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The Scenic Design of "A Little Night Music"

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The Scenic Design of “A Little Night Music”

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

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Louisiana Tech University
Bachelor of Arts in Theatre, 2017

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This thesis is approved for recommendation to the Graduate Council.

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Abstract

A Little Night Music by Hugh Wheeler and Stephen Sondheim was produced by the University of Arkansas Department of Theatre in 2018-2019 academic school year. The scenic design process entailed a series of private meetings, design meetings, independent research, and analysis that all culminated into a full scenic design package. The show itself has many locations that quickly transition into one another. It was my challenge as the designer to cohesively design the scenery so that it could be transitioned easily and in time with the music. The major themes of the show that I based the design around were magic vs. mortality and femininity vs. masculinity. I represented these themes using wrought iron as a symbol of femininity and softening it with the elegant drapery. The grandeur of the scenery and the art nouveau style wrought iron represented the magical world in which the mortal characters lived. The numerous scenic transitions challenged me as a designer to communicate my ideas effectively. Overall the show was a success. The design came together to be a beautiful and grand representation of the world created by Hugh Wheeler and Stephen Sondheim.

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Table of Contents

Introduction	1
Producing the Show	3
Analysis	5
From Concept to Design	14
From Design to Reality	20
Reflection	23
References	25
Appendix	27
A. Theatre Drafting	27
B. Analysis	29
C. Research	35
D. Thumbnail Sketches	45
E. Sketches	48
F. White Model	51
G. Components List	60
H. Story Boards	65
I. Drafting	84
J. Scene Shift Plot	91
K. Paint Elevations	100
L. Production Photos	104

Introduction

A Little Night Music was a wonderful challenge for me as a scenic designer. It is a show that demands beauty and a sense of grandeur as well as careful consideration of the movement of the scenery. I focused on the themes of magic vs. mortality, and femininity as the driving force behind the design, while also focusing on the show's many technical needs. The magical world comes from the quintet; they are the magic makers and the story movers. The mortal world comes from all the foolish lovers running around searching for their perfect matches. To achieve this balance of the mortal and magical world, the director and I agreed to explore a scenic world that focused on a "fantastical realism" for all the locations. We would use minimal scenery and furniture pieces surrounded by a world of wrought iron panels, which were intended to represent walls, trees, or any other physical elements we needed. There was also a static upstage wall with three entrances, stage left, stage right, and upstage center, that could be the entrances for any of the various locations. The theme of femininity was represented by the lace like quality of the wrought iron and the elegance of the drapery. The delicate, swirly designs of wrought iron brought a sense of femininity and strength to the design, much like the female characters in the play. To soften the hardness of the wrought iron, blue satin drapery framed the stage as a grand drape, legs, and borders (See Appendix L Figure 4).

This project proved to be especially challenging during tech week, which is the week before the show opens when the technical elements are worked through. Choreographing all the transitions and effectively communicating what needed to happen for each different location took a great deal of time and work. As the scenic designer, I am not only responsible for the visual appearance of the scenery, but also how we get from point A to point B. This was particularly challenging with *A Little Night Music* because every transition needed to be timed to the beat of

the music, and in plain view (a vista) of the audience. I spent a good deal of time creating shift plots of scenery, showing what moved when and how it was supposed to move (See Appendix J Figures 1-8). These diagrams were intended to communicate the movement of the scenery to the director and stage manager and also to help the technical director understand how each scenic piece needed to move and be used.

Producing the Show

A Little Night Music, a musical with book by Hugh Wheeler and music and lyrics by Stephen Sondheim, was produced by the University of Arkansas department of theatre and opened on Friday, April 5th, 2019. The show ran for seven additional performances between April 6th-April 14th. The production was performed at the University Theatre in the Fine Arts Center on the University of Arkansas campus in Fayetteville Arkansas. Within the University Theatre are scenery, lighting, and costumes labs where all visual aspects of the production were constructed by students and faculty.

The University Theatre is a traditional proscenium style theatre with an opening of 36'-0" wide by 20'-0" tall. For this show, we utilized the flexible covered orchestra pit, which is located underneath the apron of the stage (See Appendix A Figures 1-2). We chose to remove 16'-0" of the center covers and added a 3'-0" platform to the upstage side to maximize our stage space. Much of the backstage area was utilized to store various rolling pieces of scenery (See Appendix I Figure 1).

The process began with the first design meeting on Thursday, September 20, 2018, and concluded with the fourth design meeting on Thursday, December 6, 2018. On this date, the design was finalized and construction began. We then moved into production meetings starting on Thursday, February 14, 2019. In these production meetings, we discussed the progress of the builds, any complications that required discussion with the design team, and any problems or challenges that were discovered during rehearsals. The designer run happened on Thursday, March 14, 2019. It was here that all the designers were able to see the show for the first time. Technical rehearsals began on Friday, March 29, 2019, one week before the show opened. Technical rehearsals are the time where the production team assembles all the technical

elements. In these rehearsals, lighting, sound, scenery, and costumes take the time they need to work and rework through costume changes, lighting and sound cues, and scenic transitions.

In addition to my work as the production set designer, three other graduate students and two faculty members made up the design team. Graduate student designers include; lighting design by Catie Blencowe, costume design by Tanner McAlpin, and makeup design by Melissa Rooney. Faculty designers include; sound design by Tyler Micheel, and properties design by Karl Hermanson.

The production was directed by faculty member Kate Frank, choreographed by faculty member Gail Leftwich, and stage managed by faculty member Joe Millet. The technical director on the production was faculty member Weston Wilkerson, scene shop manager was faculty member Matt Meers, and the paint/prop shop manager was faculty member Karl Hermanson. Working in the scenic, lighting, and costume labs was a combination of graduate assistants and undergraduate students who were working to complete class requirements or as a paid work study student.

Analysis

There were two steps to my analytical process of *A Little Night Music*. The first was a breakdown of each scene. Whereby I detailed the following: time of day, location, characters, action, the mood, and any character lines that stuck out to me. The second was a spreadsheet that I used to track any scenery specified in the script and where it is used (See Appendix B Figures 1-4). As part of the spreadsheet, there was also a tab that listed any mentioned hand props, which character used them, and what scenes they were used (See Appendix B Figures 5-6).

A Little Night Music is set in 1900 Sweden. The time of year is never specifically mentioned, but in Act I Scene i the quintet sings that “the sun won’t set” (Wheeler and Sondheim 111) and we continue to be in a state of sunset for the rest of the act. In Sweden, midsummer is celebrated as a national holiday and is usually held on the longest day of the year, between June 20th and 25th. So, for our production, we assumed the play was took place in June, and the final scene was happening on midsummer.

At the very beginning of the show at the end of the overture, we have a moment with the quintet that leads into a waltz. At this moment in the play, they are isolated, existing in no specific location. It serves to introduce the quintet as a separate entity of the play. The play is not about them; however, they affect the world around them (See Appendix L Figure 1-2). This moment is repeated at the beginning of act II at the end of the entr’acte.

The Act I prologue happens in Madame Armfeldt’s home between, Mme Armfeldt, Frid, her manservant, and Fredrika, her granddaughter. In this scene, they are playing cards while discussing the “night smiling” which generally means the universe coming together or pieces falling into place. The night smiling serves to foreshadow the end of the musical, when the night

“smiles” three times, once for the young, once for the fools, and once for the old. The only furniture or scenic piece specifically mentioned in this scene is a piano, “now practice your piano, dear” (Wheeler and Sondheim 7). The director and I debated on whether or not a piano was needed to be seen on stage. In the end, we decided to put the piano “offstage”, whereby cleaning up the scenic transitions.

Act I Scene i takes place primarily in two of the Egerman rooms with Anne, Henrik, Petra, and Fredrik. At the end of the scene, it transitions to an undefined space with Desiree, Fredrika, and the quintet. In this scene, Anne is teasing Henrik about his exuberance for his religious studies when Fredrik comes home with tickets to the theatre for himself and Anne. The couple then go into their bedroom to take a nap while Henrik practices his cello. At the end of the scene, the Egerman rooms disappear and we follow Desiree through her busy schedule between theatre gigs. Specific scenery mentioned for the Egerman rooms include a sofa for the parlor and a bed and vanity for the bedroom (See Appendix L Figure 3).

Act I Scene ii takes place in the theatre during one of Desiree’s performances (See Appendix L Figure 6). This is the same show for which Frederik purchased tickets in the previous scene. This scene contains Anne, Frederik, Desiree, the quintet, and two other theatre performers. The scene begins with everyone’s arrival at the theatre and Desiree’s performance begins. After Desiree’s grand entrance, she catches Frederik’s eye and time appears to stop. The quintet sings a song about Desiree and Frederik’s previous relationship and at the conclusion, time resumes. Anne becomes jealous of Desiree and the couple leave the theatre. Specified scenery includes two theatre boxes, one for the Egerman’s and one for the quintet, and that the stage reflects a “tatty Louis XIV Salon” (Wheeler and Sondheim 32). After a discussion with the director, we decided that only one theatre box was necessary and that we did not need to design

the play within a play. We felt that the play within a play would be represented enough through costumes and that we did not need to add to the transitions before and after the scene by adding more scenic elements.

Act I Scene iii returns to the Egerman rooms as they arrive home from the theatre. In this scene are Henrik, Petra, Anne, Frederik, and the quintet. We start the scene with Petra and Henrik who have just unsuccessfully tried to have sex. Anne storms in and sees what was going on and rushes into the bedroom visibly upset. Frederik comes in and sees the same thing, and decides to let Anne calm down as he goes for a walk. This scene should look the same as the previous Egerman house.

Act I Scene iv brings us to a new place, Desiree's digs. In this scene are Desiree, Frederik, Mme Armfeldt, Frid, and Carl-Magnus. Frederik arrives at Desiree's and they talk about the past and their sexual tensions. He tells Desiree about his new wife Anne, and he also confesses that despite being married 11 months, they have not consummated the marriage. Desiree and Frederik disappear to the bedroom to have sex and Mme Armfeldt comes onstage and sings about liaisons. She is not necessarily in the room, she, like the quintet, is in an undefined space. To accomplish this, we positioned Desiree's Digs on stage right and had Mme Armfeldt down stage left. After her song concludes there is a knock on the door. It is Carl-Magnus, Desiree's current lover. Frederik and Desiree attempt to make up a wild story about why Frederik is there in Carl-Magnus's robe, ultimately resulting in Frederik being kicked out, while wearing one of Carl-Magnus's nightshirts. Specified scenery for this scene is a love seat and a clothes dresser, table, or desk that can have a picture of an old woman on it. A specific trick within this scene is that Carl-Magnus has to throw a knife into a picture of an old woman's eye (See Appendix L Figure 7).

Act I Scene v takes place in Carl-Magnus's breakfast room where his wife Charlotte is waiting for his return. Magnus is very open about his affair with Desiree and tells Charlotte all about the incident with Frederik. He then convinces Charlotte to go visit Anne and inform her about her husband's affairs. Specified scenery for this scene is a breakfast table and chairs. Something the director and I decided was having Carl-Magnus ride offstage on the breakfast table wagon while he was singing the last note of his song.

Act I Scene vi returns to the Egerman rooms. Petra, Anne, Charlotte, and Henrik all appear in this scene. The scene starts in the bedroom where Petra is brushing Anne's hair, then the two of them beginning to play and giggle, to illustrate to the audience how young Anne is. At the end of their playful bout the doorbell rings. After composing themselves, Petra answers the door. It is Charlotte who has come to visit Anne. The two women discuss the incident Frederik had at Desiree's Digs, and they proceed to sing a duet about the difficulties of being a wife. Henrik enters to find the two women crying, and after Charlotte leaves, Henrik is left to comfort Anne. The only new specified scenery for the Egerman rooms is a place to set a tray of lemonade and cookies. After discussions with the director we decided that Petra would carry it on and then be shooed away by the crying women.

Act I Scene vii is a unique and challenging scene. The scene begins on the Armfeldt terrace; then as the scene develops, elements of the Egerman rooms are added. There also needed to be an area of the stage that is undefined for Charlotte and Anne to have a conversation. The same space is also used for Charlotte and Carl-Magnus. In addition to the Armfeldt terrace, the Egerman rooms, and the undefined space, there also needs to be a space for Desiree and Fredrika to talk. The scene begins with Desiree arriving at her mother's country estate where she tells her that she would like to invite some guests over. The play then transitions us the Egerman's where

Petra and Anne receive the invitation to the country. At first, Anne is insulted, however, after talking to Charlotte she decides it is an opportunity to prove she is better than Desiree. Charlotte then tells Carl-Magnus that the Egermans were invited to the country by Desiree. Although he was not invited, he decides they too will go to the country. Everyone is now onstage in a whirlwind of singing and movement until the conclusion of Act I. Specific scenery isn't mentioned in the script and with all the different settings on stage, the director and I decided it would be better to have the spaces defined by the actors, rather than by scenery. Scenically, the challenge is how to transition to the country. We decided that the addition of the swirly scenic borders could represent a canopy of trees and give us a different visual without cluttering the stage (See Appendix L Figure 8-9).

In the beginning of Act II there is a similar moment with quintet similar to the beginning of act I. During the entr'acte the quintet enters, sings, and waltzes in an undefined space. The scene then flows into Act II Scene i at the Armfeldt lawn. In this scene the Armfeldts are sitting on the lawn when they hear cars pull up. It is the Egermans along with Carl-Magnus and his wife. Panic sets in for Desiree when her lover and the man she wants to be her lover show up at the same time, so she disappears into the house leaving Fredrika to handle the guest's arrival. Both men end up awkwardly standing on the porch together until they decide to go move the cars. The quintet enters while singing about the "perpetual sunset." Although this scene is listed as being out on the lawn, the director and I decided that having the terrace present for this scene would make it more clear where we are and be a stronger visual to begin act II (See Appendix L Figure 10).

Act II Scene ii and Scene iia both happen in different areas of the gardens. We see Charlotte and Anne walking together discussing their plans for the weekend. Charlotte tells Anne

that she plans to sleep with Frederik to make Carl-Magnus jealous. Anne is on board when Frederik walks up and escorts them both away. Scene iia happens between Henrik and Fredrika, and it is in this scene where Henrik confesses to Fredrika that he has been in love with Anne. The quintet comes on and once again, sings of the “perpetual sunset”. No specific scenery is listed, but it is implied that we know we are in two different garden spaces. The director and I decided we could accomplish both garden spaces with the use of benches and panel movements (See Appendix L Figure 12).

Act II Scene iii takes place on the Armfeldt terrace. The scene is comprised of Frederik, Carl-Magnus, Fredrika, Desiree and Frid. Carl-Magnus and Fredrik are both out on the terrace ignoring each other. They both begin to sing to themselves about what Desiree has done to them, and end up singing a duet about it. Fredrika comes out onto the porch to tell Carl-Magnus that her mother will see him, and thinking that he has won this standoff with Frederik, he goes inside. Desiree then appears on the porch once he is gone, revealing her daughters plan to separate the two men (See Appendix L Figure 11). Carl-Magnus begins to catch on and comes back out to the porch. Frederik hides, then Carl-Magnus talks with Desiree until Frid comes out to inform the guests that dinner is served. While announcing dinner, he reveals Frederik’s hiding place, and they all awkwardly walk inside. Other than a terrace, the only specified scenery, is somewhere for Frederik to hide. The director and I decided that some large potted plants on either side of the terrace would work well as a hiding spot.

Act II Scene iv is listed in the script as happening in the dining room. The director felt that the scene played more like it was after dinner than during. We decided to place the scene outside under a gazebo where the characters would be enjoying an after dinner dessert wine (See Appendix L Figure 14). All the characters are in this scene. The scene starts with idle dinner

conversation, at the end of which Mme Armfeldt gives a toast to life and death. After her toast, Charlotte makes some candid remarks about Desiree's relationship with everyone's husband and people begin arguing. Henrik smashes a glass to get everyone's attention, then he storms off stage. Because we decided to take this scene out of the dining room, there is no specified scenery, other than a gazebo.

Act II Scene v and Scene va takes place in another part of the garden. Scene v is between Frederika, Henrik, and Anne and Scene va is between Frid and Petra. In Scene v, Henrik runs on in a panic and stumbles into Frederika, he then runs off again as Anne runs on. Frederika explains her concerns for Henrik and tells Anne that he is in love with her. They run off in search of Henrik. In Scene va, Frid and Petra are discovered eating together and being very flirtatious. At the end of the scene, they begin kissing. In the script it is noted that Henrik is revealed having watched this scene between Petra and Frid. We decided to use the panels to hide Frid and Petra and reveal Henrik for this moment. These scenes only require enough scenery to distinguish between the different places in the garden.

Act II Scene vi takes place in Desiree's bedroom between Desiree and Frederik (See Appendix L Figure 15). Desiree is there repairing the hem on her dress when Frederik enters. She confesses that she brought him here to win him back and tries to convince him that they are meant to be together. He confesses that he does love her, but he prefers to stay safe where he is. He apologizes for coming to see her when he has no intention of being with her. At the end of the scene he leaves. This scene requires either a bed or somewhere the actors can sit down.

Act II Scene vii returns to the Armfeldt lawn and is between Henrik and Anne, with Petra joining them at the end of the scene. The scene begins with Henrik attempting to hang himself. Anne runs on and sees him trying to kill himself and is amazed that he would do that because of

his love for her. They begin kissing and end the scene by making love. The scene moves to Petra who just finished making love to Frid. Petra spends some time fantasizing about all the different men she could marry until she is brought back to the reality realizing she can only marry the miller's son. The director and I decided to treat this scene similarly to the other garden scenes. Whereby, we only utilized enough scenery to distinguish between the different garden locations (See Appendix L Figure 13).

Act II Scene viii, like the end of Act I, has many different locations onstage concurrently. We start in the garden with Frederik and Charlotte where she apologizes for her behavior. They both see Henrik and Anne running away, and Frederik lets them go. The scene then segues back to Desiree's bedroom where Carl-Magnus has just arrived to make love to her. As he begins to undress, she tries to send him away, then he sees outside the window that Frederik and Charlotte are sitting on the lawn together. After he runs out, the scene moves to the terrace where Mme Armfeldt and Frederika are sitting discussing Mme Armfeldt's first lover. The scene transitions back to Charlotte and Frederik just as Carl-Magnus arrives. He promptly challenges Frederik to a game of Russian Roulette, and he accepts. They go off and we hear a gunshot as Desiree runs back into the scene. Frederik is dragged back on where we learn that he shot himself in the ear but is otherwise unharmed. Charlotte is happy that Carl-Magnus would challenge a man in an effort to prove his love to her, and they leave. Frederik tells Desiree that his wife and son ran away and that the two of them can now live happily together (See Appendix L Figure 16). Finally, we transition back to the terrace where we discover Mme Armfeldt and Frederika discussing how many times the night smiled, once for the young, and once broadly for the fools. The last smile, the one for the old, happens and Mme Armfeldt dies. The show ends like it began,

with a waltz. This scene is particularly complicated from a scenic perspective. It requires a bench for the garden, the terrace, Desiree's bedroom, and finally a cleared area for the waltz.

After I completed the analysis of the script, determined what scenic pieces were needed in order to tell the story, and had a thorough understanding of how scenes moved from location to location, I entered into the design meeting phase with the director and the production team.

From Concept to Design

At the first design meeting on September 20, 2018, the director, Kate Frank, presented a packet containing inspiration and her thoughts on the show. The first thing in her packet was her concept statement which was a quote by the character Puck from *A Midsummer Night's Dream*; "Lord, what Fools these Mortals be". She wanted the quintet to be treated similarly to the fairies in *Midsummer*, without literally being fairies. She wanted them to be the magic makers and the story drivers of the show. Kate followed up with providing a list of several major themes in the play; intimacy/desire, nostalgia/new beginnings, foolishness, feminism/male dominance, death, and magic/mortality. Two of these resonated with me when I examined my research further: femininity vs. masculinity and magic vs. mortality.

One of the first images of research I was drawn to was a modern image of an interior wall divider made out of wrought iron (See Appendix C Figure 1). Although completely out of place for 1900 Sweden, this image seemed to encapsulate the show for me. The wrought iron had a feminine beauty while being strong and able to withstand the tests of time. There was also a sense of magic in the art nouveau inspired curves and swirls that we don't usually see in our everyday lives (See Appendix C Figures 2-3). In presenting her inspiration, Kate discussed the veil between life and death being thin. She mentioned that the quintet were fairies, much like those in *A Midsummer Night's Dream*, and when Mme Armfeldt dies, she joins them. The idea of a passage through life into the magical world of the quintet led me to thinking of wrought iron gates. The gates from this mortal world to the magical one (See Appendix C Figures 4-8).

As I explored my research further, I began looking for magical places, which led me to look at abandoned places where nature had begun to take over (See Appendix C Figures 9-12). I found stone archways in the woods being taken over by moss, and beautiful buildings being

reclaimed by grass and trees. However, my favorite images were old conservatories. These conservatories were large outdoor buildings with wide tall archways, high ceilings, lots of glass, and all were older, rusted, and covered in moss (See Appendix C Figures 13-16). There was a magic and a grandeur to those buildings, but also a feminine quality. They were not heavy stone buildings with sharp edges; instead, they exhibited delicate, swooping, and curved lines that have withstood the test of time.

After gathering my initial research, Kate and I had an independent meeting on October 1, 2018 so she could respond to the images. In this meeting, Kate was concerned about the decay of some of my images. She didn't want our environment to look old or run down. She was also concerned with going too far down the "magical" rabbit hole and asked that I keep it somewhere between fantasy and realism. Her favorite image was one of a rainbow conservatory (See Appendix C Figure 16). To her, this image was subtle, like a ballroom, where everyone could exist in the same space. In this meeting, I also shared my idea of exploring wrought iron as a symbol of femininity, which she liked. She was also drawn to images of drapery and was interested in incorporating that into the design as well. We ended the meeting knowing that the design vocabulary would be focused around wrought iron and drapery while expressing a ballroom like quality.

After our individual meeting, I did five thumbnail sketches (See Appendix D Figures 1-5). With these sketches, I was trying to capture the feelings Kate got from the conservatory; a wide-open space that can be transformed into any location. I was also exploring different ways to incorporate wrought iron, drapery, and the conservatory. Some of the ideas I showed in the thumbnail sketches incorporated a permanent terrace space upstage, a wall of windows, a conservatory wall, a highly reflective floor, a large gate, a painted cloud backdrop, a wrought

iron proscenium, tracking wrought iron panels, and swaged borders and legs. I tried to provide a wide variety of options and ideas for Kate to consider at in our next meeting.

On October 12, 2018, Kate and I met again to look at the thumbnail sketches. Kate's initial impression was that she loved the wrought iron, especially on the proscenium, and she loved the use of drapery. Overall, she thought the idea of a platform upstage would become too static. She thought the look of the static platform in thumbnail two could be abstracted into the terrace or the theatre. Kate did not respond positively to the idea of a gate, represented in thumbnail three, because it felt too "on the nose" with the themes she pulled from the play. Additionally, the wall of windows in thumbnail one didn't seem appropriate because it felt foreboding and masculine. Her favorite was thumbnail 4 because it was open and changeable (See Appendix D Figure 4). However, as we continued our discussion, we kept coming back to the wrought iron panels in thumbnail 3 (See Appendix D Figure 3). We discussed the rigidity of the first act and the possibility of the panels acting as buildings or walls. For act II we discussed flying in a swirly canopy-like wrought iron border to create trees, transforming the vertical panels to represent tree trunks. In our meeting, I drew the panels into thumbnail 4, to show her a combination of thumbnails 3 and 4 and we were both immediately drawn to this new version. We were excited about the idea of utilizing panels that could move to create all of the different locations. This technique, coupled by adding specific furniture or scenic elements would become the technique we used to define the myriad of locations that were required.

A week later, October 19, 2018, we had a follow-up meeting to look at additional sketches and discuss furniture usage and placement. Regarding the panel design, Kate was hesitant to have the filigree in the upstage panels as it felt too busy. We later discussed it and decided we needed that detail. I think my drawing technique caused her concern because my

initial sketches (See Appendix E Figures 1-2) seemed a bit busy because of the high contrast between the white background and the black lines. After this meeting, we decided to cut one set of panels I had drawn and to bring the back wall further downstage, which also helped to mitigate the busy quality of the previous sketch. In later sketches, (See Appendix E Figures 3-6) I added color to the fabric behind the panels, helping Kate see that they would not be as busy as I initially drew. These more refined sketches helped Kate, and myself, to get a sense of the scale and the grandeur of the scenery.

The next challenge was to discuss how the furniture would be used to define the spaces required. We knew that we wanted the furniture to glide onstage to avoid the clumsiness of someone having to lift it. For Desiree's bedroom, we decided that we could have a chaise lounge instead of a bed, which would allow us to have more room onstage and also have a quicker transition with a smaller piece of furniture. We discussed that the terrace could be low to the ground, with only a step or two, and that it needed to be large enough to hold 2-5 people. This meeting was before Kate had the idea to stage the dinner scene as an outdoor after dinner scene, so we discussed the possibility of flying in a chandelier to set us in a dining room. At this point in the process, Kate and I had been discussing flying in additional smaller panels during act II to create the appearance of more trees. In this meeting, we talked about having each of those trees be their own unique design.

At the second design meeting on Thursday, October 25, 2018, I presented everything Kate and I had discussed in our independent meetings to the rest of the team. I presented sketches with the changes Kate had requested along with scaled ground plans. The group thought that the design seemed a bit square and that I should break up the proscenium with borders that are swaged coupled with a wrought iron border on the proscenium. We also decided that we did

not need to add trees for act II, but instead, the existing panels would track onstage to become the trees. Overall the meeting was successful and the grandeur of the scenery matched the beautiful qualities that costumes and lighting presented.

After the second design meeting, I moved into creating a white model (See Appendix F Figures 1-17). It was during that process I discovered Kate is a director who needs to work with a 3-D model as opposed to 2-D sketches in order for her to visualize the scenery. We had another independent meeting where we sat down with the model and walked through every scene. This was incredibly helpful to both of us in deciding how the panels could be utilized in combination with deciding what furniture pieces were needed for each scene. In this meeting, we were also able to discuss the transitions between scenes and work through how to make those flow smoothly with the music.

After using the white model to visually walk through the show with the director, I created a storyboard packet (See Appendix H Figures 1-19) and a shift plot packet (See Appendix J Figures 1-8). The storyboard packet consisted of an image of the model set up for each scene and a ground plan of that scene below the image. This packet was a useful tool for stage management and the director to reference the layout for each scene as they were rehearsing. The shift plot packet was a series of “football” diagrams (See Appendix J Figure 9) showing how the scenery transitioned from one scene to the next. Every transition happened in time with the music, as if it was doing its own waltz throughout the show. The dance like precision needed with the transitions made it important that the shift plots were well thought through and detailed. To visualize the transitions, I had a ground plan of where the transition started and where it ended side by side and by using color coded arrows, I was able to clearly show where things moved. Additionally, I had written out a list to the right of each transition indicating what was happening

and how the piece was supposed to move. The shift plot was a crucial piece of information for the technical director because it made it clear how scenery needed to be constructed in order to allow it to move the way it needed. It was also useful to stage management and the director so they knew what would be happening between scenes.

At the end the design process on Thursday, December 6, 2018, I had a finalized drafting packet, a storyboard packet, a shift plot packet, a white model, and painter's elevations (See Appendices F-K). The design had become an elegant and grand series of wrought iron panels, borders, and walls accompanied by blue satin soft goods, and the panels would move to create the different scenes along with furniture pieces that glided on and off stage. The production team was excited and ready to move forward with building the scenery.

From Design to Reality

Once the design process was complete, the drafting package went to the Technical Director, Weston Wilkerson. He created working drawings that were sent to the labs. Those working drawings served as the building plans for the design. Due to the level of organic detail in the wrought iron panels, he decided to have the panels CNC routed and mounted to welded frames. The build progressed smoothly with no major problems. The biggest complication we ran into was solidifying how all the furniture moved. Kate and I had another private meeting after the production meeting on February 14, 2019 to discuss which furniture pieces moved magically, without seeing someone move them, and which pieces were handled by actors playing maids. This was something I thought I had figured out with the shift plots, but Kate needed to talk through it again so we could make consistent decisions. We decided that most things in the city (act I) would be handled by the maids and things in the country (act II) would be moved more magically. The exception to this rule was the gazebo because it was too large and needed to come too far onstage to be moved magically. After we decided how each piece moved, that information went to the technical director where he instructed the labs on how to execute the build.

The rehearsal process for this show was challenging. I created the shift plots and the storyboards to attempt to communicate with those in rehearsal where scenic elements were stored both onstage and backstage, but some things still slipped through the cracks. About a week before tech, it came to our attention that there had been changes made to where panels and set pieces were placed onstage throughout the rehearsal process that had not been documented on the rehearsal reports. This was concerning to me because it changed the movement of the panels and made some of the planned reveals and transitions impossible. Had these changes been

addressed in the rehearsal reports, we could have discussed how the change in location for these items impacted the overall flow of the scenic units. Instead, we had a meeting on March 26, 2019, after our production meeting, to spike the panels in their places for each scene. My concerns going into this meeting were that the movement of the panels had been significantly reduced in rehearsal, which in turn, further lessened the importance of those movements. I hoped to talk through each change and figure out why the changes were made and what kind of compromise could be reached. It seemed that my earlier statement “the ground plans were flexible” had been interpreted to mean they could do anything they wanted without discussing their proposed adjustments with me. It was a challenging meeting. People were frustrated, but once we established that yes, the ground plans were flexible, but we still needed to discuss any changes that needed to be made, as all changes impacted with subsequent scenes, the remainder of the meeting went much smoother. By the end of the meeting, we had achieved ground plans for each scene that were satisfactory to the director and me.

We then began our week of technical rehearsals. Due to the excessive scenic movements within this show, tech week was more demanding on my end. We worked transitions continuously to get the timing of the scenic movements aligned with the tempo of the music. Even though we finished tech two hours early, we could have finished even sooner if our communication had been clearer. There were multiple instances where transitions had to be reworked numerous times due to misscommunications. Tech can be a fast-paced and frustrating time for everyone involved, and the repeating of notes and rerunning of scenes seemed to add to everyone’s frustration.

Another tech week challenge I experienced was specifically in my communication with the lighting designer. The director kept coming to me to discuss lighting notes, instead of sharing

her concerns with the lighting designer. This seemed to indicate that she was uncomfortable talking with the designer without confirming what she wanted first. I also felt like the lighting and scenic design were disconnected. Throughout tech week there were many issues brought up by the lighting designer regarding the scenery. Had these concerns been addressed earlier in the process, they could have easily been solved. By the time we got to tech week, there was little I could do, which meant the final adjustments had to be done by the lighting designer.

Despite the communication challenges of tech week, we were able to finish two hours early having worked and choreographed every transition along the way. Through this tech process, I found new ways to communicate and find a voice when something doesn't happen correctly the first time. On opening night, there was a beautiful, strong, feminine, set that waltzed along to the music to create every location.

Reflection

At the beginning of this process my goal was to create something beautiful and grand. I felt the themes of the show and the feelings I got from the music demanded it. I was inspired by the director's thoughts on the show and decided to focus on the ideas of magic and mortality and femininity the driving forces of the world. We wanted the environment to represent the feminine strength of the play while also displaying a magical quality. The play takes place in two worlds, the mortal world and a magical world, with the quintet bridging the gap between the two. To illustrate this, we decided on a slightly fantastical aesthetic to blend reality and fantasy.

Ultimately, I was very happy with the way the design turned out. The drapery ended up being a perfect complement to the structured wrought iron. When it first arrived, the color of the fabric was more intense than I expected and I was concerned it would be "too much", but it ended up balancing out the browns and greys of the wrought iron perfectly. If I had the opportunity to do this design again, I would do something different with the upstage masking panels. I feel like they interrupted the negative spaces created by the back wall and I could have done something less busy in their place. I would also explore eliminating the linear quality of the borders. I think I may have had a stronger design without the hard vertical lines capping either end. I was very happy with my choice for the floor. It had enough visual movement in the paint technique to be interesting while not being a distraction. I was also pleasantly surprised with the slight reflective quality that it had, which further added to the beauty and grandeur. I had originally proposed a fully reflective floor, and in hindsight I am glad we did not go that route. The slightly reflective quality was enough to add a magical element without being too distracting. Overall, I think the design was very successful and suited our production well.

I also learned a lot about what a director needs in order to approve the final design. Kate, like many directors, benefits less from just having a ground plan and a front elevation. When she is looking at a 2D sketch and ground plans, she is able to see the set; however, she was unable picture it within the theatre architecture. She works best from a 3D model. With a model, she was able to see where the scenery existed in relation to the theatre architecture in an appropriate scale. She was also able to experiment with the scenic pieces and discover how she wanted to stage the show. In a non-realistic show like this one with so many locations, it was especially important for her to be able to see each scene clearly. I think I did well in providing what she needed to visualize the scenery before we built it.

In designing this show, I grew exponentially as both a scenic designer and as a person. I learned to defend my ideas and my vision while at the same time collaborating closely with the director and the design team to create a cohesive production. I think it is important as a designer to be able to find that balance, especially when moving into tech week. Tech week is a stressful time for all involved and it can be easy to get frustrated with how things are going and not want to compromise. During this process, I was able to find the balance between standing up for the design I created and compromising with what realistically needed to happen. I plan on taking everything I learned through this process and apply it to my future design projects.

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Appendix A. Theatre Drafting

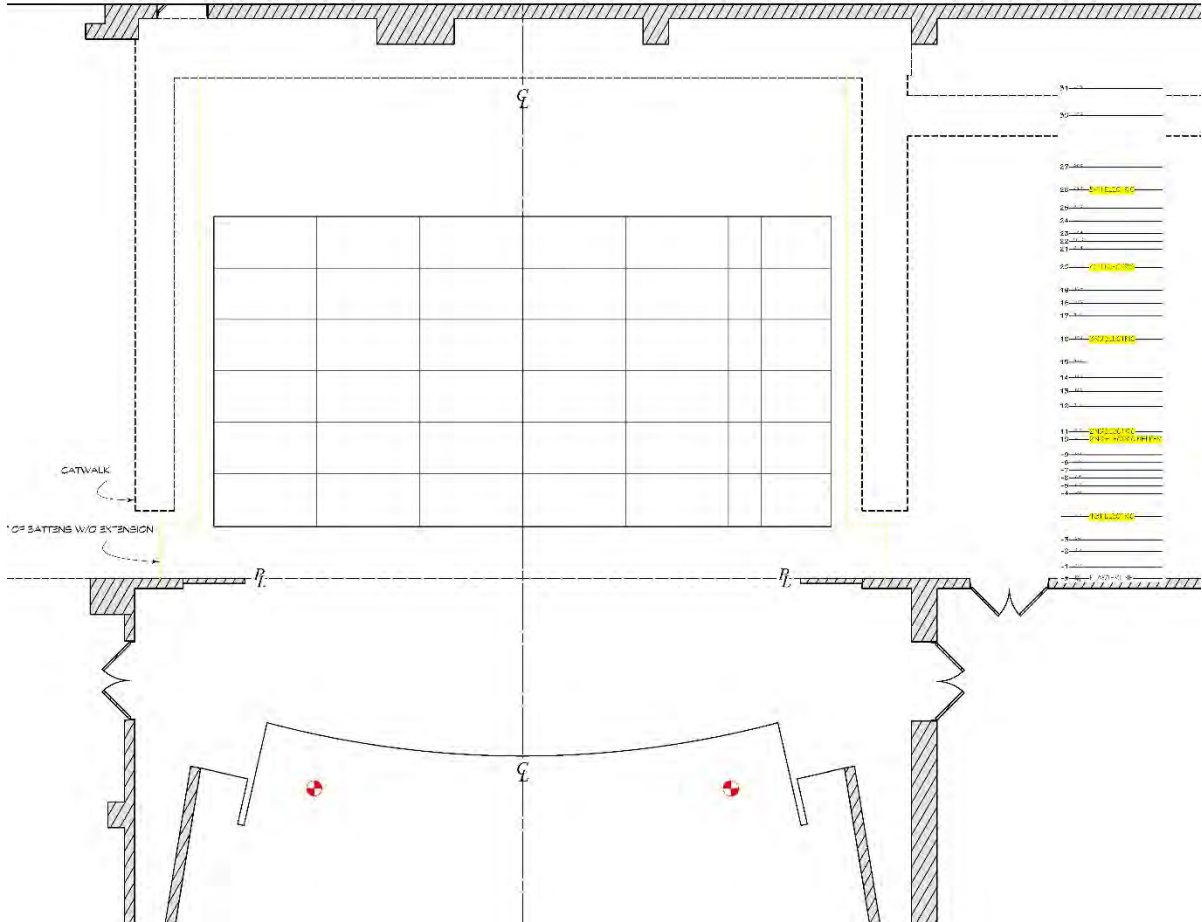


Figure 1: Theatre Ground plan

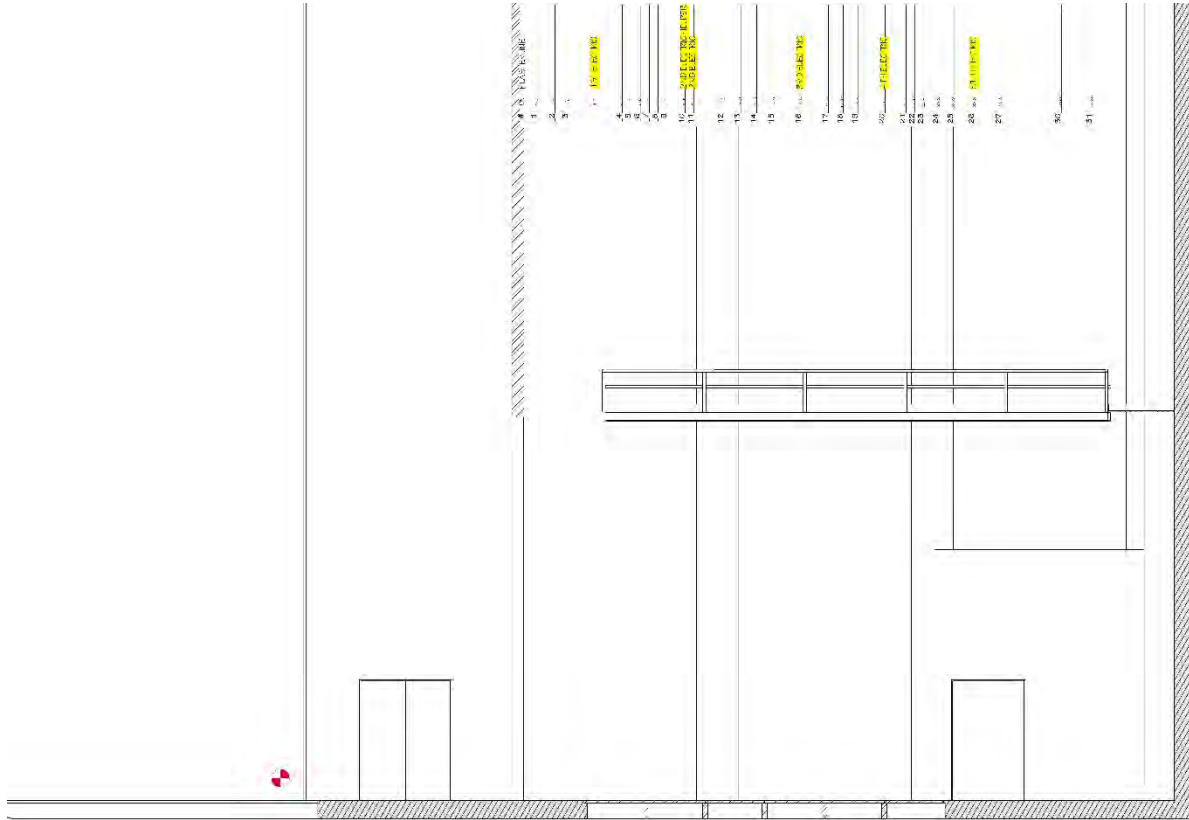


Figure 2: Theatre Section View

Apendix B. Analysis

K. Schmidt
Scenic Designer

A Little Night Music
Scenic Tracking

10/12/2018

Named Furniture:	Overture	Prelude	Scene I	Scene II	Scene III	Scene IV	Scene V	Scene VI	Scene VII
Piano (on terrace?)	X	X	X						X
Show Curtain	X			X					X
The Egerman Rooms:									
<i>Parlor</i>			X	X				X	
Sofa			x	x				x	
<i>Master Bedroom</i>			X		X				
Bed			x		x				
Vanity Table/Chair			x		x				
Mirror (4th wall?)					x				x
The Theatre:									
Show Boxes (2)					X				
Tatty Loui XIV Salon					X				
Desiree's Digs:									
table/desk for food/drink/picture (could be chest of drawers)							x		
Love Seat							x		
Place for Picture of Old Lady								x	
Chest of drawers							x		
Breakfast Room:									
elegant table								X	
two chairs								x	
									x

Figure 1: Page 1 of Scenic Tracking

10/12/2018

A Little Night Music

K. Schmidt
Scenic Designer

Named Furniture:	Overture	Prelude	Scene I	Scene II	Scene III	Scene IV	Scene V	Scene VI	Scene VII
Armfeldt Terrace:									X
Piano									x
somewhere to play									
solitaire									x
statue (hiding palce)									
Armfeldt Facade:									a big reveal
Armfeldt Lawn:									
fur rug									
croquet set									
wicker stool									
Armfeldt Lawn-Garden:									
bench									
trees									
Armfeldt Dinner:									
table of some sort?									
chairs/cushons									
Desiree's Bedroom:									
bed									

Figure 2: Page 2 of Scenic Tracking

A Little Night Music

K. Schmidt
Scenic Designer

		Scenic Tracking							
Named Furniture:	Entre'acte	Scene I	Scene II & lia	Scene III	Scene IV	cene V & V	Scene VI	Scene VII	Scene VIII
Piano (on terrace?)				X					
Show Curtain	X								
The Egerman Rooms:									
<i>Parlor</i>									
Sofa									
<i>Master Bedroom</i>									
Bed									
Vanity Table/Chair									
Mirror (4th wall?)									
The Theatre:									
Show Boxes (2)									
Tatty Loui XIV Salon									
Desiree's Digs:									
table/desk for									
food/drink/picture									
(could be chest of									
drawers)									
Love Seat									
Place for Picture of Old									
Lady									
Chest of drawers									
Breakfast Room:									
elegant table									
two chairs									

Figure 3: Page 3 of Scenic Tracking

A Little Night Music

K. Schmidt
Scenic Designer

		Scenic Tracking							
Named Furniture:	Entre'acte	Scene I	Scene II & lia	Scene III	Scene IV	cene V & V	Scene VI	Scene VII	Scene VIII
Armfeidt Terrace:			X						X
Piano									
somewhere to play									
solitaire									
statue (hiding palce)			x						
Armfeidt Facade:									X
Armfeidt Lawn:			X						
fur rug			x						
croquet set			x						
wicker stool			x						
Armfeidt Lawn-Garden:			X			X		X	X
bench								x	x
trees								x	x
Armfeidt Dinner:							X		
table of some sort?							x		
chairs/cushons							x		
Desiree's Bedroom:							X		X
bed							x		x

Figure 4: Page 4 of Scenic Tracking

Parasol (x2)	Anne & Charlotte
Act II Scene III: cigar	
small liquor glass	Frederik
champagne glass	Frederik
Act II Scene IV: Elaborately dressed table (no consumables)	Carl-Magnus
two candelabras	Everyone
servings trays with food and drink something to light candelabras glasses (8)	servants servants all
Act II Scene V & V.a: bottle of wine	petra
small bundle of food	petra
Act II Scene VI: sewing stuff	Desiree Desiree's Bed
stockings	
Act II Scene VII: rope	Henrik
Act II Scene VIII: book	
Diary	Fredrika
dueling pistols	Desiree Carl-magnu

Figure 6: Page 2 of Prop Tracking

Appendix C. Research



Figure 1: 1st Research Image (Sanchez and Santileces)



Figure 2: Wrought Iron Gazebo (“Cast Iron”)



Figure 3: Wrought Iron Lamp (“Lindo”)



Figure 4: Wrought Iron Gate 1 (Duncan)

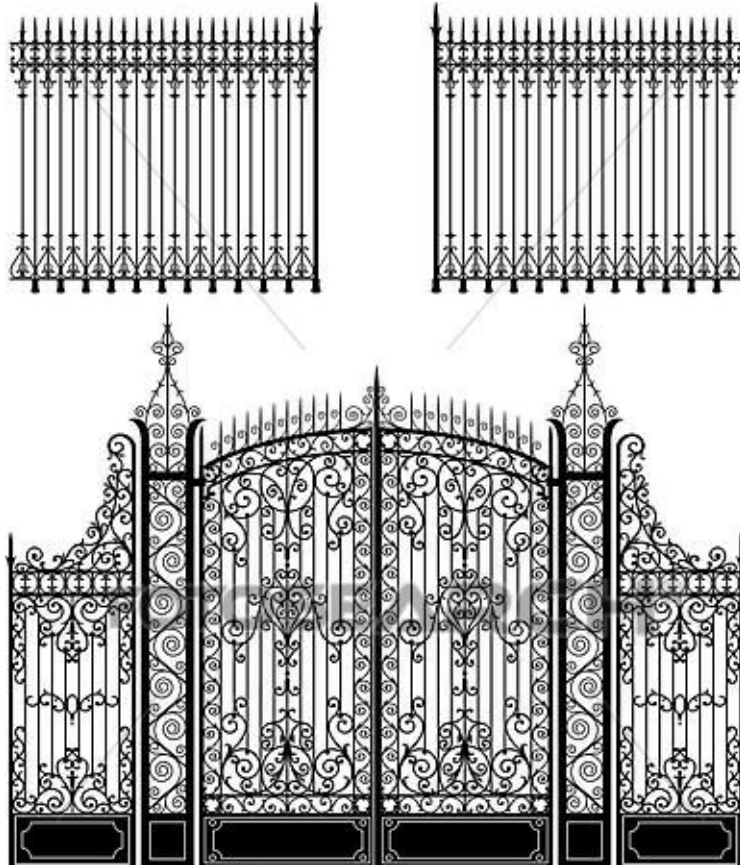


Figure 5: Wrought Iron Gate 2 (“Stock”)



Figure 6: Wrought Iron Gate 3 (“Petitpoulailler”)

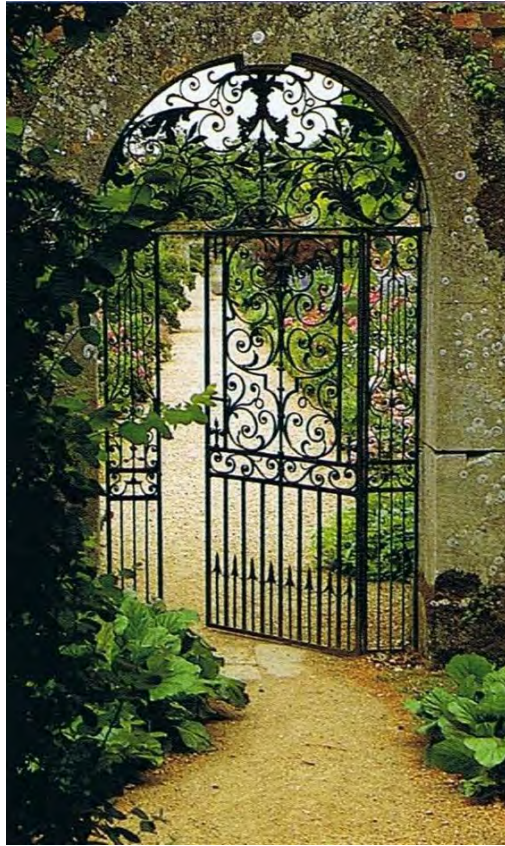


Figure 7: Wrought Iron Gate 4 (Johnson)



Figure 8: Wrought Iron Gate 5 (“Enchantedengland”)



Figure 9: Magical Forest Wall (“William Ricketts Sanctuary”)



Figure 10: Mossy Forest Archway (“Ofnaturesbeauty”)

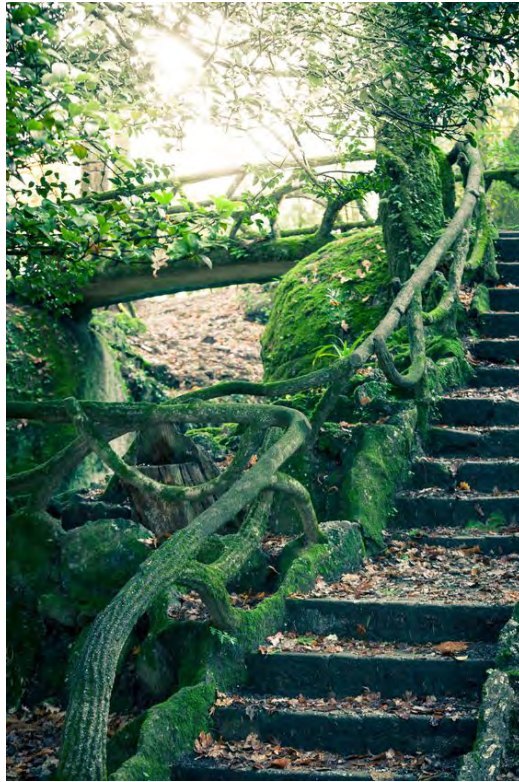


Figure 11: Magically Mossy Forest Stairs (“Sunbeam Shine”)



Figure 12: Abandoned Building (De Ro)



Figure 13: Conservatory 1 (“36 Breathtaking”)



Figure 14: Conservatory 2 (Iglesias)



Figure 15: Conservatory 3 (Followsite)



Figure 16: Rainbow Conservatory (Jobson)



Figure 17: Drapery 1 (EveyD)



Figure 18: Drapery 2 (Camp)



Figure 19: Color Reference-Painting 1 (Monet)



Figure 20: Color Reference-Painting 2 (Potthast)

Appendix D. Thumbnails

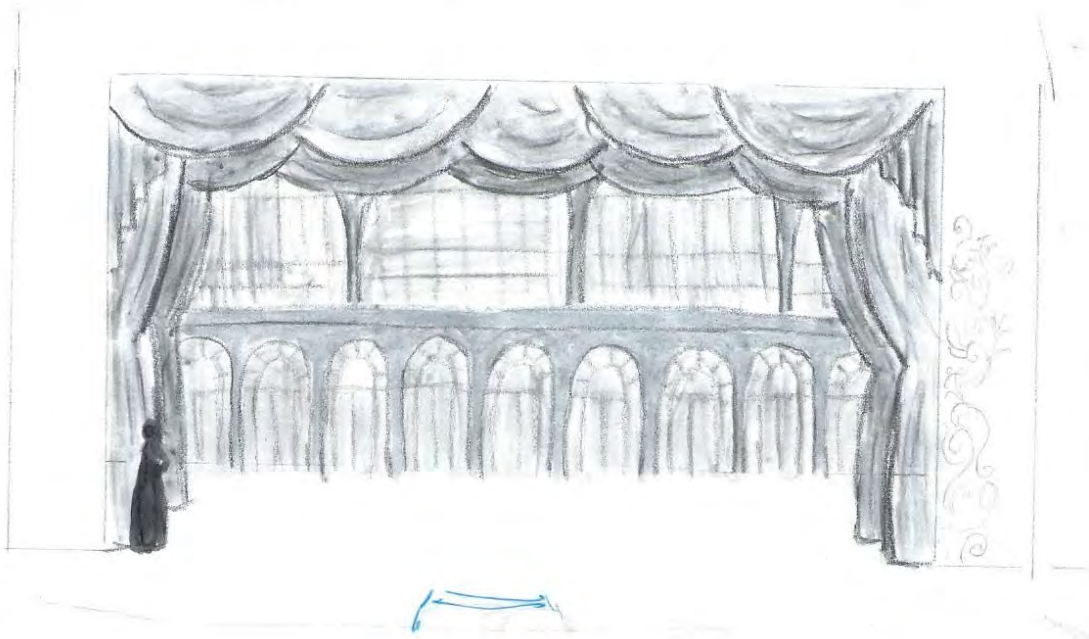


Figure 1: Thumbnail 1



Figure 2: Thumbnail 2

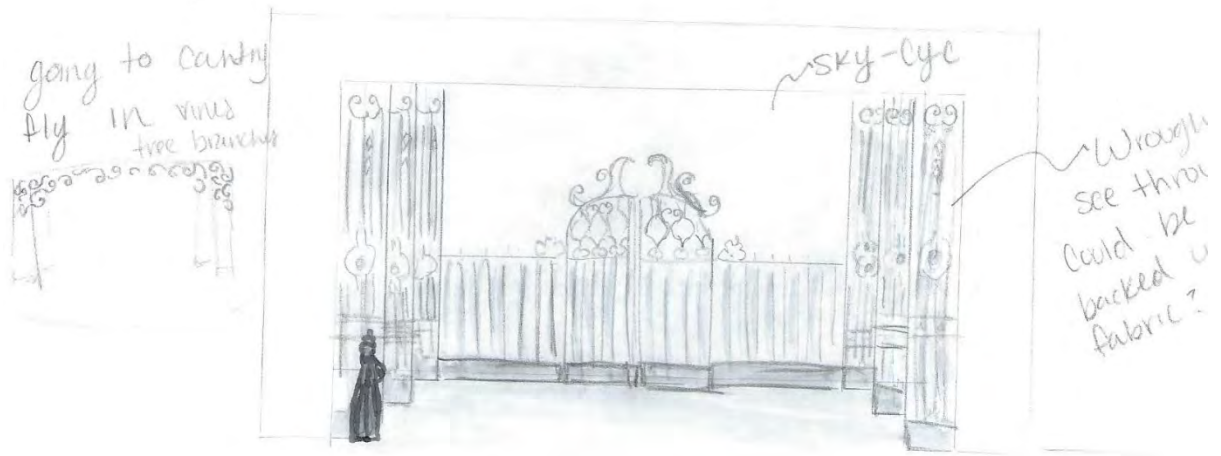


Figure 3: Thumbnail 3

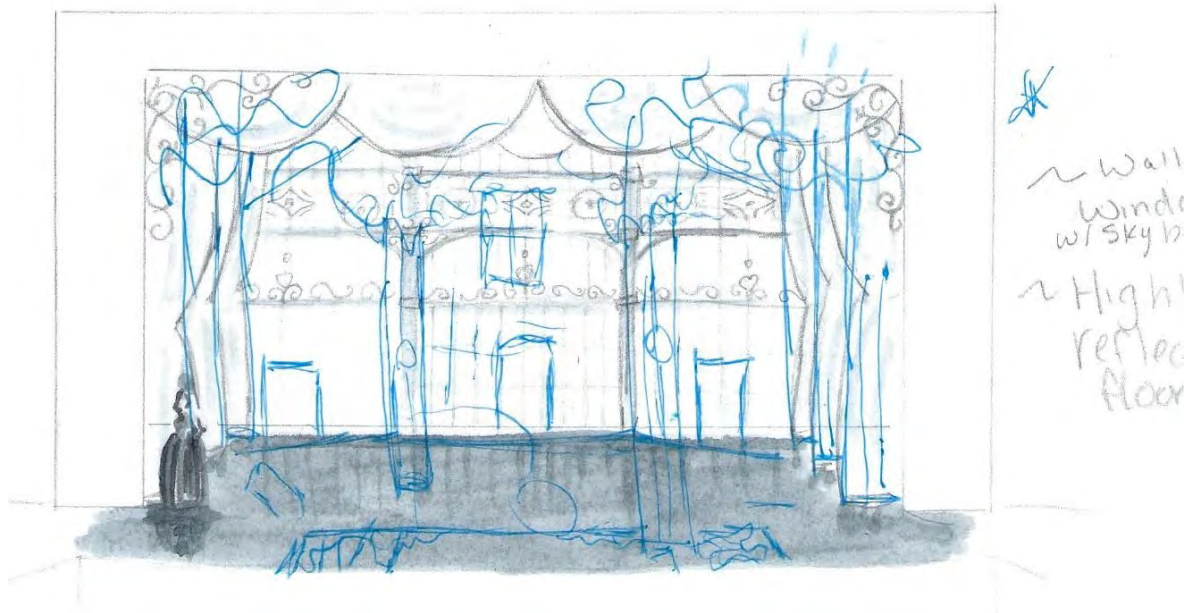


Figure 4: Thumbnail 4

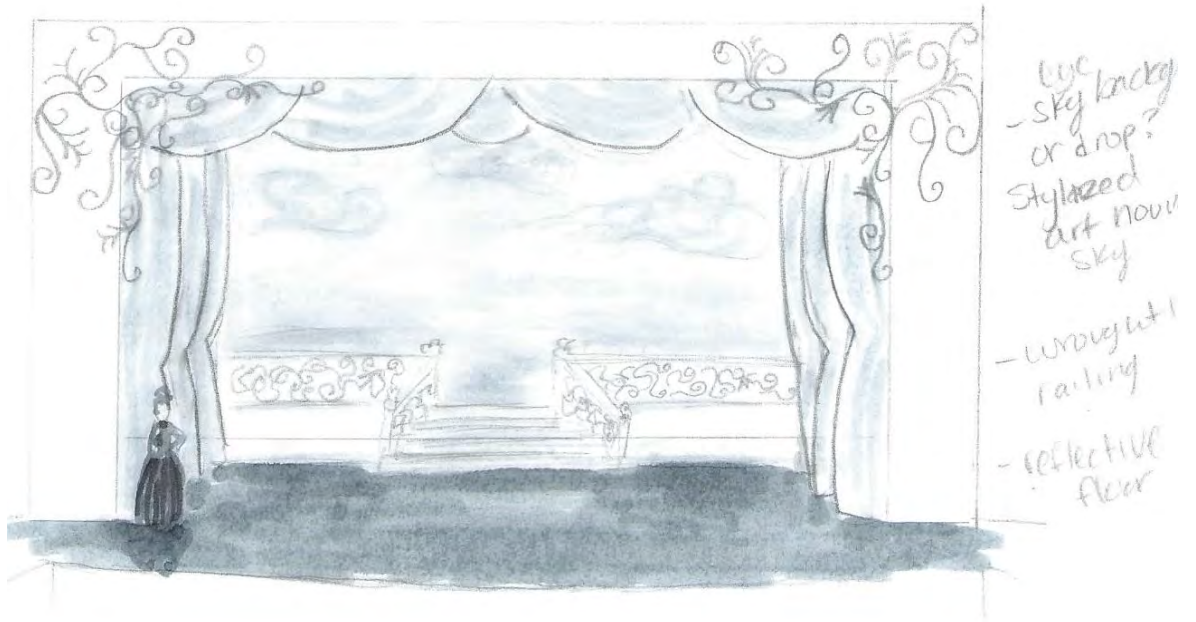


Figure 5: Thumbnail 5

Appendix E. Sketches

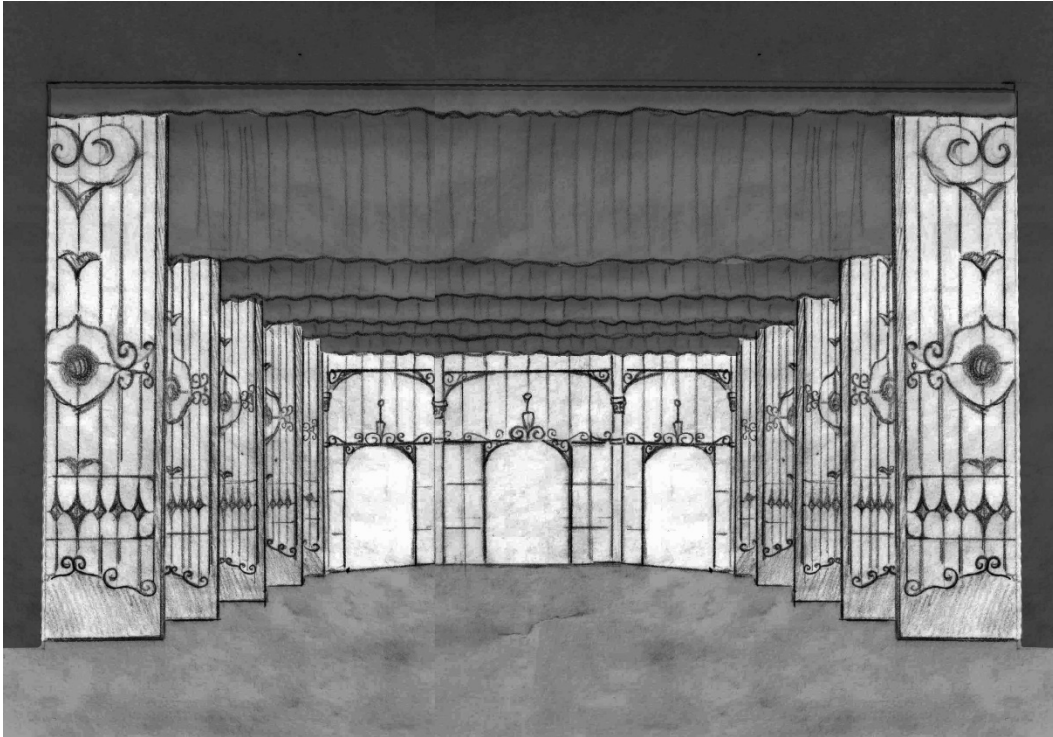


Figure 1: Act I Preliminary Sketch

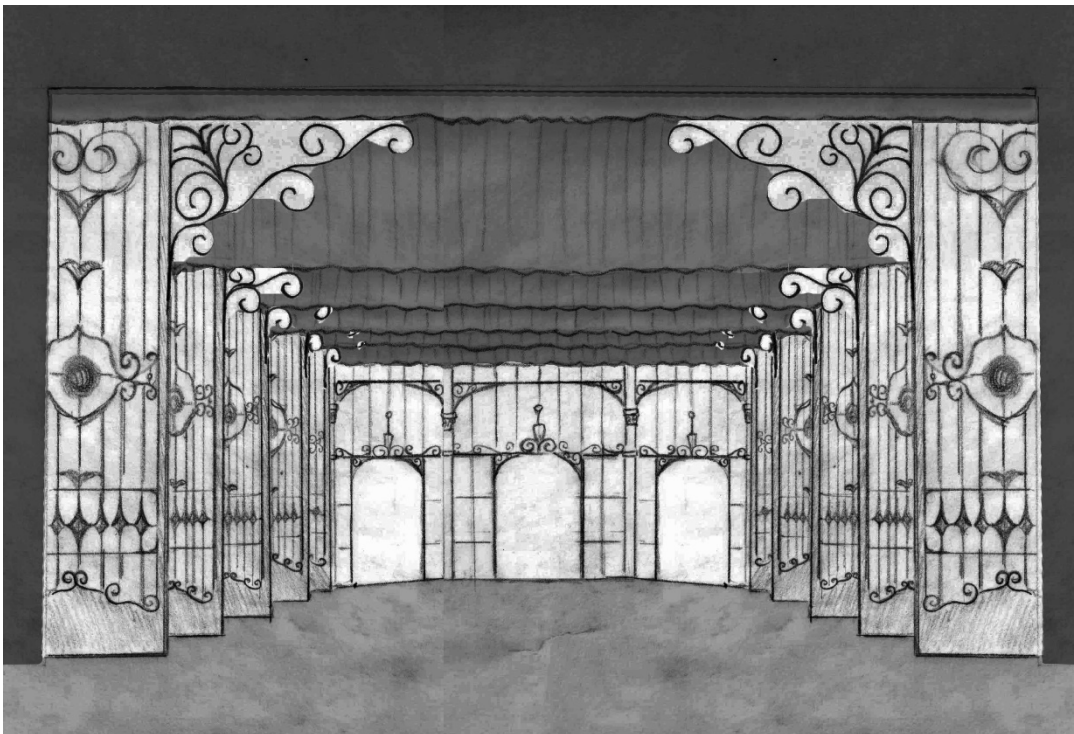


Figure 2: Act II Preliminary Sketch

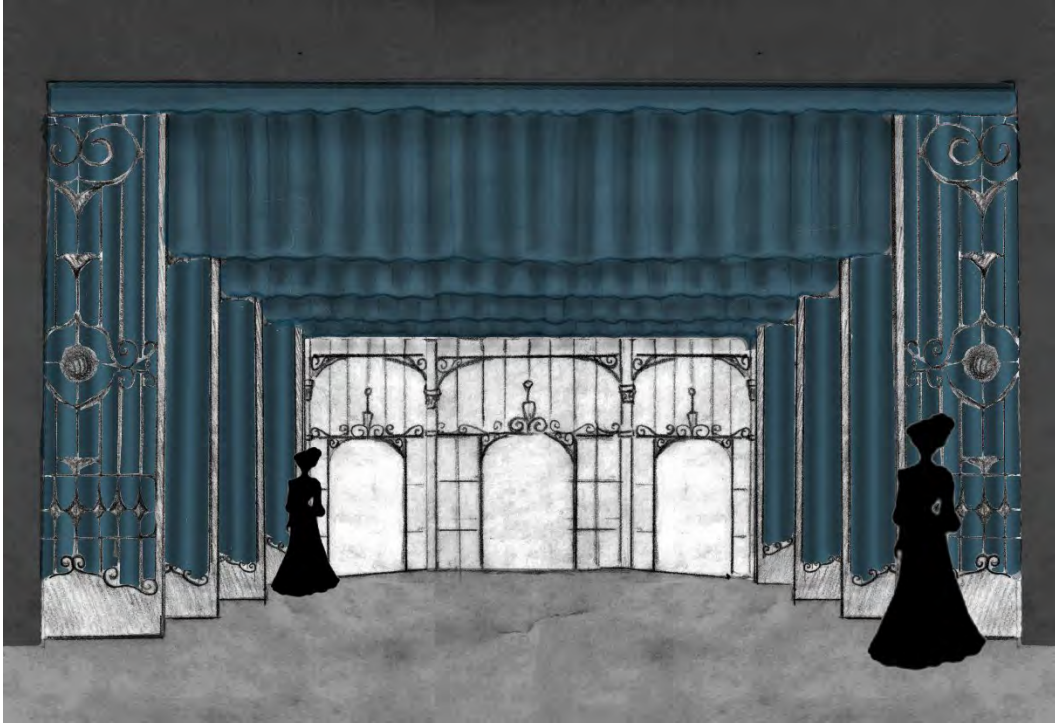


Figure 3: Blue, Less Lines Sketch



Figure 4: Blue Green, Less Lines Sketch

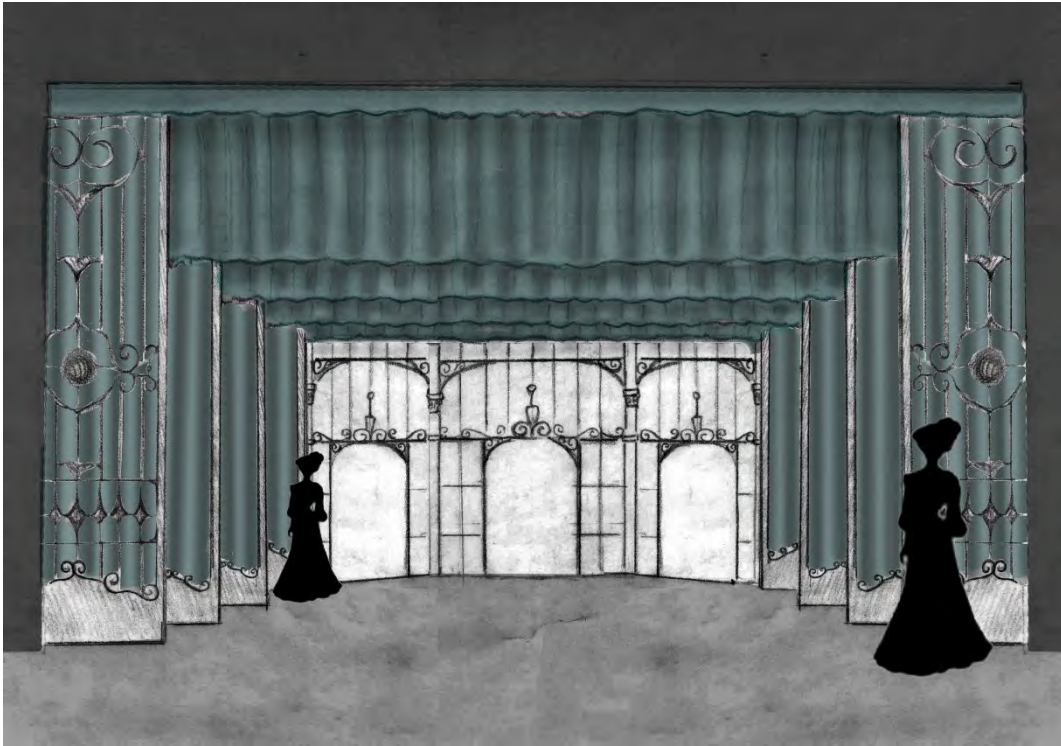


Figure 5: Green, Less Lines Sketch



Figure 6: Blue Grey with Lines Sketch

Appendix F. White Model



Figure 1: White Model



Figure 2: Egerman Rooms Model



Figure 3: Theatre (closed) Model



Figure 4: Theatre (open) Model



Figure 5: Desiree's Digs Model



Figure 6: Breakfast Room Model



Figure 7: Possible End of Act I Model

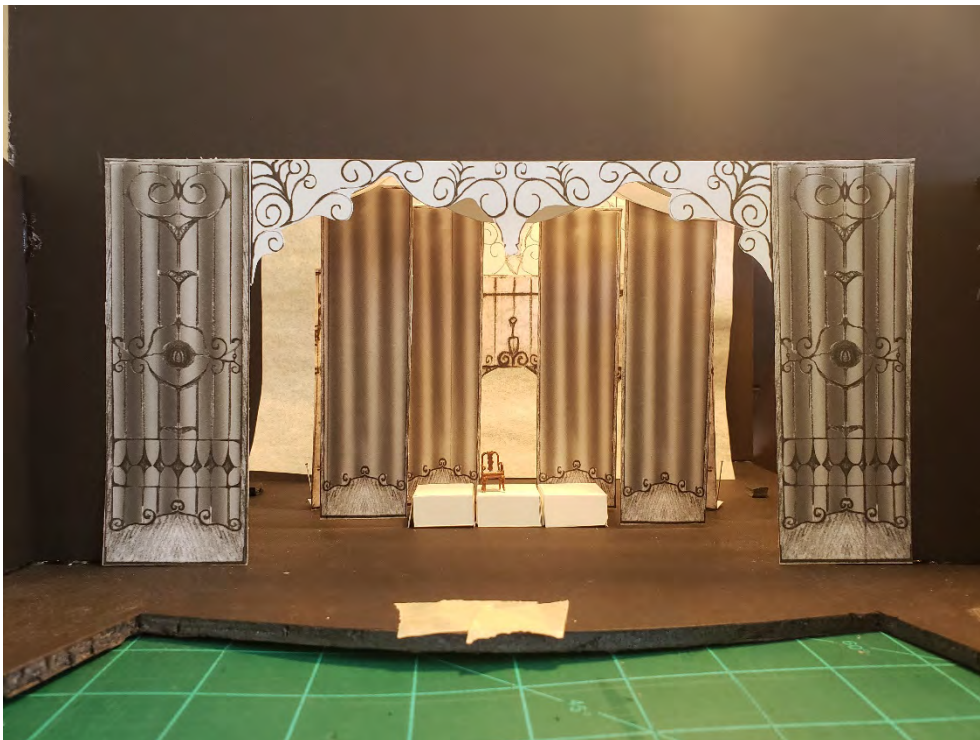


Figure 8: Armfeldt Terrace Model



Figure 9: Garden 1 Model



Figure 10: Garden 2 Model



Figure 11: Garden 3 Model



Figure 12: Garden 4 Model



Figure 13: Garden 5 Model



Figure 14: Garden 6 Model



Figure 15: Gazebo Model



Figure 16: Desiree's Bedroom Model



Figure 17: Possible End of Act II Model

Appendix G. Components List

Director: Kate Frank

A Little Night Music

Scenic Design: K. Schmidt

Components List

12/6/2018

Blue Text and ~~struck through~~ indicates changes since prelims

A Little Night Music Component List:

- Show curtain
- 1 show borders
- 4 tracking panels
- 2 stationary panels US of main wall
- 2 Act II Borders
- False Proscenium made up of 2 panels and 1 border

Egerman Rooms

- Sofa
 - Rolls independently
- Bed
 - Rolls independently
- Vanity & Chair
 - Can roll on together
 - Has mirror frame attached with no mirror in it

Theatre

- Show Box (X2)
 - Each box rolls by itself
 - Each Box has two chairs on it
 - Each box has a two steps to get on and off

Desiree's Digs

- Love Seat
 - Rolls independently
- Dresser
 - Rolls independently
 - Has painting of old lady on it
 - Carl Magnus throws knife at old lady's face

Breakfast Room (Wagon)

- Table
 - On wagon
- Two chairs
 - On wagon

Armfeldt Terrace

- Terrace unit
 - breaks into two pieces

Armfeldt Lawn/Gardens

- Rearrange panels

Figure 1: Page 1 of Components List

Director: Kate Frank

A Little Night Music

Scenic Design: K. Schmidt

Components List

12/6/2018

- 2 Stone benches
 - These slide instead of roll

Dinner (after dinner)

- Gazebo Unit
 - Has step on three sides

Desiree's Bedroom

- Chaise Lounge
 - Rolls independently

A Little Night Music Transitions:

Top of Show:

- Show curtain in
- Bare stage
- Panels A-D at home

Transition in Overture:

- Show curtain rises (after just the quintet waltzes)
- Bare stage (room to waltz)
- Panels at home

Transition to Prologue

- Panels A-D slide to place

Transition to Act I Scene I (Prologue to Egerman Rooms)

- Panels C & D Slide to Home
- Panels A & B slide to place
- Couch rolls on DSR
- Bed rolls on DSL
- Vanity & Chair rolls on USL

Transition to Act I Scene II (Egerman Rooms to Theatre)

- Couch rolls off USR
- Vanity rolls off USL
- Bed follows vanity off USL
- Theatre boxes roll on through DSR and DSL
- Panels A-D slide to place

Mid Act I Scene II (The Theatre)

- The Curtain Opens
 - Panels C and D slide to place

Transition to Act I Scene III (Theatre to Egerman Rooms)

Figure 2: Page 1 of Components List

Director: Kate Frank

A Little Night Music

Scenic Design: K. Schmidt

Components List

12/6/2018

- Reverse of Act I Scene II Transition
 - Theatre boxes roll off DSR and DSL
 - Bed roll on USL
 - Vanity follows bed on USL
 - Couch rolls on USR
- Panels C & D slide to home
- Panels A & D slide to place

Transition to Act I Scene IV (Egerman Rooms to Desiree's Digs)

- Bed rolls off DSL
- Couch rolls off DSR
- Vanity rolls off USL
- Love seat rolls on USR
- Dresser follows Love Seat on USR
- Panels A & C slide to home
- Panels B & D slide to place

Transition to Act I Scene V (Desiree's Digs to Breakfast room)

- Dresser rolls off DSR
- Love seat rolls off DSR
- Breakfast Wagon rolls on USL (as the above is happening)
- Panels B & D slide to home
- Panels A & C slide to place

Transition to Act I Scene VI (Breakfast room to Egerman Rooms)

- Breakfast Wagon rolls off USR
- Bed rolls on DSL
- Vanity rolls on USL
- Couch rolls on DSR
- Panels C & D slide to home
- Panels A & B slide to place

Transition to Act I Scene VII (Egerman Rooms to Into the Country)

- ~~Terrace rolls on USR~~
- Bed rolls off DSL
- Vanity rolls off DSL
- Couch rolls off DSR
- Panels A-D slide to home

Mid Act I Scene VII (Into the Country)

- ~~P. 89~~
 - ~~Egerman Couch rolls on DSR~~
- ~~P. 97~~
 - ~~Breakfast wagon rolls (with Magnus)~~

Figure 3: Page 3 of Components List

Director: Kate Frank

A Little Night Music

Scenic Design: K. Schmidt

Components List

12/6/2018

• P. 106

- Act II Borders fly in

Intermission

- Show Curtain flies in

During Intermission:

- Terrace rolls on USR

Transition to Entre act

- Happens DS of show curtain

Transition to Act II Scene I (Terrace)

- Show curtain flies out

Mid Act II Scene I (Terrace)

- P.112
 - The terrace splits, half going off USR and half USL
 - Panels A-D slide to widen

Transition to Act II Scene II (Outside house to Garden 2.2)

- Panels A-D slide to place
- Statue hidden behind Panel A
- Bench slid on DSL

Transition to Act II Scene IIa (Garden 2.2 to Garden 2.2a)

- Panels A-D slide to place
- Statue revealed
- Bench slides off USL

Transition to Act II Scene III (Garden 2.2a to Terrace)

- Panels A-D slide to place
- Statue goes off USR
- Terrace halves roll on from USR and USL
 - *It would be neat if Carl-Magnus and Frederik could each be on a half while it rolls*

Transition to Act II Scene IV (Terrace to Gazebo)

- Terrace splits with a half going off USR and USL
- Gazebo unit rolls on DSR
- Panels A-D slide into place
 - Benches behind panels A & B

Transition to Act II Scene V (Gazebo to Garden 2.5)

- Gazebo unit rolls off DSR
- Panel A slides to reveal Bench

Figure 4: Page 4 of Components List

Director: Kate Frank

A Little Night Music
Components List

Scenic Design: K. Schmidt

12/6/2018

- Panel C slides to place

Transition to Act II Scene Va (Garden 2.5 to Garden 2.5a)

- Panel C Slide back to place (same as gazebo scene)
- Panel A slides slightly farther off stage to hide Henrik
- Panel B slides to reveal bench
- Panel D slides to place
- Bench SR slides off behind Panel A

End of Scene Va

- Panel A slides to home revealing Henrik behind it

Transition to Act II Scene VI (Garden 2.5a to Desiree's Bedroom)

- Panels A-D slide to place
- Benches (x2) slide off USR and USL
- Chaise Lounge slides on DSL

Transition to Act II Scene VII (Desiree's Bedroom to Gardens 2.7)

- Chaise Lounge slides off DSL
- Panels A-D slide to place

Mid Act I Scene VII (Gardens 2.7)

- Panel A slides more onstage
 - Covers Anne and Henrik exit USR
- Panel B slides to home
 - revealing Petra and Frid
- Panel C & D slide to place

Transition to Act II Scene VIII (Gardens to End of show)

- Panels A-D slide to place
- Terrace rolls on from USL and USR
- Chaise Lounge (Desiree's Bedroom) rolls on DSL
- Bench slides on DSR

Mid Act II Scene VIII

- P. 175 When Gunshot goes off
 - Desiree's bedroom and the bench slide off DSL and DSR
- P. 182 when music picks up
 - Terrace halves roll off USR and USL
 - Panels A-D slide to home

Post Show

- Show curtain flies back in

Figure 5: Page 5 of Components List

Appendix H. Story Board Packet

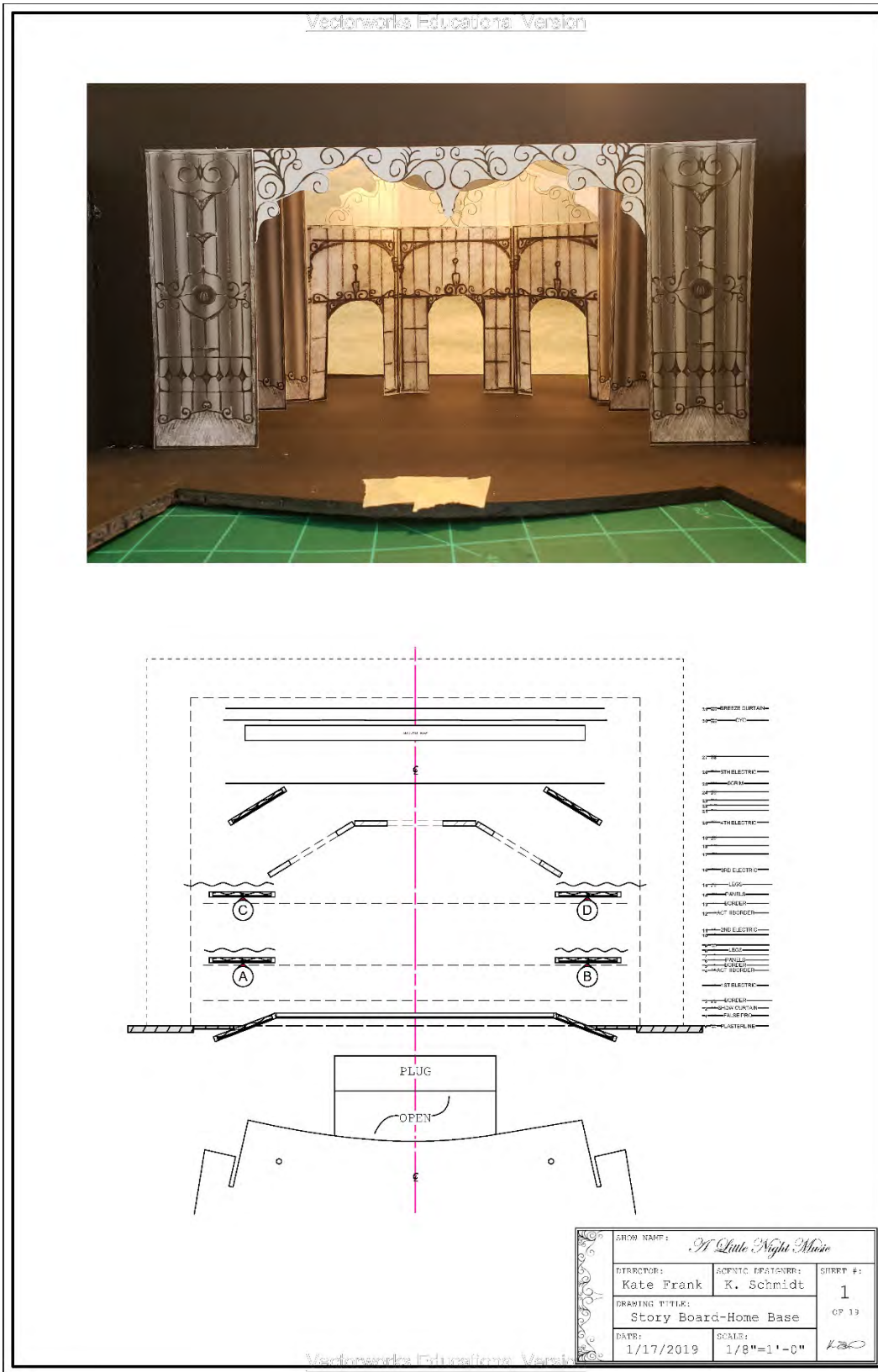
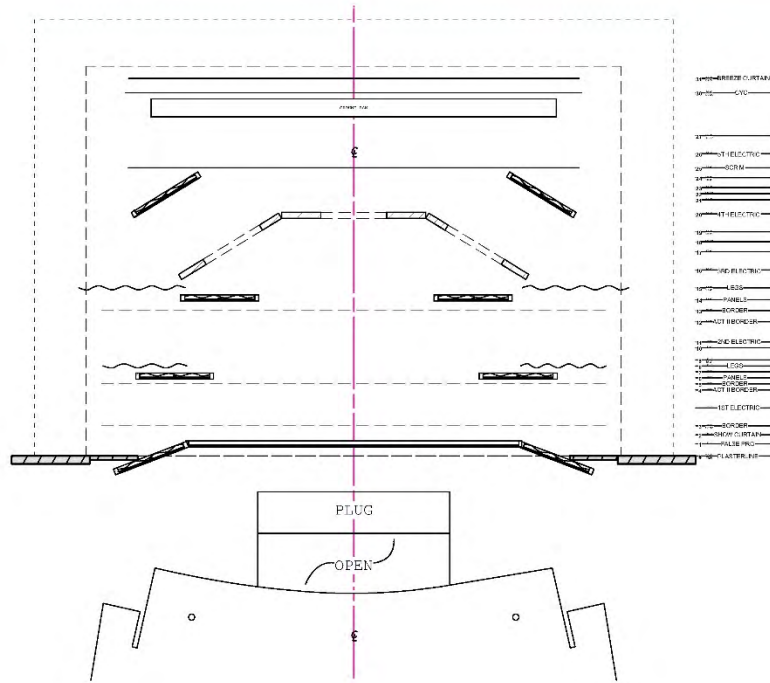
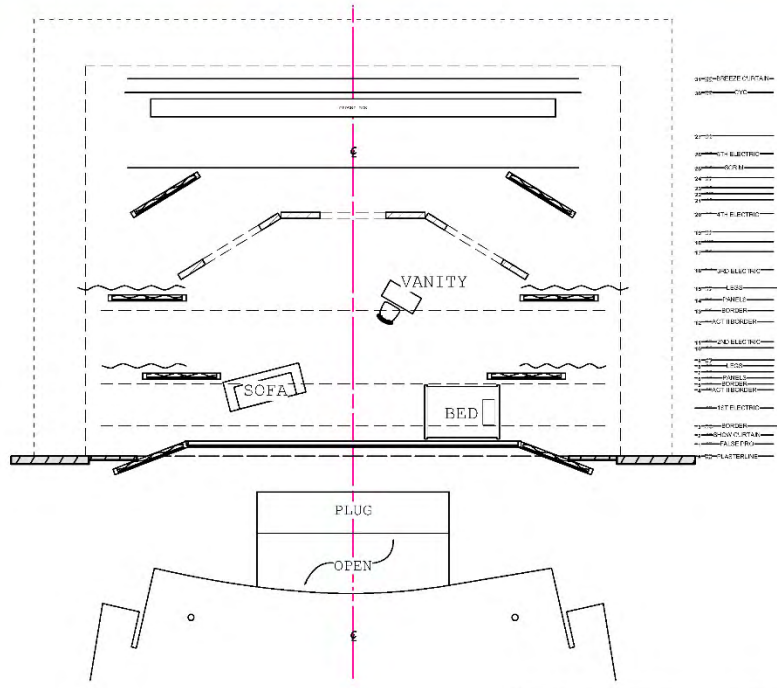


Figure 1: Page 1 of Story Board



SHOW NAME: <i>A Little Night Music</i>		
REFERENCE: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 2
DRAWING TITLE: Story Board-Prologue		OF 15
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KSC

Figure 2: Page 2 of Story Board



SHOW NAME: <i>A Little Night Music</i>		
DESIGNER: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 3
DRAWING TITLE: Story Board-Egerman Rooms		CP 19
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KBC

Figure 3: Page 3 of Story Board

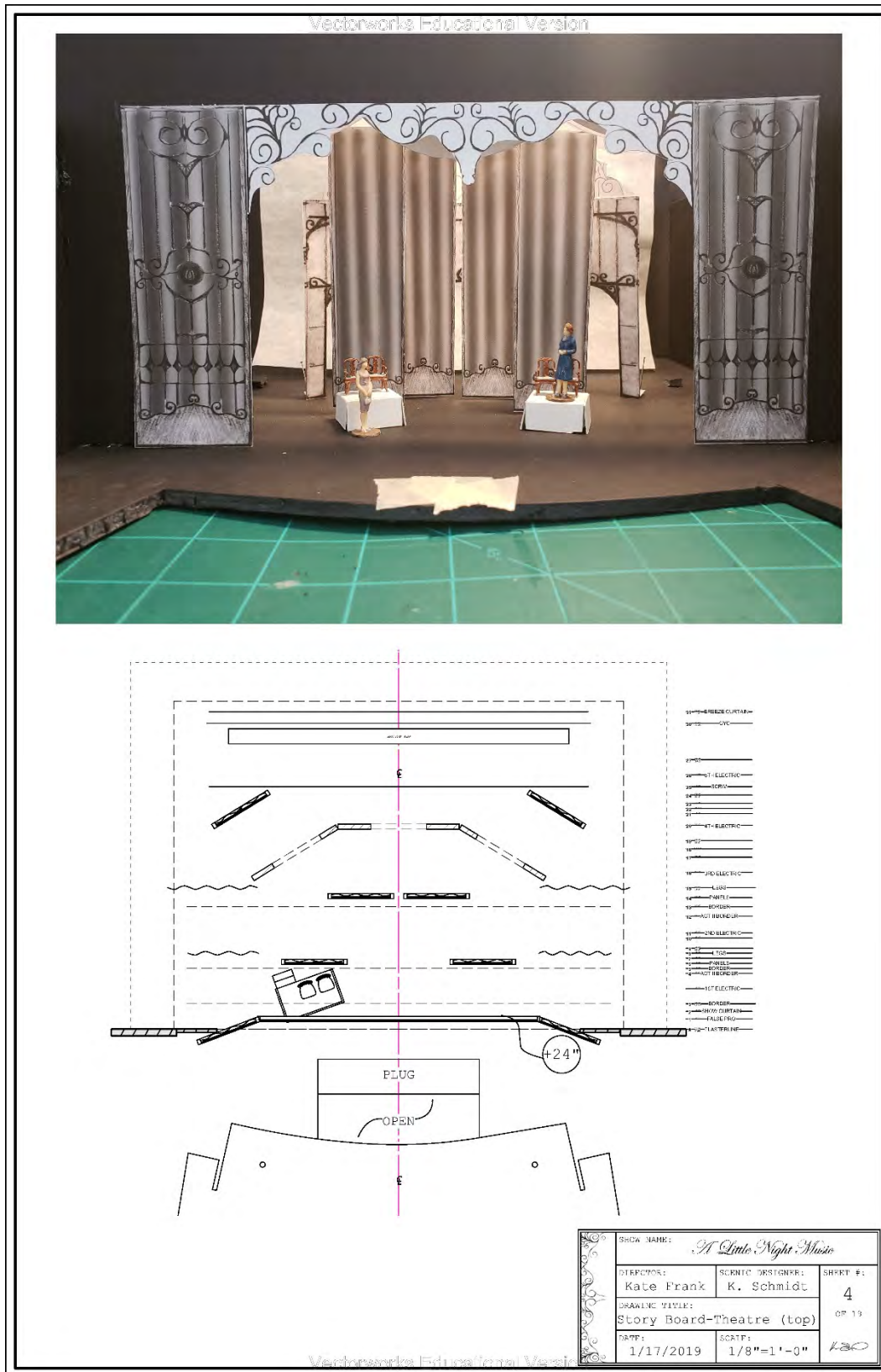
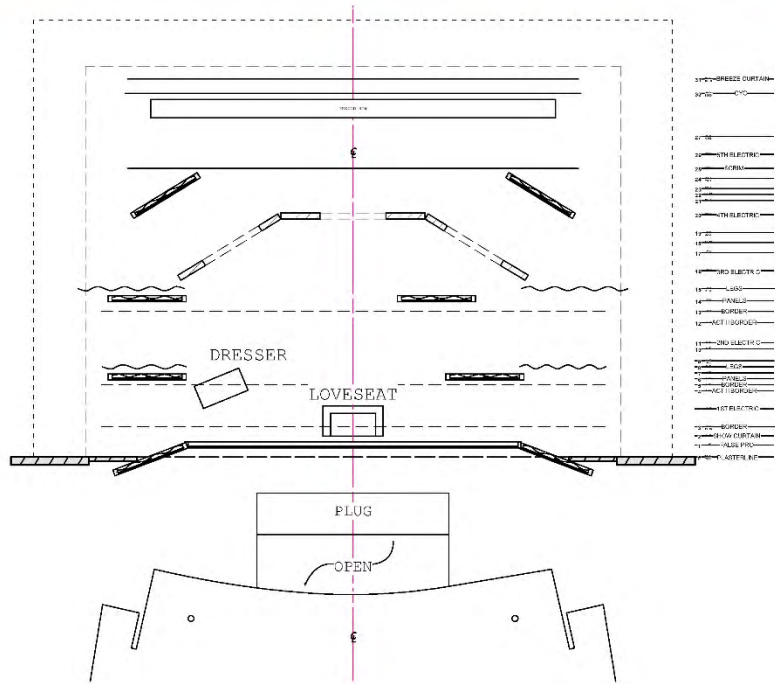
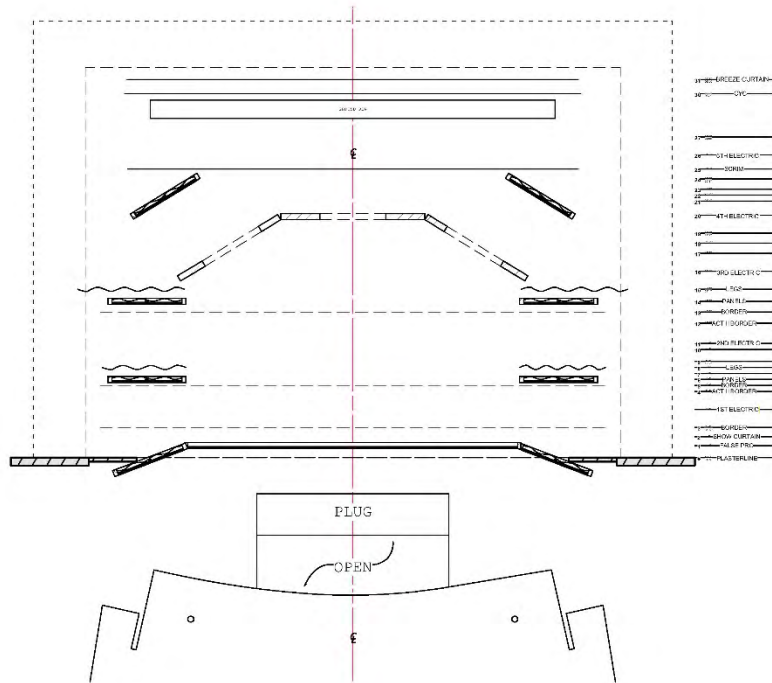


Figure 4: Page 4 of Story Board



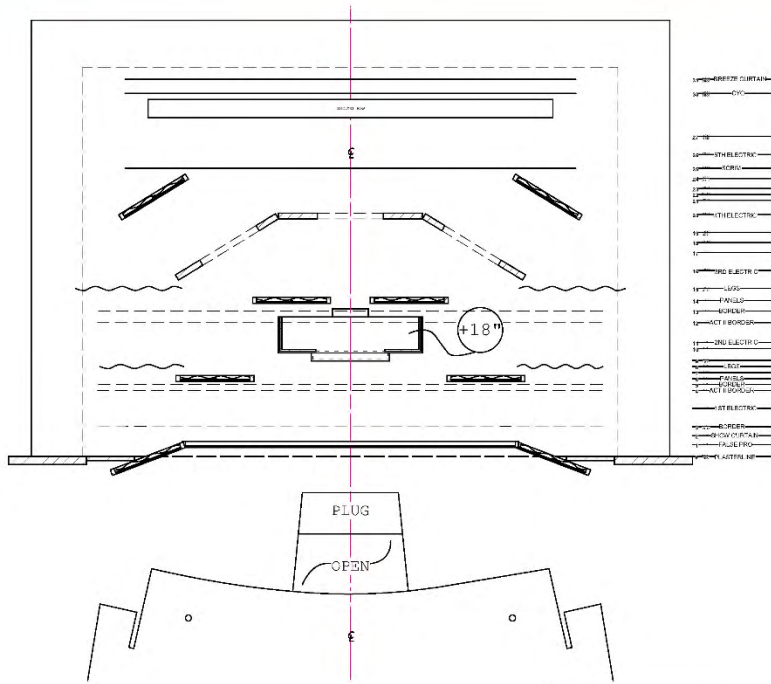
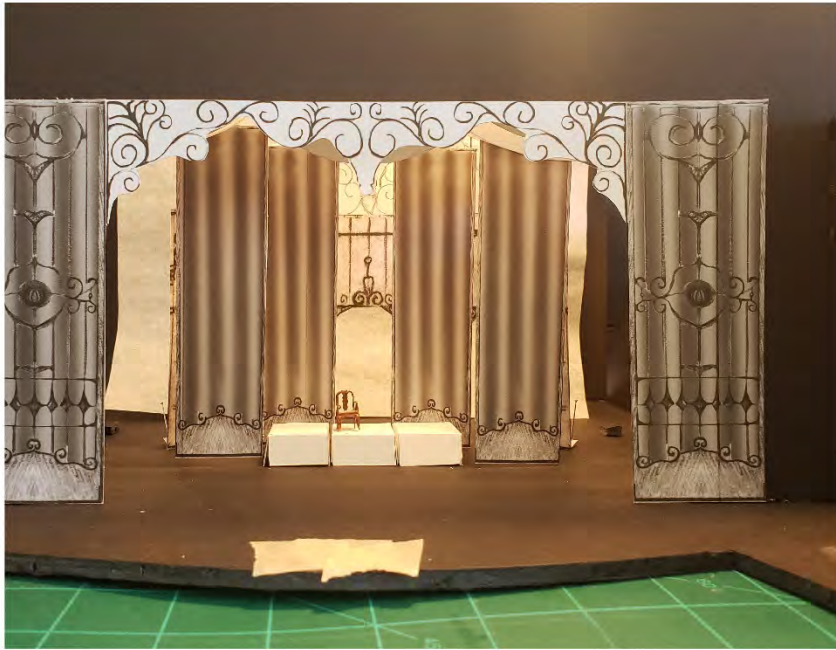
SHOW NAME: <i>A Little Night Music</i>		
DIRECTOR: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 6
DRAWING TITLE: Story Board-Desiree Digs		OF 13
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KAC

Figure 6: Page 6 of Story Board



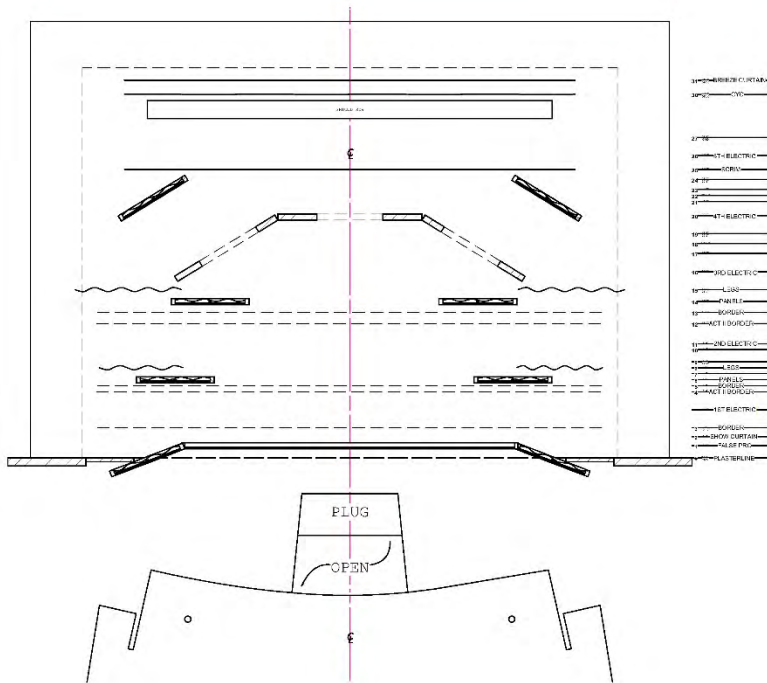
SHOW NAME: <i>A Little Night Music</i>		
DIRECTOR: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 8 OF 13
DRAWING TITLE: SB-Into the Country		
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	<i>KAC</i>

Figure 8: Page 8 of Story Board



SHOW NAME: <i>A Little Night Music</i>		
DESIGNER: Kate Frank	ARTISTIC FEATURES: K. Schmidt	SHEET #: 9 OF 19
DRAWING TITLE: Story Board-Terrace		
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KEY: KBC

Figure 9: Page 9 of Story Board



SHOW NAME:	<i>A Little Night Music</i>	
DESIGNER:	Kate Frank	SCENIC DESIGNER: K. Schmidt
DRAWING TITLE:	Story Board-Meeting Cars	
DATE:	1/17/2019	SCALE: 1/8"=1'-0"
		10 CP 13 KBC

Figure 10: Page 10 of Story Board

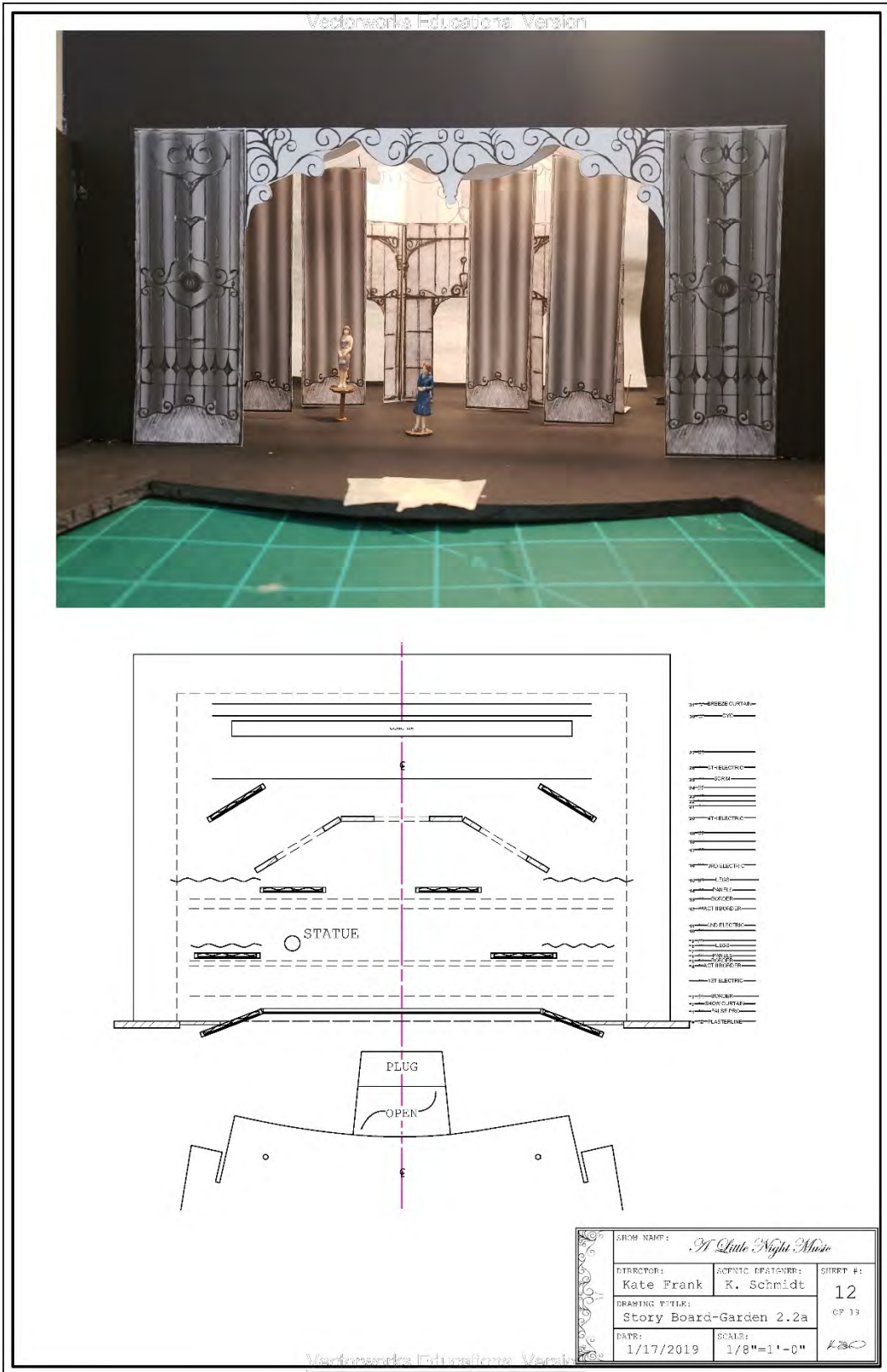
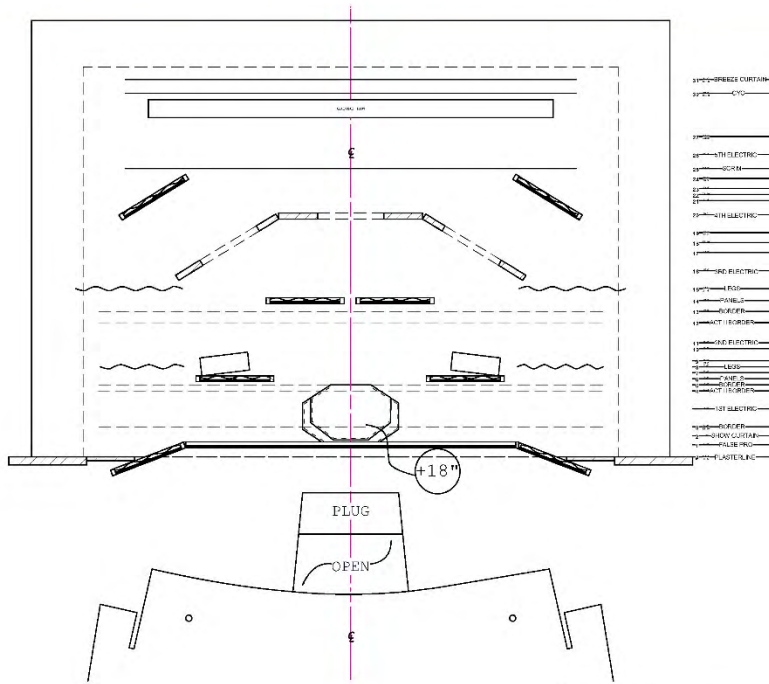
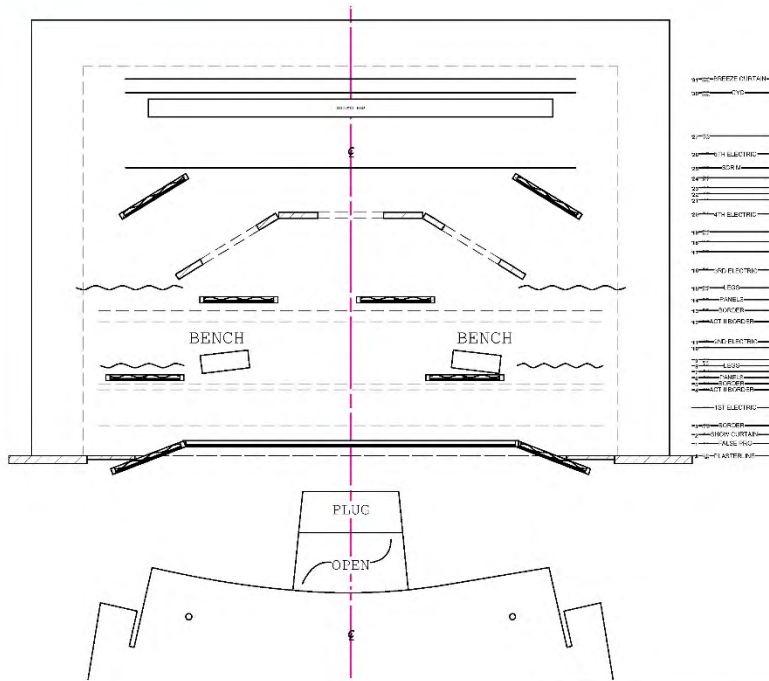


Figure 12: Page 12 of Story Board



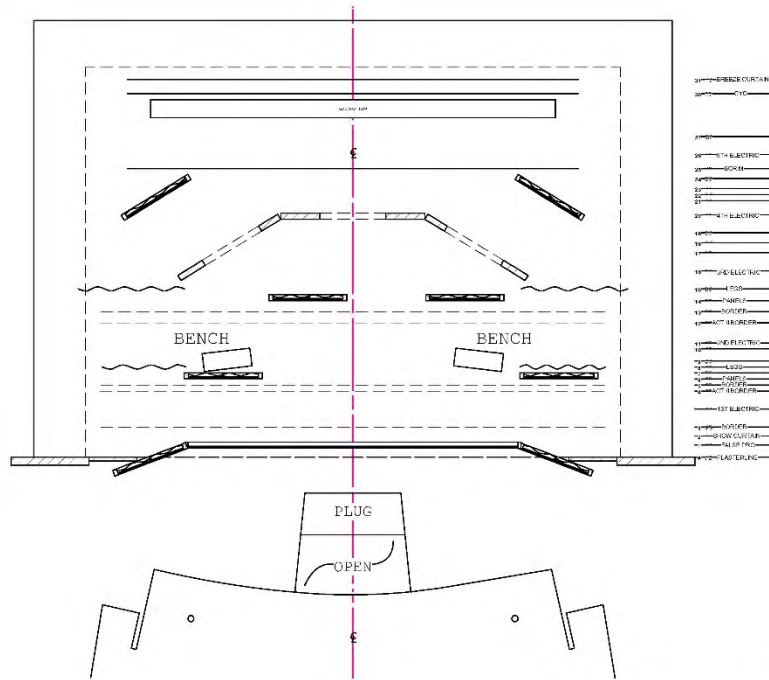
SHOW NAME:	<i>A Little Night Music</i>	
INTRODUCED BY:	SCENIC DESIGNER:	SHEET #:
Kate Frank	K. Schmidt	13
DRAWING TITLE:	CP 13	
DATE:	SCALE:	KSC
1/17/2019	1/8"=1'-0"	

Figure 13: Page 13 of Story Board



SIGN NAME: <i>A Little Night Music</i>		
DIRECTOR: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 14 OF 19
DRAWING TITLE: Story Board-Garden 2.5		
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KBC

Figure 14: Page 14 of Story Board



SHOW NAME: <i>A Little Night Music</i>		
DIRECTOR: Kate Frank	SCENIC DESIGNER: K. Schmidt	SHEET #: 15
DRAWING TITLE: Story Board-Garden 2.5a		OF 13
DATE: 1/17/2019	SCALE: 1/8"=1'-0"	KSC

Figure 15: Page 15 of Story Board

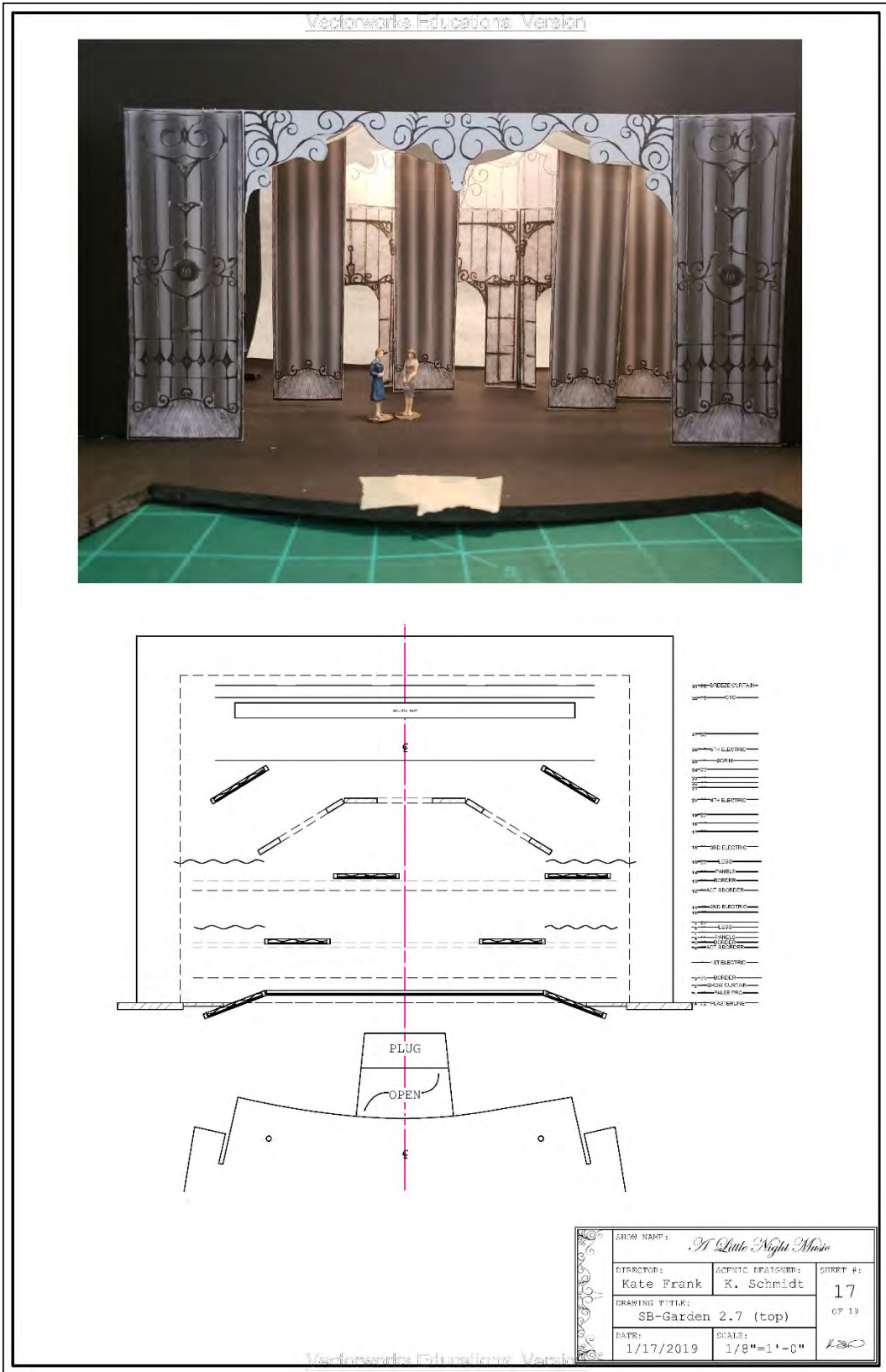
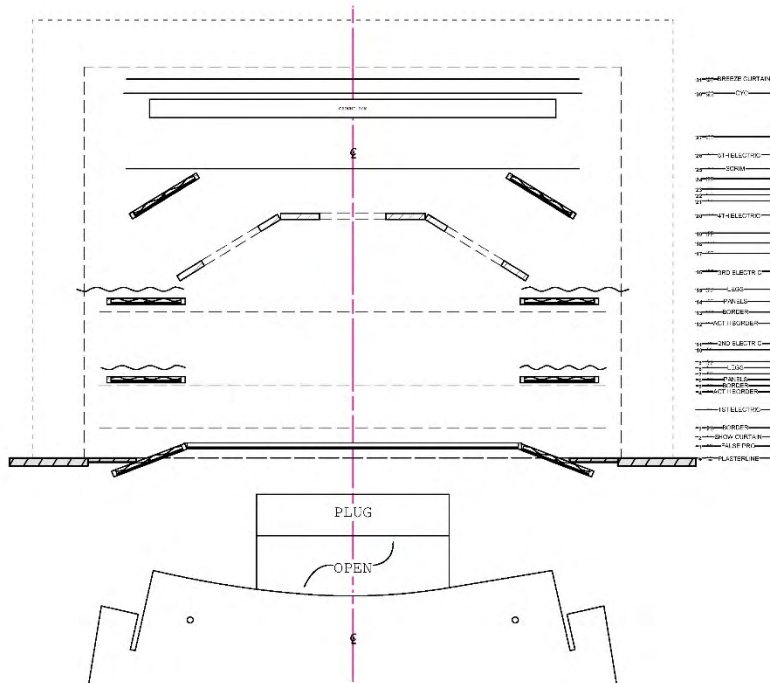


Figure 17: Page 17 of Story Board



SHOW NAME: <i>A Little Night Music</i>		
DIRECTOR:	SCENIC DESIGNER:	SHEET #:
Kate Frank	K. Schmidt	19
DRAWING TITLE:		OP. 19
Story Board-End of Show		
DATE:	SCALE:	KAC
1/17/2019	1/8"=1'-0"	

Figure 19: Page 19 of Story Board

Appendix I. Drafting

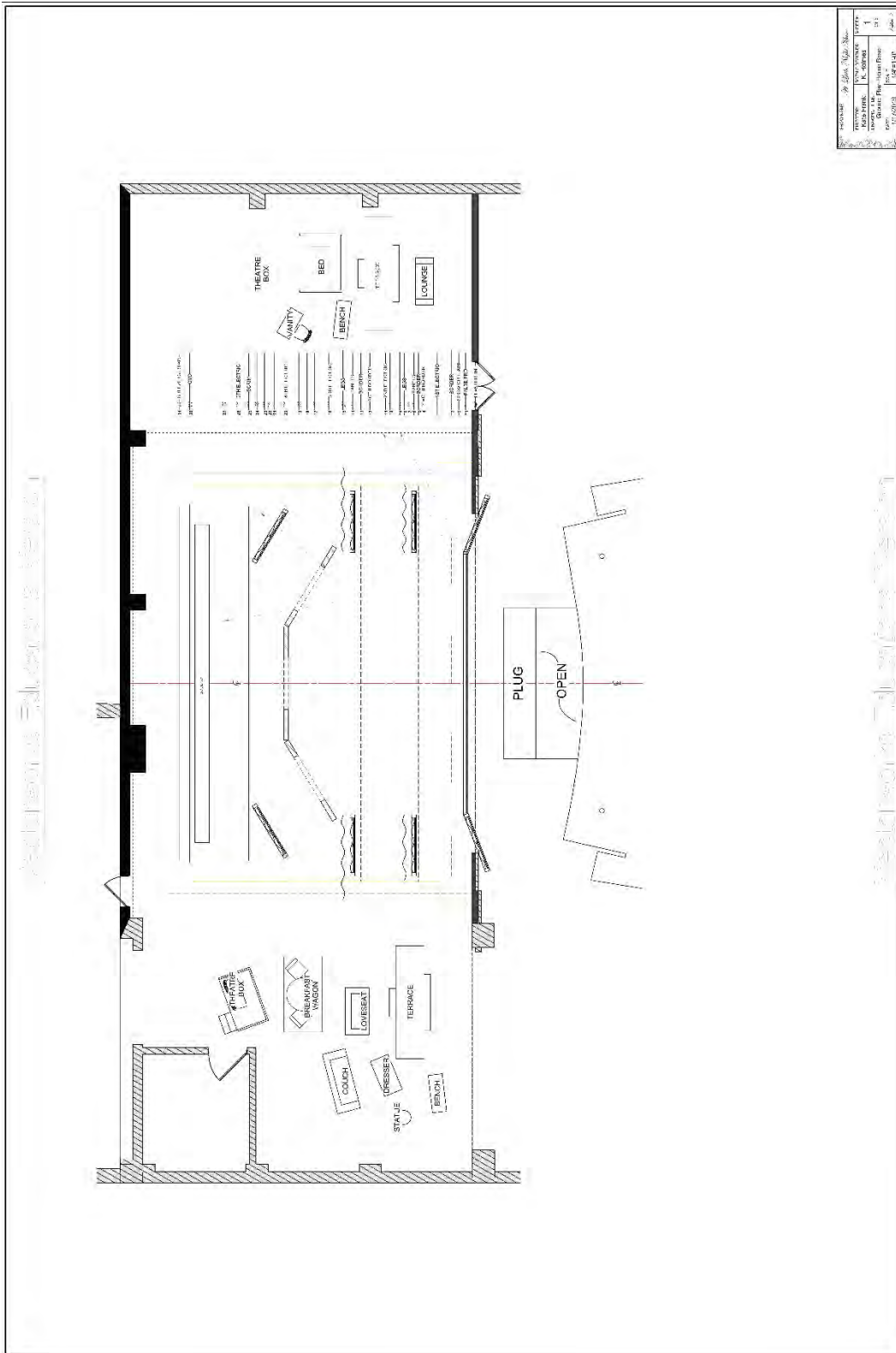


Figure 1: Ground Plan

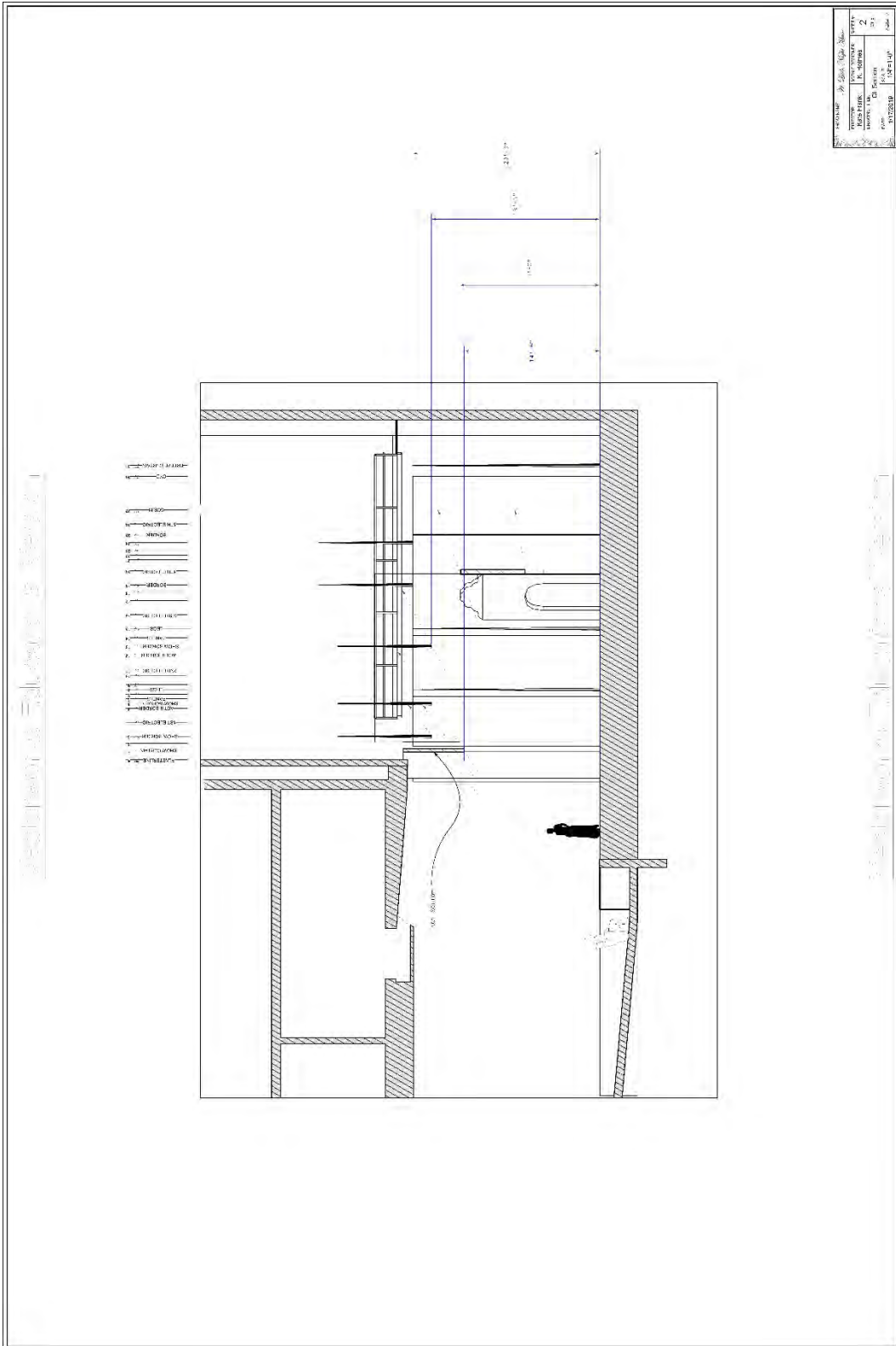


Figure 2: Section View

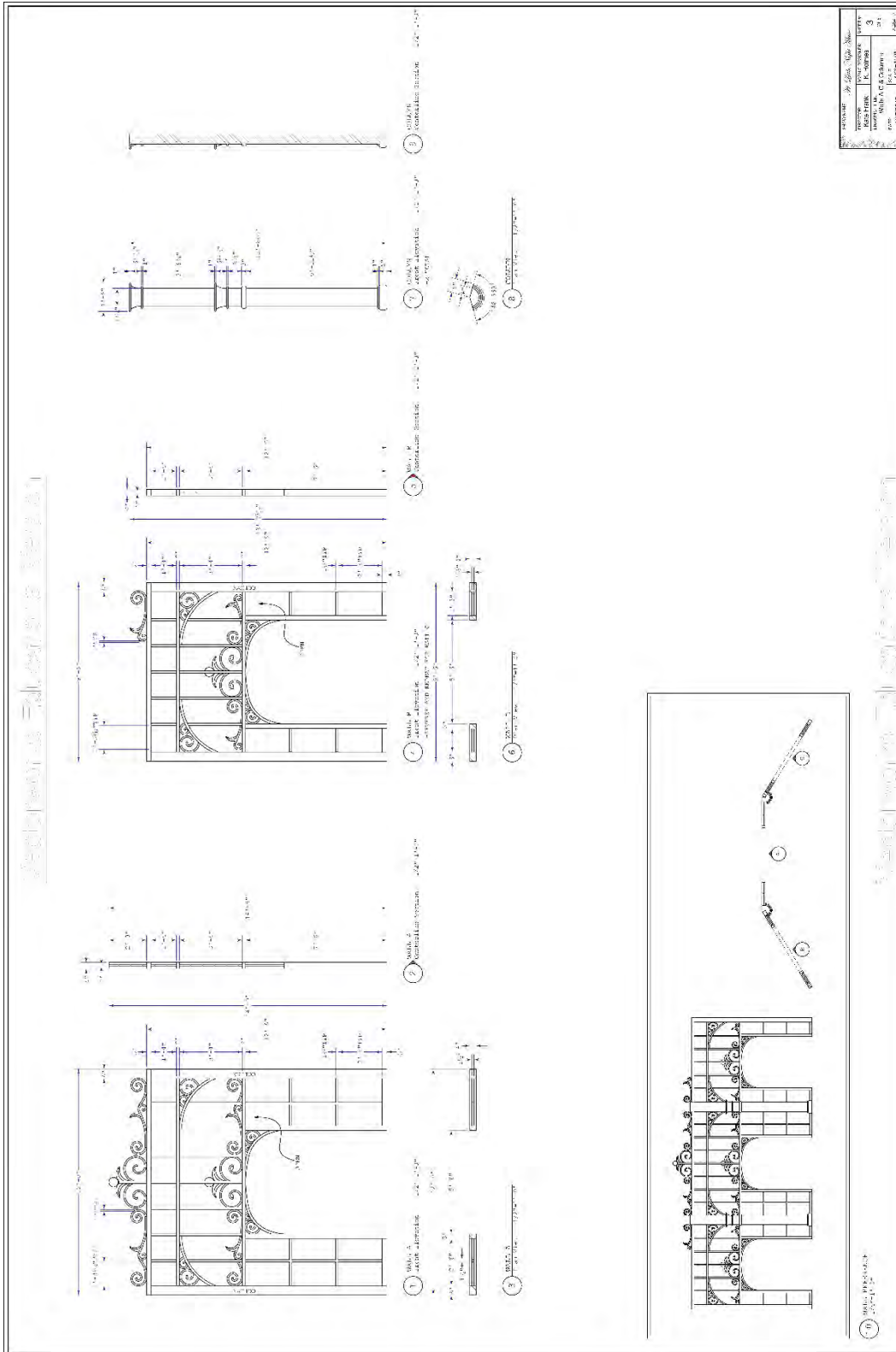


Figure 3: Wall A-C & Columns

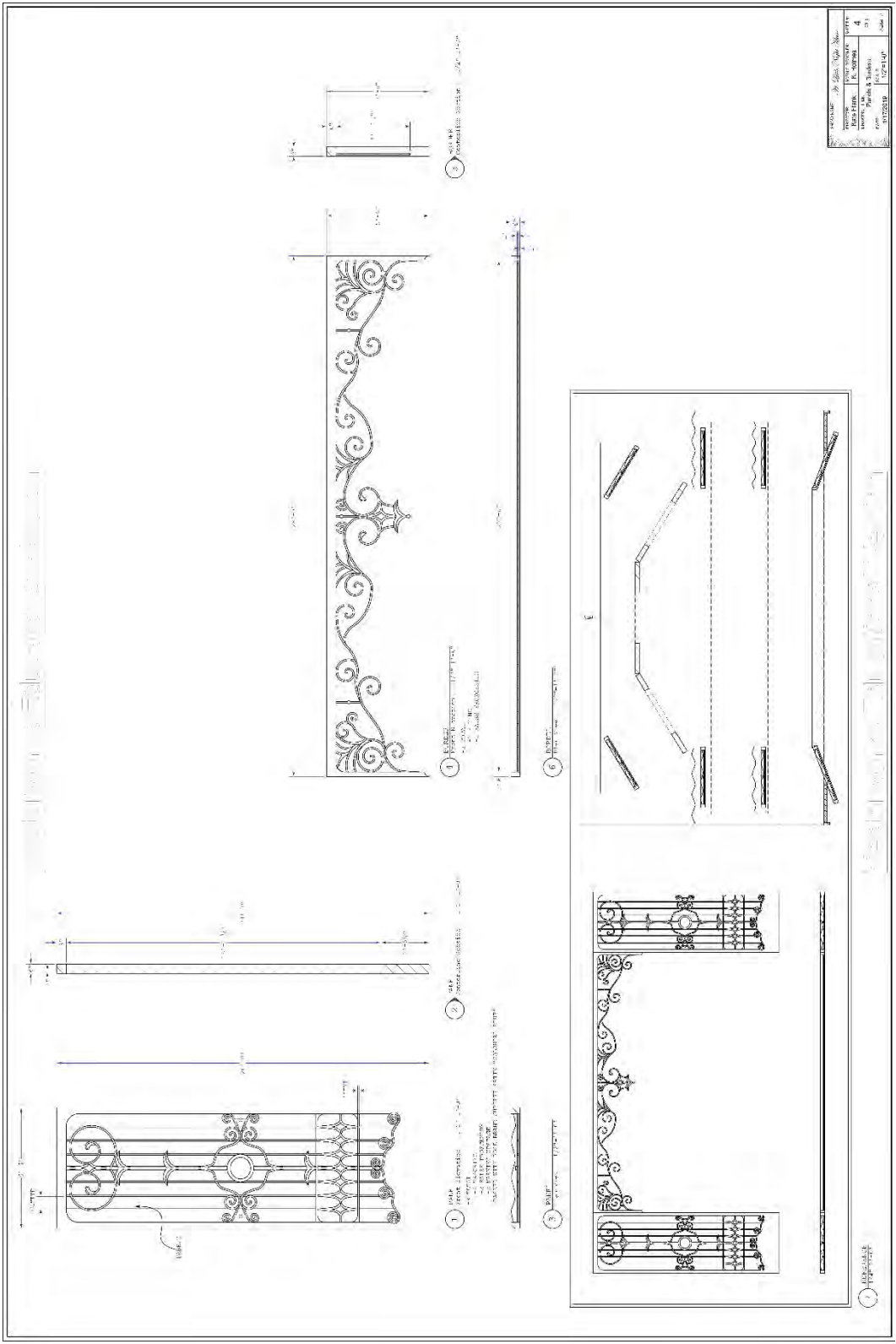






Figure 4: Panels & Borders


Vedurwara Education Version


1. SOFA

 - SOFA IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING OR LAYING DOWN.


2. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.


3. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.


4. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.


5. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.


6. COUCH

 - COUCH IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING OR LAYING DOWN.


7. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.


8. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.

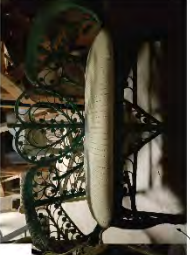
9. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.


10. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.


11. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.


12. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.


13. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.


14. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.

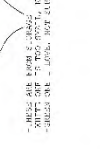
15. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.


16. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.


17. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.


18. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.


19. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.


20. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.

21. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.

22. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.

23. CHAIR

 - CHAIR IS A SEATING FURNITURE.
 - IT IS USED FOR SITTING.

24. BED

 - BED IS A FURNITURE FOR LAYING DOWN.
 - IT IS USED FOR SLEEPING.

25. TABLE

 - TABLE IS A FURNITURE FOR PUTTING THINGS ON.
 - IT IS USED FOR EATING OR WRITING.


26. DESK

 - DESK IS A TABLE FOR WRITING.
 - IT IS USED FOR STUDYING.

Figure 6: Furniture Plate

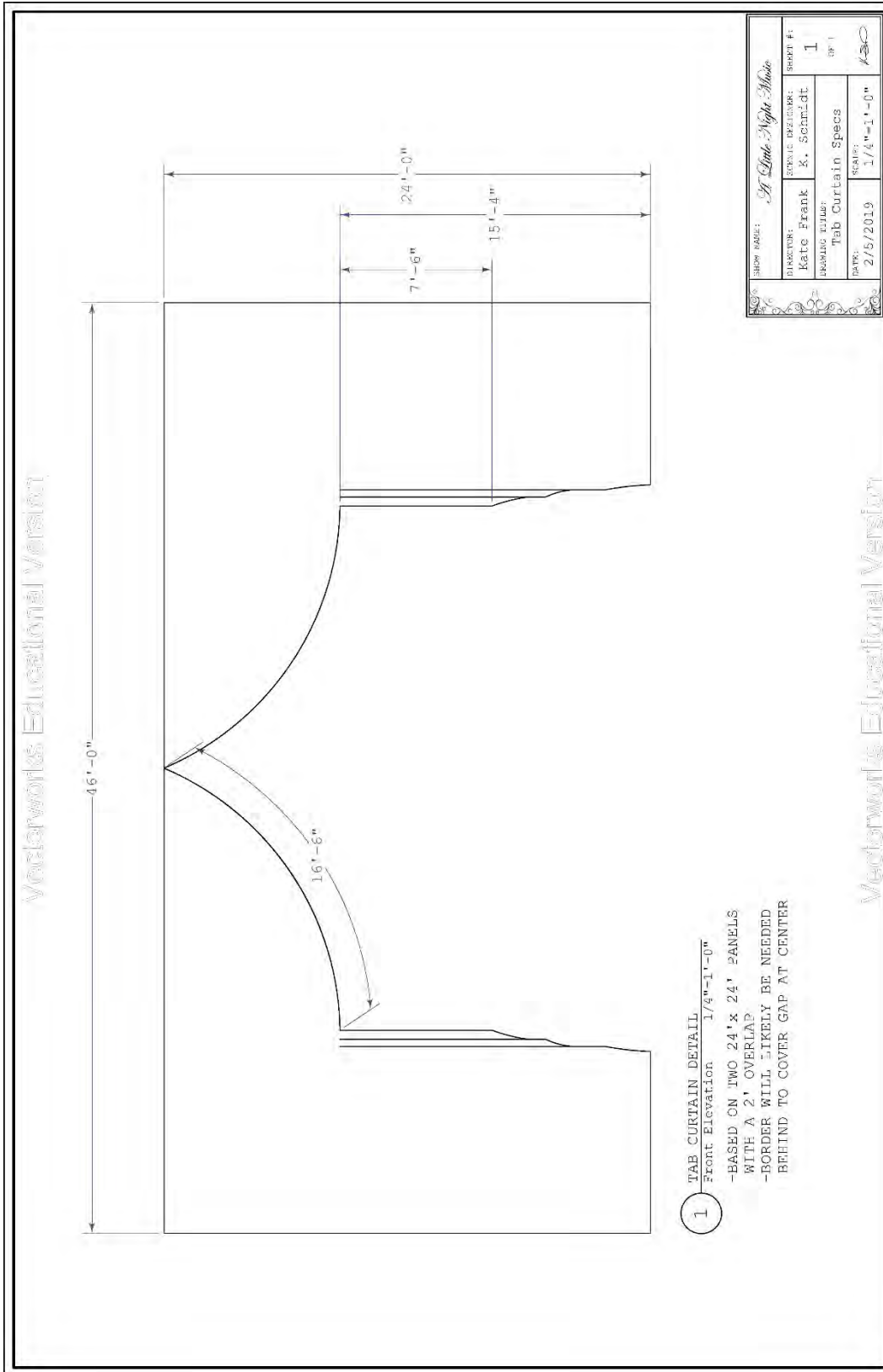


Figure 7: Tab Curtain Specifications

Appendix J. Shift Plot

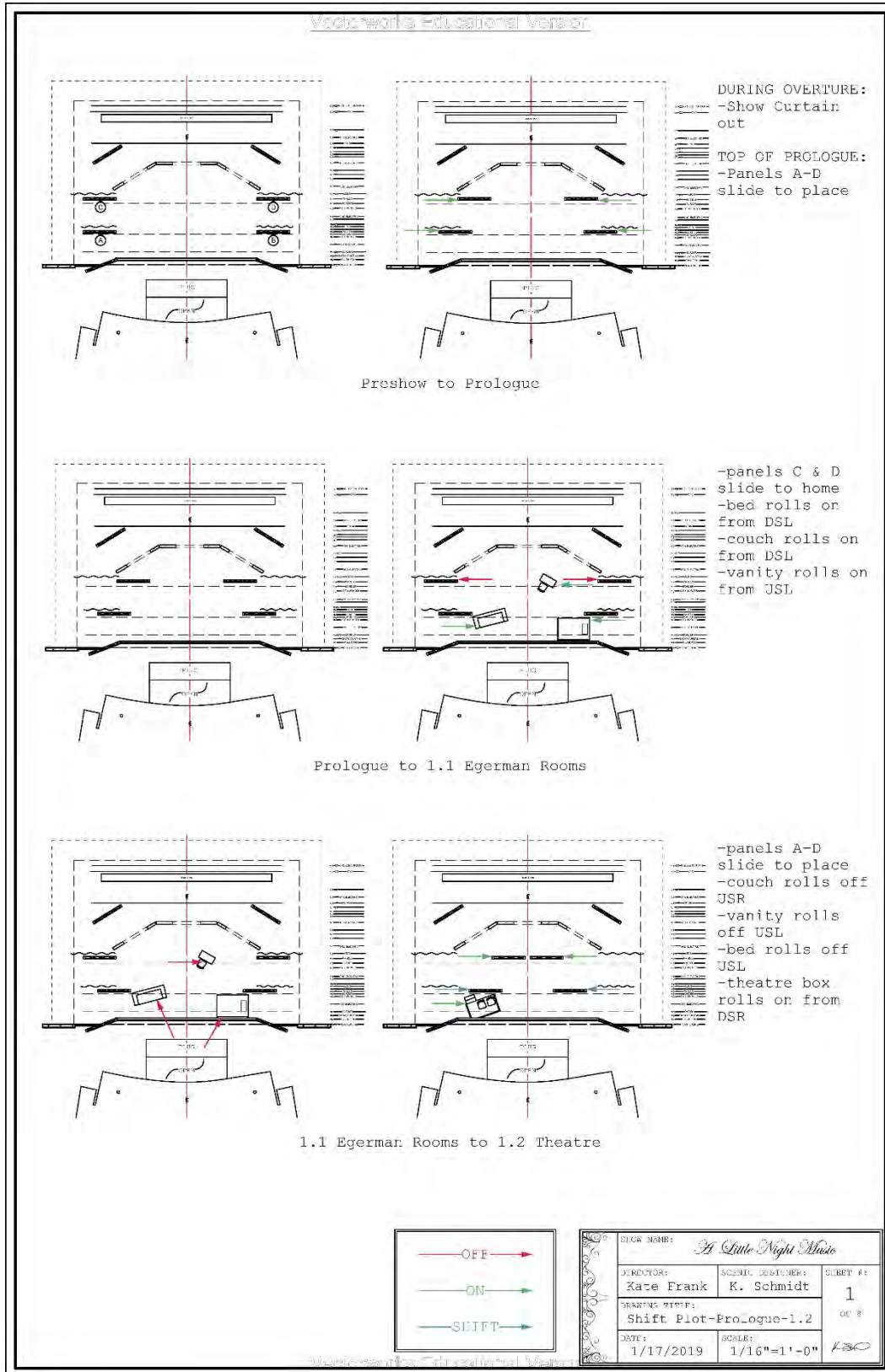


Figure 1: Page 1 of Shift Plot

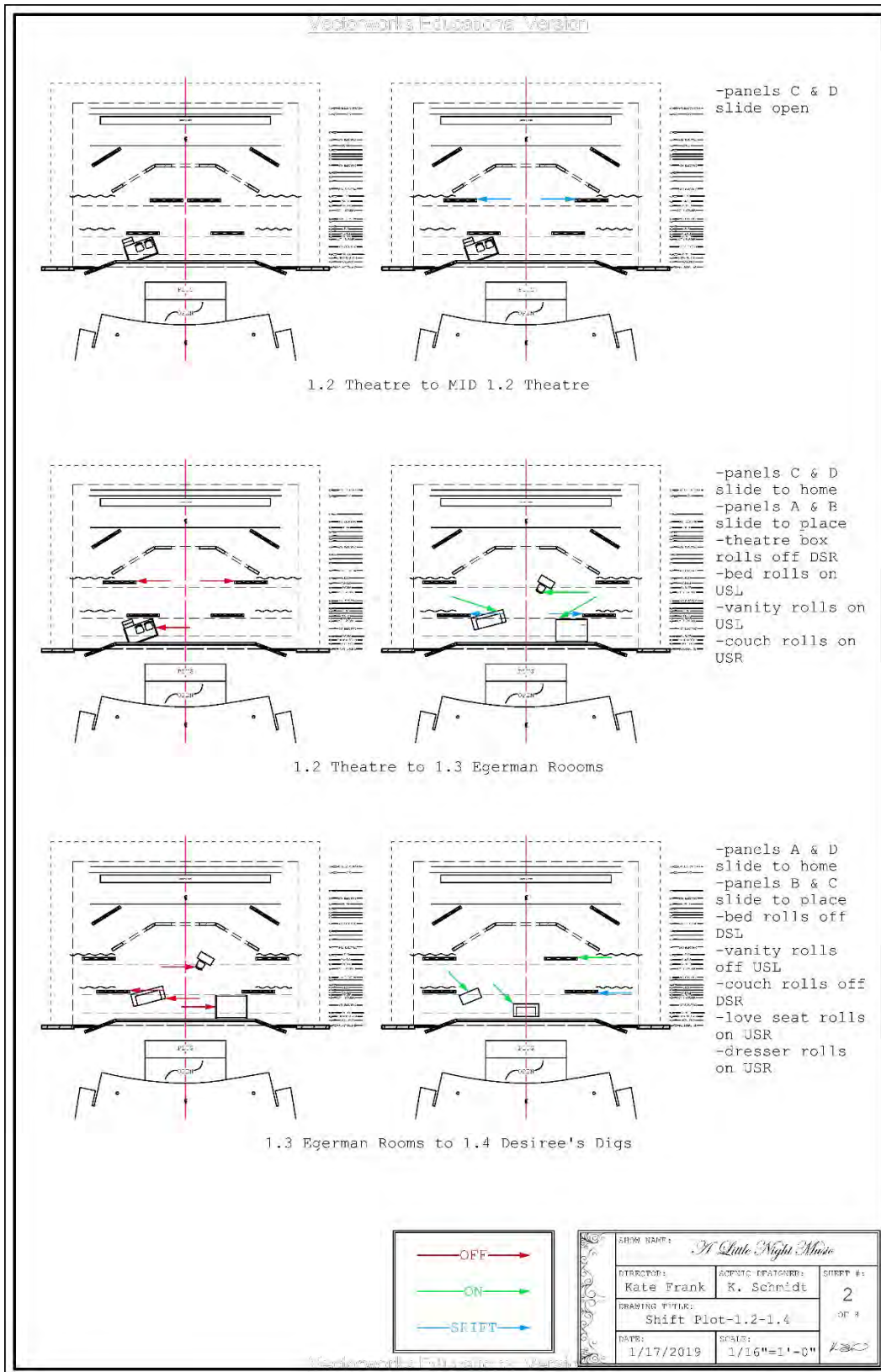


Figure 2: Page 2 of Shift Plot

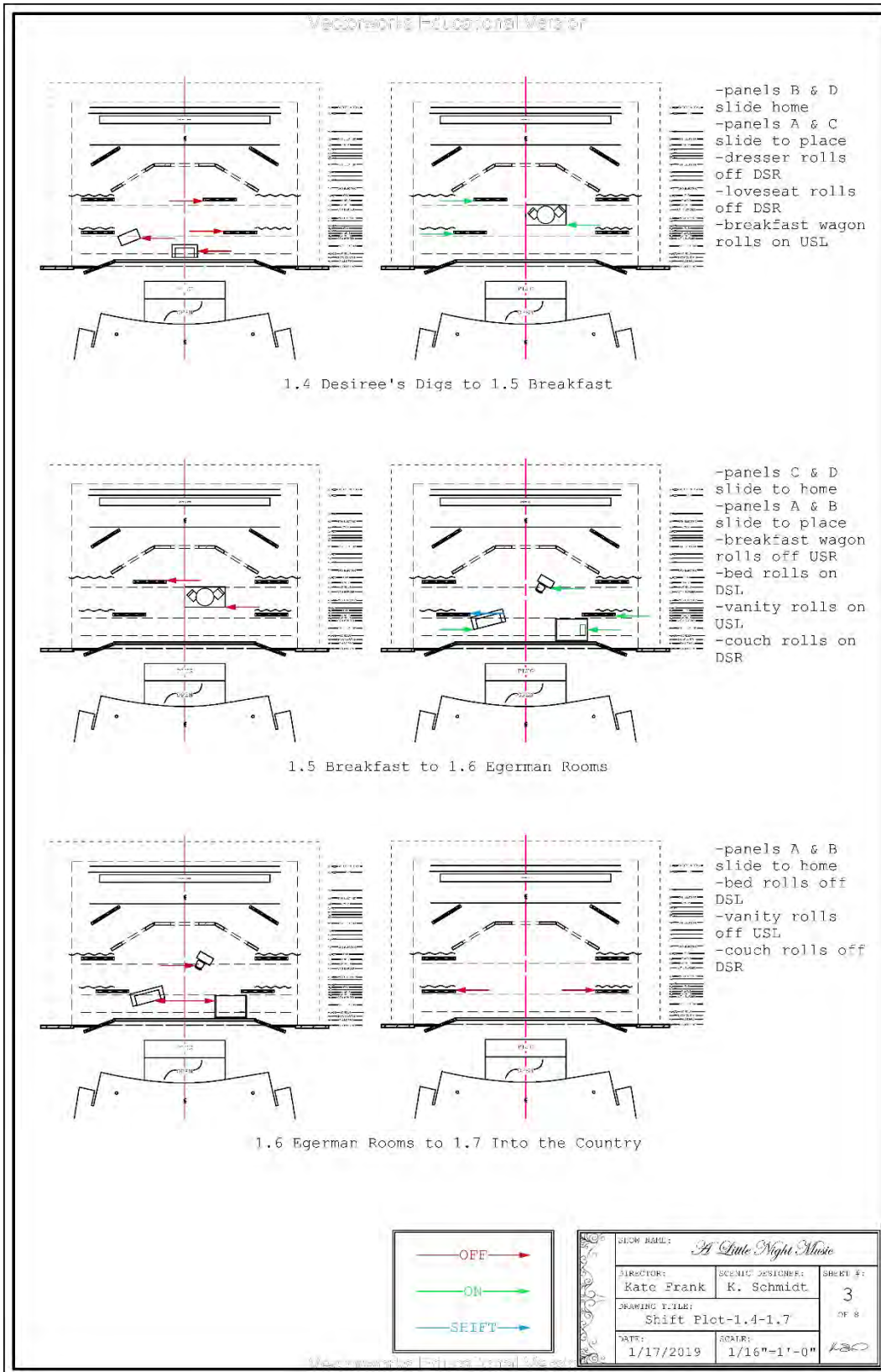


Figure 3: Page 3 of Shift Plot

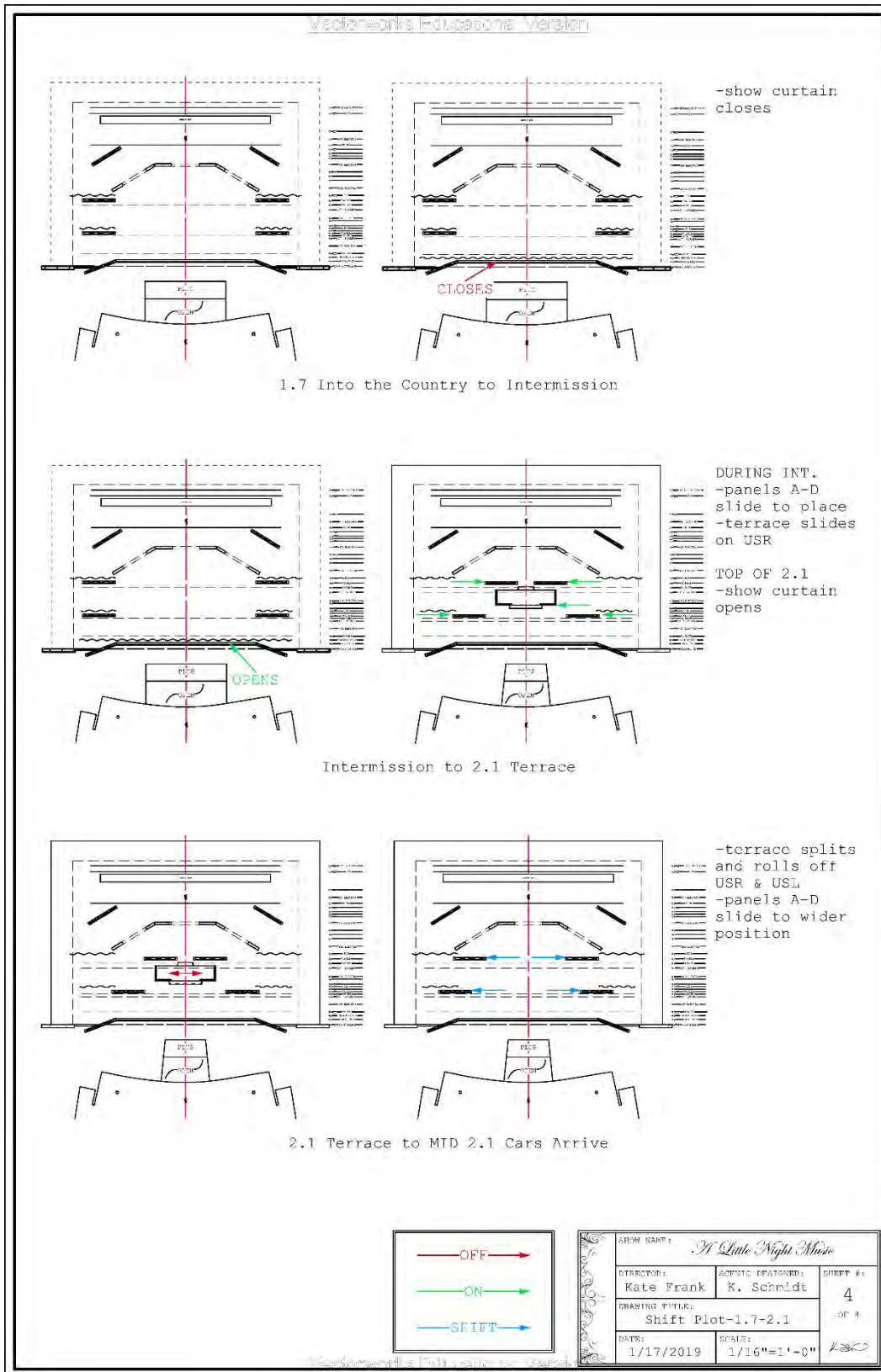


Figure 4: Page 4 of Shift Plot

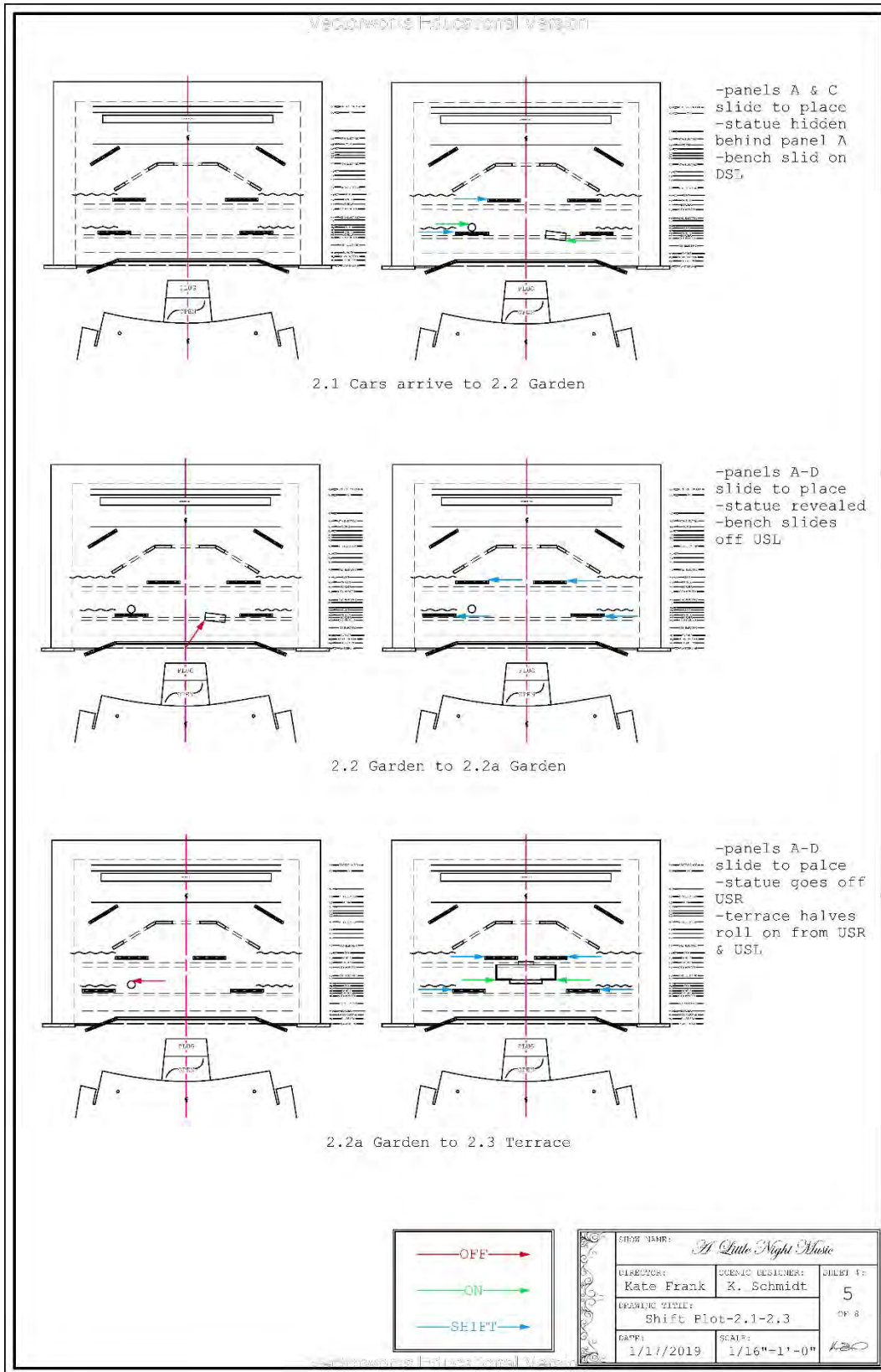


Figure 5: Page 5 of Shift Plot

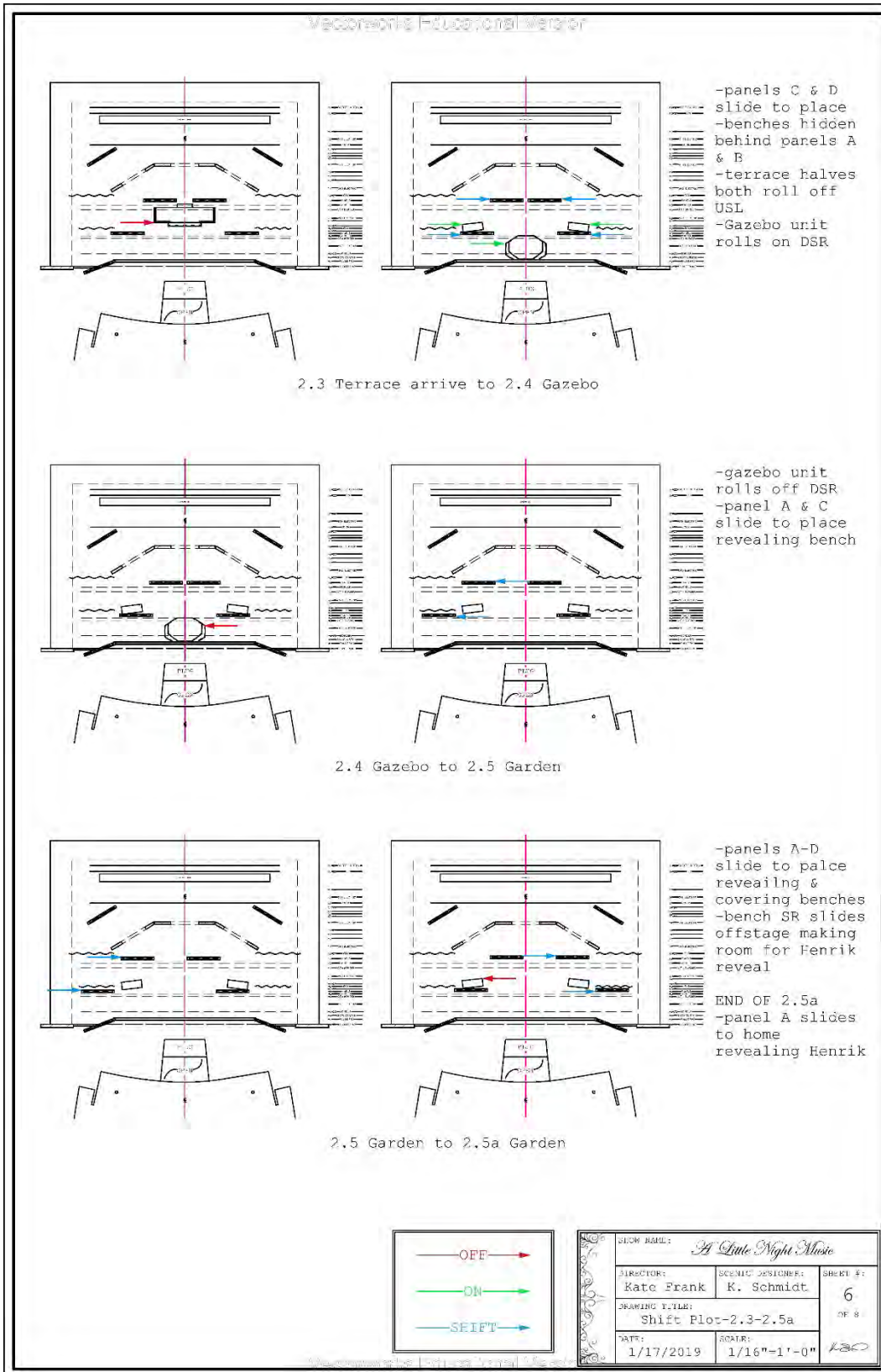


Figure 6: Page 6 of Shift Plot

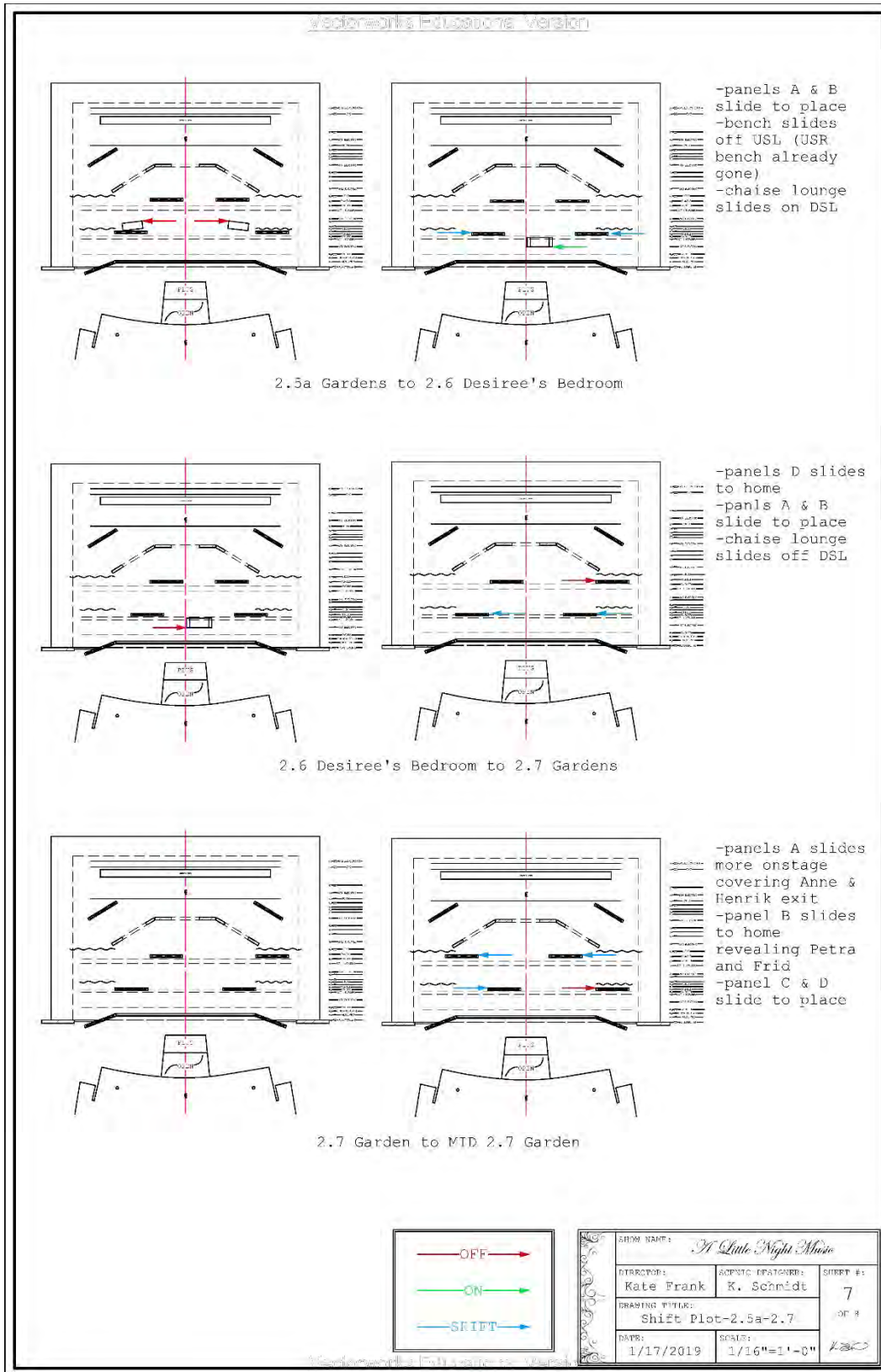


Figure 7: Page 7 of Shift Plot

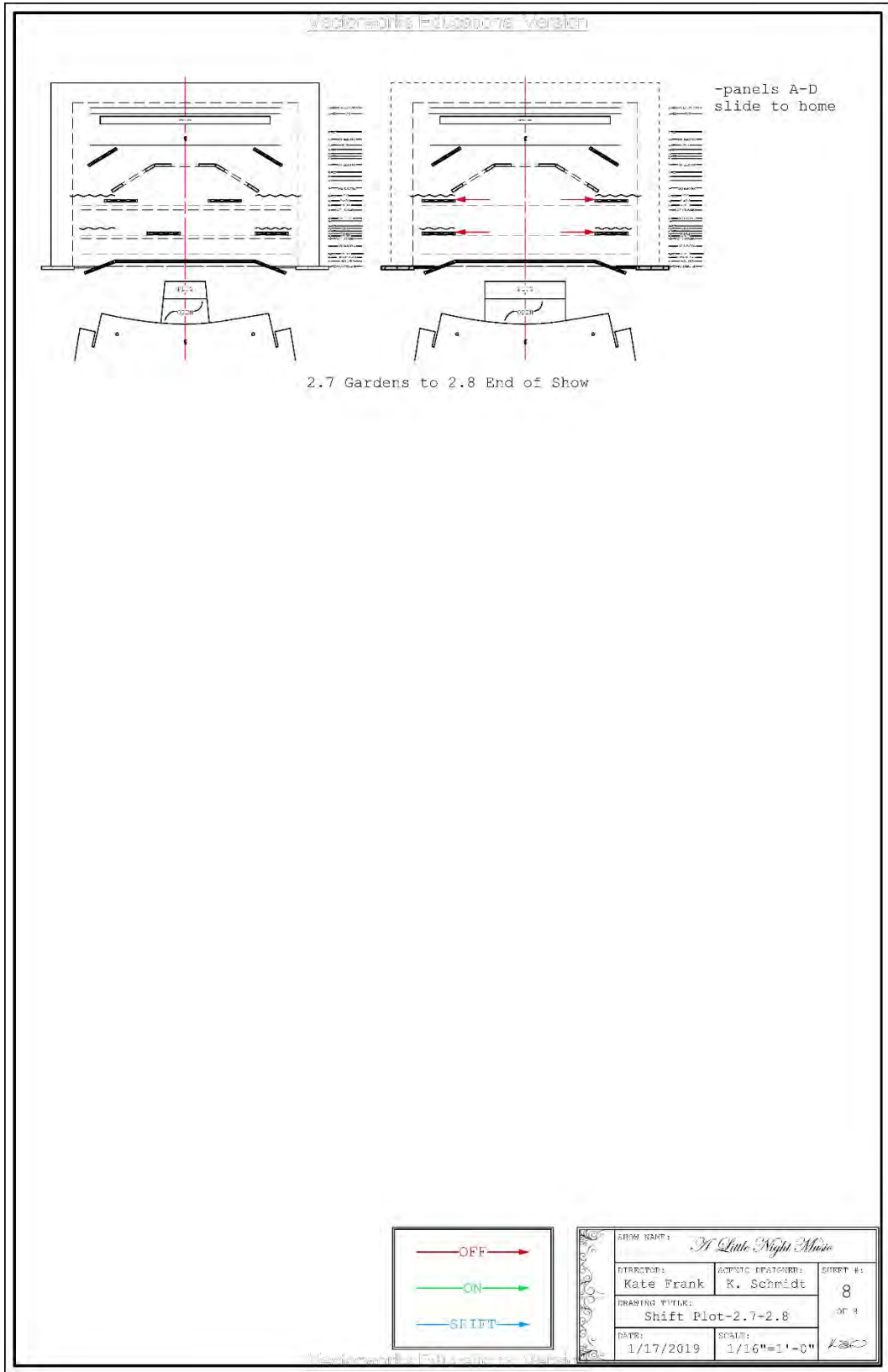


Figure 8: Page 8 of Shift Plot

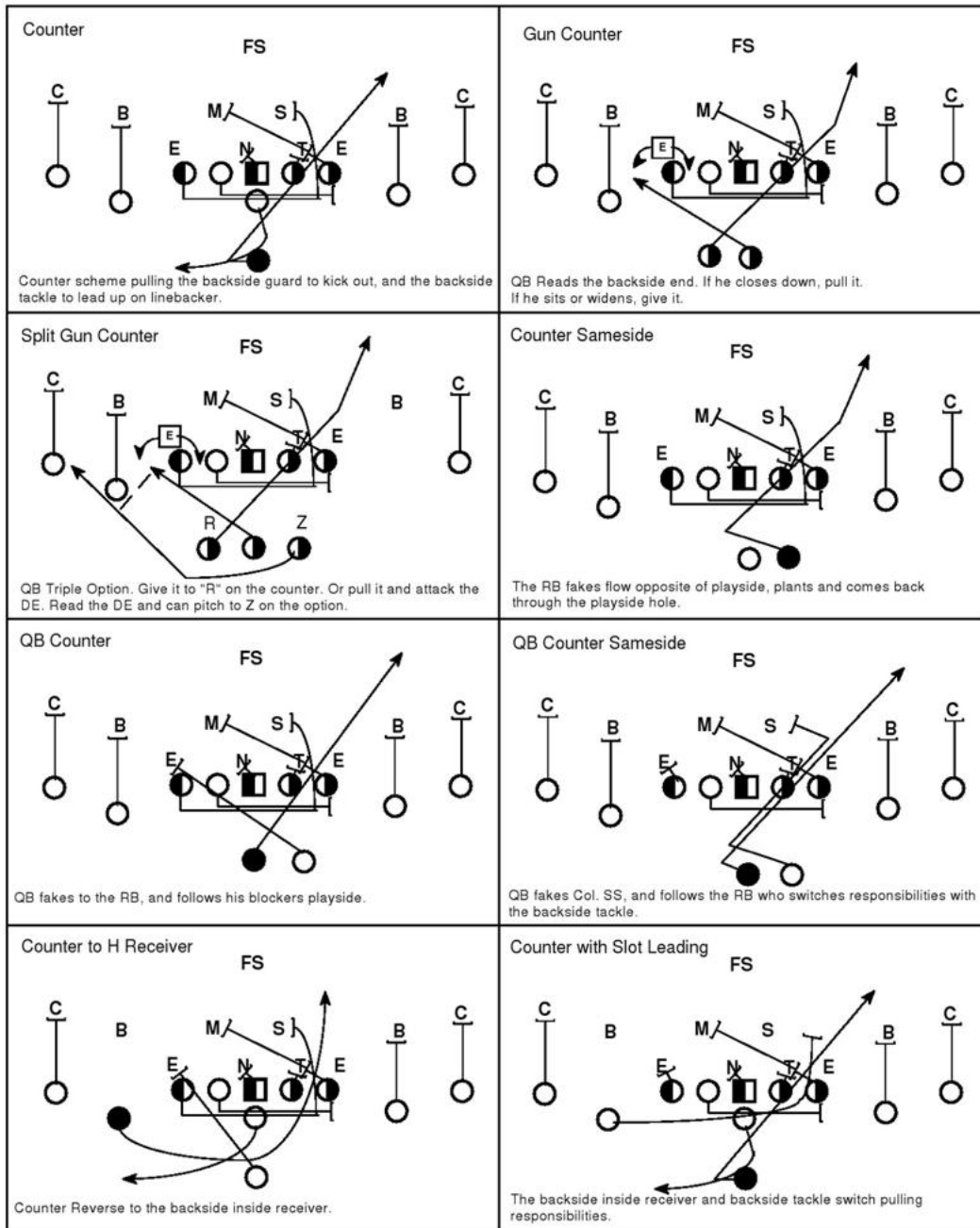


Figure 9: Football Play Diagram (“Play Diagrams”)

Appendix K. Paint Elevations



Figure 1: Back Wall Paint Elevation

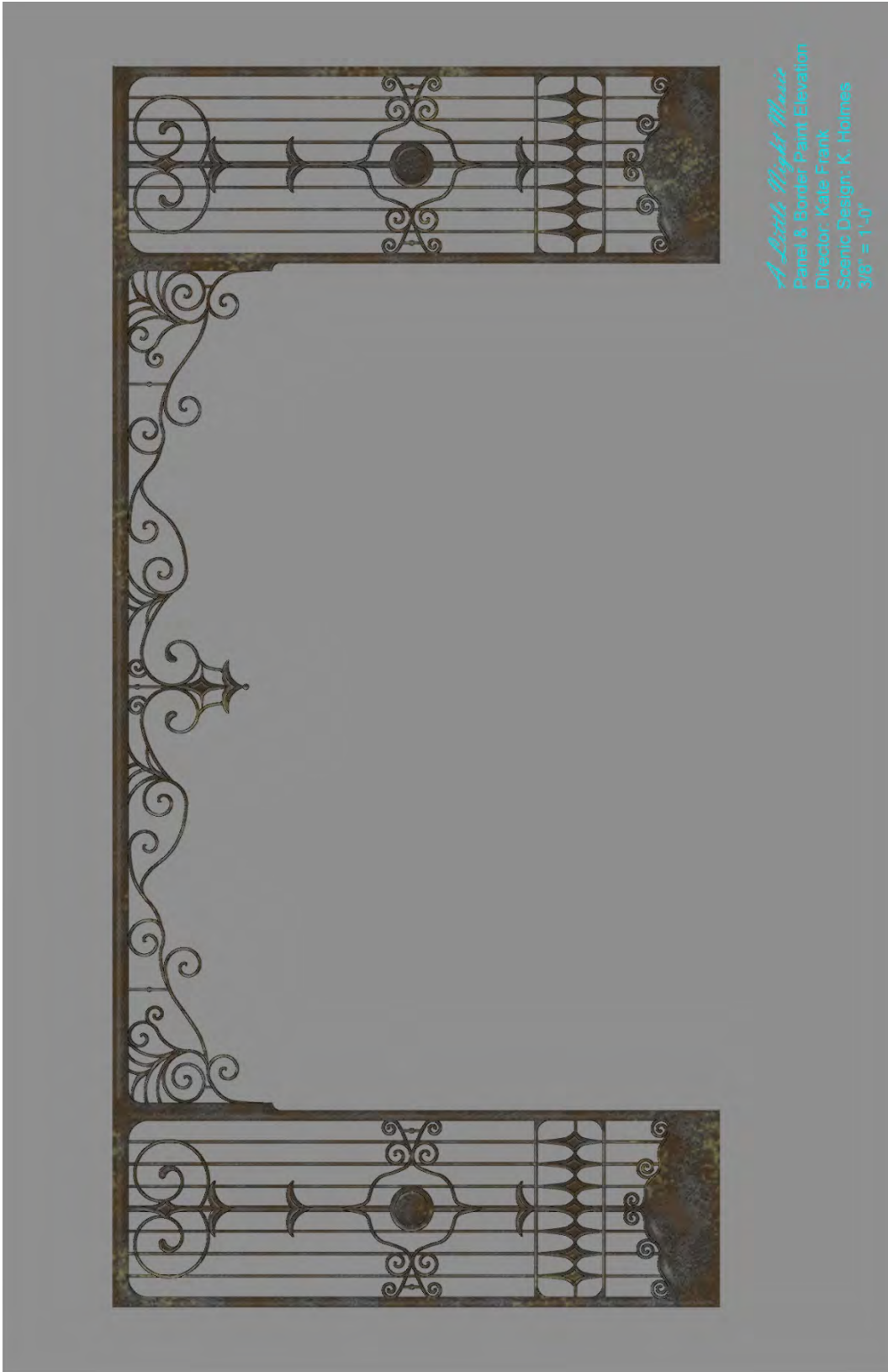


Figure 2: Panels & Border Paint Elevation

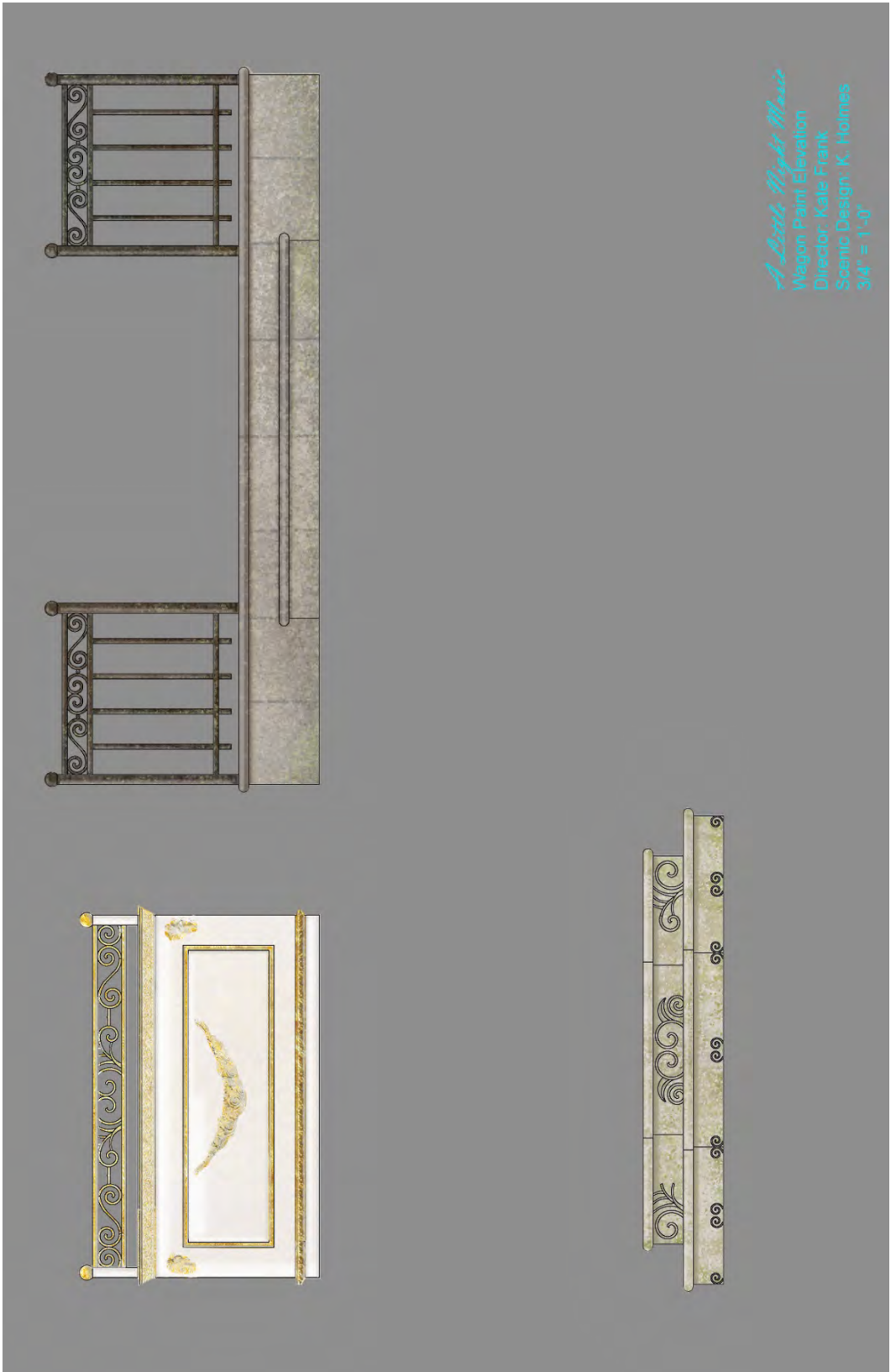


Figure 3: Wagon Paint Elevation

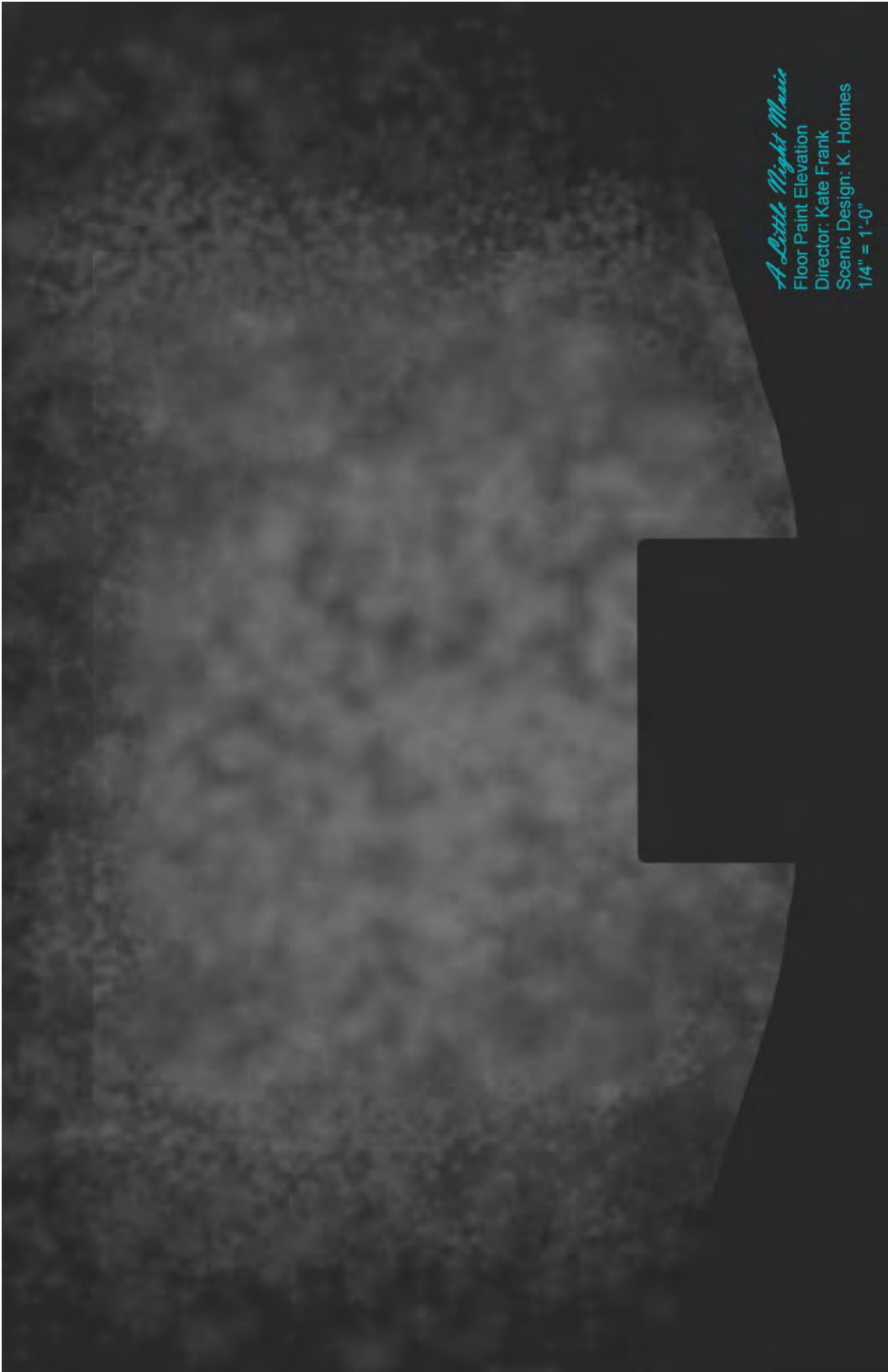


Figure 4: Floor Paint Elevation

Appendix L. Production Photos

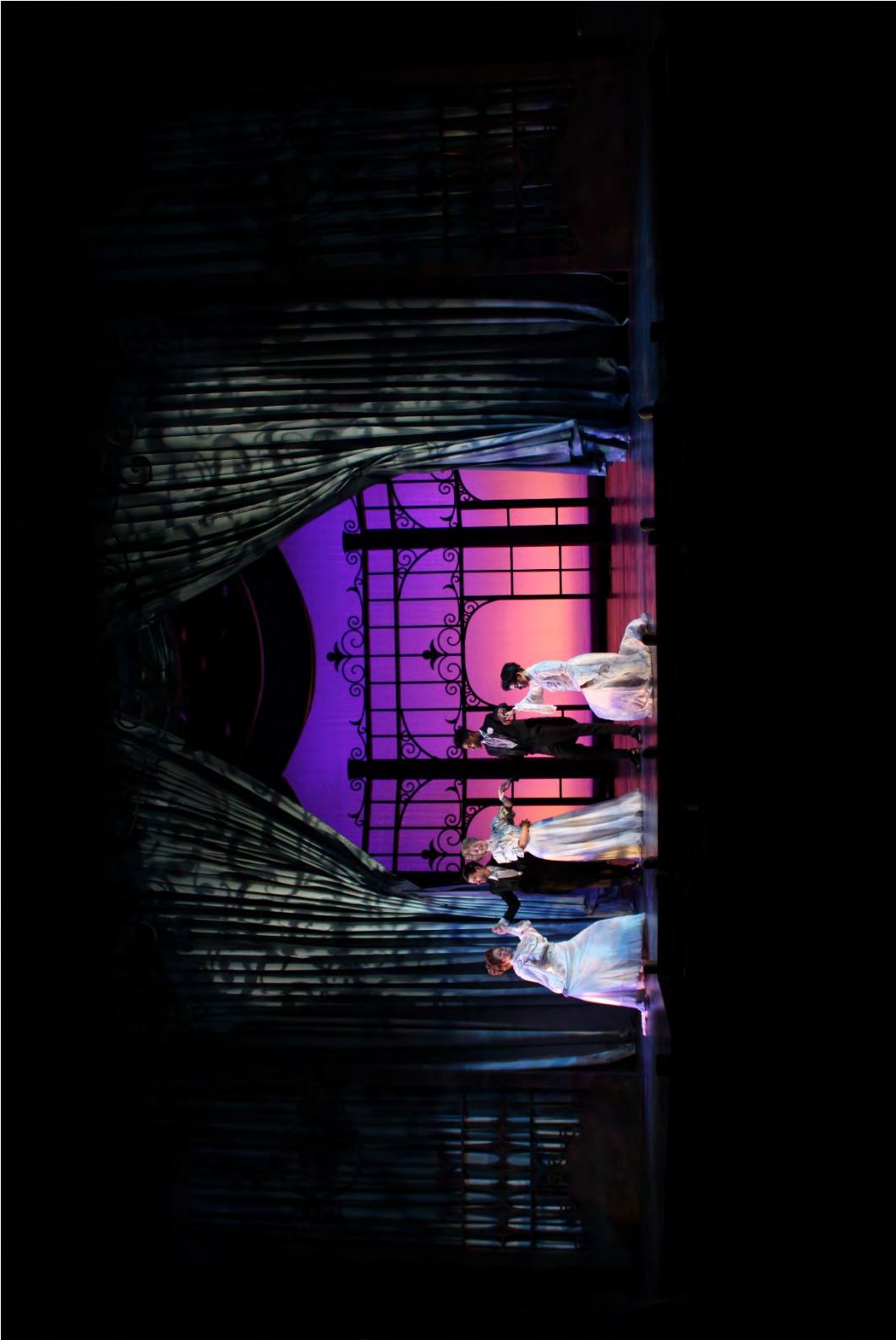


Figure 1: Overture Production Photo (Holmes)

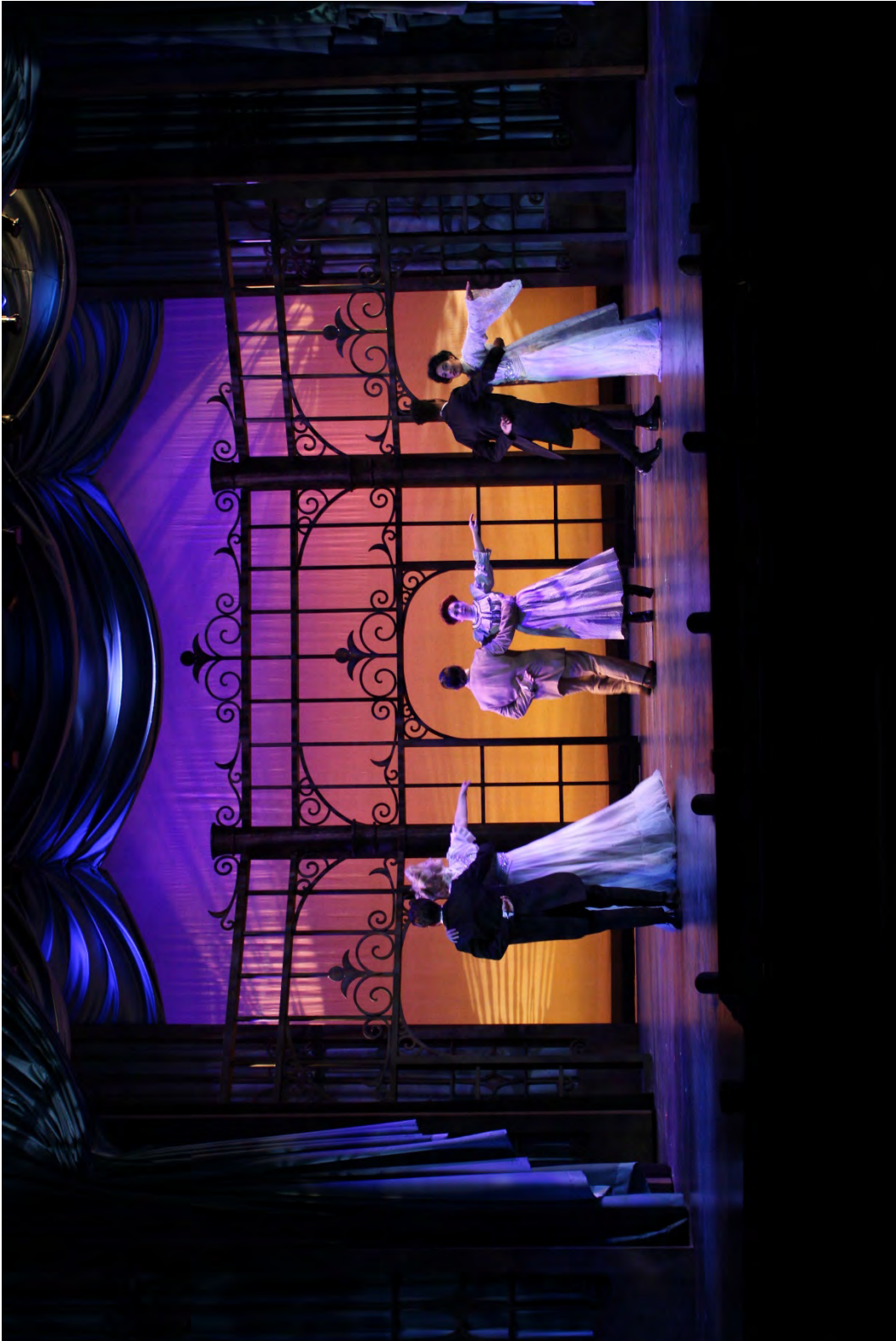


Figure 2: Opening Waltz Production Photo (Holmes)



Figure 3: Egerman Rooms Production Photo (Holmes)



Figure 4: Traveling Scene Production Photo (Holmes)



Figure 5: Traveling Scene Production Photo (Holmes)



Figure 6: Theatre Production Photo (Holmes)



Figure 7: Desiree's Digs Production Photo (Holmes)



Figure 8: A Weekend in the Country (end of Act I) Production Photo (Holmes)

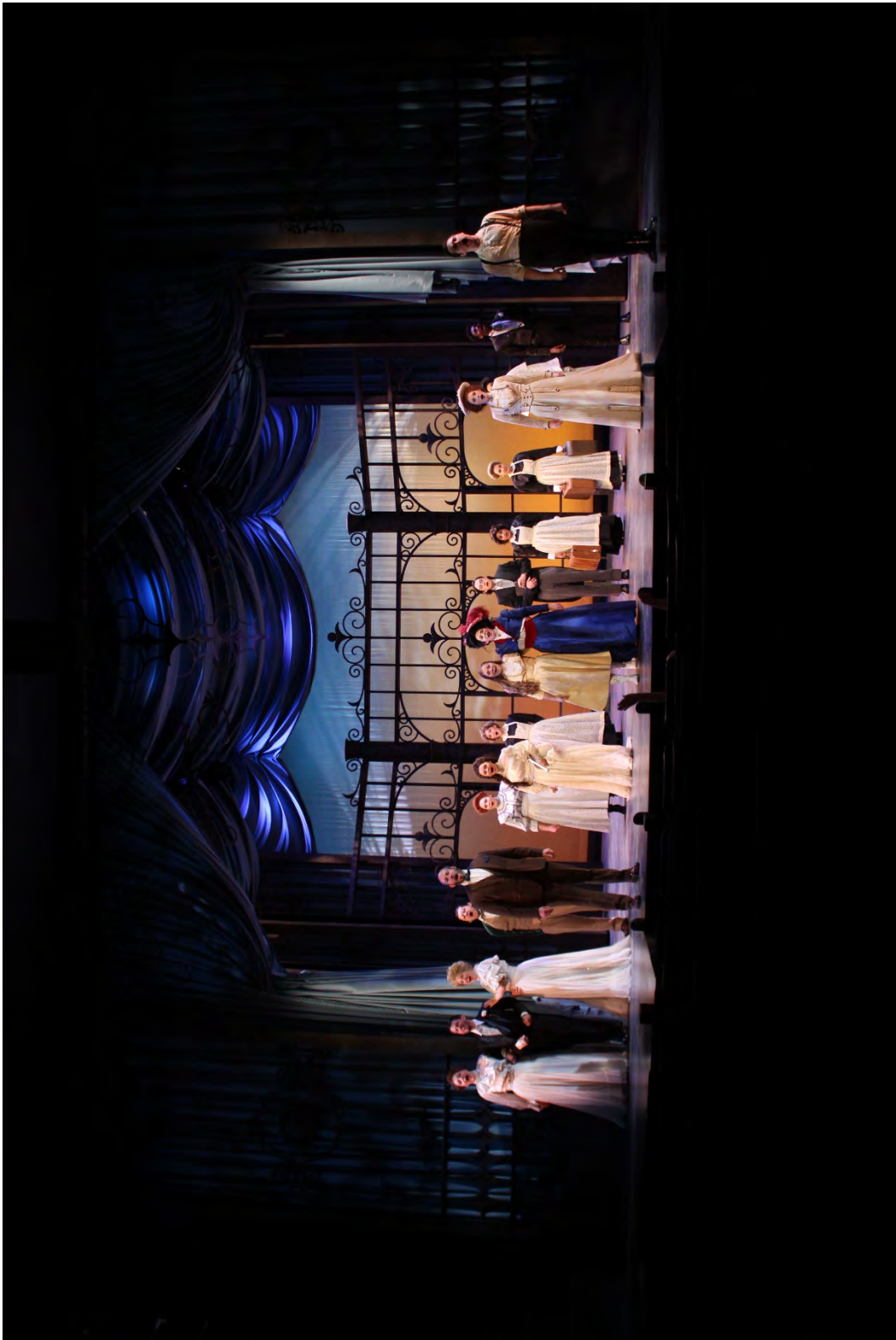


Figure 9: End of Act I Production Photo (Holmes)



Figure 10: Terrace (beginning of Act II) Production Photo (Holmes)



Figure 11: Terrace Production Photo (Holmes)



Figure 12: Garden Production Photo 1 (Holmes)



Figure 13: Garden Production Photo 2 (Holmes)



Figure 14: Gazebo Production Photo (Holmes)



Figure 15: Desiree's Bedroom Production Photo (Holmes)



Figure 16: End of Act II Production Photo (Holmes)