-18

Scenic Designer
LISA HALDEMAN

402.286.4626 lshaldeman@gmail.com

Creative Team

DIRECTOR: Kevin Rich

LEADING HANDS: Jaime Mancuso

TECHNICAL ASSISTANT: Michael Strickland

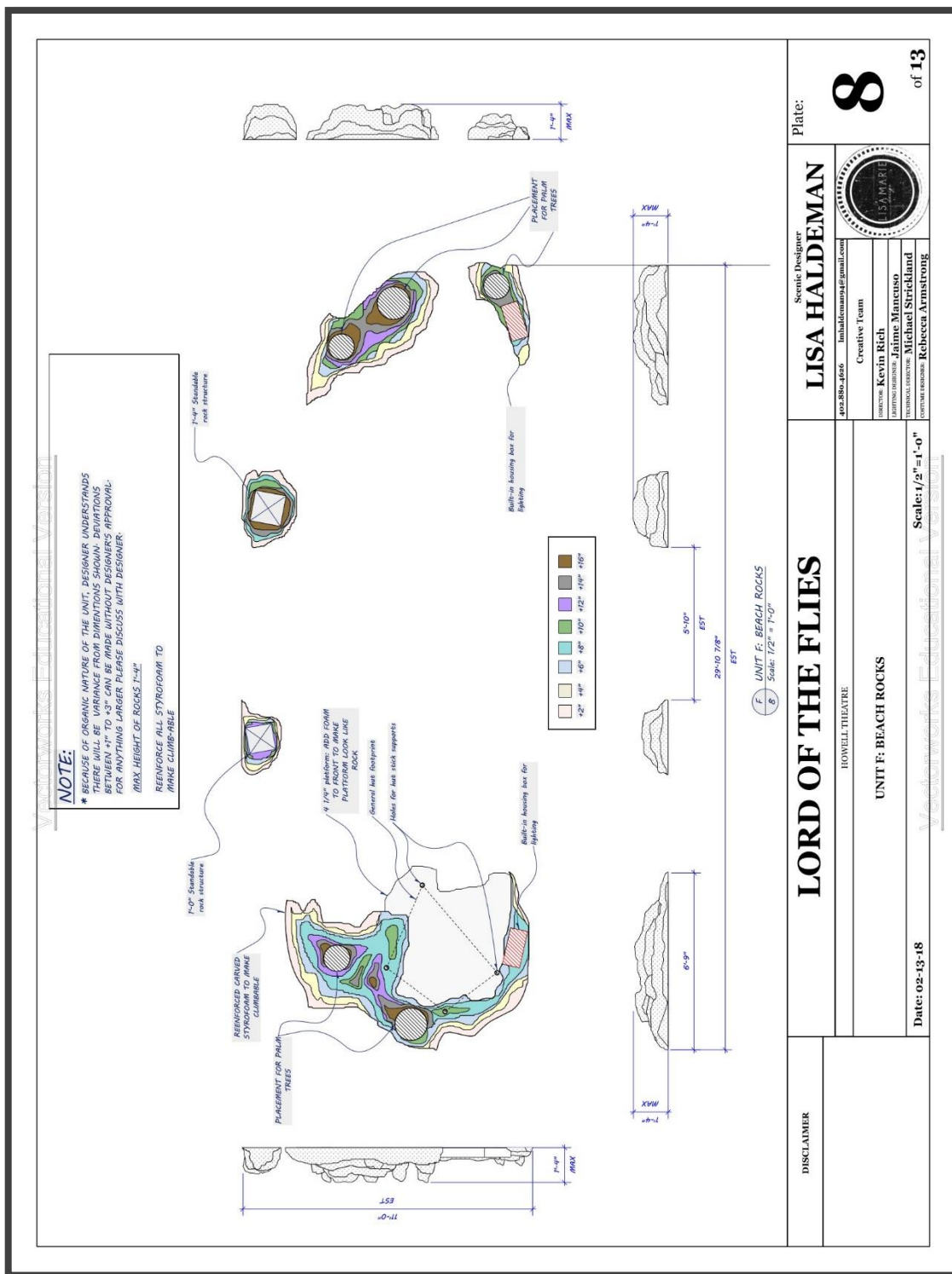
FOURTH HANDS: Rebecca Armstrong



Plate:

7

of 13



NOTE:
 * BECAUSE OF ORGANIC NATURE OF THE UNIT, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM DIMENSIONS SHOWN. DEVIATIONS BETWEEN AND WITHIN ARE TO BE MADE WITHOUT DESIGNER'S APPROVAL. FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.
 MAX HEIGHT OF ROCKS 7'-2"
 REINFORCE ALL STYROFOAM TO MAKE CLIMB-ABLE

DISCLAIMER	LORD OF THE FLIES		Scenic Designer LISA HALDEMAN 402.286.4626 lhalde1@comcast.net Creative Team DIRECTOR: Kevin Rich LEADING ARTISTS: Jaime Mancuso TECHNICAL ASSISTANTS: Michael Strickland COSTUME ASSISTANTS: Rebecca Armstrong	Plate: 8 of 13
	HOWELL THEATRE UNIT F: BEACH ROCKS			
Date: 02-13-18			Scale: 1/2" = 1'-0" VistaWorks Educational Division	

UNIT F: BEACH ROCKS
 Scale: 1/2" = 1'-0"

NOTE:

* BECAUSE OF ORGANIC NATURE OF THE UNIT, DESIGNER UNDERSTANDS THERE WILL BE VARIANCE FROM APPROXIMATE DIMENSIONS. ALL DIMENSIONS CAN BE MADE WITHOUT DESIGNER'S APPROVAL. FOR ANYTHING LARGER PLEASE DISCUSS WITH DESIGNER.

MAX. HEIGHT OF ROCKS FROM TOP OF PLATFORM IS 1'-0".

REINFORCE ALL STYROFOAM TO MAKE CLIMB-ABLE.

UNIT G: SET PLATFORM
Scale: 3/4" = 1'-0"

DISCLAIMER	<h2 style="margin: 0;">LORD OF THE FLIES</h2> <p style="margin: 5px 0;">HOWELL THEATRE</p> <p style="margin: 5px 0;">UNIT G: SET PLATFORM</p>	<p style="text-align: center;">Scenic Designer LISA HALDEMAN</p> <p style="font-size: 12px;">412.286.4626 lhalde19@outlook.com</p> <p style="font-size: 12px; margin: 5px 0;">Creative Team</p> <table border="0" style="width: 100%; font-size: 10px;"> <tr> <td style="width: 33%;">DIRECTOR: Kevin Rich</td> <td style="width: 33%;">LEADING DESIGNER: Jaime Mancuso</td> <td style="width: 33%;">TECHNICAL DESIGNER: Michael Strickland</td> </tr> <tr> <td colspan="3">PRODUCTION MANAGER: Rebecca Armstrong</td> </tr> </table>	DIRECTOR: Kevin Rich	LEADING DESIGNER: Jaime Mancuso	TECHNICAL DESIGNER: Michael Strickland	PRODUCTION MANAGER: Rebecca Armstrong		
DIRECTOR: Kevin Rich	LEADING DESIGNER: Jaime Mancuso	TECHNICAL DESIGNER: Michael Strickland						
PRODUCTION MANAGER: Rebecca Armstrong								
<p style="text-align: center;">LORD OF THE FLIES</p> <p style="text-align: center;">UNIT G: SET PLATFORM</p> <p style="text-align: right;">Scale: 1/2" = 1'-0"</p>		<p style="text-align: center; font-size: 48px; font-weight: bold;">9</p> <p style="text-align: right;">of 13</p>						

Vectorworks Educational Version

34'-0"

16'-11"

22'-4" EST

25'-8" EST

0'-0"

BLACK, HARD & SEAMLESS:
6061-T6 ALUMINUM

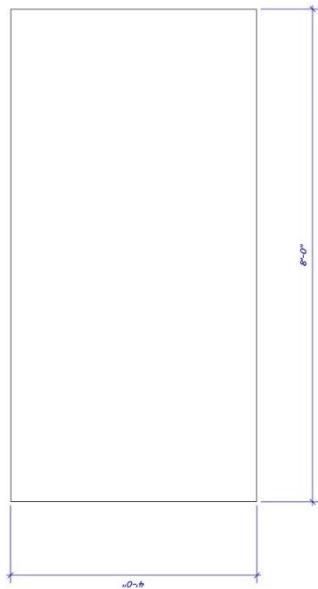
UNIT K: PORTAL

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

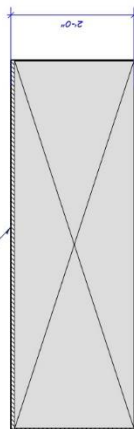
Vectorworks Educational Version

DISCLAIMER	<h2 style="margin: 0;">LORD OF THE FLIES</h2> <p style="margin: 0; font-size: small;">HOWELL THEATRE</p> <p style="margin: 0; font-size: small;">UNIT K: PORTAL</p>	<p style="font-size: small;">Scenic Designer</p> <h3 style="margin: 0;">LISA HALDEMAN</h3> <p style="font-size: x-small; margin: 0;">402.286.4626 lhalde@msu.edu</p> <hr/> <p style="font-size: x-small; margin: 0;">Creative Team</p> <p style="font-size: x-small; margin: 0;">DIRECTOR: Kevin Rich</p> <p style="font-size: x-small; margin: 0;">LEADING DESIGNER: Jaime Mancuso</p> <p style="font-size: x-small; margin: 0;">TECHNICAL DESIGNER: Michael Strickland</p> <p style="font-size: x-small; margin: 0;">SCENIC DESIGNER: Rebecca Armstrong</p>
		<p style="font-size: small;">Plate:</p> <h1 style="margin: 0;">10</h1> <p style="font-size: small;">of 13</p>

NOTE:
WAGON MUST BE SECURED.



1/4" Polyurethane Foam is optional. Paint black.



UNIT L: CRASH PAD PLATFORM
Scale: 1" = 1'-0"

LORD OF THE FLIES

HOWELL THEATRE

UNIT L: CRASH PAD PLATFORM

Date: 02-13-18

Scale: 1" = 1'-0"

DISCLAIMER

Scenic Designer
LISA HALDEMAN

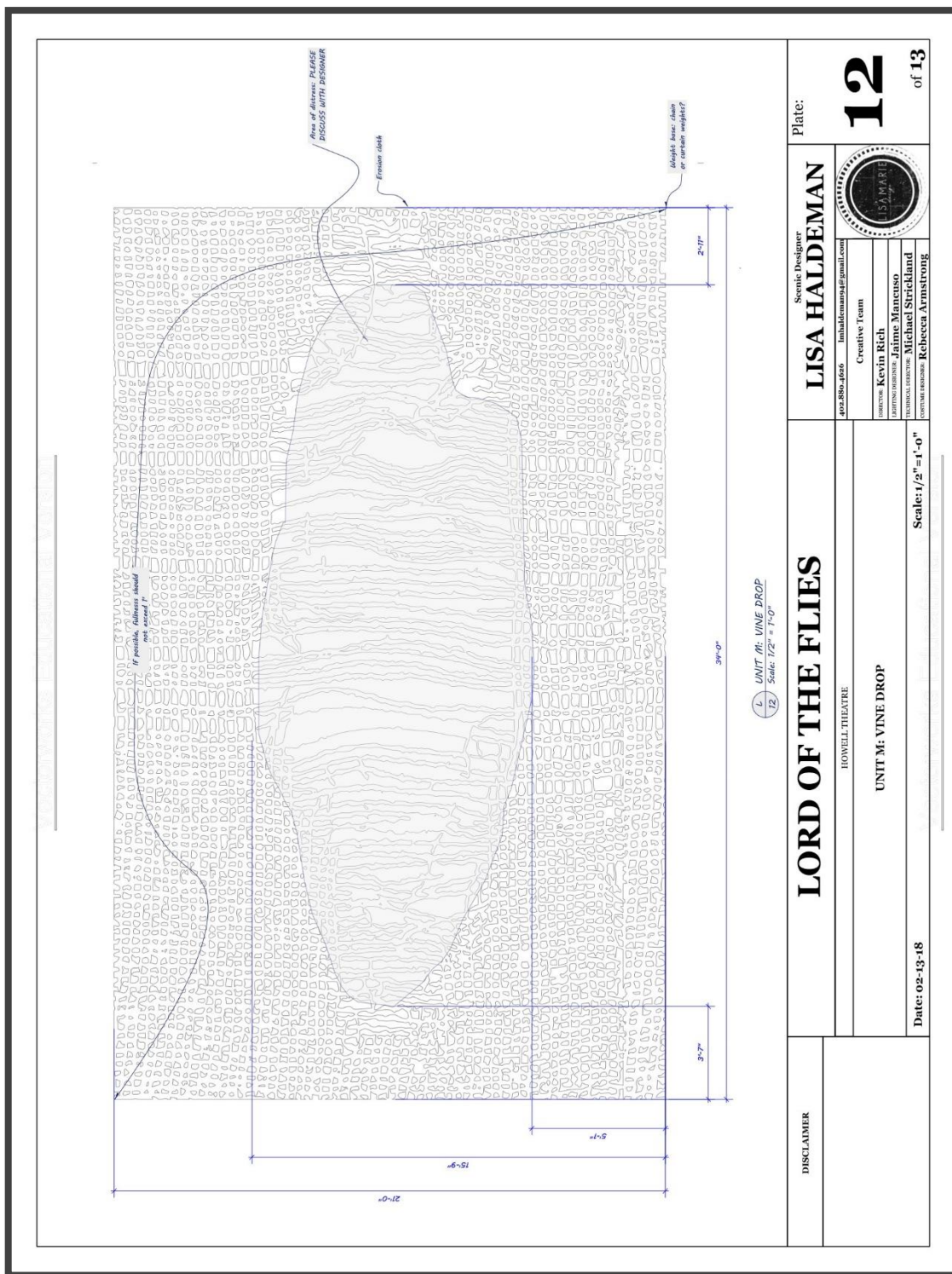


402.286.4626 lhaldeman18@gmail.com
Creative Team
DIRECTOR: Kevin Rich
LEADING HANDS: Jaime Mancuso
TECHNICAL ASSISTANTS: Michael Strickland
SCENIC ASSISTANTS: Rebecca Armstrong

Plate:


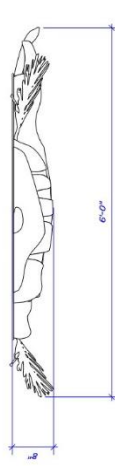
11

of 13



DISCLAIMER	<p>LORD OF THE FLIES</p> <p>HOWELL THEATRE</p> <p>UNIT M: VINE DROP</p> <p>Date: 02-13-18</p>	<p>Scenic Designer</p> <p>LISA HALDEMAN</p> <p>402.286.4626 lhalde12@gmail.com</p>	<p>Plate:</p> <p>12</p> <p>of 13</p>
		<p>Creative Team</p> <p>Director: Kevin Rich</p> <p>Lighting Designer: Jaime Mancuso</p> <p>Technical Director: Michael Strickland</p> <p>Costume Designer: Rebecca Armstrong</p>	

UNIT M: VINE DROP
Scale: 1/2" = 1'-0"

<p>NOTE: Parachutist flies in and out Color in box indicates open rips in fabric:</p> <div style="border: 1px solid black; width: 40px; height: 20px; margin: 5px auto; background-color: #ccccff; display: flex; align-items: center; justify-content: center;"> Open? </div>		 <p style="font-size: 8px;">Parachutist Scale: 1" = 1'-0"</p>
<p>DISCLAIMER</p>	<h2 style="margin: 0;">LORD OF THE FLIES</h2> <p style="font-size: 8px; margin: 0;">HOWELL THEATRE PARACHUTIST</p>	
	<p>Scenic Designer LISA HALDEMAN 402.286.4626 lshaldeman@gmail.com</p> <p>Creative Team DIRECTOR: Kevin Rich LEADING ARTISTS: Jaime Mancuso TECHNICAL MANAGER: Michael Strickland COSTUME MANAGER: Rebecca Armstrong</p>	
	<p>Plate:</p> <h1 style="font-size: 48px; margin: 0;">13</h1> <p>of 13</p>	
	<p>Date: 02-13-18 Scale: 1" = 1'-0"</p>	

CHAPTER 2: PRODUCTION PROCESS

2:5: 1:1 PAINT SAMPLES





CHAPTER 2: PRODUCTION PROCESS

2:6: PROPERTIES

The properties for *Lord of the Flies* were a mix of highly specific, complicated props and easily found natural ones. The challenge was to ensure absolute clarity as to the function of each prop. In most cases there were several versions of the same prop but each one had a different, very specific function. What made this differentiation even more challenging was that most of the props were rocks and sticks. Attempting to communicate which group of rocks and sticks did what was nearly impossible, because to cast members those rocks and sticks all looked the same. To help prevent confusion as best I could, I frequently met with Props Mistress Andrea Besch, to communicate and identify any property changes, or specific needs. We quickly discovered, however, that verbal communication and imagery of the props was not going to be enough, due to specific, yet organic quality needed. Instead, I decided it would simplify the communication process if I were to undertake the task of finding physical examples for reference. After we identified examples, we employed extensive labeling and assigned storage to help differentiate prop groups with specific functions such as sticks for spears, the hut, or set-dressing.

The initial paperwork I provided to Andrea was the props list. True to its name, the prop list clearly states all props needed for the production as well as a description of their aesthetic, quantity needed, and function. Additionally, I provided a prop bible visually to support the prop list with reference images. The following are examples of both

CHAPTER 2: PRODUCTION PROCESS

2.7: PROPERTIES LIST

<i>Lord of the Flies</i> Properties List					
Theatre: Howell			Director: Kevin Rich		
Scenic Designer: Lisa Haldeman			Asst. Scenic Designer:		
Prop #	Page #	Prop (Name)	Description (Location, paint, function)	QTY.	Working Notes
All Potential Properties					
Set Dressing					
1		Foliage	Tall grass, ferns, dead leaves, twigs, vines	?	Please speak with designer about specifics.
Furniture					
1		Driftwood logs	Must be sit-able	2+	around 8" Dia. And 2' at least 2' long
2		Roeks	ogenic; must be standable	2+	MOVED TO SCENIC
Hand Props					
1		Consumable Conch	White and creamy, crushed each performance.	10+	
2	5	Conch Horn	makes live noise	1	
3	79	Burnt Conch	Thrown into fire	1?	
4	23	Sticks	Used as spears	65+	
5	24	Stones	Thrown?	?	
6	25	Leaves and twigs	For Fire	?	
7	35	Stones	Stones large enough to form ring around the fire	7+	
8	47	Dead Parachutist?	Horribly Disfigured, Bloody face?	1	MOVED TO SCENIC
9	51	Wooden Spear	Crude, Hand made	7	Used to beat the ground, make sturdy
10	60	Pig's head on spear	Stuck into ground	1	Mouth works as puppet?
11	61	Headless pig on pole	Carried By the boys	1	CUT
12	88	Consumable Pig's Skull on stick	Replaces pig's head	10+	Is smashed by Ralph
13	107	Vines	Used to tie up Eric and Sam	3	each 20' long
14	117	Sticks with hot embers	Used to "start" fires on island	7	

CHAPTER 2: PRODUCTION PROCESS

2:8: PROPERTIES BIBLE

Lord of the Flies Props Bible

1

Set Dressing

1. Foliage QTY: ?

(Please speak with designer about specifics)



alamy stock photo



WAKINGHERBS.COM



Lord of the Flies Props Bible

2

Furniture

1. Driftwood logs QTY: 2+
(must be Sit-able; around 8" Dia. And 2' at least 2' long)



Lord of the Flies Props Bible

3

2. Rocks QTY: 2+
(organic; must be standable)



Lord of the Flies Props Bible

4

Hand Props

1. Consumable Conch QTY: 10+
(White or creamy; crushed each performance)



Lord of the Flies Props Bible

5

2. Conch Horn QTY: 1
(Must make live noise)



Lord of the Flies Props Bible

6

3. Burnt Conch
(thrown in fire)



Lord of the Flies Props Bible

7

4. Sticks QTY: many, many sticks...
(some used as spears)



Lord of the Flies Props Bible

8

5. Stones QTY: ?
(thrown?)



Lord of the Flies Props Bible

9

6. Leaves and Twigs QTY: many, many leaves and twigs...
(used to build fire)



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Lord of the Flies Props Bible

10

7. Fire Stones QTY: 7+
(used to make ring around fire)



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11

8. Dead Parachutist QTY: 1

(Needs Director approval; Images to come)

**MOVED TO
SCENIC**

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12

9. Wooden Spears QTY: 7

(Crude and look hand-made; Used to beat the ground, make sturdy)



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13

10. Pig's Head on Spear QTY: 1

(Stuck into ground)



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11. Headless pig on pole QTY: 1
(Carried by the boys)



~~CUT~~



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15

12. Consumable Pig's Skull on Spear QTY: 10+
(Crushed; Replaces pig's head on spear between ACT 2 &3)



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16

13. Vines QTY: 3
(Used to tie up Sam and Eric; each 20' long)



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17

14. Stick with hot embers: QTY: 1

(Used to "start" fire on island; speaking with lighting about practicals)



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15. Palm Fronds: QTY 21+

(Roughly 3'x'3'; Speak with T.D about specific needs for attachment to trees)



CHAPTER 2: PRODUCTION PROCESS

2:9: REHEARSALS AND TECH

Lord of the Flies had a very truncated rehearsal time, and because of all the level shifts, caves, and barriers it made understanding the taped rehearsal space difficult. I started to attend rehearsals to help bridge the gap and answer any scenic questions that director Kevin Rich had. This bridge was helpful to both the director and me because it allowed us to anticipate problem areas and address them before we entered tech rehearsals. One example that stays in my mind was when I saw that the actors were getting trapped on one of the platforms and it made the action look awkward. I spoke with Kevin about potential solutions and we decided to add an extra set of escape stairs to the platform, which allowed the actors a more effective exit. We were able to enter tech with a clearer understanding of actor blocking, the physical spacing of the design in space, and where the actors could and could not go.

The tech process itself was relatively smooth. The actors adjusted to the set better than anyone anticipated, and they began to feed off the emotive qualities of the environment, allowing it an influence over their character choices. They moved through the space naturally and treated the set like a playground. It was exactly what I had hoped would happen. The trickiest part of tech, regarding the scenic area, was coordinating the transitions between acts. The act one and act two transition was especially difficult because not only did props need to be set in new positions, but two trees needed to bend, and a hut had to be built. The shift had to take place in under thirty seconds. We had also decided that we wanted to avoid having stage hands in blacks help with the transitions; if

performers accomplished the shift, we preserved the theatrical world we had created. Instead we used our percussionists, who mostly played backstage but were dressed like the boys on the island. After some practice, the transition between act one and two moved seamlessly, and it preserved the emotional tension from the previous act. The same was true for the transition of act two to three. However, there was an intermission, so instead of running the full transition at the top of blackout, we spread it throughout the intermission to avoid any major distractions that could detract from the power from the last act. The rest of tech went smoothly and became left only a bit of fine tuning aesthetic details to complete the design's execution.

CHAPTER 3: POST-PRODUCTION

3:0: PRODUCTION PHOTOGRAPHS

















CHAPTER 3: POST-PRODUCTION

3:1: CONCLUSION

The entirety of the production process for *Lord of the Flies* was an insightful experience, granting me an understanding of my personal strengths and shortcomings as a young designer. I found a reaffirmed love for the art of scenic design, and the journey from initial conceptualization to finetuning the final moments during the tech process. It is a unique gift to help cultivate a piece of visual art from the beginning seed of an idea to a fully fleshed-out production. Although challenges arose, I received excitement and engagement from my production team which allowed for an open, collaborative environment full of creative solutions.

Clear communication was the largest challenge I faced with this production. Due to the organic qualities of the design, it was imperative that I made myself available to answer questions and to easily collaborate with the other areas of the production such as lighting, costumes, scenic, props, and paint. Although there were moments of miscommunication and confusion I believe I were able to provide clarity when such situation arose.

Finally, with the theatre house doors open to the audience, I was able to watch the performance through the eyes of a spectator. The production felt like a success, of which I am very proud to have helped facilitate. However, I was left aware of questions left unanswered about deeper themes in the play. This, I find, to be the lot in the life of a designer, always knowing that the design could have been better, more specific to the

play's themes, and more attune to the subtleties of the script. Despite these feelings, I know I will continue to hone my skills as a designer, and with each future production, come closer to creating a design that perfectly supports the depth and beauty of the story we wanted to tell.