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Forcing Perspective: Selected Projects in Areas of Scenic Design and Technical Direction

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Forcing Perspective

Selected Projects in areas of Scenic Design and Technical Direction

By

Dwight J. Camillucci

A plan B report submitted in partial fulfillment

of the requirements for the degree

of

MASTER OF FINE ARTS

in

Scenic Design

Approved:

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Major Professor

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Committee Member

Utah State University
Logan, Utah
2019

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Chapter I

Sideways Stories from Wayside School

Novel by Louis Sachar
Adapted for the stage by John Olive
Directed by Matt Omasta
Scenic Design by Dwight Camillucci
Costume Design by Sara Shouse
Lighting Design by Patrick Mathis

Utah State University
Department of Theatre Arts
Morgan Theatre
Fall 2017



Fig. 1.1 *Sideways Stories* Production Photo (Andrew Mcallister)

Overview

Sideways Stories from Wayside School tells the story of the students on the 30th floor of Wayside School as they deal with the normal adolescent issues like popularity, hormones, and a high likelihood of being turned into apples. The play clips along through small scenes of the students learning their basic reading, writing, and arithmetic with an absurd, quirky style. When I was originally given the assignment of scenic designer for this show, I was disappointed -- it's not exactly the kind of show I would consider "high art" -- but by the end of the process my mind was changed. *Sideways Stories from Wayside School* is a fantastic example of theatre for young audiences and was performed during the school day for young students in the area. After watching one performance with an audience of elementary and middle school students, I fully understand the merits of the show. Although the themes in this play are not deep, it provides some good basic lessons for a young audience: self-control, empathy, and teamwork.

Characters

- Mrs. Gorf - the meanest teacher in the history of Wayside School
- Mrs. Jewls - the new teacher who replaces Mrs. Gorf
- Rondi - a brain
- Dameon - an athlete
- Myron - a basket case
- Leslie - a princess
- Bebe - a criminal
- Miss. Zarves - the 19th floor teacher, voice only
- Louis - the yard teacher
- Mr. Pickle - the school counselor
- Sammy - the new student
- Miss Valooosh - a dancer
- Mr. Kidswatter - the principal, voice only
- Mr. Gorf - a substitute teacher
- Miss Mush - the cook, voice only
- Mrs. Kidswatter - a cow, non-speaking

Synopsis

Sideways Stories from Wayside School opens in the classroom on the 30th floor, with Mrs. Gorf and two students onstage with three apples on the other, empty desks. Mrs. Gorf is threatening the remaining two students, Myron and Bebe, with a similar fate to their classmates if they ask any more questions. Mrs. Gorf has the ability to turn students into apples by sticking out her tongue and wiggling her ears. In a moment of pure courage, Bebe uses a hand mirror to

reflect Mrs. Gorf's power back at her, turning her into a green apple and returning all the children to their natural state. At this point, the yard teacher, Louis, enters the room and he comments on how delicious the green apple looks, and he takes a bite.

A few days later, the students are sitting in class without a teacher and Rondi is loudly chewing gum. Myron explains to her that chewing gum is not allowed at Wayside School. Rondi wonders aloud with whom she would get in trouble if they don't have a teacher. The other students discuss if they should tell someone about their situation. At this moment, they hear loud banging and crashing coming from the door of the classroom. The idea of a new teacher coming that might be as bad as Mrs. Gorf sends the students into a panic. In this chaos, Rondi sticks her chewing gum on Myron's chair and all the other students hide, leaving Myron to face the new teacher alone. As Myron is panicking and failing to leave his chair, Mrs. Jewls enters the classroom and quickly sees all of the students in their hiding places and asks them to take their seats. It is obvious that Mrs. Jewls will be nothing like their previous teacher as she hands out musical instruments to the students and conducts them in a cacophony of music.

The next day, while Mrs. Jewls is teaching Dameon a one-on-one lesson in counting, Louis brings in a new student named Sammy. Sammy is smelly, rude, and covered in filthy rain coats. Sammy disrupts the class so much that his actions result in the class chasing him around the room and stripping off his raincoats until it is revealed that Sammy was a dead rat the whole time. Mrs. Jewls throws the rat out the window and the children watch it splat to the ground. After this disruption, the students take a geography test. During the quiet of the test, Myron yanks one of Leslie's pigtails and she cries out in pain. Mrs. Jewls writes his name on the board on the "Discipline" list. Myron apologizes and then the class returns to their work. In the silence Leslie's pig tails come to life and begin to tempt Myron by asking him to pull them. Eventually he gives in and pulls the other pigtail. This has a similar result as the first time, except this time Mrs. Jewls puts a check by his name. Myron apologizes again and the class goes back to work. Suddenly, Leslie cries out in pain unprovoked. This leads to Myron getting in more trouble and the threat of going home on the kindergarten bus, but before this punishment can be executed, Louis hurries in with a note for Mrs. Jewls from Miss Zarves on the 19th floor. The note is blank because Miss Zarves and the 19th floor do not exist. Mrs. Jewls proclaims that she will get to the bottom of this, and she goes to the 19th floor. The children and Louis follow.

On the 19th floor, the students, Louis, and Mrs Jewls are violently forced into the classroom as Miss Zarves appears and speaks in a loud booming voice. She explains to the group that she does exist and that if she hears anyone say that she doesn't exist, she will come back and be very, very angry. The group agrees and leaves in fear.

Later that day, back on the 30th floor, Mrs. Jewls introduces the class to the school counselor Mr. Pickle, then excuses everyone to recess except Myron, who is to stay behind. Mr. Pickle asks Myron about his pigtail pulling problem and offers to help. Through hypnosis, Mr.

Pickle convinces Myron that when he wants to pull Leslie's pigtails, they are actually rattlesnakes, and whenever she uses the word "pencil," he must dance in a circle and caw like a crow. When the class gets back from recess, they begin a lesson in poetry. Myron bursts out in the middle of the lesson yelling about rattlesnakes and then disturbs class again later when Leslie says "pencil". After this outburst, Louis enters the classroom in shock and tells the students and Mrs. Jewls that he thinks he has just seen Mrs. Gorf. The students all scream in response to the news.

The next day Mrs. Jewls is sitting alone at her desk and the door to the classroom slowly squeaks open a bit. She asks if someone is there and after no response, she closes it. Then the door slams open and the evil laugh of Mrs. Gorf is heard as Mrs. Jewls contorts and writhes slowly, echoing the laugh of Mrs. Gorf.

Later, the students gather around Rondi as she tells them about how she has seen Mrs. Gorf in her mashed potatoes at lunch. The students then tell different stories about seeing Mrs. Gorf in different places at Wayside School. They fear that she might be coming back to turn them all into apples. Then the door springs open and the dance instructor Miss Valooosh enters and announces that they are going to tango. Louis enters and explains that it is arts enrichment day and Miss Valooosh is a world famous dancer. There is a dance number where all of the students learn a tango. The students are having fun until Mrs. Jewls walks in and rips the boombox plug out of the wall with a scowl on her face and rudely implies that Miss Valooosh should leave. She then snaps at the students in a Mrs. Gorf-like fashion, realizes that this is wrong, and then recovers herself and runs out of the room.

The students are left alone in the classroom to figure out what to do without Mrs. Jewls. They are contemplating teaching themselves when a man comes to the classroom and announces that he is the new 30th floor teacher. The man nervously recites a memorized speech introducing himself to the classroom and begins an arithmetic lesson. He then opens a tin of cookies and hands them out. The students introduce themselves one by one, but they are rudely interrupted by the new teacher. When Dameon tries to introduce himself, the man makes a movement and Dameon's words are cut off and suddenly all students seem to be unable to speak. The man then introduces himself as Mr. Gorf and that his "mommy" was Mrs. Gorf. Mr. Gorf interrogates the classroom about what happened to his mother. While he is doing this, Rondi attempts to make a run for the door, but with the movement of his head, Mr. Gore stops her in her tracks.

Mr. Gorf continues to interrogate the students about who turned his mother into an apple and who ate her. Eventually Myron confesses to having eaten the apple that was previously Mrs. Gorf. Myron's confession is quickly followed by the same confession from Dameon, Leslie, and Rondi. Then Louis's voice is heard from the open window where he appears to have scaled the exterior of Wayside School. Louis then confesses to having eaten Mrs. Gorf. With a crack of thunder, Mr. Gorf takes control of Louis's body and makes him dance like he is at a disco and

then turns him into an apple. During this dance, Bebe is furiously drawing an image of Miss Zarves on the easel. Bebe turns around the easel to show the rest of the students what she has drawn. Immediately understanding what she wants, the students to distract Mr. Gorf and tell him that Miss Zarves won't let him get away with this. Mr. Gorf adamantly believes that Miss Zarves and the 19th floor do not exist.

The students encourage him to say that Miss Zarves and the 19th floor do not exist louder and louder, until eventually there is a loud “kazzzzzap” and Miss Zarves appears. She furiously inquires as to who said she did not exist. When Mr. Gorf claims out of fear that he was kidding, Miss Zarves recognizes him and tells him that Mrs. Gorf is on the 19th floor with Mrs. Jewls, and they are memorizing the Oxford English Dictionary, Unabridged. She says that Mr. Gorf would face the same punishment for saying that Miss Zarves did not exist. Hearing the news about his mother, Mr. Gorf runs from the classroom to find her.

Miss Zarves is about to disappear when Rondi speaks up and asks about Mrs. Jewls. The students plead with Miss Zarves to bring their favorite teacher back to them, along with Louis, who Mr. Gorf had just turned into an apple. Eventually Miss Zarves agrees to return Mrs. Jewls and Louis to the classroom. There is a short reunion before a clap of thunder alerts the students to an oncoming tornado. The tornado flies through the classroom causing a commotion and in all the hubbub Myron falls out the window. The students rush over to look out the window and see that Myron is hanging onto a ledge. None of them can reach him. Mrs. Jewls has the idea to use Leslie's pigtails to pull Myron up. When Leslie lowers her head out the window Myron exclaims that her pigtails are rattlesnakes. Mrs. Jewls reassures him that they are not rattlesnakes and Myron grabs them and the class helps to pull him back through the window. Suddenly there is the sound of a mooing cow outside the door. Mrs. Jewls ushers the cow in the classroom and says that the storm must have scared her upstairs. The students decide to play some music to calm her down. The show ends with a musical cacophony produced by the students and the dancing cow.

Locations

The action of the play takes place on the 30th story of Wayside School, an educational facility that was mistakenly built as thirty classrooms stacked on thirty floors instead of thirty classrooms on one story. The classroom has a window and a main door entrance with a window that looks into the hallway in order to see characters who enter before. The 30th floor is also the top floor of the school, but every new character that enters the room - if it is their first visit to Wayside School- comments that they only counted 29 floors. This is because Wayside School has a floor that is haunted and doesn't exist. The 19th floor is the only other location in the play.

Venue

The Morgan Theatre is a thrust theater with a large proscenium and upstage space. The walls of the proscenium are on a tracking system, allowing the size of the proscenium width to range from 35 feet to 62 feet. The stage is massive, especially when including wing space. The audience is on five sides and the most extreme seats can see a great amount of offstage area. The thrust means that certain scenery could only be so far downstage without it being a sightline issue. Since *Sideways Stories* was my first design, I was unfamiliar with the space.

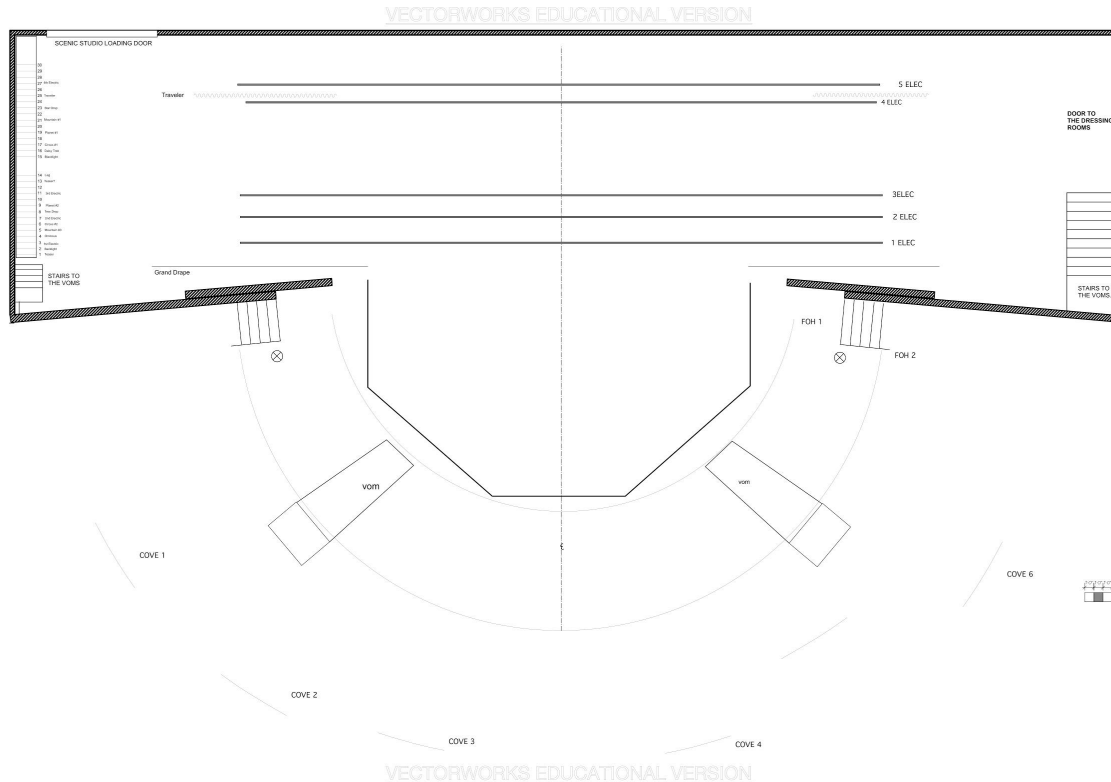


Fig. 1.2 Morgan Theatre Ground Plan

Design Concept and Objectives

When I was assigned this play as my first scenic design, I was very disappointed. What was I supposed to do with this childish show that seems to be about nothing? How can I make an impact when I'm working with a script where the biggest conflict is between a kid and his own urges to pull the pigtails of the girl who sits in front of him? Where is the deeper meaning? I demand tragedy! That's what breeds good art! I was positive that this show wouldn't allow me to create anything that would be worth putting into any kind of professional portfolio. This show would be a throw away... That's what I thought, and I was wrong. This will be a recurring theme.

In the first meeting with director Matt Omasta, we discussed the importance of this play. He wanted to show the students solving their own problems. He wanted the show to be fast, fantastical, and whimsical, without feeling too separated from reality. He also wanted to see very

specific things in the set. The two major things that Matt wanted that were not in the script were a class pet and a way to see the principal during his announcements. There were also elements that were important to the show that needed to be incorporated throughout the design process. These included a practical window that a student had to hang out of, an actual chalkboard, and a tornado effect. No pressure.

After this initial meeting, my mind was racing. My main objectives were to show the independence and creativity of the students through their problem solving and resilience and to emphasize the fun and ridiculous nature of the script by creating a world that matches its fantastical whimsy. I wanted to create a world where the lines between real life and imagination are blurred and bring to life some of the aspects of the picture books and TV shows that entertained me as a child.

Research

I started my research by looking at abstract art and sculpture. I pulled my inspiration from concept artists like MC Escher (Fig. 1.4) and from cartoon television shows, like the Magic School Bus and Arthur on PBS. I decided that the best looking classrooms were built around the 1950's and 1960's: classic American classrooms with coffered ceilings, large windows, pendant lights, chalkboards, etcetera. This moved me towards thinking of the ideal classroom aesthetic, but warped into what felt like a cartoon.



1.3 Research (Artist: Joey Santiago)



1.4 Research (Artist: M.C. Escher)



Fig. 1.5 Research



Fig. 1.6 Research

Design Development

I began by creating rough sketches of my basic ideas: a deconstructed classroom with exaggerated features. I played with the idea of doing a turntable and having all the walls flip to show transitions. I even messed with the idea of having a bunch of different levels in the classroom, but eventually I decided that since the children in the play were going to be played by college actors, there needed to be some larger-than-life element of the set to make it feel more authentic.



Fig. 1.7 Thumbnail Sketch



Fig. 1.8 Thumbnail Sketch

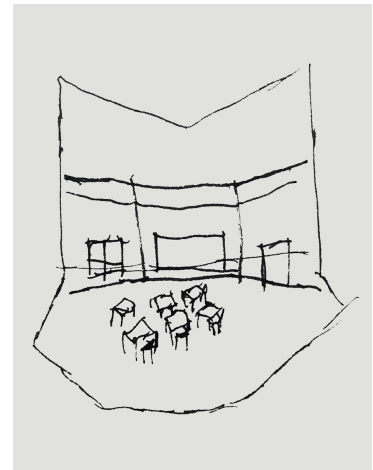
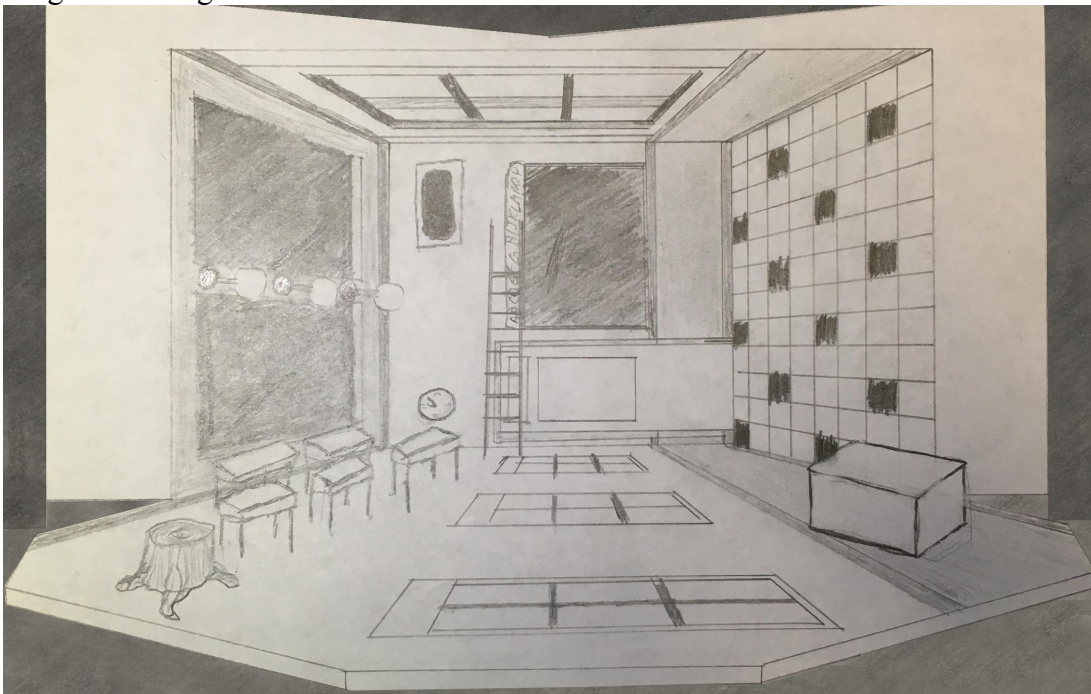


Fig. 1.9 Thumbnail Sketch

I decided to go with a classic box set in forced perspective. I did a few more sketches with this idea in mind. I realized the the answer was right in front of me the whole time. I should just turn it sideways. This created some new major challenges. How do you enter a sideways classroom? Where do you put a window in a wall that's on the floor? How do you convey the full scope of a classroom with only three walls? How exaggerated should the downstage edge of the stage be?

Fig. 1.10 Rough Sketch



The first issue I addressed was the classroom entrance. Once I decided the door had to be sideways, I had to figure out how tall the door had to be so the actors could enter comfortably. This turned out to be four feet tall, so I scaled everything on the upstage wall of the classroom to be approximately 150% larger than normal. The door would have to swing down to land on the floor to act as a ramp to get into the classroom. I also wanted to place the chalkboard on the back wall, but now the door was taking up all of the space that would be accessible to an actor standing on the ground level, and it wouldn't make sense to have a chalkboard above the door in a regular classroom configuration. It would usually be next to the door. I placed the chalkboard next to the door, which is actually above the door. This makes it inaccessible to an actor without the use of a ladder, so I placed a ladder "above" the door so that the chalkboard could still be used.

The next challenge I decided to address was where the practical window would go on the set. I had two options; there are two traps on the floor of the theatre, which would be the wall of the classroom. One smaller 2'x2' trap upstage center, and one 4'x8' trap far downstage on the thrust. I decided that the best option would be the far downstage trap. Because it is a full 4'x8' opening and we would have to build a sliding trap door into it, I decided that the actual opening for the window would be roughly 4'x4'. This allowed me to create my perspective for the three windows painted on the floor by using my vanishing point that was already set by the two walls (the ceiling and floor of the classroom).

At this point, I had a standard three walled box set in perspective, and I wasn't really getting the feeling that I wanted from this classroom. I experimented with different ceiling configurations. Finally I landed on having another "wall" ceiling piece with a large window in it to allow for lighting.

For the stage right wall, ceiling of the classroom, I wanted to use some of the details I found in my research of 1950s classrooms. I decided on a coffered ceiling with pendant lights, and I thought it would be fun if the pendant lights were stable enough for actors to swing from. These lights would also be practical for the lighting designer, with color changing capabilities.

For the stage left wall, the floor of the classroom, I wanted to have the capability to rear project a Saturday Night Fever type disco floor for one of the dance numbers. It would also have a linoleum floor pattern in the same perspective as the rest of the set.

For my color palette, I pulled inspiration from a modern classroom with a lot of blues, tans, and grays, and actually built a color model with that color scheme (Fig. 1.11). And I didn't like it. So I took the Photoshop renderings I did for the color model and inverted the colors, which gave me a new base color palette to work from. From there, I applied textures that reminded me of hand drawn animation (Fig. 1.12).

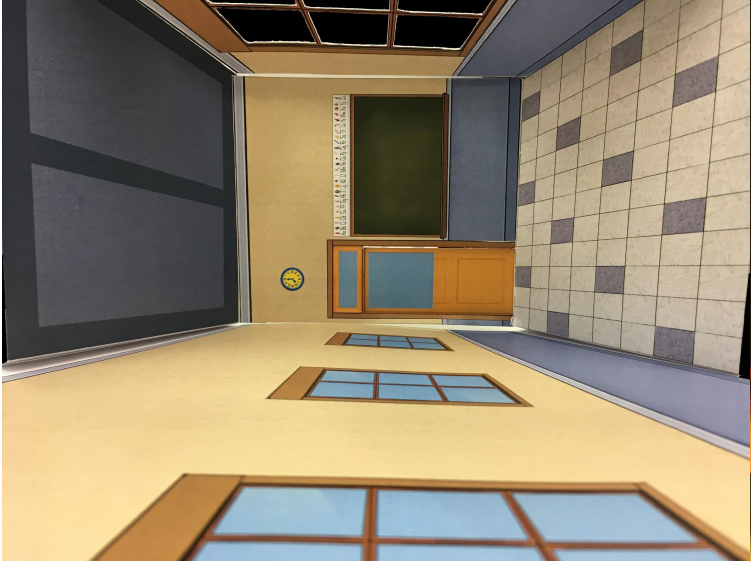


Fig. 1.11 First Color Model



Fig. 1.12 Final Color Model

The set dressing was relatively minimal. I went with a few really detailed pieces like the six desks and chairs for the students that were mismatched, bright, primary colors. The teacher's desk and chair had the same silhouette of what you might find in a classic American classroom, but with colors belonging to my world: they were purple. Other fun details I applied were a sideways alphabet above the chalkboard, a television top stage right corner of the back wall where Mr. Kidswatter's announcements would be shown, and chalk and erasers attached sideways to the rail of the chalkboard above the classroom door. Another important detail the director requested was a class pet. I thought it would be fun if it was a puppet operated by a stagehand in a trap door. In order for there to be room for a puppet operator, I placed the class pet, a platypus, on top of a stump on the stage right side of the thrust.

Design Execution

When I went over my drafting packet (Fig. 1.17) with the technical director, some major concerns that came up were the large ceiling piece, the door that had to operate as a ramp, and the pendant lights that actors had to swing from. We first addressed the ceiling piece, and decided that it could be built in two parts with a seam down the center mullion of the window. It would need to be built in two pieces out of steel tubes, then loaded in, bolted together, and picked from the fly system and placed on top of the other three walls. It was also important that it was picked in the correct place, as this would determine the location for the entire set. Also, the lighting above the ceiling piece would have to be focused and hung ahead of time, because it would not be accessible after installation. Because of the weight of the ceiling piece and the specific needs of each wall, it was determined that every wall would be also built out of steel.

The door would also need to be built out of steel tube and faced on one side with half inch plywood in order to act like a ramp (Fig. 1.13-Fig. 1.15). The window in the door would



Fig. 1.13 Door Opening

Fig. 1.14 Door Open

Fig. 1.15 Door Closed

need to be made out of a thick plexiglass and covered with vellum with a light blue spatter, so that it remained semi-transparent and available for shadow play. Because of these factors, the door would be too heavy to be operated without assistance. I needed to come up with a way for someone offstage to help open and close the door without being seen by the audience. What we ended up doing was welding a large lever onto the bottom of the door that angled out in such a way that it was hidden behind a masking wall, where a stagehand could pull the door closed and help lower it softly from backstage. Another challenge with the upstage wall was that a ladder would need to lean on it so that actors could write on the chalkboard. This meant that there would need to be specific supports in place to take the weight from the ladder to prevent the ladder from moving when used.

The television on the back wall was an interesting project, because we needed to use a digital monitor, but I wanted it to look like an older tube television. So I found the monitor I wanted to use for the television, making sure that it would be big enough to be seen by the audience, but not so big that it looked out of place. Once I found that monitor and confirmed with the light and co-projection designer that it would work, I built a plywood box that would fit around the monitor to make it look like a tube television.



Fig. 1.16 Finished Set Under Work Lights

SIDEWAYS STORIES FROM THE WAYSIDE SCHOOL

BY: JOHN OLIVE
FALL 2017

DIRECTOR: MATT OMASTA
SET DESIGNER: DWIGHT CAMILLUCCI
DRAFTED BY: DWIGHT CAMILLUCCI
TECHNICAL DIRECTOR: MATT STOWE

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DRAWN: 06/20/2017

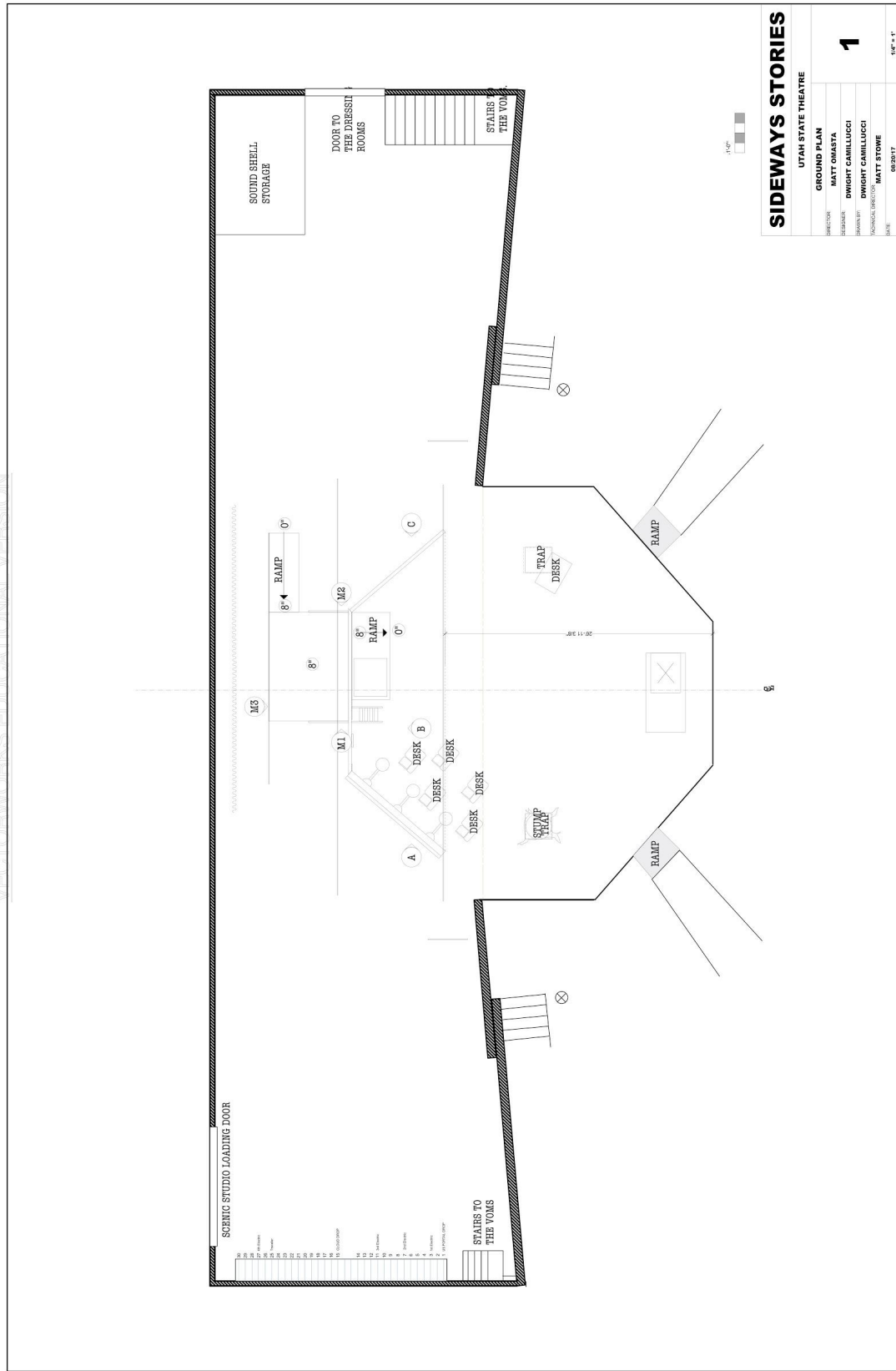


Fig. 1.17

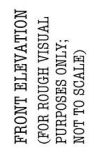
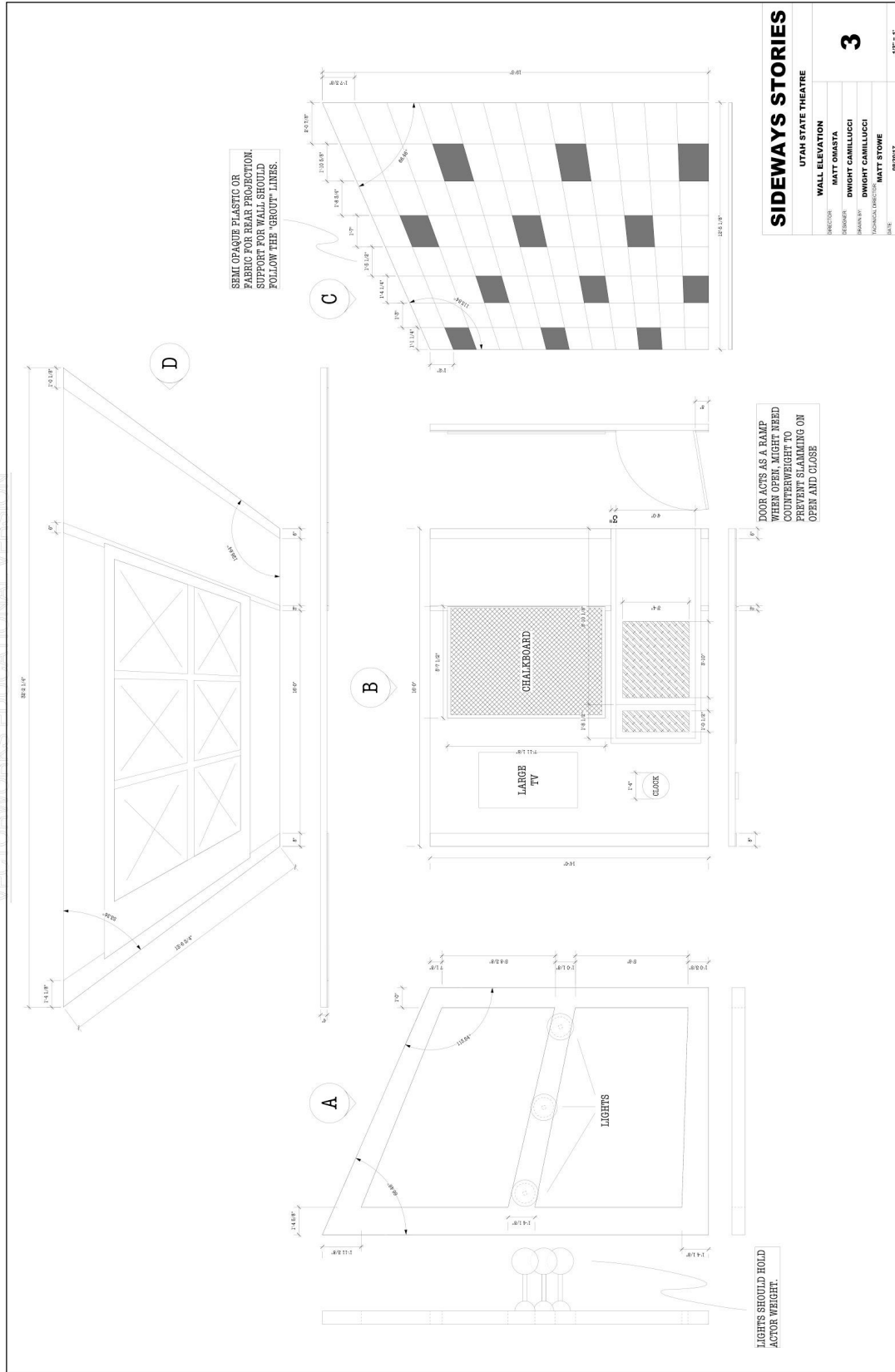


Fig. 1.17



SIDeways STORIES	
UTAH STATE THEATRE	
WALL ELEVATION	
DIRECTOR	MATT OMATA
DESIGNER	DWIGHT CAMILLUCCI
PAINTER	DWIGHT CAMILLUCCI
TECHNICAL DIRECTOR	MATT STONE
DATE	08/20/17
3	
1/4" = 1'	

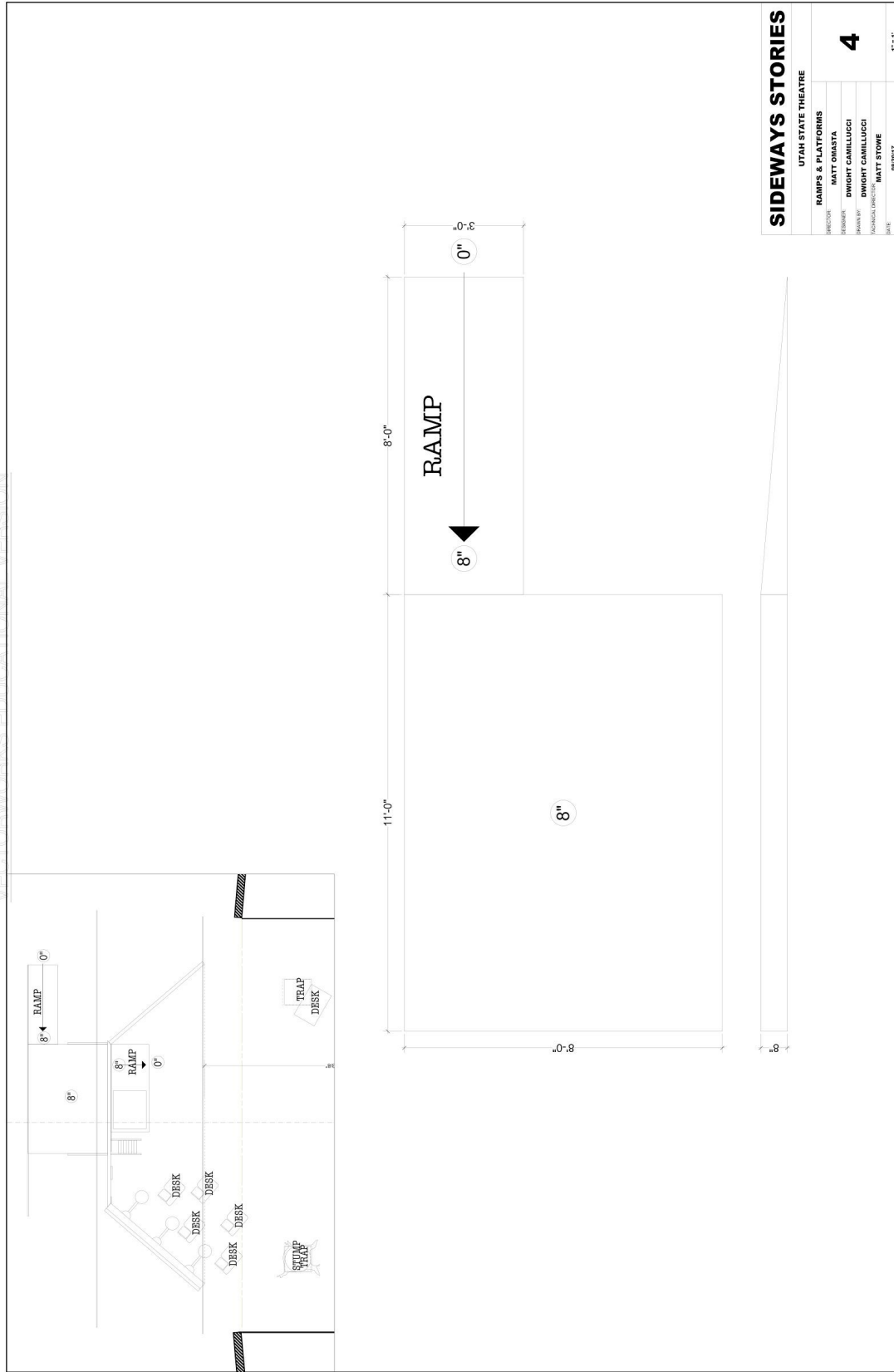


Fig. 1.17



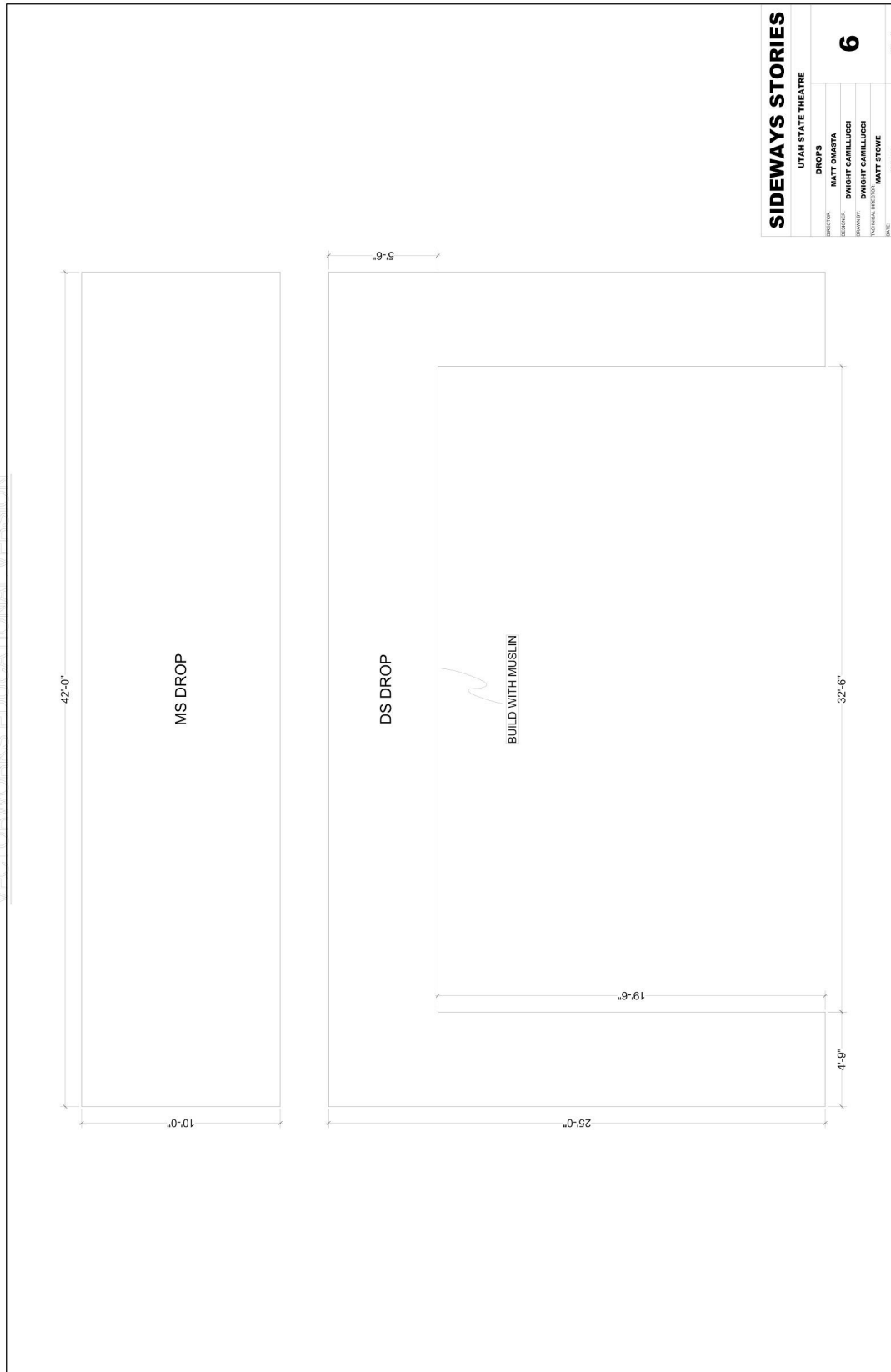
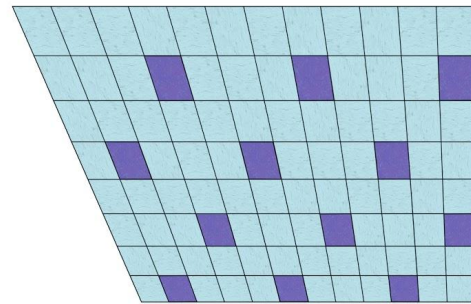
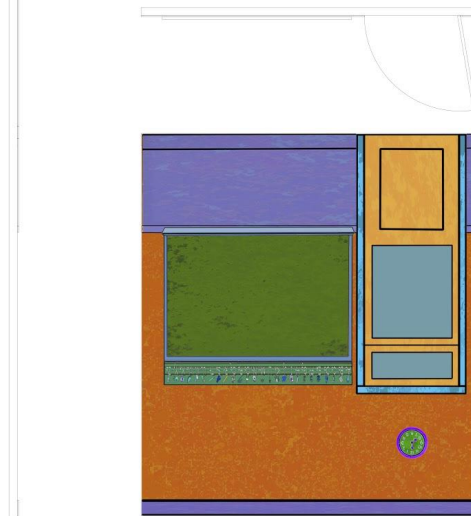
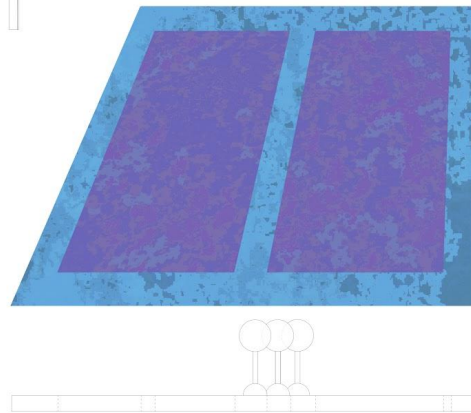


Fig. 1.17



SIDEWAYS STORIES

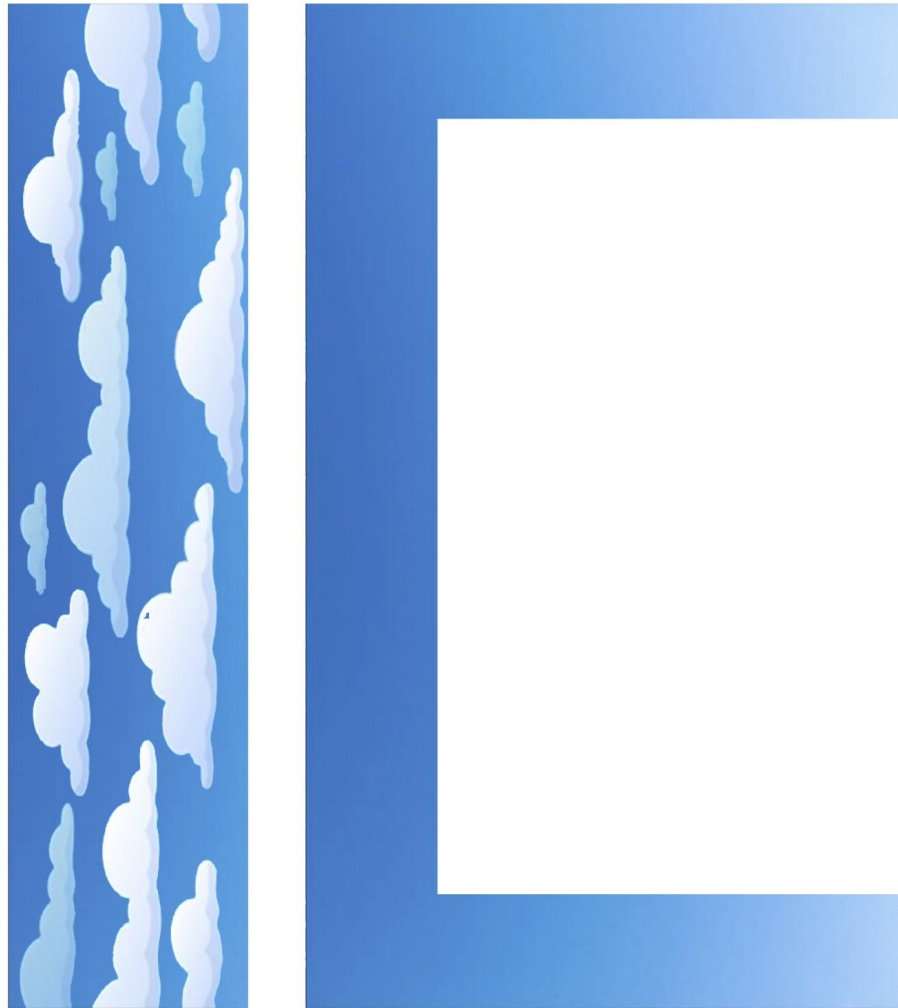
UTAH STATE THEATRE	PAINT ELEVATIONS (WALLS)	DIRECTOR	MATT OMASTA	DESIGNER	DWIGHT CAMILLUCCI	PAINTER	DWIGHT CAMILLUCCI	TECHNICAL DIRECTOR	MATT STOWE	DATE	08/20/17	6:00 PM - 6:30 PM
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Fig. 1.17



SIDeways STORIES	
UTAH STATE THEATRE	
PAINT ELEVATIONS (FLOOR)	
DIRECTOR	MATT OMASTA
DESIGNER	DWIGHT CAMILLUCCI
MANAGER	DWIGHT CAMILLUCCI
TECHNICAL DIRECTOR	MATT STONE
DATE	08/26/17
8	
1/2" = 1'	

Fig. 1.17



SIDEWAYS STORIES	
UTAH STATE THEATRE	
PAINT ELEVATIONS (DROPS)	
DIRECTOR	MATT OMATA
DESIGNER	DWIGHT CAMILLUCCI
MANAGER	DWIGHT CAMILLUCCI
TECHNICAL DIRECTOR	MATT STONE
DATE	08/26/17
9	
1/2" = 1'	

Fig. 1.17



Fig. 1.18



Fig. 1.19



Fig. 1.20



Fig. 1.21



Fig. 1.22



Fig. 1.23

Final Reflection

I am proud of the work I was able to do on this show. Although I am not in love with the script, I feel that I was able to come up with a very interesting design. In February of 2018, I competed with this design at the KC ACTF Region 8 Festival and received the award of Scenic Design Honorable Mention, which is considered second place. This play was chosen as part of our theatre education program and was directed by the head of the Theatre Education program, Matt Omasta. One of the most impactful moments in the process was when I watched a performance for the local middle and elementary school students. It was a great experience to watch the students sit in the audience and tilt their heads to the side as they figured out the actual sideways nature of the set.

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Fig. 1.24 - KC ACTF - Scenic Design Honorable Mention for Sideways Stories - February 2018

Chapter II

Once Upon a Mattress

Book: Jay Thompson, Marshall Barer, and Dean Fuller

Music: Mary Rodgers

Lyrics: Marshall Barer

Directed by Paul Mason Barnes

Scenic Design by Dwight Camillucci

Costume Design by Lydia Semler

Lighting Design by Bruce Duerden

Utah State University

Department of Theatre Arts

Morgan Theatre

Spring 2018



Fig. 2.1 *Once Upon a Mattress* Production Photo (Andrew Mcallister)

Overview

Once Upon a Mattress is a classic musical about a fictional kingdom where the people are not allowed to get married until Prince Dauntless marries. Unfortunately, the queen will not approve of any princess who is brought forward. Meanwhile, the people of the kingdom continue their natural course and some young maidens are in desperate need of a wedding. One maiden in particular, Lady Larken, tells her lover, Prince Harry, that he better find a the prince a royal wife because she is with child. Harry goes off and comes back with a princess who is peculiar to say the least. This Princess Winnifred is very different from the other princesses and Prince Dauntless falls for her.

Characters

- Princess Winnifred - A feisty, outspoken, independent, strong, optimistic, and free-thinking princess from the swamp lands.
- Prince Dauntless - A nice, not too smart, everyday type of young prince who desperately wants to get married, but is prevented by his mother's strict tests that she gives to all potential candidates.
- Queen Aggravain - The loud, talkative woman who really rules the country.
- King Sextimus - The king who is silent due to a curse placed upon him by a witch before the birth of Dauntless.
- Sir Harry - He is the queen's Champion-in-Arms - the Lancelot of Knights - the macho, slightly egotistical, brave, romantic knight who decides to leave the kingdom to search for a princess, and finds Princess Winnifred in the swamp.
- Lady Larken - The queen's Lady-in-Waiting but is put in charge of Princess Winnifred.
- Jester - An energetic and peppy man who is the king's right-hand man and assists him with every endeavor.
- Minstrel - The handsome narrator of the story, as well as in the musical storyline.
- Wizard - The egotistical, ex-performer who directly serves the queen.
- Nightingale of Samarkand - A royal pet that sings a lullaby to put Winnifred to sleep.
- Sir Studley - A member of the court who dances.

Synopsis

The show opens with a princess being interviewed by the court wizard. He is asking the princess a bunch of absurd questions to judge whether or not she is a true princess. When she fails, the queen gives her the bird (literally handing her a stuffed bird), and the princess runs off stage crying. Prince Dauntless expresses his concern that he will never be able to find a wife who can pass his mother's tests. They all sing the "Opening for a Princess" musical number.

After the hubbub with the princess test, Lady Larken and Sir Harry have a scene where Larken explains that if Harry doesn't go and find a princess soon, they are going to have a problem because she is pregnant. If no one is allowed to get married until the prince then how could she be pregnant, right? Harry decides that he will go and find a princess fit to marry Prince Dauntless. Cue the "Just a Little While" musical number.

Later, a lookout sees that Sir Harry is returning to the castle. Before he gets there, a young woman appears, soaking wet. This is Princess Winnifred, who apparently was so excited to get there that she swam the moat. Then she explains in a very loud and extravagant song how shy she really is: the infamous "Shy" musical number. Prince Dauntless is immediately smitten with the new princess and expresses this to his mother, who explains she will need to pass the tests.

That evening the mute king is openly trying to sexually assault the women who live in the castle and is caught by the Minstrel and the Jester, who pretty much say something along the lines of "boys will be boys" and sing a little song about it. This is the "The Minstrel, the Jester, and I" musical number.

The Queen then meets with the castle wizard to devise a test sure to stump Princess Winnifred, who her son clearly likes. But why should he be happy when she is married to a serial sexual assaulter? So the wizard and the queen sing a song about how a true princess would be sensitive - so sensitive she would feel a small little pea under her mattress, and that a pea would cause her to toss and turn all night and not get a wink of sleep. The two of them decide that this would be the perfect test for Princess Winnifred, but one mattress wouldn't be enough: a true princess would feel that small little pea under twenty mattresses. And the "Sensitivity" musical number is over.

Back in Princess Winnifred's chamber, Winnifred explains to her handmaidens how different her home is from the castle. She basically is princess of a swamp. Her homesickness evokes the "Swamps of Home" musical number.

Next, Lady Larken and Sir Harry get into an argument, and Lady Larken decides she is going to run away. She packs a bag and tries to sneak out of the castle. Unluckily for her, the king is out chasing around handmaidens. Of course, his trusty accomplices the Minstrel and the Jester are there too, and they spot Lady Larken. She explains "she is running away". They decide to help her and sing her a song about Normandy and how she should go there ("Normandy" musical number).

Meanwhile, the queen wants to get Princess Winnifred nice and tired before bedtime, so she seeks out the best dancers in the whole kingdom to lead the court in a dance that evening. At the dance, they perform the Spanish Panic, and the vivacious dancing causes all the dancers to collapse on the dance floor in exhaustion - except Winnifred. Prince Dauntless is very impressed with Winnifred and expresses his love for her in a song, cleverly titled "Song of Love."

After intermission, the court sings a song about how the queen wants it to be super quiet in the castle, so the princess can sleep. Meanwhile, Winifred and Dauntless are staying up studying for her test in the morning. They sing the “Happily Ever After” musical number together.

Prince Dauntless seeks out the advice of his father who tries to explain the birds and the bees to his son, but without the ability to speak, the king has trouble and it adds about ten minutes to the show. This tomfoolery is “Man to Man Talk.”

The Jester then has his own song about how his dad was a jester and also a really good dancer, adding another ten minutes to the show with the “Very Soft Shoes” musical number. Then Lady Larken and Sir Harry Harry make up with a song, obviously, the “Yesterday I Loved You” musical number.

Finally, Winifred is going to bed. The Queen meets her with a sleeping draft and a nightingale to sing her to sleep: the “Nightingale Lullaby” musical number.

The next morning, while Princess Winifred is still sleeping, the queen celebrates her victory. But suddenly, Winifred enters, yawning, and explains she had not slept all night. This shows that she is a true princess, so she marries Dauntless. The curse on the king is broken and he gets to speak again, and everyone lives happily ever after. The show ends with the “Finale” musical number.

Musical Numbers

Act I

- “Overture” - Orchestra
- “Many Moons Ago” - Minstrel
- “An Opening For a Princess” - Prince Dauntless, Lady Larken, Ensemble
- “In a Little While” - Sir Harry, Lady Larken
- “In a Little While (reprise)” - Sir Harry, Lady Larken
- “On a Stormy Night” - Minstrel
- “Shy” - Princess Winnifred, Knights and Ladies
- “The Minstrel, the Jester, and I” - Minstrel, Jester, King Sextimus
- “Sensitivity” - Queen Aggravain, Wizard
- “The Swamps of Home” - Princess Winnifred, Prince Dauntless, Ladies-in-Waiting
- “Normandy” - Minstrel, Jester, Larken, King Sextimus
- “Spanish Panic” - Orchestra, Ensemble
- “Song of Love” - Prince Dauntless, Princess Winnifred, Ensemble

Act II

- “Entr'acte” - Orchestra
- “Quiet” - Queen Aggravain, Ensemble
- “Goodnight, Sweet Princess” - Prince Dauntless (Revival only)
- “Happily Ever After” - Princess Winnifred
- “Man to Man Talk” - Prince Dauntless, King Sextimus
- “Very Soft Shoes” - Jester
- “Yesterday I Loved You” - Sir Harry, Lady Larken

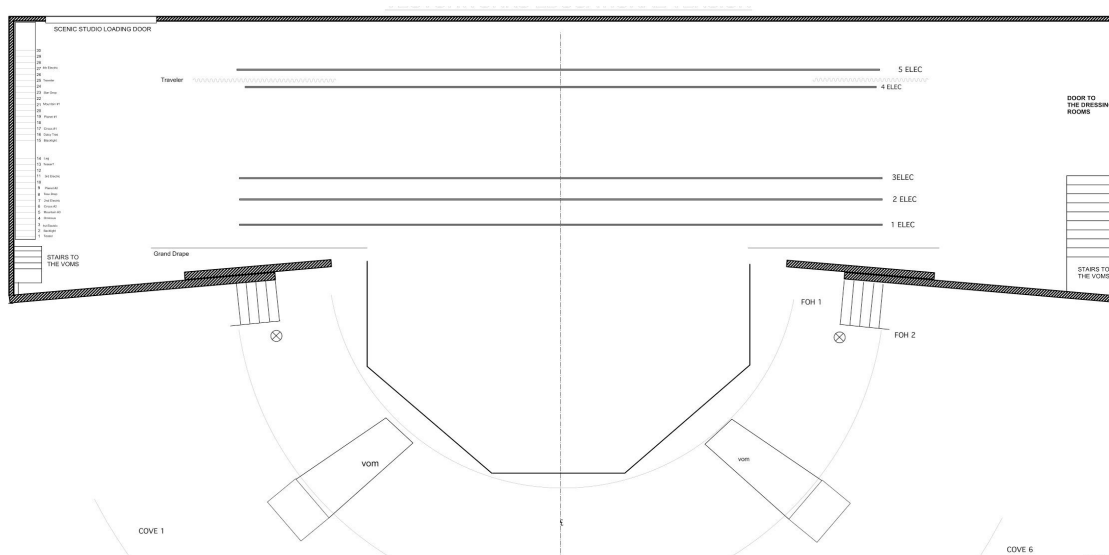
- “Nightingale Lullaby” - Nightingale of Samarkand
- “Finale” - Prince Dauntless, Princess Winnifred, Queen Aggravain, King Sextimus, Ensemble

Scenic Locations

The action of the show takes place in various locations throughout the interior and exterior of the castle including the main hall, the courtyard, and the princess’ sleeping chamber.

Venue

The Morgan Theatre is a thrust theater with a large proscenium and upstage space. The walls of the proscenium are on a tracking system, allowing the size of the proscenium width to range from 35 feet to 62 feet. The stage is massive, especially when including wing space. The audience is on five sides and the most extreme seats can see a great amount of offstage area. The thrust means that certain scenery could only be so far downstage without it being a sightline issue. I was now familiar with this theatre from my previous design and I wanted to embrace the vast amount of space that the Morgan Theatre has. For *Once Upon a Mattress*, it was a perfect space.



2.2 Morgan Theatre Ground Plan

Design Concept and Objectives

For this production I was working with a guest director, Paul Mason Barns, who would not be onsite until rehearsals began. I had an initial email conversation with Paul where he expressed his vision for the show as a fairy tale fable. He didn’t want it to be “cartoon,” but still wanted it to feel lighthearted and whimsical. For obvious reasons, he wanted medieval architecture to be the basis of the overall form. Fictional, fun, and magical were words that I wanted to keep in mind when approaching this design.

Fluidity was the biggest technical aspect I would need to overcome. The musical needs to maintain a good pace and is written in a traditional in one form that would allow for smaller scenes to take place in front of a drop or closed curtain. These classic techniques would not work for this production for several reasons: The large thrust of the stage makes any scenic elements that are behind the grand drape feel very far away, and the budget simply didn't allow for a full stage drop to be painted.

I also wanted to collaborate closely with the costume designer, Lydia Semler, for this production. She has experience in medieval costume and heraldry. I met with her and she was able to share her research with me and let me know the direction she would be going. After meeting with her and talking with Paul, I thought I was ready to get started. But this design process was going to be grueling.

Research

After reading the play, I started looking at images of castles and medieval paintings. I found a lot of images of arches and staircases that I really liked. I also looked at castles that could possibly be used as a backdrop. I have seen sets for *Mattress* in the past that are very cartoony and bright but after talking with the costume designer and director, I knew that wasn't really the direction we really wanted to go. With that in mind, I looked into actual images and realistic illustrations and paintings of castles to find shapes and textures that I really liked.

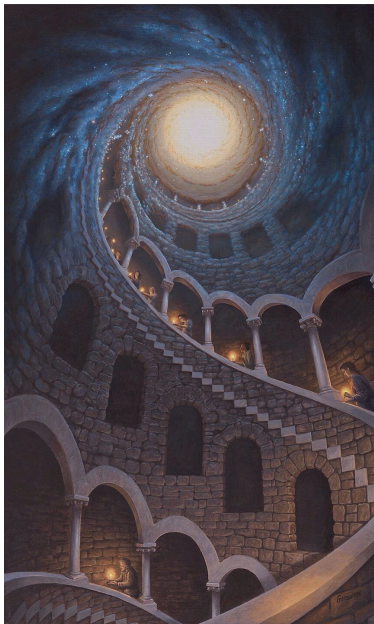


Fig 2.4 Research
Fig.



Fig. 2.5 Research (Artist: Rob Wynne)

2.3 Research(Artist: Rob Gonsalves)

Design Development

I was immediately frustrated with this design. I had very few ideas and none I liked: I would draw and plan for hours and come up with nothing; I would go back to my research and not find anything. I was stuck and didn't know what to do. I was approaching deadlines and panicking so I met with my advisor, Dennis Hassan, who was designing a production of *Much Ado About Nothing*. His design had a large stair unit with stone on it and a 3 story tower that

looked like some of the things that I had drawn in my sketches. Dennis told me that he wouldn't mind if I used his set pieces as the bones of my design. Finally, I had an idea. I quickly moved into a white model by taking measurements of the set pieces that already existed and building them digitally in Vectorworks. I was then able to manipulate the units to fit my vision.

The large stair unit didn't need to change much to fit *Mattress*. It originally was open in between its three support arches creating a walkway under the sweep of the stair, but I wanted to make the stair unit feel heavier and more medieval so I decided to wall in those arches so that it had the appearance of being solid stone. I added gothic-style cut outs to the hand rail as well as a rounded top to the interior curve of the stair unit. I also decided that the interior of the stair would be a plaster texture instead of the 3D stone texture that was already on the outside curve.

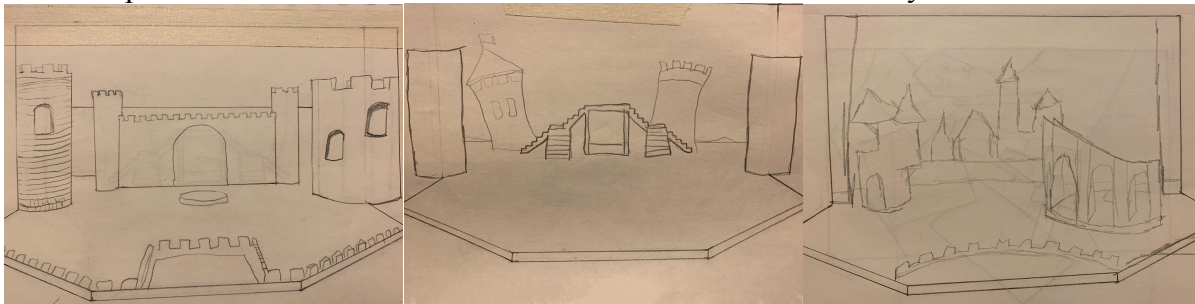


Fig. 2.6 Thumbnail Sketch

2.7 Thumbnail Sketch

2.6 Thumbnail Sketch

The tower was going to take quite a bit more modification. In order to change with the scenes of the show I knew that I wanted both of these units to have an interior and an exterior. This being the case, I flattened one side of the existing tower and added two gothic arched doorways to allow access to the spiral staircase as well as a gothic door to the exterior side. I also removed the third level of the tower to allow for a pointed tower roof and cut the spiral staircase to end at the second level. I added a railing to the second floor of the tower and used a matching detail from the stair railing. On the exterior of the tower, I inserted a gusseted turret with a window.

After I had decided on these two units, I moved on to the rest of the world that would match those units. I wanted to use a ground row and a castle drop, so I found an image of a castle I liked and used similar textures to create an exaggerated force perspective ground row. I also decided on a castle drop hung with cherry netting so that the area around the castle could just be a cyc. This decision also allowed for a large moon box to be used behind the drop. In order to give the thrust of the stage a castle courtyard feel, I added two bridges from the downstage voms to the thrust that went over the moat, and I placed lanterns at the off stage side of these bridges.

The next unit I worked on was the bedroom that doubled as the wizard's chamber. I thought that it would be easier for traffic patterns if both of these scenes could use the same unit, by having the front side be the bed and the back side be the wizard's chamber. In storage we had these two massive book shelves that would look great as the wizard's chamber so I arranged them in an "L" shape and placed the large mattress stack on the inside of them. I added a ladder to the stack and that unit was done.

This design was primarily conceived through Photoshop renderings so that I could communicate with the director during my process. Those renderings are shown below.

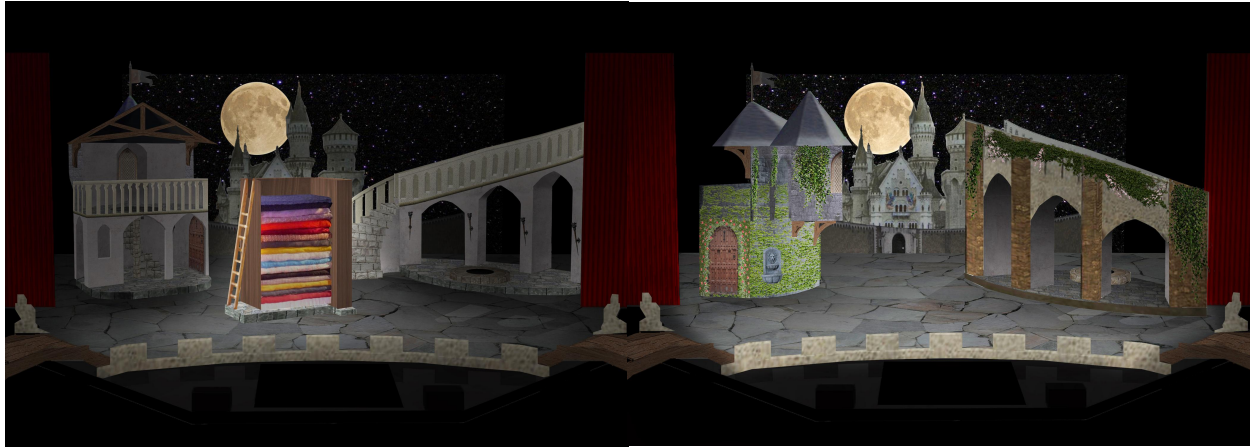


Fig. 2.9 Photoshop Rendering

Fig. 2.10 Photoshop Rendering

Design Execution

At the beginning of Spring semester of 2018, I was informed our technical director and my mentor, Matt Stowe, would be leaving Utah State University to pursue another career. Our shop foreman, Scott Richardson, stepped up as the departmental technical director (TD), but I decided to take on the task of being the technical director for this production. I knew that it would be an amazing learning experience and a challenge, but I also knew that Scott would never let me fall on my face (metaphorically).

So the execution of this design was pretty intense for me. I was constantly feeling the urge to simplify in order to make my life as a TD easier, but also I felt the urge to keep my artistic integrity as a designer. All things considered, I am the easiest designer that I have ever had to work with as a TD and the easiest TD I have ever had to work with as a designer. On some issues, I made logical compromises with myself and on others I faced the challenge as a learning experience.

I moved into creating build plates as soon as my design drafting was completed. I started with the walls that were going onto the tower unit. In some ways, adapting existing scenery to fit a new show is harder than building from scratch. I was removing half of the base of the tower and making new pieces fit. The new walls were built to fit with the drafting I had for the existing tower, but of course it didn't work out perfectly in real life. I was also placing the whole new tower unit on a rotation platform that needed to be operated by actors. This involved building a custom steel platform with about 30 straight castors that had to be attached at exactly 90° from the pivot point in order to roll perfectly (Fig.2.11). The lay out of the castors was incredibly precise and took a lot of adjusting after it was constructed. The rest of the tower was built on top of that, with the next big challenge being the gusseted turret (Fig.2.12). It was also constructed out of steel, with its supports being welded directly into steel legs that ran straight



Fig.2.11

down into the platform. After all of these problems were solved, we needed to figure out how to make a roof piece for the tower that would have two peaks, look smooth, and be light enough to lift onto the tower in place. Dylan, one of the carpenters, had the idea to make the roof out of



Fig.2.12

muslin, so I cut out the base of the roof that would attach to the top of the tower walls out of $\frac{3}{4}$ inch plywood and had a $1\frac{1}{2}$ inch dowel

attached and sticking up where the peaks of the roof would be. Then we went about the task of stretching the fabric on the roof. In the end, it looked awesome and was super light (Fig.2.13).



Fig.2.13

The next task I took on was the staircase. The stairs themselves were already built and on wheels, but I wanted them to move around a pivot instead of being free rolling, so we built an



Fig.2.14

eye that would go on the inside curve of the stair base to give a pivot point to the unit. This piece was also built out of steel, but it used triple swivel castors in place of straight castors. After this piece was attached, we moved on to adding the railing detail. For this I made two templates out of masonite; one for the taller cut-out and one for the shorter cut-out. Once these were made, they could be placed on each step in the same orientation to be

traced and cut-out with a hole saw, jig saw, and oscillating tool. For the ground row, we laid out eight sheets of $\frac{1}{4}$ inch lauan and drew out the rough shape of the towers and wall. Then we cut it out with a jigsaw and built a structure to fit (Fig.2.14).

For the mattress stack and wizard lair, I essentially built a large box with the bookshelves making up one of the narrow sides and one of the wide sides. Then I finished the other narrow side with lauan and the last wide side would get the mattress stack facade. To achieve this look, I stapled a long piece of muslin to the top of the “stack” and stuffed the first six inches with batting. I then stapled that down and repeated the steps for the next six inches, and so on until I reached the bottom of the stack (Fig2.15).

After all the units were built I moved on to paint. I worked directly with my scenic charge, Sara Shouse, to come up with textures that would work best for the show. We had

many test pieces that used a combination of drywall compound, sawdust, and paint to try and find the best stone or plaster texture for the units (Fig.2.16).



Fig. 2.15



Fig.2.16

ONCE UPON A MATTRESS

A MUSICAL

BY: DEAN FULLER, JAY THOMPSON, AND MARSHALL BARER
SPRING 2018

DIRECTOR: PAUL BARNES
SET DESIGNER: DWIGHT CAMILLUCCI
TECHNICAL DIRECTOR: DWIGHT CAMILLUCCI

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- 1 - GROUND PLAN
- 2 - FRONT ELEVATION / SECTIONAL
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- 4 - TOWER UNIT
- 5 - DUNGEON & BED UNIT
- 6 - DROP & GROUND ROW
- 7 - PAINT ELEVATIONS (STAIR & TOWER)
- 8 - PAINT ELEVATIONS (BED UNIT)

DRAWN: 12/20/2018



Fig.2.17

Fig.2.17

UTAH STATE THE/ SPRING 2018

Once Upon A Mattress

DATE	NOTES

Fig.2.17

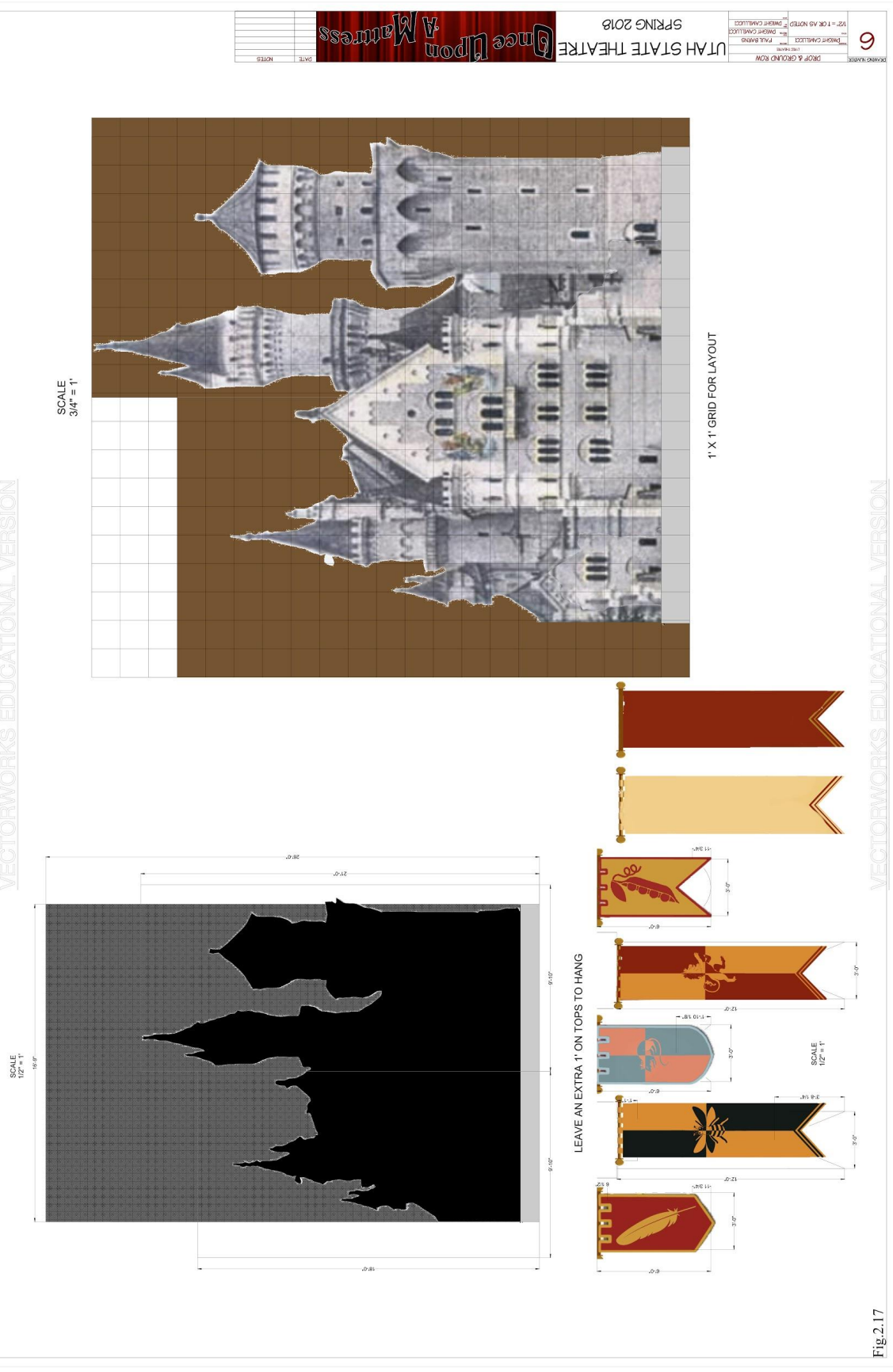


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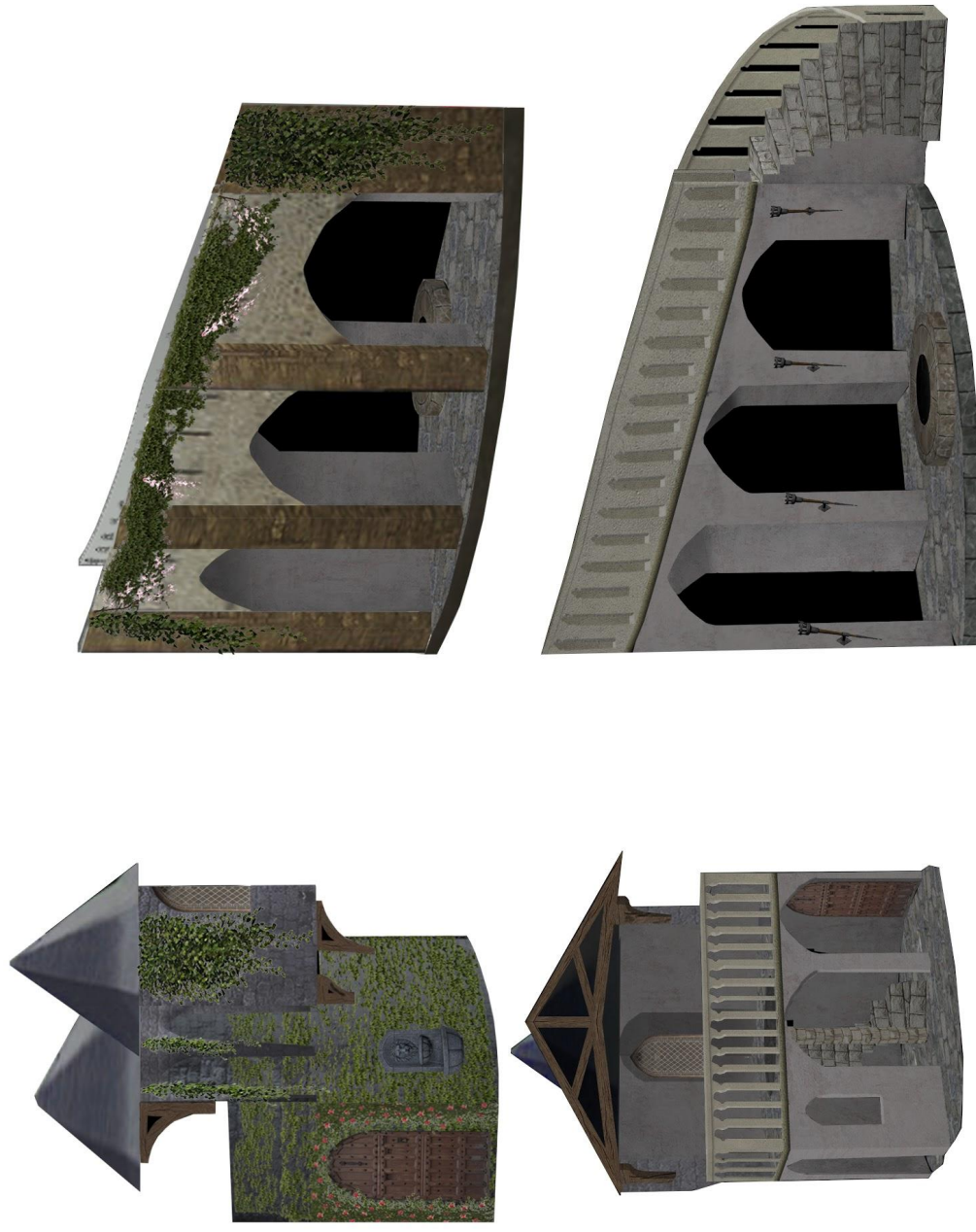
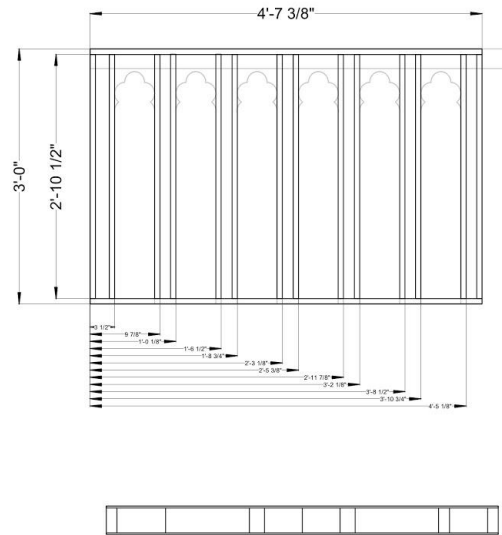


Fig.2.17

TOWER WALL "A" AND RAILING BUILD

General Notes

1. BUILD WITH 1x4 LUMBER
2. FACE BOTH FRONT AND BACK SIDES



General Notes

1. BUILD WITH 2x4 LUMBER
2. FACE FRONT SIDE BEFORE INSTALL AND BACK AFTER INSTALL
3. BUILD 2

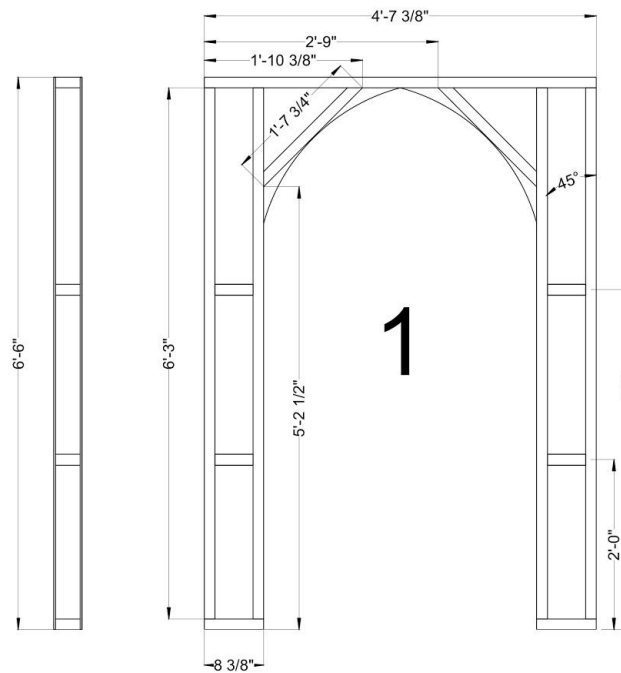


Fig.2.18

WALL "B" BUILD

- General Notes
1. BUILD WITH 1x4 LUMBER
2. FACE BOTH FRONT AND BACK
SIDES

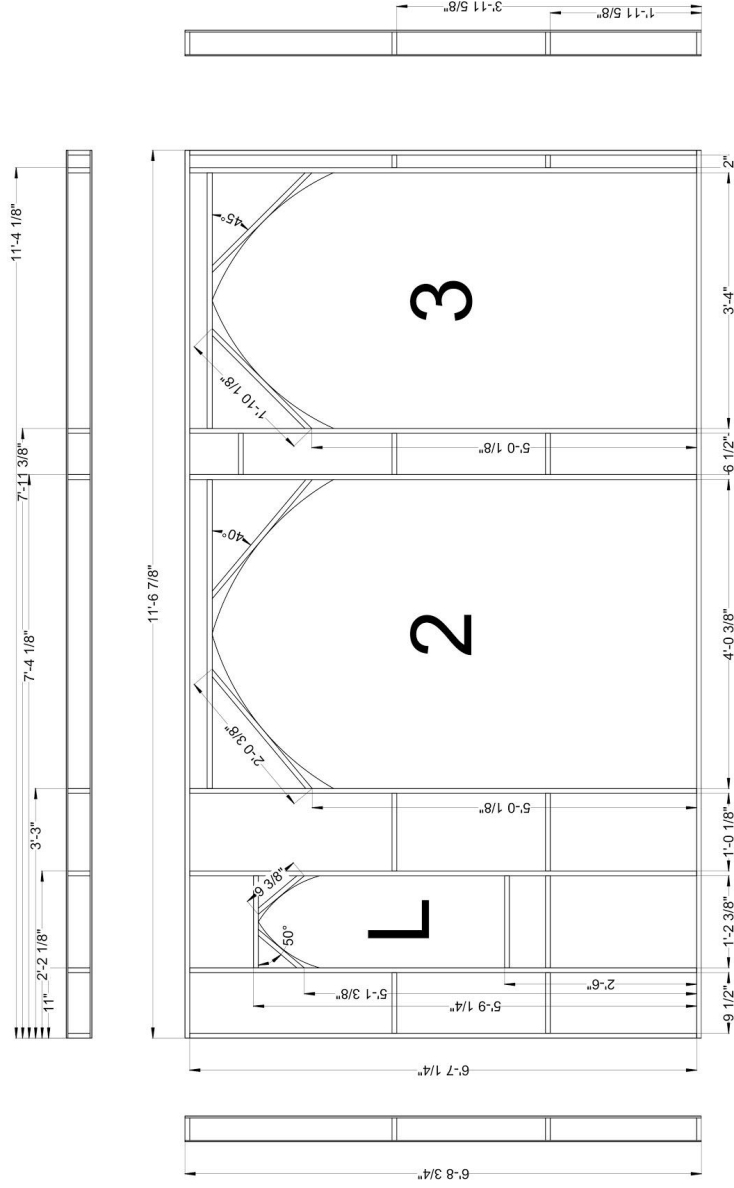


Fig.2.18

WALL "C" RAILING AND DOOR BUILD

General Notes

1. BUILD WITH 1x4 LUMBER
2. FACE BOTH FRONT AND BACK SIDES

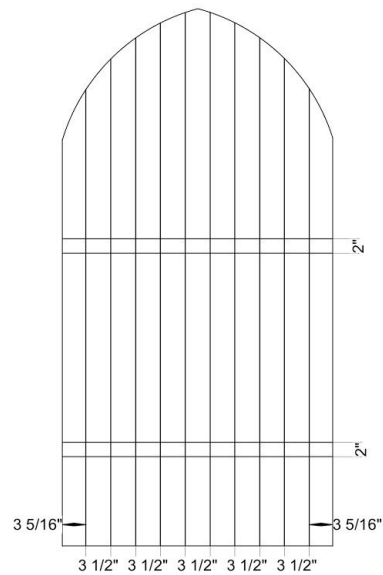
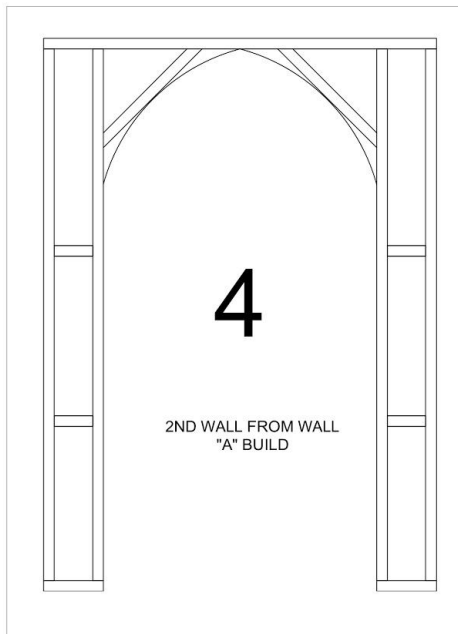
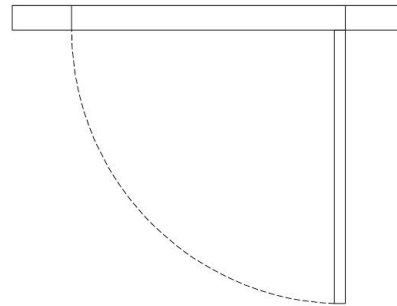
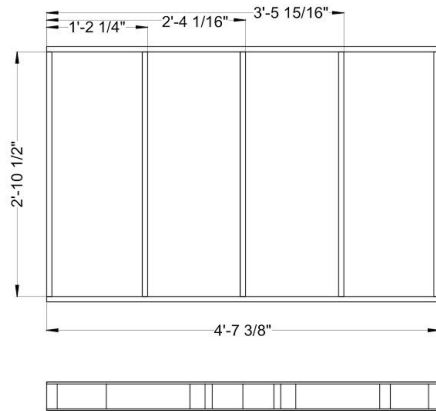


Fig.2.18

WALL "C" RAILING

- General Notes
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 2. FACE BOTH FRONT AND BACK SIDES

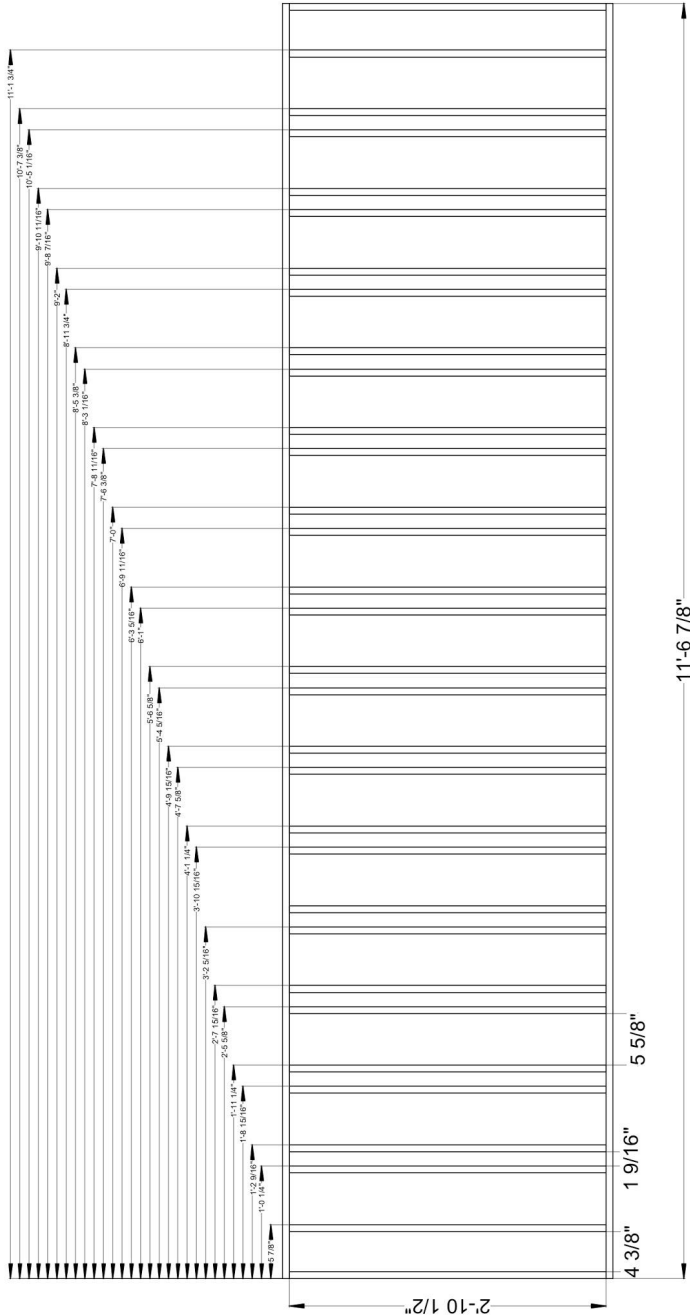
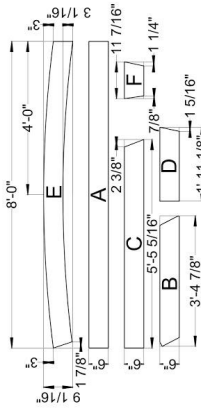


Fig.2.18

FRONT GROUND ROW BUILD

General Notes

1. BUILD WITH 3/4" PLYWOOD
2. FACE WITH LUALUA ON FRONT AND BACK
3. LEAVE SPEAKER BAYS OPEN ON BACK AND FACE THE FRONT OF THEM WITH SCRIM MATERIAL



12 - 8' LONG STRIPS AT 6" WIDE

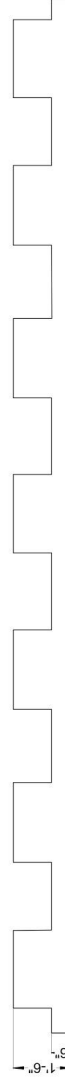
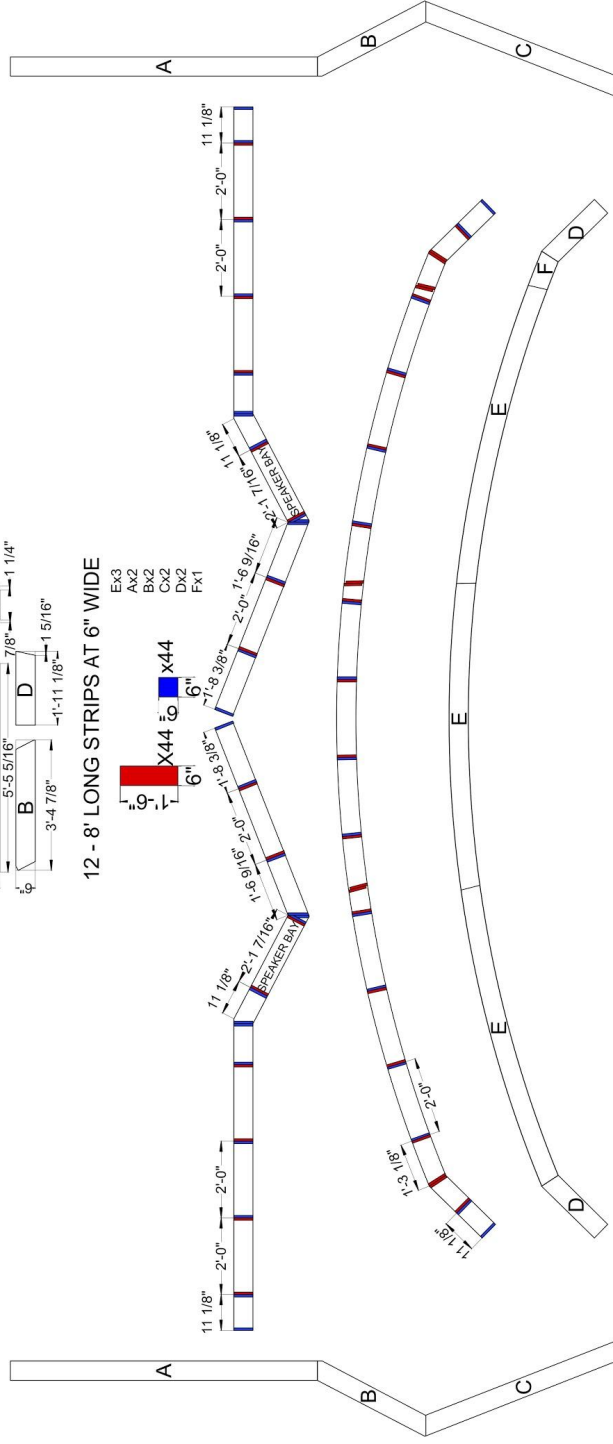


Fig.2.18

General Notes

1. CUT OUT OF 3/4" PLYWOOD
2. BACK WITH VACUFORM PLASTIC
(LEAVE PROTECTIVE FILM ON
PLASTIC)
3. USE BLACK GALT TAPE IN 3/4"
STRIPS FOR LINE DETAIL
4. BUILD 3

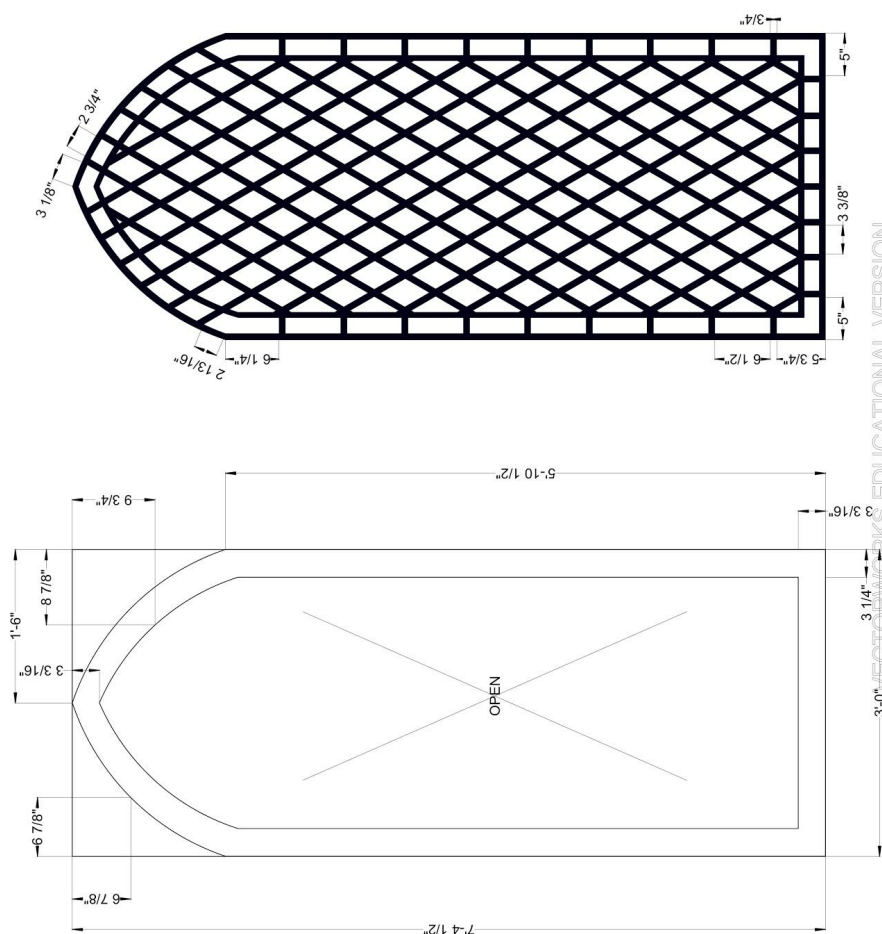


Fig.2.18

GROUND ROW BUILD

General Notes

1. CUT GROUND ROW OUT OF LUALABA
2. FRAME IN MANAGABLE PEICES WITH 1x3 LUMBER

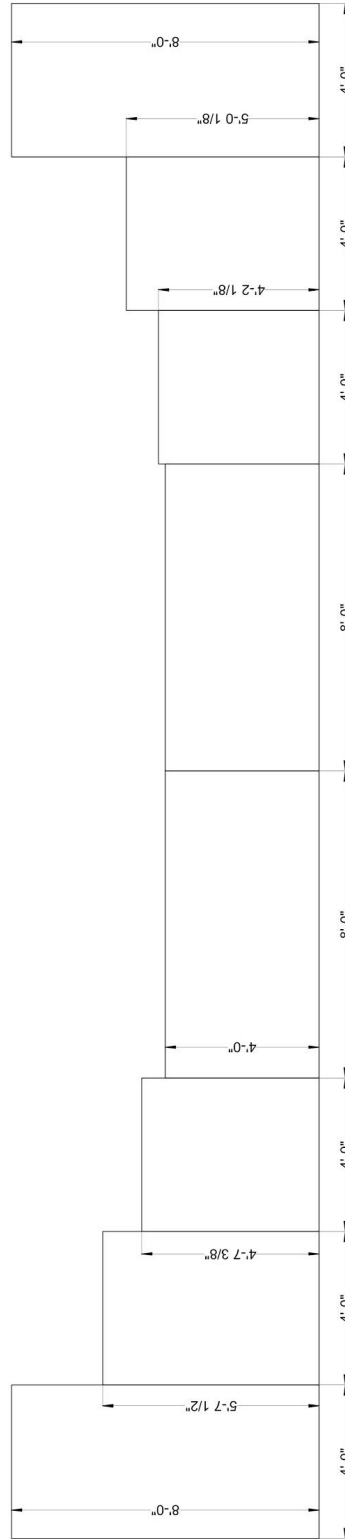


Fig.2.18



Fig.2.19



Fig.2.20



Fig.2.21

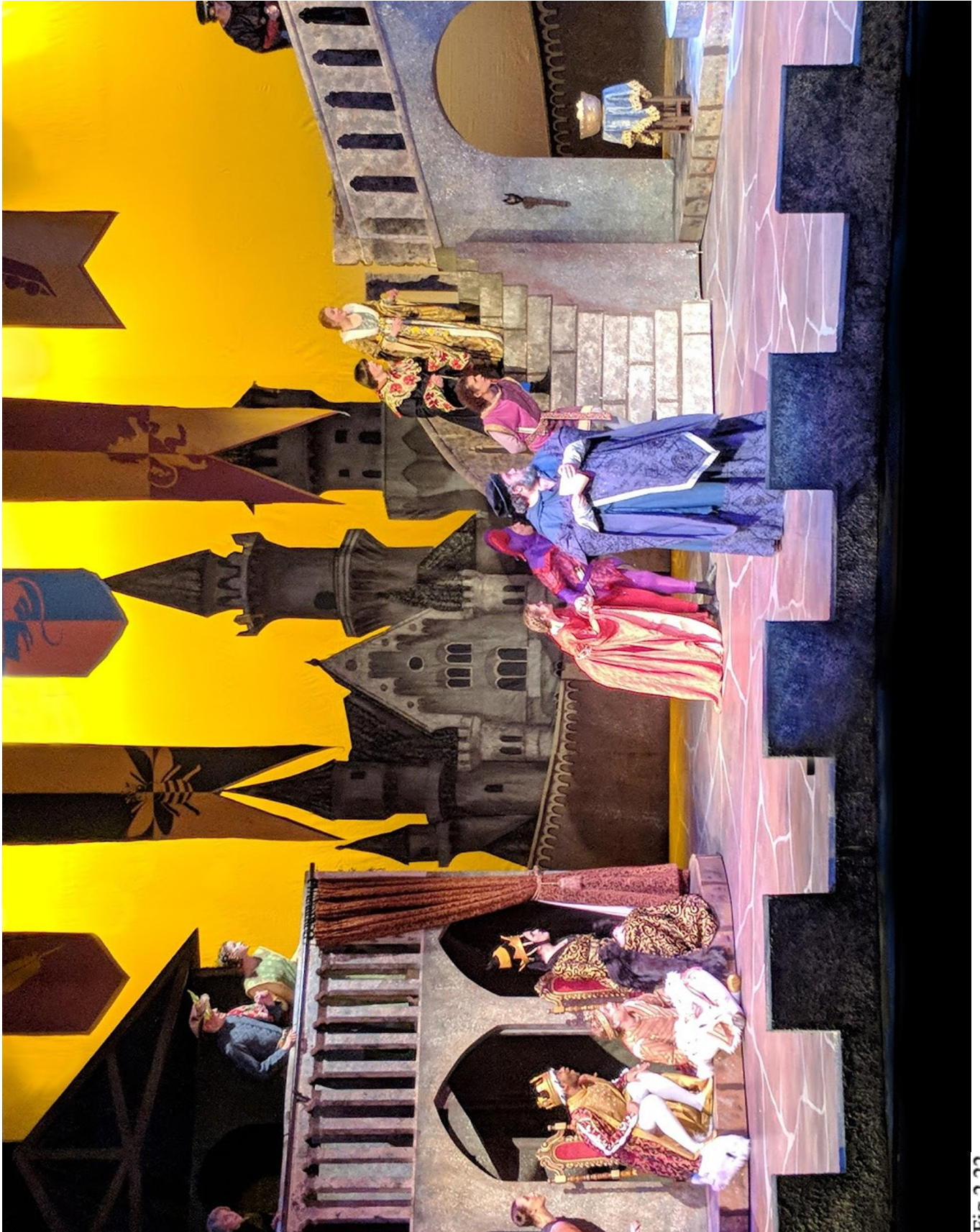


Fig.2.22



Fig.2.23



Fig.2.24



Fig.2.25



Fig.2.26



Fig.2.27

Final Reflection

In February of 2019, I competed with this design at the KC ACTF Region 8 Festival and received the award of Scenic Design National Award Winner. I got the opportunity to travel to Washington, D.C. in April of 2019 to compete against seven other scenic designers. I spent a week in workshops with the best student designers in the U.S., and I learned so much about different ways to analyze scripts and collaborate with directors and design teams. My fondest memories of this design stem from the opportunities that it allowed me through KC ACTF.

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Fig.2.28 -KCACTF- Scenic Design National Award Winner for *Once Upon a Mattress*
February 2019

Chapter III

Shockheaded Peter

Based on the children's book *The Struwwelpeter* by Heinrich Hoffman

Adapted for the stage by Julian Crouch and Phelim McDermott

Music and Lyrics by The Tiger Lillies

Directed by Richie Call

Scenic Design by Dwight Camillucci

Costume Design by Sara Shouse

Lighting Design by Jaydon Carling

Utah State University

Department of Theatre Arts

Lyric Theatre

Spring 2019



Fig. 3.1 *Shockheaded Peter* Production Photo (Andrew Mcallister)

Overview

Originally commissioned by the West Yorkshire Playhouse in Leeds, UK and the Lyric Hammersmith Theatre in London, UK in 1998, *Shockheaded Peter* has gone on to have many revivals off of West End as well as off-Broadway. The story of *Shockheaded Peter* is based on the collection of children's stories titled *The Struwwelpeter*, written and illustrated by Heinrich Hoffman. This play focuses on a set of cautionary tales meant for children while also telling another cautionary tale to parents. The script is slim, at only 23 pages, and contains mostly song lyrics laid out like poems. When I first read it, I was confused and decided to read it again and listen to the songs in the play, recorded by The Tiger Lillies. The music really gave me an insight into the play. The songs serve as little lessons to children, with the intent to teach them what's right and wrong, but The Tiger Lillies' music twists the songs in a awesomely creepy way.

Characters

- Emcee - the narrator and eventual Peter
- Mother - the woman who has a child
- Father - the man who drinks too much
- Singers:
 - Vondel - the short one
 - Probe - the taller one
 - Sitz - the weird one
- Ensemble - background noise and puppet operators
- The Band - musicians

Synopsis

The play opens with the Emcee center stage, delivering a monologue about how he is the greatest actor in history and warning the audience about what is to come. He advises those with weak constitutions to leave. He then reveals the Singers, who perform "The Struwwelpeter Overture," a song about how good girls and boys should be rewarded, but naughty boys and girls should pay attention to this picture book, referring to the original text.

After the song, a Victorian drawing room is revealed and Mother and Father are there. They describe their perfect life to the audience and show how well they dance together. The Emcee explains that everything is perfect in their lives, but they want a child, so Father calls to all of his servants and workers to search the sky for the stork that will bring him and his wife their child. Year after year, they wait for the stork until they begin to lose hope, then one year, they see a stork in the sky coming towards them. The stork delivers the child to Mother's arms and they are delighted to finally be with a child. They unwrap the baby to reveal long nasty hair and fingernails. They are horrified. The Father is outraged and begins to pry up the floorboards in the room. He buries the child under the floor and then leaves the stage in shame.

The Singers then come out and sing the song “Augustus” that tells the story of a boy who refuses to eat his soup for five days and then dies.

Back in the drawing room, Mother and Father are staring at the grandfather clock when Mother reaches for the floorboards and is stopped by Father.

The Singers then come out and sing the song “Cruel Frederick” that tells the story of a boy who enjoys torturing and beating animals and his girlfriend, but one day he beats a dog who bites him and he bleeds to death.

Back in the drawing room, Mother is staring vacantly out the window when Father enters, orders her to stop and proclaims that he needs a drink.

The Singers then come out and sing the song “Harriet” that tells the story of a girl who loves to play with matches and one day she sets herself on fire and dies.

The Emcee comes onstage and muses on the reason for life and a higher power. He pleads to God to grant us the wisdom to understand the marvels of the world.

The Singers then come out and sing the song “The Story Of The Man That Went Out Shooting” wherein a man goes out to hunt hare and falls asleep under a tree. When he was sleeping, a hare steals his gun, and the man runs away. The hare chases the man and shoots him and then his wife. Then the hare accidentally shoots her own child and then shoots herself.

Mother is revealed on the floor of the drawing room and her hair has grown wild. Scratching is heard from under the floorboards. Father comes on, drunk, and turns to the audience. He says “What are you all looking at? Never seen a man having fun before?” He then exits.

The Singers then come out and sing the song “Conrad” which tells the story of a boy who sucks his thumb. His mother tells him that if he keeps sucking his thumb, then the tall tailor man will come in and cut his thumbs off. Well, the boy sucks his thumb anyway, and guess what? The Emcee enters with very large scissors and cuts his thumbs off and the kid bleeds to death.

With Conrad’s body still on stage, Father enters looking disheveled. He is immediately set upon by the dead children from the previous stories, then something described only as “truly horrific” in the script appears and carries the corpse of Conrad off stage. Father is left on stage, slumped over in fear. When he stands up, one of his hands has grown long, disgusting fingernails. He screams and exits.

The Singers then come out and sing the song “Bully Boys” that tells the story of three boys who like to roam around town and mess with people. Then one day their neighbor gets so sick of it that he bashes all of their heads in.

Mother is then revealed laying on the floor. When she gets up, she has long fingernails on both hands.

The Singers then come out and sing the song “Fidgety Phil” that tells the story of a boy who can’t sit still at the table and ends up leaning back in his chair so far that he falls over. When

he grabs the tablecloth to help prevent his fall, he ends up pulling all of the contents off of the dinner table onto him, including the silverware and cutlery, which impale and kill him.

The Emcee enters, reintroducing Mother and Father as the “Weeping Woman” and the “Pickled Man” as they wander through the Maze of Mayhem. Mother and Father run back and forth, not noticing each other, both trying to escape.

The Singers then come out and sing the song “Johnny Head In Air” that tells the story of a boy who likes to walk around outside and look up at the clouds and the sky and never look at where he is going. One day, he is walking by the river and he falls in because he isn't looking where he is going. So he drowns and the fish eat his body.

The Emcee enters and recites a few lines from *Richard III* by William Shakespeare and then leaves. Mother and Father enter with wild hair and long fingernails. They both fall asleep on the ground as autumn leaves fall on them.

The Emcee then comes out and sings the song “Flying Robert” that tells the story of a boy who loved to be outside in the storms. One day he was walking along with his green umbrella and a particularly strong gust of wind came along and blew him up into the air. He was never seen again.

Mother and Father, still sleeping on the floor, awake and look at each other with new eyes. They embrace and began to dance, as they did at the beginning of the play. Then the floorboards open and a large baby with wild hair and long fingernails is revealed. Mother and Father embrace the large baby. The baby steps forward and removes his oversized head to reveal the Emcee. He then mocks the audience's laughter and tells them that there is a deeper meaning to all of this. He storms off and re-enters quickly to tell the audience that he trained in London, then exits for good.

The Singers are left onstage in shock. Finally, they began to sing “Shockheaded Peter,” a closing number about the large baby who was buried under the floorboards. Curtain call.

Musical Numbers

- “The Struwwelpeter Overture” - Emcee, Singers
- “Augustus” - Singers
- “Cruel Frederick” - Emcee, Singers
- “Harriet” - Singers
- “The Story Of The Man That Went Out Shooting” - Singers
- “Conrad” - Singers
- “Bully Boys” - Singers
- “Fidgety Phil” - Emcee, Singers, Ensemble
- “Johnny Head In Air” - Singers
- “Flying Robert” - Emcee
- “Shockheaded Peter” - Emcee, Singers, Ensemble

Scenic Locations

The primary action of the play is on stage as the play breaks the fourth wall and directly addresses the audience from the beginning. The only other established location is the Victorian drawing room in Father and Mother's house, where a majority of their action takes place.

Venue

The Caine Lyric Theatre is located in downtown Logan, UT, about three miles from our scene shop. It originally opened in 1913 and was restored in the summer of 2000, and seats about 370 people. The restoration involved removing the fly system and installing a 24' system of trussing, as well as many other fixes and improvements. The proscenium and audience space was kept as historically accurate as possible, which served this play very well. The Lyric has been described as a jewel box theatre because of its exquisite and ornate design. All in all, it is a beautiful, historic space and was only helpful to my design. The Lyric has one major drawback and that is its lack of backstage space (Fig. 3.2). This play would require several large puppets, as well as 20-30 smaller puppets, and that would pretty much take up all of the backstage space, so whatever I did would need to be permanent on stage while still leaving room for the large puppets to operate.

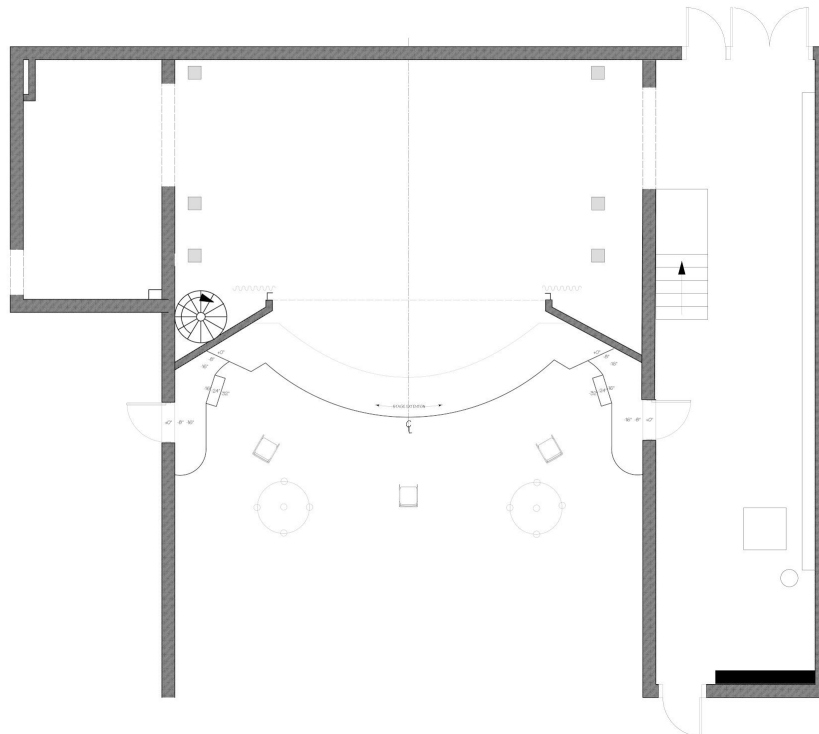


Fig.3.2 Lyric Theatre Ground plan

Design Concept and Objectives

I was brought into this project late in the process, and by the time I started working on it, the costumes and puppets were already designed. So I was able to figure out the world of this play a lot quicker than in previous projects. I had an initial meeting with the director, puppet designer, and costume designer, to look over their work and hear the vision from the director. Richie Call, the director, had a very clear vision for the play. It is a vaudevillian-style freak show that fits perfectly in the Lyric Theatre. He had a vision of the grand drape of the Lyric opening to reveal another Lyric theatre behind it that was obviously in a different world. He wanted the shields of the smaller Lyric's walls to tell the stories from the songs in the the play. He described his idea for the smaller Lyric as being in the "upside-down" from the Netflix series *Stranger Things*. He didn't have much to go on for the Victorian house, he just knew that it should feel somewhat creepy.

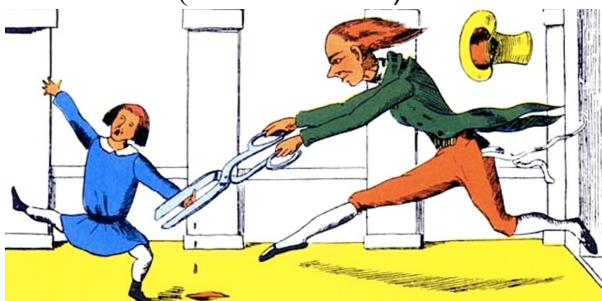
Research

I began my research by looking at the Lyric Theatre proscenium and its shields (Fig.3.3). I didn't want to directly duplicate them, but I wanted the audience to immediately recognize that it was the Lyric, so I looked into illustrations and Victorian art. I knew that a picture book quality would be cool, but I couldn't find the original book, *The Struwwelpeter*, online, so I looked at other creepy illustration styles and figured out what I wanted from those. I also looked into the style of the Victorian house and found a lot of very busy wallpaper with fireplaces, paintings, and large door moulding.



3.3 Research

3.4 Research (Artist: Hoffman)



3.5 Research (Artist: M.C. Escher)

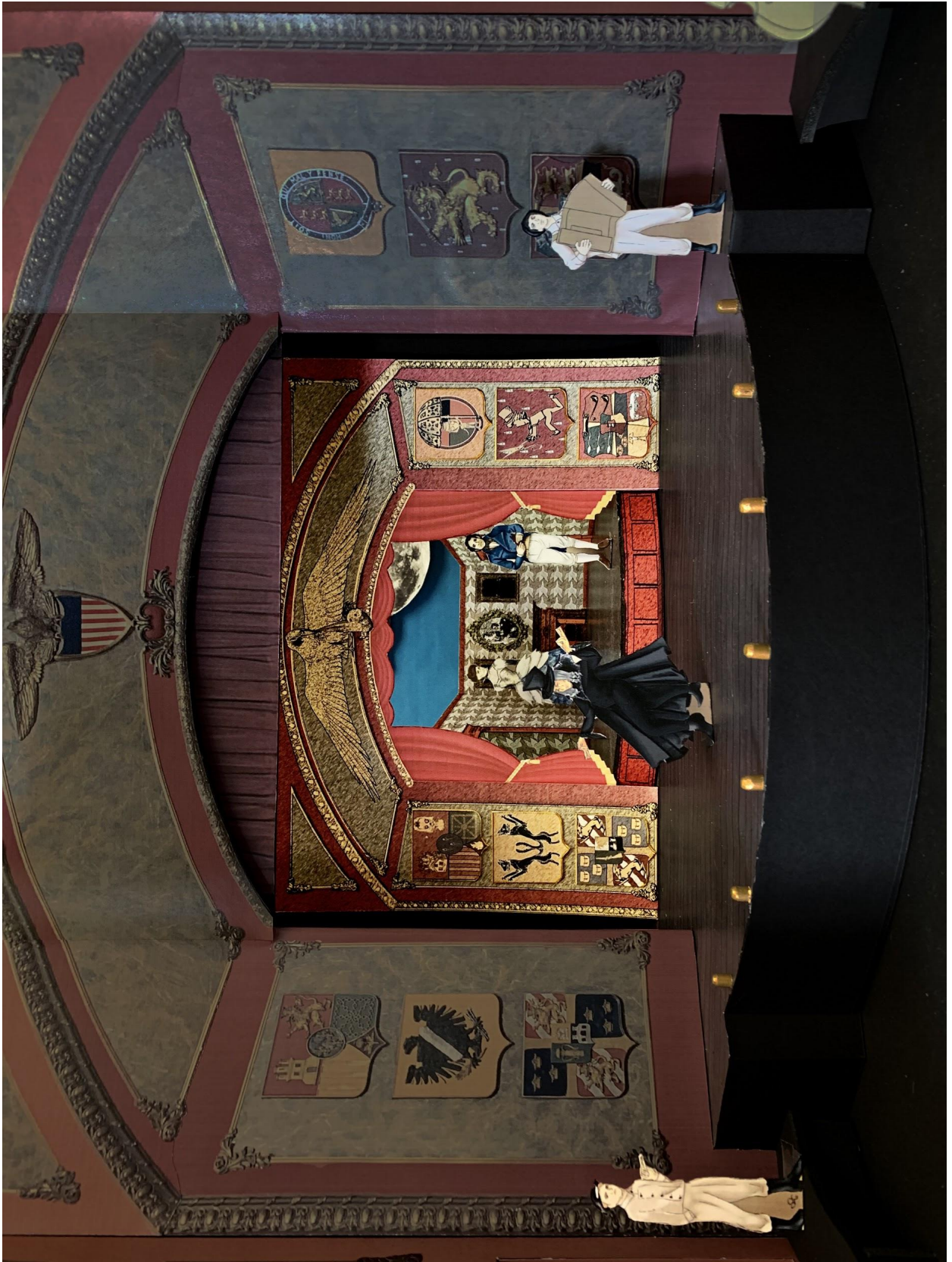
Design Development

The first place I started was with the model box. I knew it was important for the play to be *in* the Lyric so I started by building a ½” scale Lyric model box with images from the Lyric pasted onto it so that it actually looked like a small Lyric. Normally I would make all of my model boxes flat black so that the set really popped in them, but for this show I was using the Lyric proscenium as part of the set so I was able to embrace that look and feel of the Lyric.

From there, I could start working on the small Lyric within the Lyric. I went into Vectorworks and drew a flattened version of the proscenium with exaggerated shields and printed in 3 different sizes to look at in the model box. Once I picked the correct size, I brought that line drawing into photoshop and started to add flat color, which I pulled from photos of the Lyric. This gave the false proscenium a flat look of which I was not a fan, so I started playing around with textures and filters. I found a combination of filters that gave the whole proscenium a sketched look and decided that it would work really well for the show. I printed it and put in the model box and the texture wasn't reading at all, so I went back into photoshop and made it way more intense by scaling up the texture.

After I figured out the the proscenium, I could move on to the shields. There are six shields in the Lyric. so there would be six on my false proscenium. Richie wanted the shields to tell the stories from the songs, so I picked “Harriet,” “Cruel Frederick,” “The Story Of The Man That Went Out Shooting,” “Flying Robert,” “Conrad,” and “Augustus.” As I said before, I didn't have access to the original picture book from which to pull images, so I spent a great deal of time pulling images from the internet and re drawing and editing them to fit. I also wanted the shields I was making to match the composition of the shields that were on the actual Lyric. Eventually, Richie would want me to use the illustrations from the actual picture book of which he had a copy, so I ended up redrawing all of the shields anyway.

Once the proscenium was done, I moved on to the Victorian house. I immediately knew that using forced perspective in such a small space would be just creepy and offsetting enough. So I drew up a simple, three wall, forced perspective room with the back wall being a six foot by six foot square and the tall ends of the other two walls extending up to thirteen feet. I added one large opening on the stage right side and two doors on the stage left side. The doors had large moulding detail that would be reflected on the cased opening. On the back wall I put a fireplace and a portrait of Mother and Father that were scaled appropriately to the size of the wall. I went through a number of different wallpaper options and wasn't happy with any of them. So I went back to my research and looked into M.C. Escher prints. I found one that is storks flying in opposite directions (Fig.3.4). I scaled it to fit my walls' perspectives and placed it in my model. I finished off the look with a large moon partially obscured by clouds hanging low over the house.



3.6 Finished Color Model

Design Execution

The execution of this design was relatively simple. I knew that I wanted everything to be flat with highly detailed painting. The construction was simple: 1x1 box tube steel framing with muslin stretched over it. We built the tree walls for the house, primarily keeping in mind that the stage left wall would need to hinge open to allow for a giant baby head to be rolled on stage. The downstage of the two doors on that wall was operational with the upstage door just painted. Because of the perspective of the wall, the actual door needed to be custom made. The back wall had two openings for windows, which were built out of plywood and then attached into the wall.

The shields were built out of 1"x4" lumber with masonite on top for a nice clean paint surface. The top two shields on either side also needed to swing open, to allow actors to speak from those windows, so we added piano hinges on them in space.

The proscenium was constructed in three pieces: the top and two legs. These were also built with 1"x1" box tube steel and wrapped with muslin. The proscenium sat in front of the platform that was 1'8" off of the deck and had a trap door in it for the baby. We also cut slits in the platform so that the fingernails could come up through the floorboards, but during tech this gag was changed and simplified.

The most difficult part of this process was the painting. Since I did everything digitally for the design, I was able to print all the detail work onto transparencies and use overhead projectors to draw out the detail. Most of the line work on the set was done with king size Sharpies.

During tech week for the show we were running the song "The Story Of The Man That Went Out Shooting". This song was performed with hand puppets. In order to make it easier for the actors to hide we were using a board as a puppet theatre, but I came up with the idea of building an even smaller Lyric with all the shields matching the shield bottom stage right shield that represented the song. The next day I photoshopped a large scale version of the false proscenium I used in my model to match the idea I had for the puppet theatre and printed it out in large sheets on the plotter. I then made another false proscenium that was roughly 5' by 7' and glued on the printed sheets.

Fig. 3.7 Back Wall Projection Process



Fig. 3.8 False Proscenium Paint Process





Fig 3.9 False Proscenium Top Sharpie Outline



Fig 3.10 False Proscenium Top Paint



Fig 3.11 False Proscenium Top Sharpie Detail

Fig.3.12

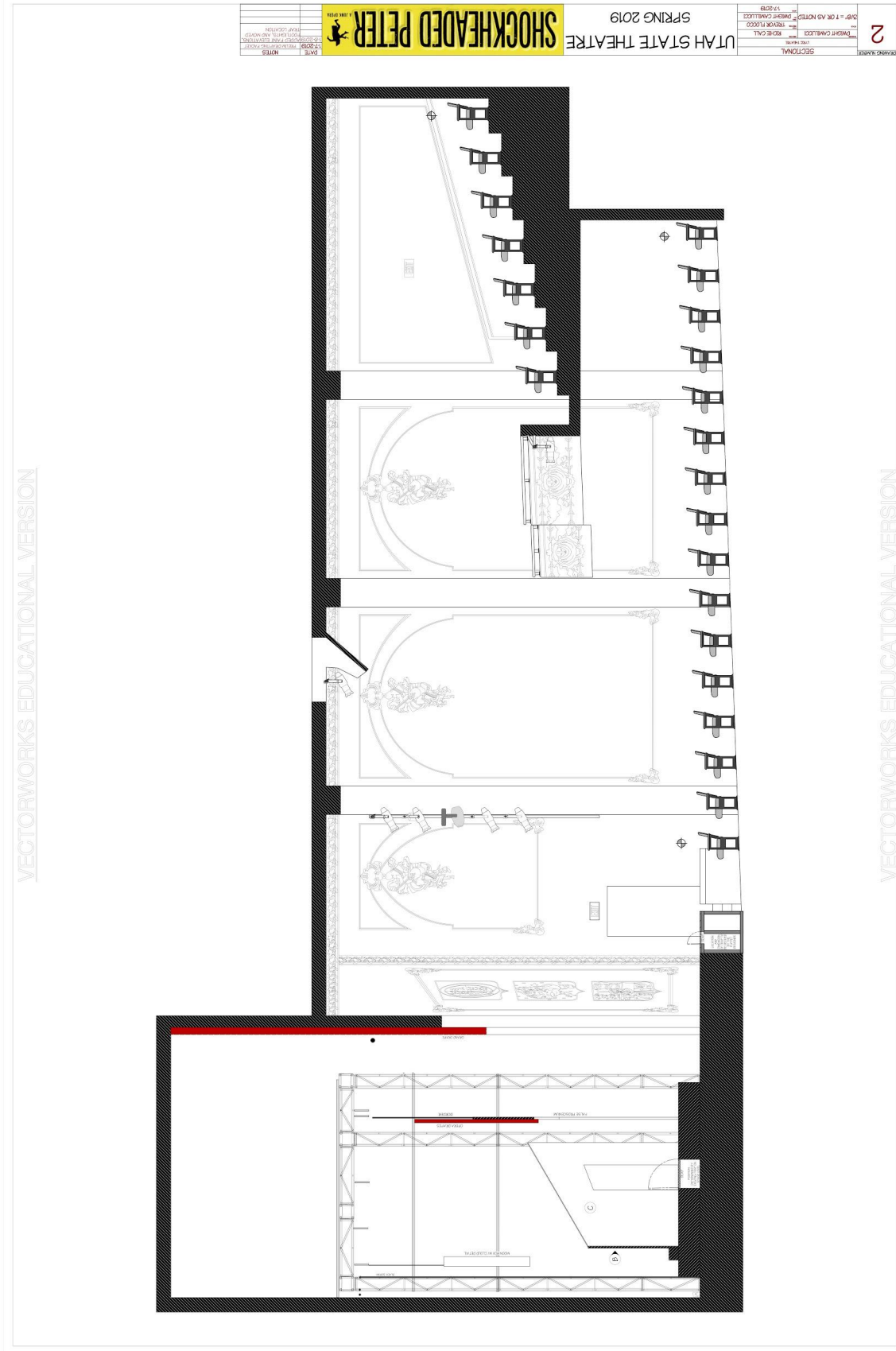
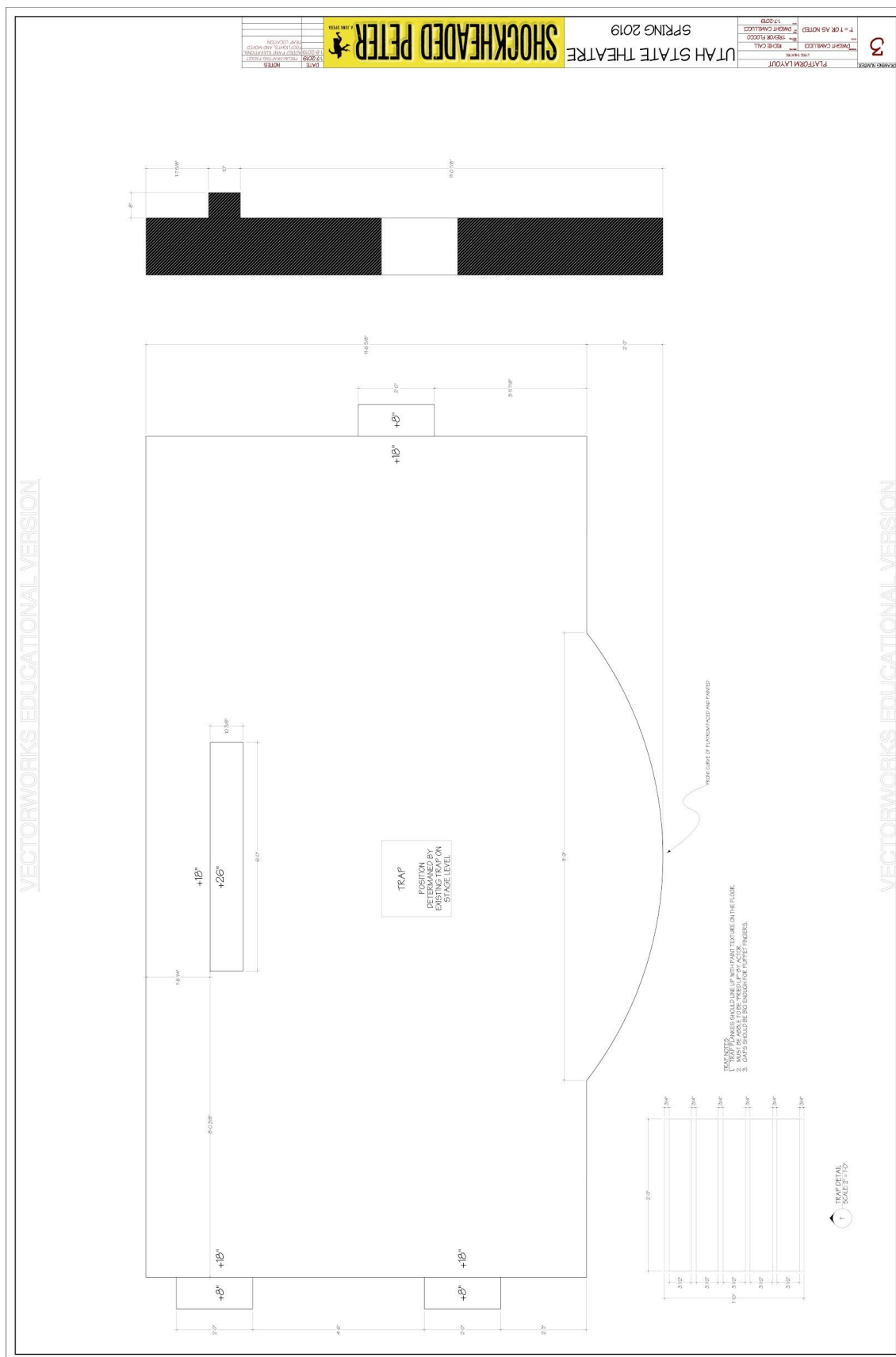
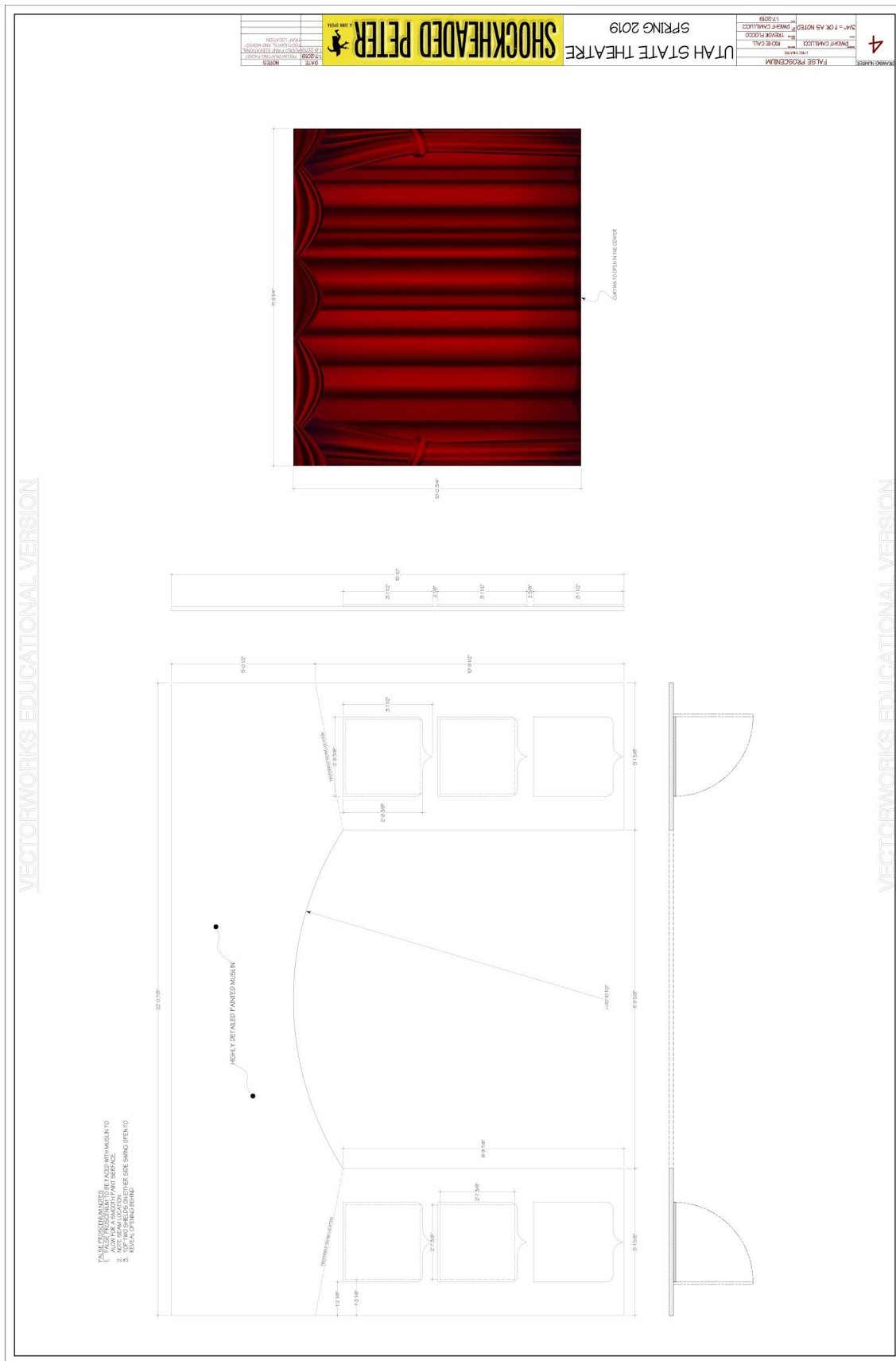
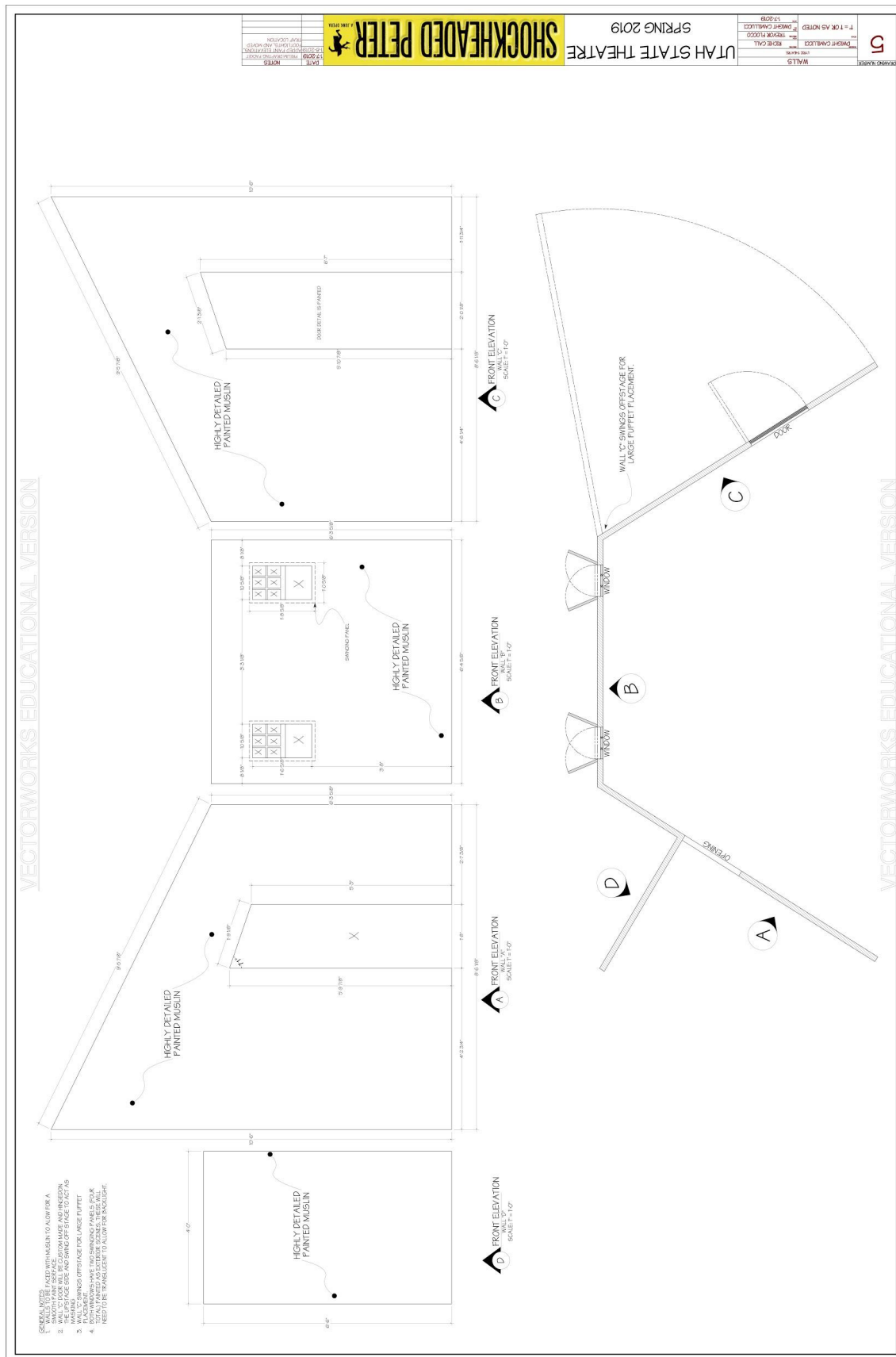


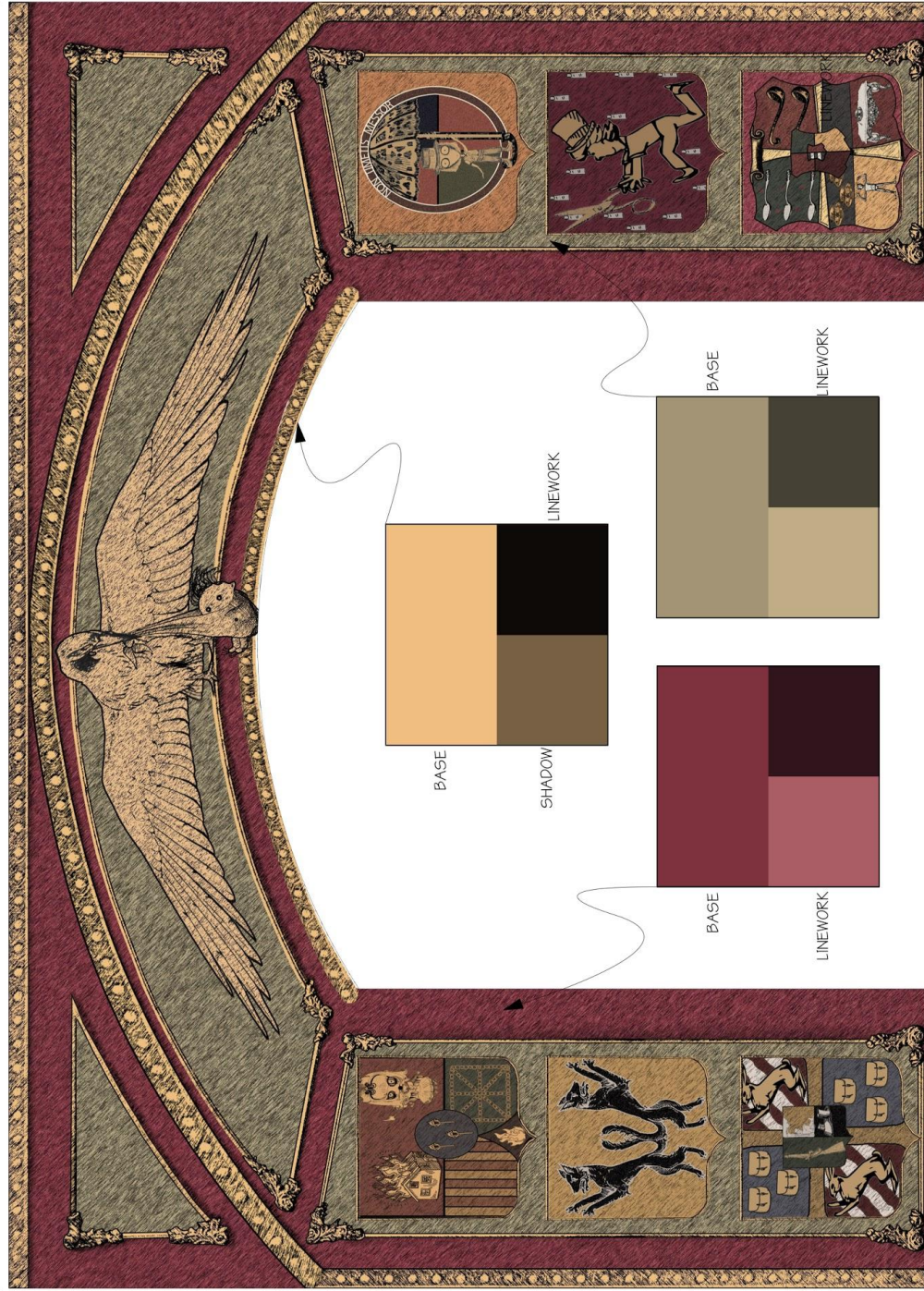
Fig.3.12







22'-0" 7/8"



15'-10"

UTAH STATE THEATRE	SPRING 2019	DESIGNER	DWIGHT CAMILLICCI	CHARACTER ARTIST	RICHELLE CALL	DATE	1-8-2019
SHOCKHEADED PETER		BOARDS	3/8" = 1' OR AS NOTED				

Fig.3.12



Fig.3.12

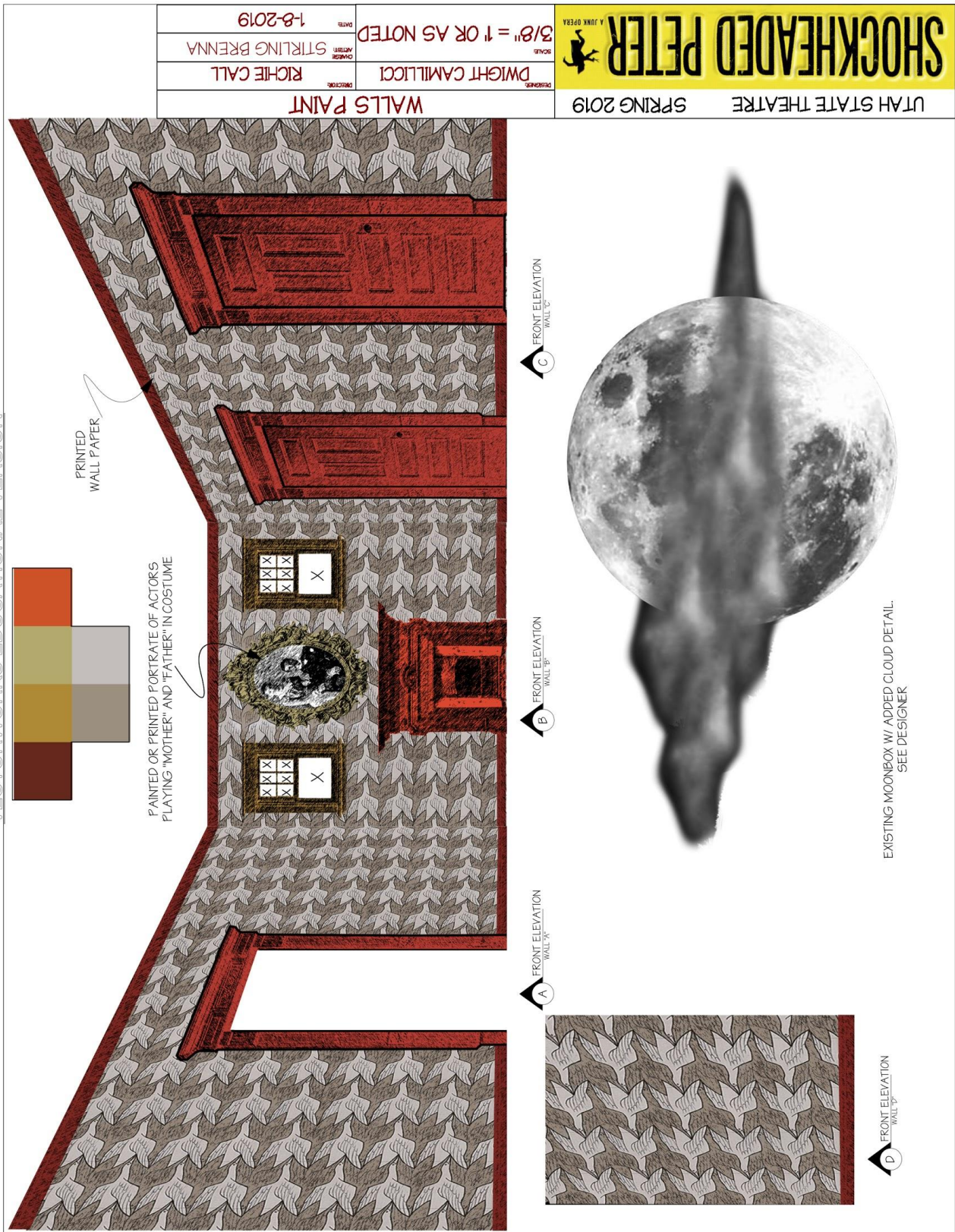


Fig.3.12

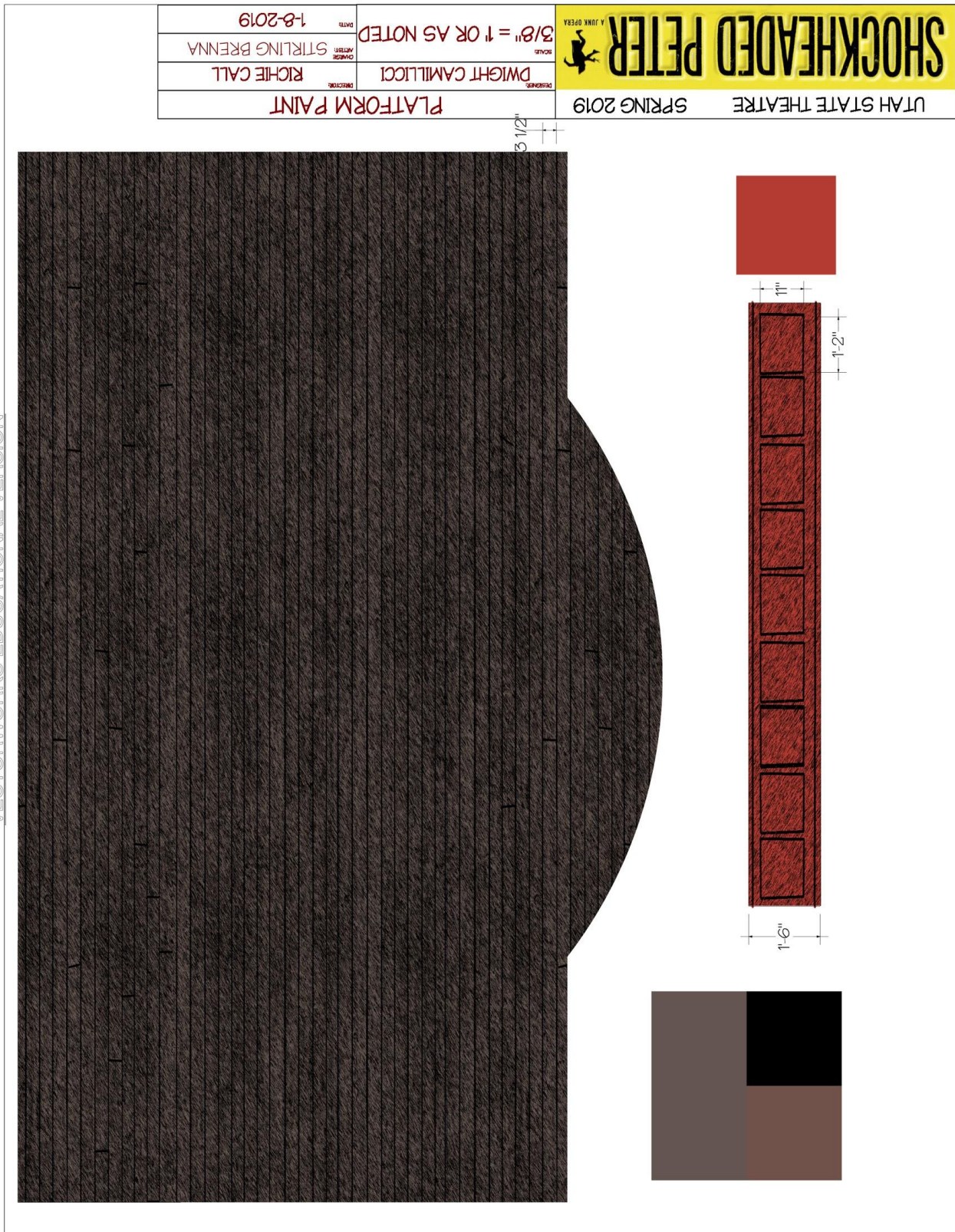


Fig.3.12

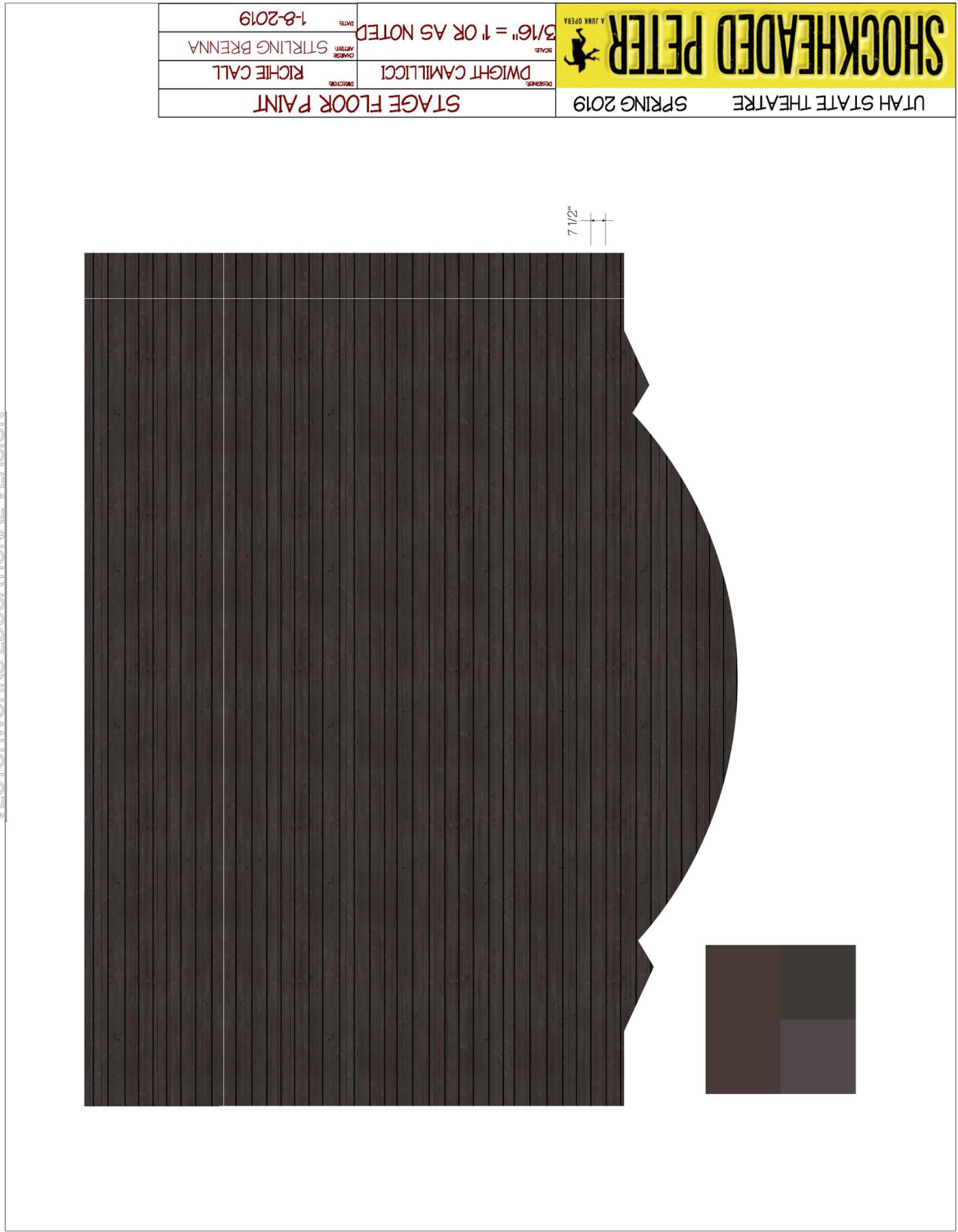


Fig.3.12



Fig.3.13



Fig.3.14



Fig.3.15



Fig.3.16



Fig.3.17



Fig.3.18



Fig.3.19



Fig.3.20



Fig.3.21



Fig.3.22

Final Reflection

This show was fantastic. I absolutely loved working on it and it's one of the few shows I actually enjoyed watching over and over again. The entire production team worked hard to put together something really unique and special and I'm honored to have been a part of it. I am grateful to have had the chance to be a part of this production and many others during my time in the graduate program at Utah State University Theatre Department.

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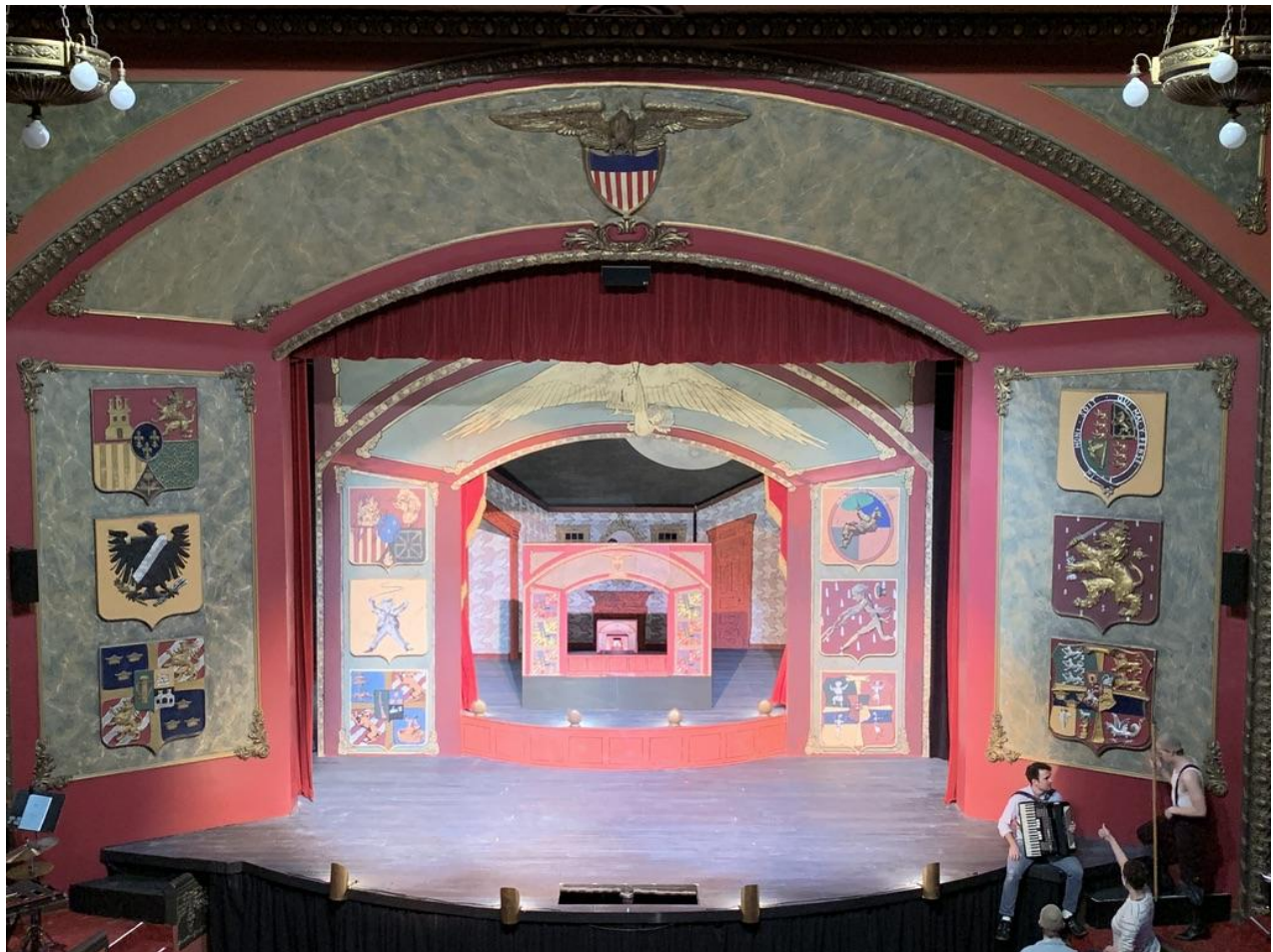


Fig.3.23 Lyric within a Lyric within a Lyric within a Lyric.