

## ABSTRACT

Title of Document: A CHILD SHALL LEAD THEM: THE MAKING OF THE NIGHT OF THE HUNTER  
A SCENIC DESIGN  
A CO-PRODUCTION BETWEEN THE DEPARTMENT OF THEATRE AT  
GEORGETOWN UNIVERSITY, DAVIS PERFORMING ARTS CENTER'S GONDA  
THEATRE AND THE DEPARTMENT OF THEATRE DANCE AND  
PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND - COLLEGE  
PARK, CLARICE SMITH PERFORMING ARTS CENTER'S THE ROBERT AND  
ARLENE KOGOD THEATRE

Joshua David Madsen, Master of Fine Arts, 2012

Directed by: Associate Professor, Daniel Conway, Department of Theatre Dance and  
Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other sundry materials that document the scenic design for the co-production between the University of Maryland - College Park, Department of Theatre, Dance and Performance Studies and the Georgetown University, Department of Theatre titled *A Child Shall Them: The Making of The Night of The Hunter*. This thesis contains the following: research images collected to develop and communicate ideas about location, shapes, forms, texture, scale, mood, and historical reference to the production team; preliminary sketches and photographs of the 1/4" scale model, visual tools used to convey the ideas of the scenic design; a full set of drafting plates and paint elevations used to communicate the look of each scenic element to the technical director and paint charge; a unit list providing detailed information about each element of the scenic design; a props list detailing each prop used in the production; prop/paint research images, used to visually support the information in the unit and prop list; and additional ground plans and paperwork generated during the rehearsal process. Archival production photographs are included as documentation of the completed design.

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By  
Joshua David Madsen

Thesis submitted to the Faculty of the Graduate School of the  
University of Maryland - College Park, in partial fulfillment  
of the requirements for the degree of  
Master of Fine Arts  
2012

Advisory Committee:

Associate Professor Daniel Conway, Chair  
Assistant Professor Brian MacDevitt  
Assistant Professor Izumi Ashizawa



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2012

## DEDICATION

For Elena, my muse.

For Huckleberry, my sunshine.

For Kim, my guardian.

For Deckard, my hero.

## ACKNOWLEDGEMENTS

I wish to acknowledge the great group of artists, craftsman, and specialists whose collaboration and passion helped not only fuse the work together, but provided the opportunity to create this piece to begin with. For every challenge that appeared, this team rose to meet it head on, and for that they have my gratitude and respect.

### Creative Team:

Derek Goldman, Director and Author

Jared Mezzochi, Projections Designer

Drew Kaufman, Lighting Designer

Laree Lentz, Costume Designer

### Production Staff:

Cary Gillette, Production Coordinator

Mark Rapach, Technical Director

Jon Shimon, Assistant Technical Director and his entire crew

Ann Chismar, Scenic Artist and her entire crew

Tim Jones, Properties Artisan and his entire crew

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

Dan Conway

Misha Kachman

Brian MacDevitt

Jim Christian

Catherine Zublin

Van Tinkham

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## CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

### 1.1: DESIGN CONCEPTULIZATION

*A CHILD SHALL LEAD THEM: THE MAKING OF THE NIGHT OF THE HUNTER* presented a unique set of challenges for a designer, which I have hitherto never encountered. The first and largest of these challenges was the simple fact that there was no script. The basis for much of what a designer chooses is found in the written word of the play, and the rest generates from the abstract or emotional ideas that those words communicate. Those words, however, were not present. In their stead we had our director and writer, Derek Goldman, his ideas, and his resource materials. The idea was an ambitious one: to make a play about the making of a film that was adapted from a book. The film and book, of the same name *The Night of the Hunter*, were the two main resources we had to draw from. In addition, there were various texts that had been written about this particular movie, as well as the original screenplay written by James Agee. With the wealth of material and information available the hardest challenge became how to narrow down to a specific idea. After many meetings with Derek and the rest of the production team a common thread emerged: the concept of dichotomy. Good versus Evil, love versus hate, innocence and corruption; this dualistic and somewhat over simplification of the world became the inroads to an idea.

The story about a small innocent boy and his sister being hunted by a sadistic con artist preacher only to find refuge in the arms of an old farm woman seemed to play well on this idea of opposites. Since the play was about making a film we knew there would be moments where we would live in between the outer frame of the world of the film shoot and the inner frame of the story about a boy and his sister. Another major challenge arises when trying to restage a film, and that is simply a matter of scale. We cannot shoot on location like film, we do not have the budget or equipment at our disposal as do films, even films of that era. My focus was how

to create the feeling of a film shoot and give as many options as possible to the director without betraying the integrity of the ideas involved. As I watched the movie countless times to analyze it for various references I became aware that the style and the ideas of the film itself should be reinterpreted for our use. In an interview with the cinematographer, Stanley Cortez, he said, "There are times when nature is dull, change it." This summarized the approach of the artists involved with making of the film, and became the license for the design to do the same. The set would become a heightened, or fairytale reality, the way the world looks through the eyes of a young child, a wondrous dream full of danger and imagination, where adults play as little children do at make believe and foolery.

We start with a film studio, a large empty space, full of all the dreams and possibilities it might hold. In this void danger is still lurking like the circling gar overhead. The giant false grid of studio lights hangs in a broken slant, a nod to the danger of the world and also the fact that the film was considered broken and a failure in its time; the cutting shape also harkens to the direct voices of the German expressionism that the film uses. The giant studio doors diminish people to youthful proportions and give a sense of magic to the world, as we peer through their frames we see, though not always clearly, like looking through a reflection on a dirty mirror. The ever present idea of the river as the source of both good and bad is pulled into the fanciful world of the studio by the graphic stylization of the planks on the floor, a river of living wood in the midst of cold hard concrete. The world is drained of its color, not devoid of life, but in homage to its monochrome predecessor, and the color compresses until it is only the push of the cool grays against the warm. In this way, any time the red of an apple or the blush of a cheek is present it will help to pull the audience's focus to that which we determine to be most important, the actors. The world is populated like a child's toy room, with parts of film set, cameras and lights, stacked and buried, busting at the seams with all the things that they might be or may be used

for. Inventiveness is a hallmark of a child's imagination, we do not need a car just something to sit on and a wheel. A bed can become a boat, a counter becomes a wharf, stairs leading to nowhere can take us anywhere. This conceit of a child's imagination becomes the motivating force behind the choices of which elements we need from the movie for the play and which ones we do not.

The integration of the other design disciplines led to a blending between projections design and scenic design. We determined that as the children's lives were ever more threatened by chaos and change from the evil of Preacher exemplified both in the tricks of the technology, and in the amount of chaos on the set. We would begin to pull away from the spectacle and the experiment and find safety and rest as Rachel Cooper saves not only the children, but us, the viewer, as well. It is in this rest that the blending between inner frame and outer frame becomes complete; instead of two forces fighting for control and power, the world is unified both in storytelling and in design.

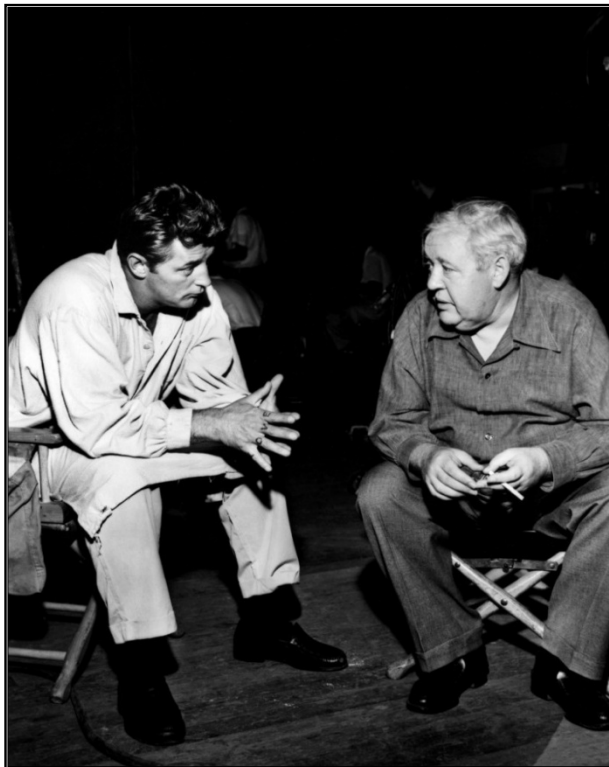
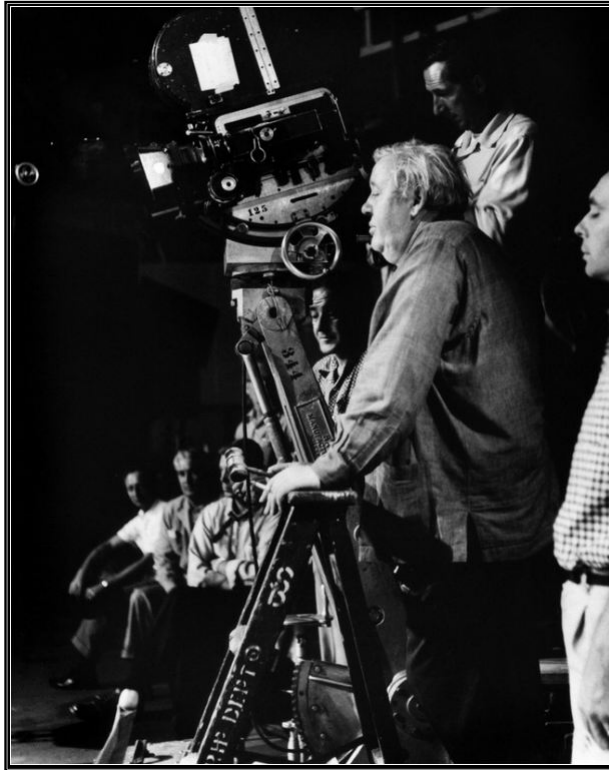
*A CHILD SHALL LEAD THEM: THE MAKING OF THE NIGHT OF THE HUNTER* is a child's dream; full of fear and wonder, being neither good nor bad, but innocent; and therefore possessing the capability of both. Like a parent watching a sleeping child the question is, which will it be?

CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.2: KEY RESEARCH IMAGES - THE FILM





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1.2: KEY RESEARCH IMAGES - THE FILM



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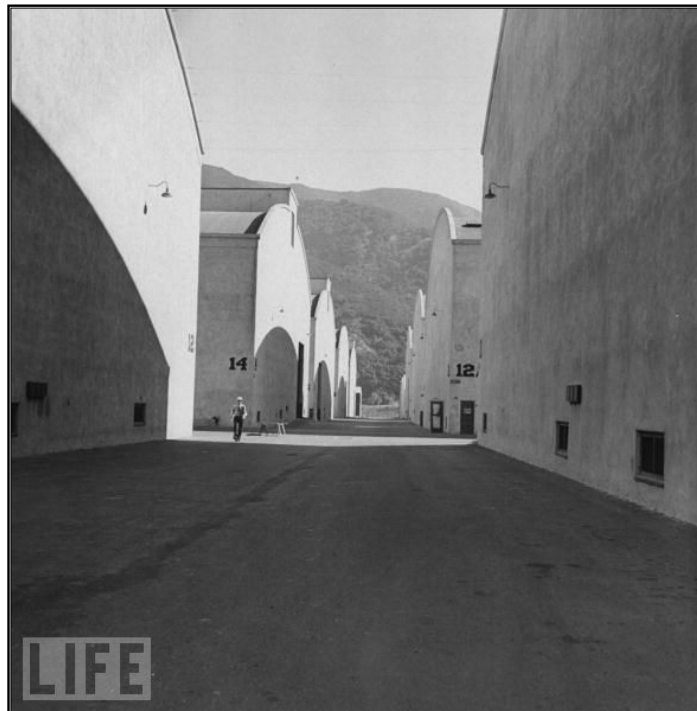




CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.2: KEY RESEARCH IMAGES - THE FILM



CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.3: KEY RESEARCH IMAGES - THE OUTER FRAME



CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.3: KEY RESEARCH IMAGES - THE OUTER FRAME

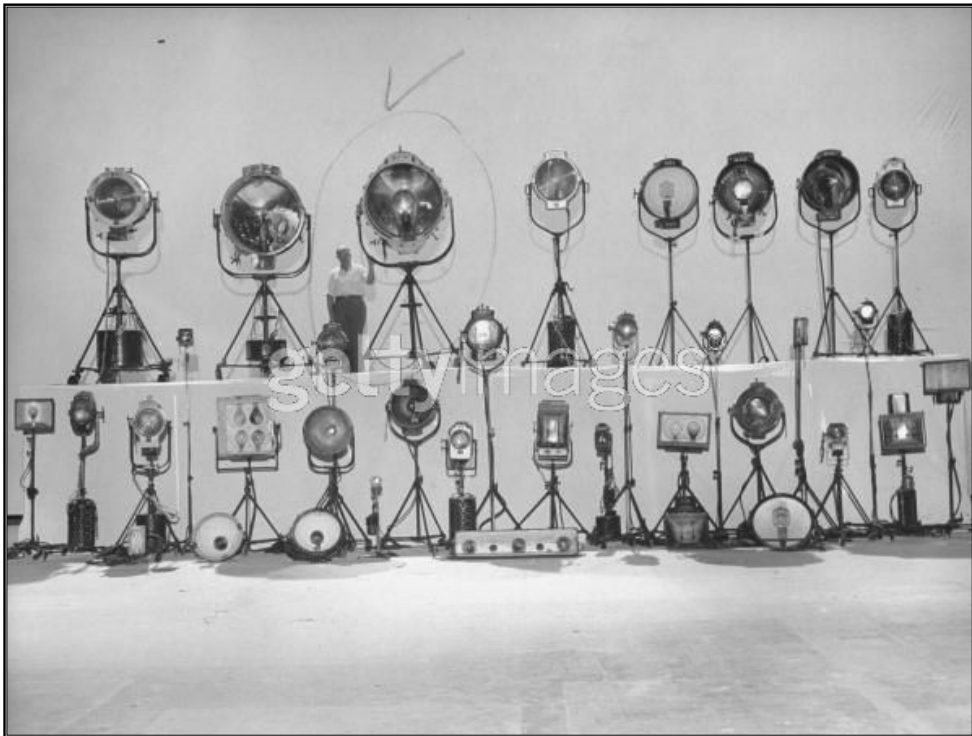




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1.3: KEY RESEARCH IMAGES - THE OUTER FRAME



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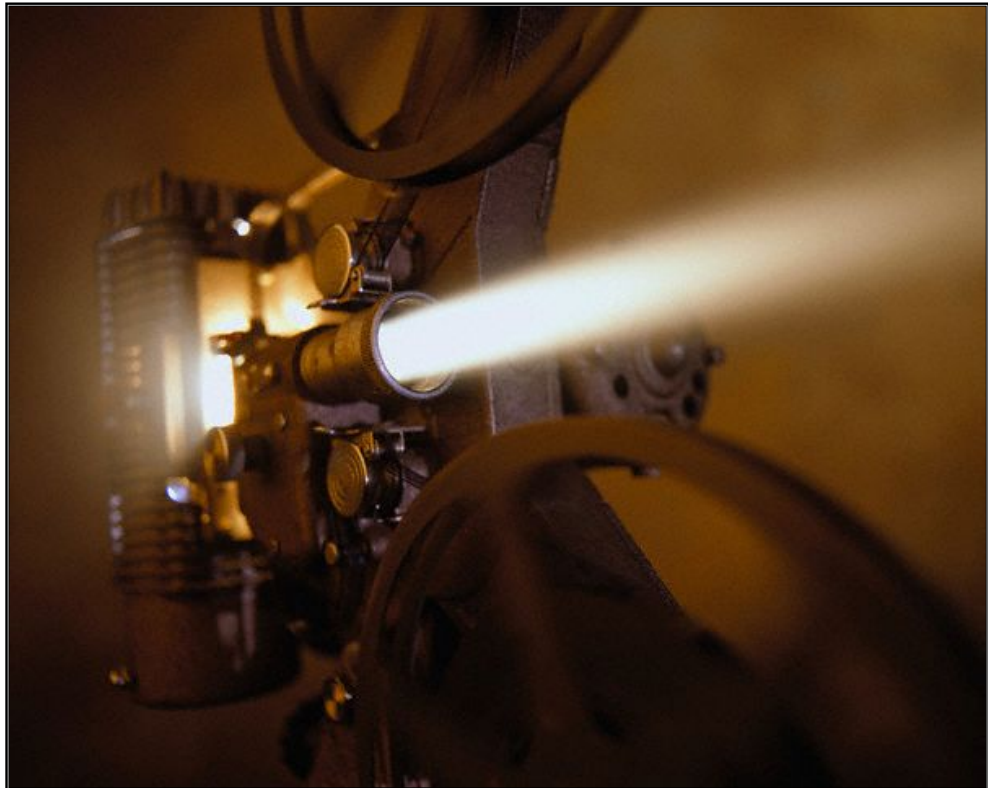


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## CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

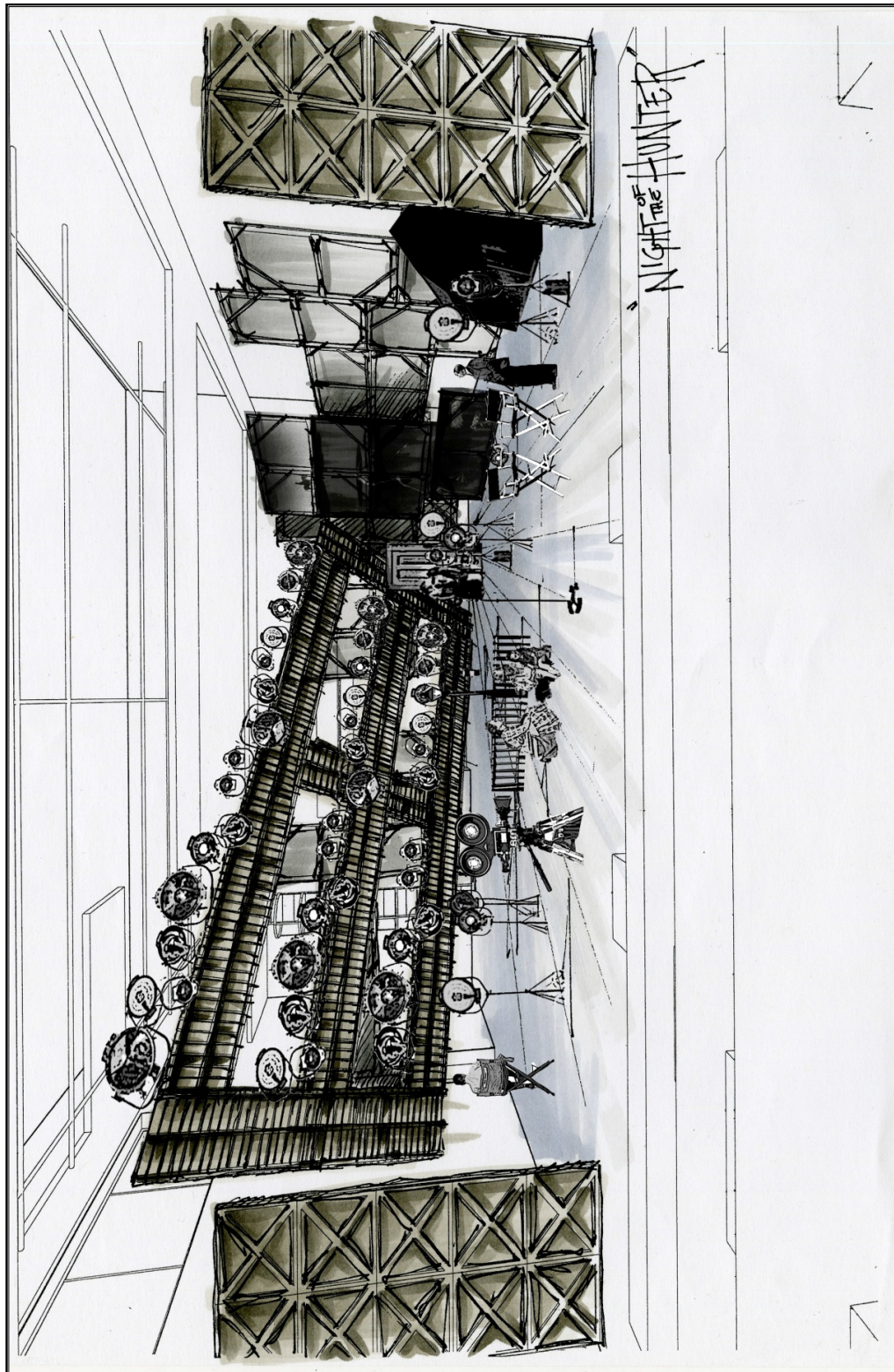
### 1.4: PRELIMINARY SKETCHES AND COLOR NEUTRAL MODEL

The process of starting to interpret the world that the inspirational images and the conversations I was having with the director, pushed me into an exploratory methodology that varied greatly from my normal procedures. Instead of a classic scene breakdown leading me to sketching or rendering specific moments or settings, a more broad and gestural sketching was employed since there was still no sure knowledge as to which parts of the movie we were, or were not going to do. I instead focused my energies on the environment or “the box” that would hold the play, trying to keep as much of an open an environment as possible; thus allowing for the exploration that would inevitably come long after the set was designated to be finished. This fact, combined with the particular challenges of the spatial relationships of the people verses the setting, moved me to develop and work in a scale modeling quicker than I might otherwise have. I explored more options in a purely sculptural and visceral way rather than an analytic and hand drawn approach.

After coming to a level of satisfaction with the direction that the set was shaping out to be I produced a series of staged shots with the neutral model that I could then send out to the creative team, which was at this point scattered up and down the eastern seaboard, to facilitate a more concrete discussion of possibilities and aesthetics. The point of these shots was not to give explicit ideas but rather suggestions of how elements could move and repurpose themselves with a little imagination and child like creativity. My hope was this idea would allow us to hold to our concept that the line between the outer frame of the world of the filming and inner world of the movie could blur and move the audience into and out of said realms with relative ease and impunity.

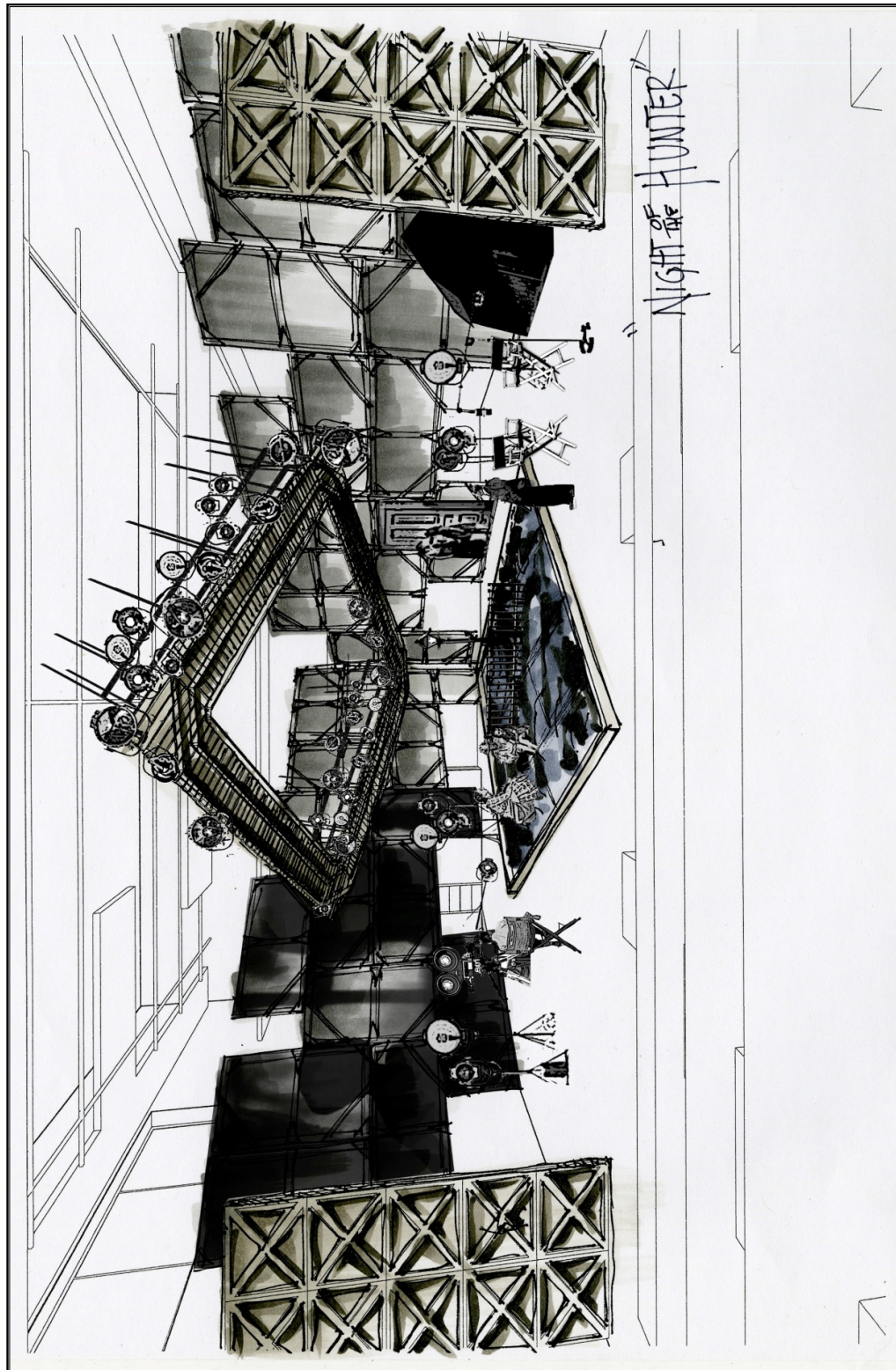


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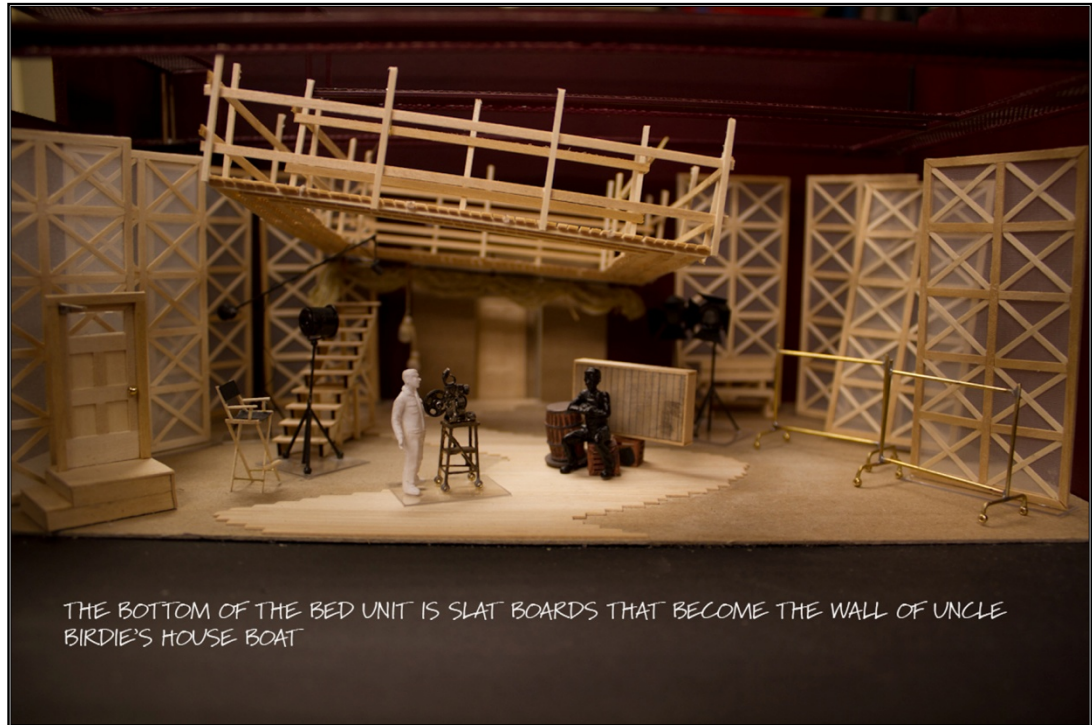




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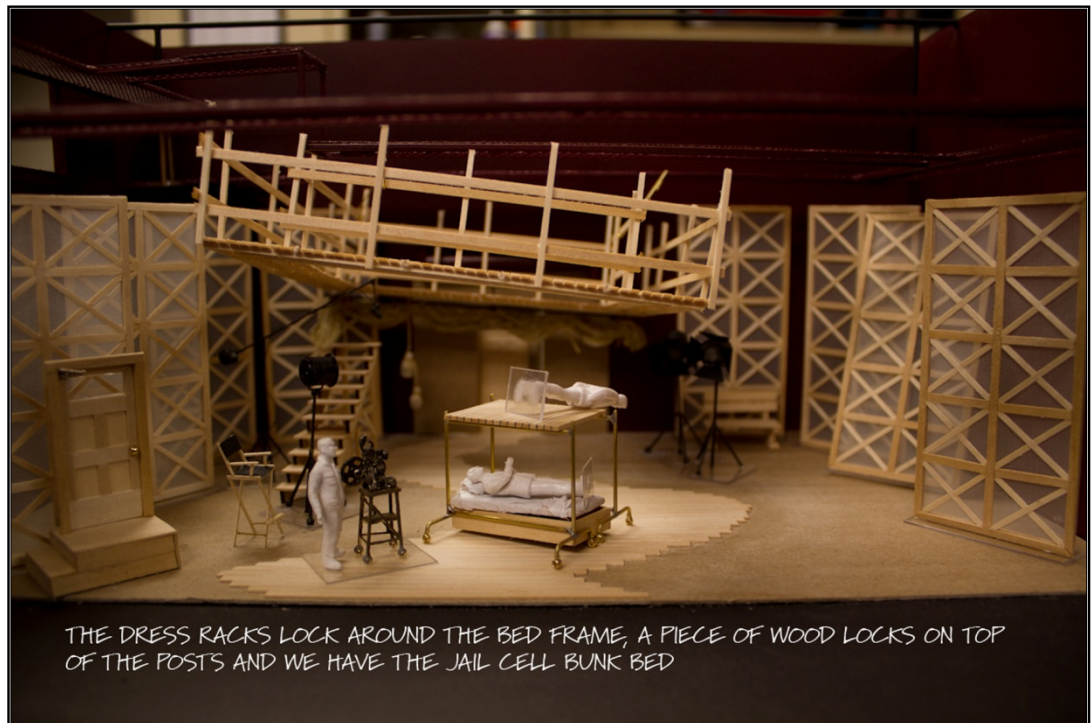


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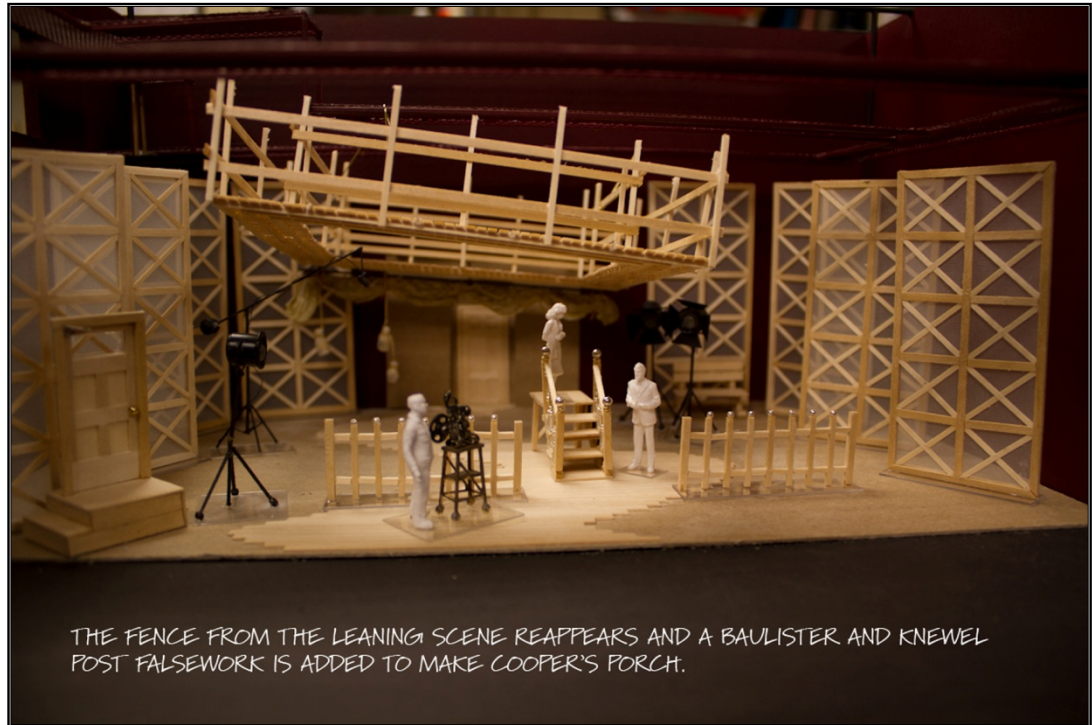


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CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.5: DESIGN REVISIONS AND COLOR CHOICES





CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS  
1.5: DESIGN REVISIONS AND COLOR CHOICES



CHAPTER 2: THE PRODUCTION PROCESS  
2.1: PHOTOGRAPHS OF 1/4" SCALE MODEL COMPLETED





CHAPTER 2: THE PRODUCTION PROCESS  
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CHAPTER 2: THE PRODUCTION PROCESS  
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**THE NIGHT OF THE HUNTER**  
A GRID SHALL LEAD THEM THE HUNTERS OF  
THE KODOL THEATRE AT CLARICE SMITH PERFORMING ARTS CENTER  
PRODUCTION DESIGNER: JAMES KADAMAN  
SCENE DESIGNER: JAMES KADAMAN  
SCENE DESIGNER: JAMES KADAMAN

**JD MADSEN**  
SCENE DESIGNER  
JD.MADSEN.COM  
JD.MADSEN@GMAIL.COM

**DATE: 4/30/11**  
SCALE: 1/4" = 1'-0"

**SECTION**

**DISCLAIMER**  
These drawings represent a conceptual design and are not intended to be used for construction. The designer assumes no responsibility for the accuracy, completeness, or appropriateness of the information contained herein. The user of these drawings assumes all liability for any and all errors, omissions, or inaccuracies. The user of these drawings also assumes all liability for any and all damages, including consequential damages, arising from the use of these drawings.

**REVISIONS**

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OF 6

THE NIGHT OF THE HUNTER

THE KODOL THEATRE AT CLAYTON SMITH PERFORMING ARTS CENTER

DATE: 4/30/11

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

DECK PLAN

SCENE DESIGNER  
JD MADSEN  
JDMADSEN.COM  
800.259.1310

PRODUCTION DESIGNER: JAMES HARRIS  
PRODUCTION DESIGNER: JAMES HARRIS  
PRODUCTION DESIGNER: JAMES HARRIS

THE KODOL THEATRE AT CLAYTON SMITH PERFORMING ARTS CENTER

DISCLAIMER

These drawings represent a conceptual design and are not to be used for construction without the approval of the design team and the client. The design team is not responsible for the construction of the stage and set or for the safety of the stage and set or for the safety of the audience. The design team is not responsible for the construction of the stage and set or for the safety of the stage and set or for the safety of the audience.

REVISIONS

1/2" OR THEREABOUTS  
DECK TO HOUSE TRAIL  
SYSTEM

ALL SCAMS AND STINGS  
PLASTIC TO ALLOW FOR  
ROLLING AND  
CASTING ITEMS

TRACE ABOVE SECTION  
BY SCAM LAYOUT OF  
SHOW DECK

20'-5"

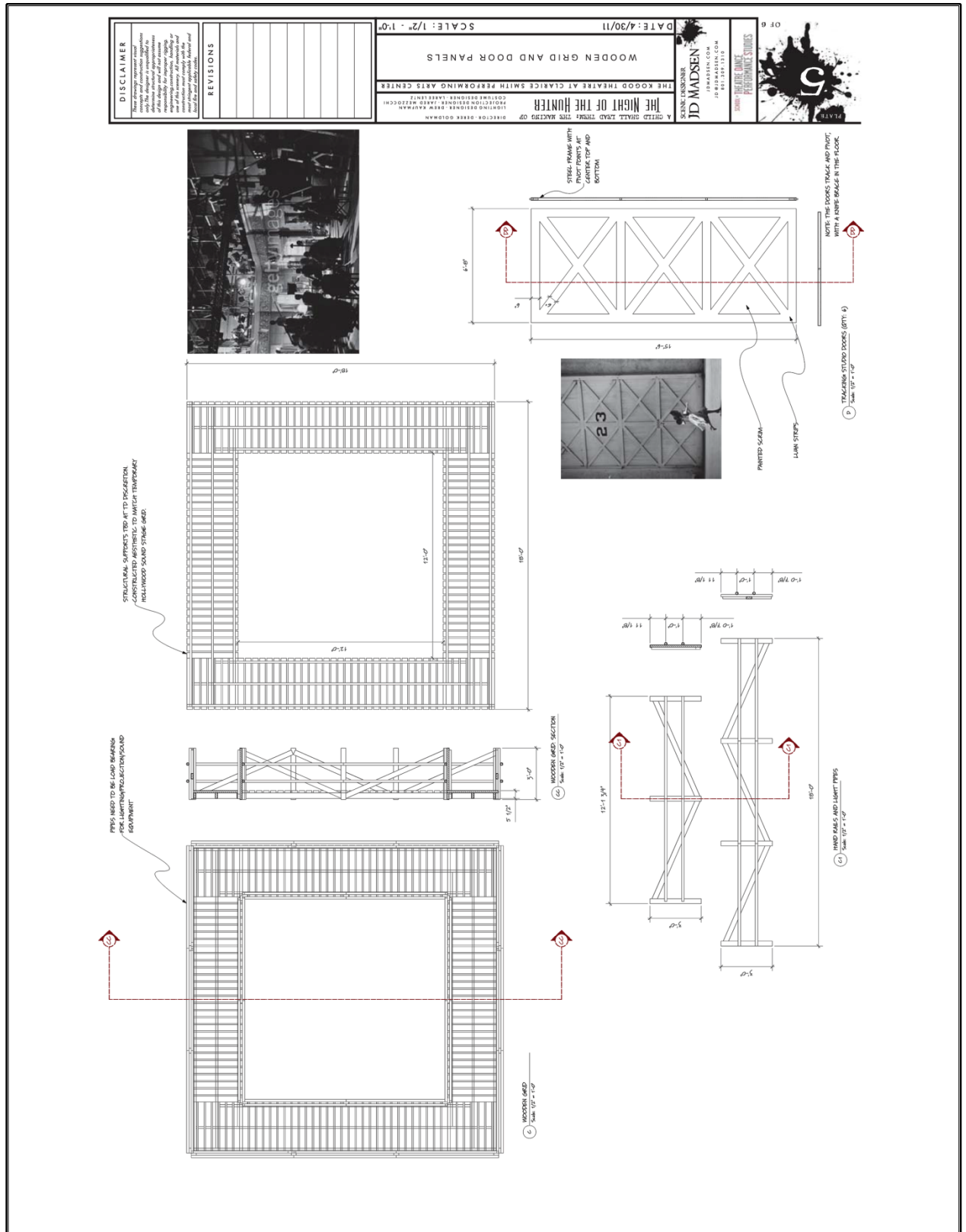
50'-5"

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

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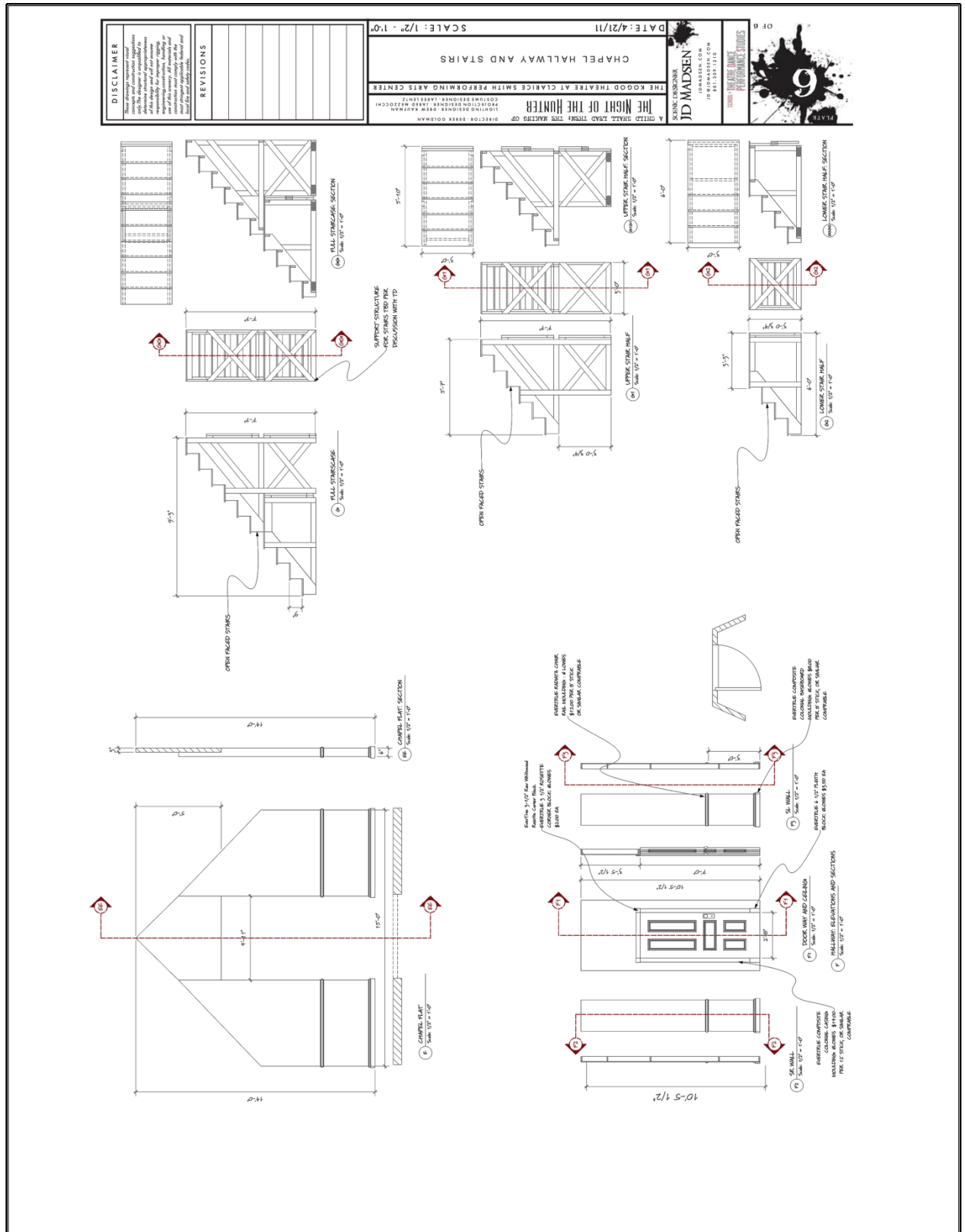
## CHAPTER 2: THE PRODUCTION PROCESS

### 2.2: DRAFTING PLATES



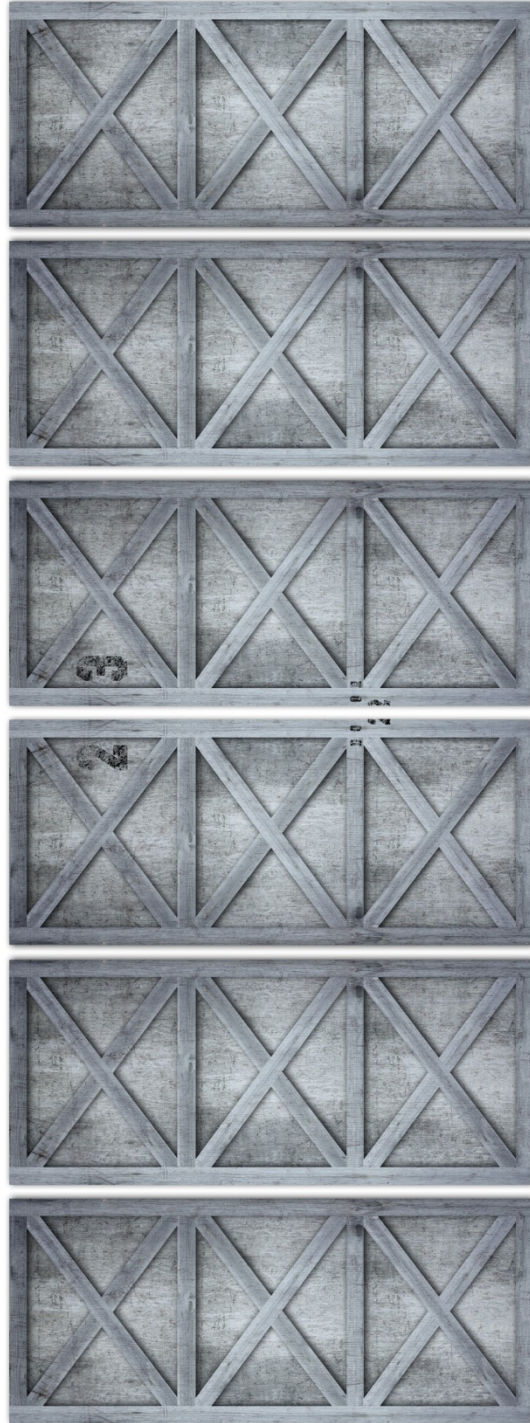
## CHAPTER 2: THE PRODUCTION PROCESS

### 2.2: DRAFTING PLATES



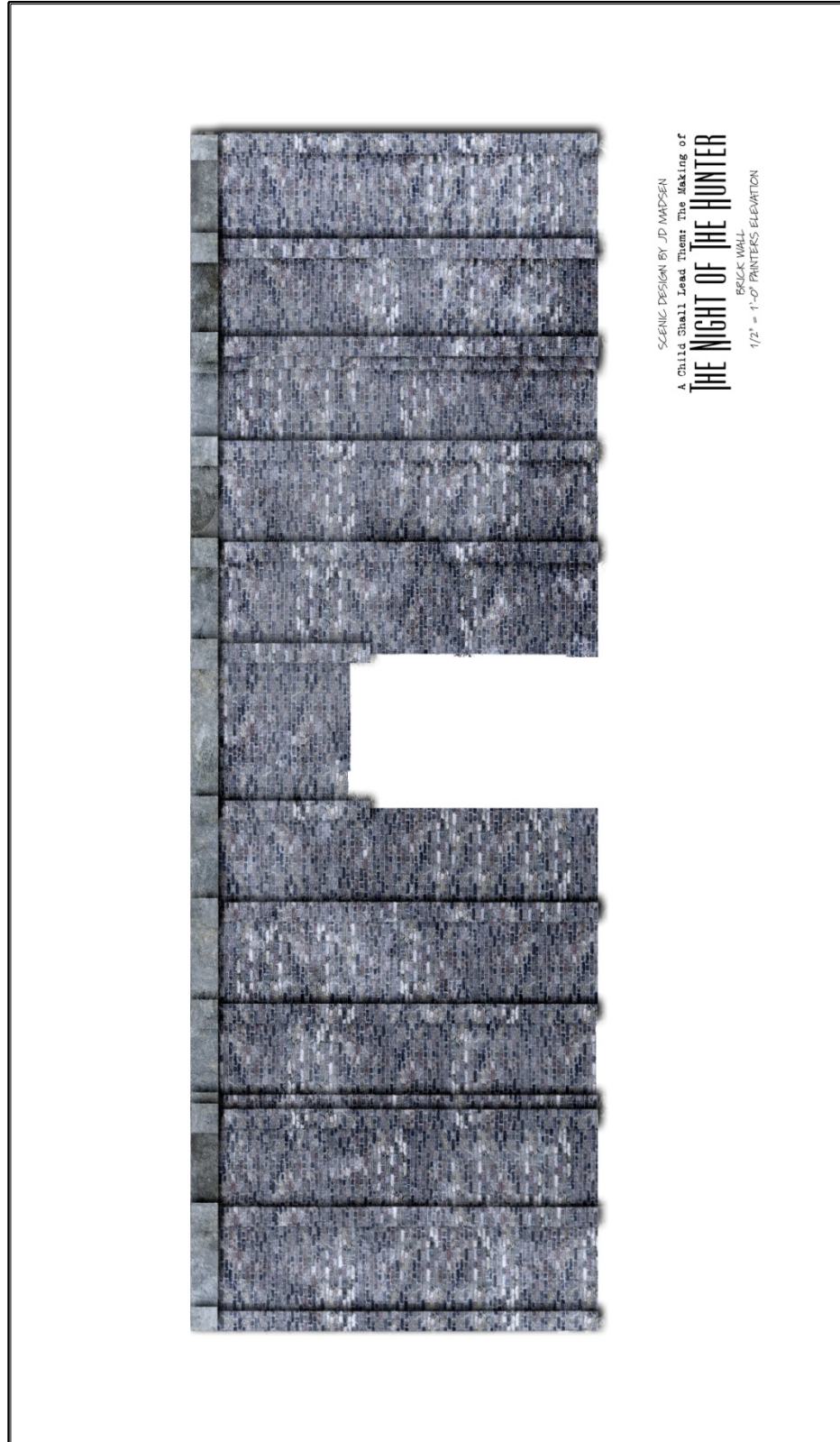


CHAPTER 2: THE PRODUCTION PROCESS  
2.3: PAINTERS ELEVATIONS



SCENIC DESIGN BY JD MADSEN  
A Child Shall Lead Them: The Making of  
**THE NIGHT OF THE HUNTER**  
STUDIO DOORS  
1/2" = 1'-0" PAINTERS ELEVATION

CHAPTER 2: THE PRODUCTION PROCESS  
2.3: PAINTERS ELEVATIONS



CHAPTER 2: THE PRODUCTION PROCESS  
2.3: PAINTERS ELEVATIONS

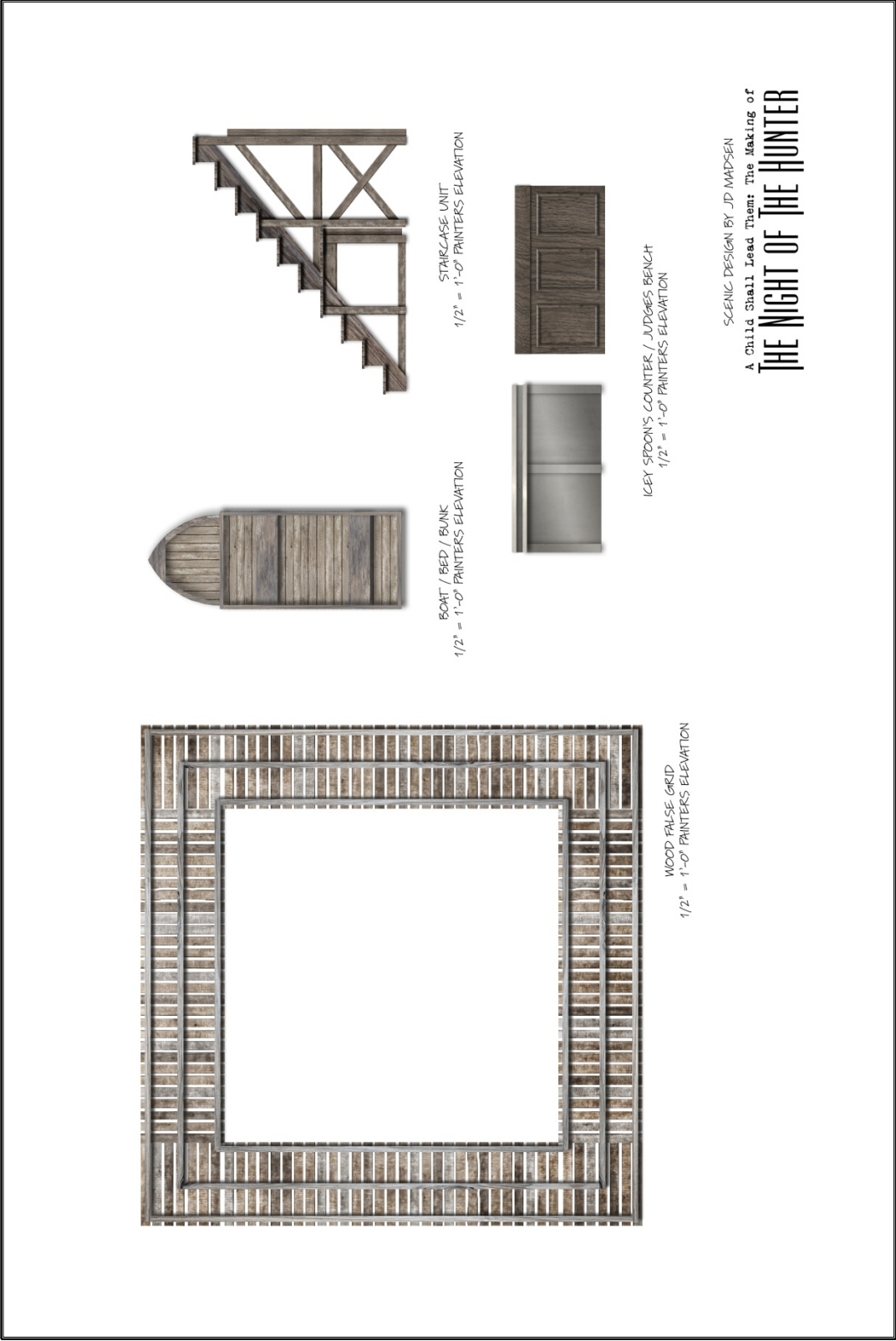




CHAPTER 2: THE PRODUCTION PROCESS  
2.3: PAINTERS ELEVATIONS






CHAPTER 2: THE PRODUCTION PROCESS  
2.3: PAINTERS ELEVATIONS



CHAPTER 2: THE PRODUCTION PROCESS  
2.4: SCENIC UNIT LIST




CLARICE SMITH  
PERFORMING ARTS CENTER  
PRODUCTION SERVICES UNIT LIST

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
3	SHOW DECK	SHEET GOODS TREATED TO LOOK LIKE CONCRETE SLABS. THE SEAMS ARE VISIBLE BUT NOT SPOTLIGHTED. THE SEAMS ARE PRESENT TO HIDE THE KNIFE TRACK FOR THE TRACKING DOOR PANELS. IN THE CENTER OF THE DECK IS A PLANKED FLOOR SECTION LAID OUT IN AN ABSTRACTED RIVER PATTERN. ALL ELEMENTS OF THE DECK MUST BE LEVEL WITH ONE ANOTHER TO ALLOW FOR ROLLING UNITS TO GLIDE ACROSS THE FLOOR AS UNIMPEDED AS POSSIBLE.	  







CHAPTER 2: THE PRODUCTION PROCESS  
2.4: SCENIC UNIT LIST

CLARICE SMITH  
PERFORMING ARTS CENTER  
PRODUCTION SERVICES UNIT LIST

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
4	BRICK WALL	<p>A LONG BRICK WALL WITH PILLASTER SUPPORTS THAT BREAK THE SURFACE TO HIDE THE SEAMS. THE BRICK PRESS BOARD NEEDS ADDITIONAL TEXTURE APPLIED. THE WALL IS TOPPED WITH A 1 FOOT CORNICE FINISHED TO LOOK LIKE CONCRETE. THE CENTER WALL HAS A BREAK THAT ALLOWS FOR HTE CHAPEL/HALLWAY UNIT TO PASS THROUGH.</p> <p>THE SIDE RETRUNS ON THE CENTER JOG REMAIN OPEN IN PART TO ALLOW FOR LIGHTING POSITIONS.</p>	
5	WOODEN GRID	<p>AN 18' x 18' FALSE GRID HUNG AT A COMPOUND ANGLE. MADE TO LOOK ROUGH AND "TEMPORARY". NEEDS TO BE LOAD BEARING TO HOLD ALL OF THE STUDIO LIGHTING/SOUND EQUIPMENT AS WELL AS PROJECTION EQUIPMENT.</p> <p>THE BOARDS ARE FINISHED TO LOOK OLD AND RECLAIMED.</p>	
5	STUDIO DOORS	<p>TALL STUDIO DOORS THAT ACT AS A SHOW CURTAIN AND THEN TRACK TO BECOME THE SIDE WALLS AND THEATRICAL "LEGS". THEIR TRACK SYSTEM SHOULD ALLOW THEM TO MOVE SMOOTHLY AND WITH NO VISIBLE ACTION. EACH DOOR PIVOTS ON ITS CENTER AND WILL NEED SOME MECHANISM THAT KEEPS THEM FROM SPINNING WHILE TRACKING. A KNIFE TRACK KEEPS THEIR BOTTOM IN LINE WITH THEIR TOP.</p> <p>THE CENTER BODY OF THE DOORS IS PAINTED SCRIM ALLOWING US TO LIGHT TRHOUGH HAND BEHIND THEM AS WELL AS PROJECT ONTO THEM.</p>	

CHAPTER 2: THE PRODUCTION PROCESS  
2.4: SCENIC UNIT LIST





CLARICE SMITH  
PERFORMING ARTS CENTER  
PRODUCTION SERVICES UNIT LIST

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
6	CHAPEL HALLWAY	A SCENIC QUOTE FROM THE MOVIE BLENDING THE LOOK OF THE BEDROOM WITH THE KITCHEN CELLAR ENTRANCE. THEATRICAL AND GERMAN EXPRESSIONISM GIVE THIS A REALLY STYLIZED FINISH. WITH THE HARD ANGLES AND FORCED PERSPECTIVE.	 
6	STAIRCASE UNIT	A MULTI PURPOSE UNIT THAT BECOMES THE CELLAR STAIRS, THE INTERIOR STAIRS AT RACHELS COOPER'S AND THE FRONT STOOP OF VARIOUS HOUSES. THEY ARE OPEN FACE RISERS WITH A STRONGLY CONSTRUCTIVIST FEEL. THE LOWER TIER SEPERATES AND GETS MOVED INTO DIFFERENT CONFIGURATIONS. INCLUDING HAVING A RECEPTICAL FOR THE ADDITION OF RAILINGS AND BAULISTERS.	 

CHAPTER 2: THE PRODUCTION PROCESS  
2.4: SCENIC UNIT LIST

CLARICE SMITH  
PERFORMING ARTS CENTER

PRODUCTION SERVICES UNIT LIST

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
4	BED / BOAT / BUNK	<p>A MULTIPURPOSE UNIT THAT SERVES AS THE FRAME FOR A BED MATTRESS (TWIN), THE BASE FOR THE CHILDRENS SKIFF, THE SIDE WALL OF UNCLE BIRDIE'S HOUSE BOAT, AND THE BUNK SETUP FOR THE PRISON.</p> <p>THE BOTTOM IS ROUGH PLANK WOOD THAT SIMULATES THE SIDE OF BIRDIE'S BOAT. THE INTERIOR SUPPORTS FOR THE BED MATTRESS BECOME THE BENCHES OF THE BOAT AND THE PROW IS REMOVABLE AND SET TO THE FRONT OF THE BOAT. THE DRESS RACKS ATTACH TO THE SIDES OF THE UNIT AND A BOARD THAT LOCKS THE TOPS TOGETHER BECOMES THE BUNK BED FOR THE PRISON. AT LEAST TWO DIFFERENT HEAD BOARD WILL NEED TO BE ADDED TO MAKE THE VARIOUS BEDROOM SCENE.</p>	 
4	TREE TRUNK	<p>A LOG TREE THAT IS LIGHT WEIGHT ENOUGH FOR A SINGLE PERSON TO MANUEVER YET STURDY ENOUGH TO BEAR THE WEIGHT OF SOME ONE LEANING ON IT AND SITTING ON IT. DOUBLES AS BOTH THE TREE FOR THE "LEANING" MOMENT AND FOR THE COURTING SCENE.</p>	
4	VANITY/ COUNTER/ JUDGES BENCH	<p>THE ACTORS VANITY THAT BECOMES ICEY SPOON'S COUNTER AND HTE JUDGES BENCH. IS ON RECESSED TRIPLE SWIVLE CASTERES THAT KEEP IT LOW CLEARANCE.</p>	

## CHAPTER 3: THE PRODUCTION PROPERTIES

### 3.1: PROPERTIES LIST AND BREAKDOWN

A brief note on the functionality and usage of the following document:

The properties list and piece breakdown was a living document that fluctuated given what the script needs called for, and the design required for dressing and the needs discovered during the rehearsal process. This list and the subsequent pages reflect an organizational system that would allow for the addition and subtraction of props without a need to reorder the entire list of the properties for a show. The column labeled “Prop Number” correlates the page number of the images that follow. Thus, if a person wanted to know what style of movie camera the designer had chosen for aesthetic reasons they would look and see it is labeled prop number 10 and then turn to page number ten in the reference guide.

*A Child Shall Lead Them* demanded a massive amount of flexibility on behalf of the shops crafting the items. The nature of not knowing which props would be needed in which quantities until such a late date dictated that fortune favors the prepared, and as a result countless props were fabricated, purchased or provided that inevitably never made it on to the stage. The document that follows shows the list where it stood as of a month prior to opening, the point at which responsibility for tracking the changes left the designers control and was over seen by stage management. All aesthetic choices still remained the purview of the designer, throughout the rehearsal process.



CHAPTER 3: THE PRODUCTION PROPERTIES  
3.1: PROPERTIES LIST AND BREAKDOWN

CLARICE SMITH  
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## NIGHT OF THE HUNTER Props List

Department: School of Theatre, Dance, and Performance	Director: Derek Goldman
Show: A Child Shall Lead Them: The Making of The	Designer: JD Madsen
Space: Kogod Theatre and Gonda Theatre @ George	

Prop #	Prop	Description (location, paint, function)	Qty.	Reh Y/N	Tech Y/N	Perf Y/N	Notes
<b>FURNITURE AND SET DRESSING</b>							
1	DIRECTORS CHAIRS	CLASSIC FOLDING CANVAS STYLE. BLACK FABRIC WITH MUTED WOOD SUPPORTS	2				
2	TONET CHAIR NUMBER 14	CLASSIC BENT WOOD CHAIRS.	2				
3	METAL BAR STOOL	1930'S ICE CREAM PAROL STYLE	1				NEED 1, MORE IF AVAILABLE AND IN BUDGET
4	TWIN MATTRESS	ROLLUP STYLE MATTRESS FOR THE BED SCENES, IMAGE REFER TO 4B	1				
5	PILLOWS	CLASSIC FEATHER PILLOW	2				
6	LIGHT GREY SHEETS	LIGHT GREY / OFF WHITE SHEET SET WITH TWO PILLOW CASES, IMAGE REFER TO 4C	1				
7	HEMP ROPE COILS	LARGE HEMP ROPE IN COILS FOR DRESSING THE GRID AND WALLS	10				
8	MOVIE STUDIO LIGHTS	AN ARRAY OF DIFFERENT SIZES AND STYLE OF STUDIO LIGHTING EQUIPMENT. EXACT SPECIFICATION TO COOME FROM LD	15-30				AS SPEC'D BY LIGHTING DESIGNER
9	BOOM MIC	A 1950'S ERA BOOM MIC ON A STAND	2				ONE ON STAND, ONE ON STICK
10	MOVIE CAMERA	1950'S ERA FILM CAMERA ON A DOLLY WITH PAN AND TILT	2				
11	SAND BAGS	1950'S CANVAS SAND BAGS FOR TIE LINES AND COUNTER WEIGHTING (NON FUNCTIONAL JUST FOR DRESSING)					
12	CABELING	1950'S CABLE (AT LEAST THE THICKNESS OF) FOR COILS AND DRESSING.	15-Oct				
13	LADDER	OLD WOODEN A-FRAME LADDER. WILL NEED TO BE USABLE NOT TALLER THAN 8 FEET.	1				
14	BARREL	OLD WOOD BARREL WITH METAL BANDING VARIOUS SIZES	3				
15	DINING ROOM CHAIR	CLASSIC 1930'S WOOD DINING ROOM CHAIR. REPLICA OF FILM CHAIR	2				

CHAPTER 3: THE PRODUCTION PROPERTIES  
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16	DRESSING ROOM- MIRROR	A TOPPER FOR THE COUNTER TO USE AS AN ACTORS- DRESSING ROOM MIRROR WITH LIGHT BULBS AROUND THE EDGES	4				NO LONGER NEEDED
17	BANISTERS FOR THE PORCH	RACHEL COOPERS PORCH BANNISTERS. NEED TO BE ADDED TO THEN TAKEN AWAY FROM THE STAIR CASE UNIT.	2				
18	DARK GREY BLANKET	AN OLD WOOL BLANKET, DARK GREY FOR THE TWIN BED	1				
19	ROCKING CHAIR	WOOD ROCKING CHAIR. REPLICA FROM FILM	1				
20	LAMP POST	8-9 FOOT LAMP POST. REPLICA FROM FILM	1				
21	FENCE	6 FOOT LENGTH OF PICKET FENCING. REPLICA FROM FILM	2				
22	DRESS RACKS	NEED TO BE LOAD BEARING. THEY ATTACH TO THE EDGES OF THE BED FRAME TO BECOME THE FOUNDATION OF THE BUNK BED, WITH THE ADDITION OF A CROSS BOARD ON TOP.	2				
23	METAL HEADBOARD	EARLY BRASS HEAD BOARD. REPLICA FROM FILM.	1				
24	WOOD ROUND TOP HEAD BOARD	THE CHILDRENS HEAD BOARD	1				
25	BALE OF HAY	HAY BALE FOR THE BARN SCENE, IS TRANSFORMED INTO THE CRASHPAD (84) WHEN UNROLLED, NO REAL HAY- BUT HAVE THE TEXTURE OF IT	1				CRASH PAD (84) - BUNDLED, DESC WITH IMAGE
26	SOUND STAGE BELL	A 1950'S METAL WALL BELL FOR SOUND STAGE ALERT	1				
40	JAIL CELL WINDOW	A BARRED JAIL CELL WINDOW. FREE STANDING, MADE OUT OF METAL	1				
41	FREE STANDING DOOR	SIMILAR TO UPSTAGE DOOR, BRACES SHOULD NOT INTERFER WITH PROFILE	1				? POSSIBLE SCREEN DOOR
42	GOATRACK	1930'S WOODEN GOATRACK	4				WILL USE PROJECTION
43	CHEST	1930'S PERIOD CHEST WITH STRAPS	4				USING APPLE CRATES INSTEAD
44	PARK BENCH	RUSTIC WOODEN PLANKED BENCH, ABLE TO BE MOVED BY 1 OR 2 PEOPLE	1				
45	BOAT TRESETTLES	3 FOOT TALL RUSTIC SAW HORSES USED TO SUPPORT THE BOAT	2				
46	BATHROOM MIRROR	1930'S PERIOD MEDICINE- CABINET MIRROR	4				WILL USE PROJECTION
47	FREE STANDING WINDOW	1930'S WINDOW WITH PANES AND HOOKS FOR BLINDS OR DRAPE	4				WILL USE PROJECTION
48	STANDING WOODEN MIRROR	PLAIN STANDING MIRROR, FROM FILM, PIVOT NOT FUNCTIONAL, ABLE TO BE USED BY 1 OR 2 PEOPLE	1				MIRROR ON ONE SIDE, BURLED WOOD ON THE OTHER- MATCHES BED, BACK USED AS PROJECTION SURFACE

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49	ARBOR	1930'S ERA ARBOR WITH WHITE LATTICE	4				WILL USE PROJECTION
84	CRASHPAD	CAN BE AS SIMPLE AS A ROLLED UP MATTRESS THAT CAN EASILY BE REMOVED FROM SCENE, SLIGHTLY DISTRESSED, IS TRANSFORMED INTO THE BALE OF HAY (25) WHEN ROLLED UP, IMAGE REFER TO 25B	1				
85	TABLE	DINING TABLE, MATCHES DINING ROOM CHAIRS, SQUARE- ROUGHLY 36" SQUARE	1				
86	WILLOW TREE ROOTS	KNARLED ROOTS OF A WILLOW TREE, SHOULD BE ABLE TO BE CARRIED BY ONE ACTOR	1				
87	BRUSH	6' LONG PLANK WITH BURSH (CATTAILS AND WEEDS) ATTACHED, NO TALLER THAN 3 FEET	2				NO LONGER NEEDED
88	HAY	APPROX. 4'X2'X2', BLOCK OF FOAM OR OTHER LIGHT	1 TO 3				REPEAT
89	COOPER STOVE	STILL IN DISCUSSION, JUST MAKE AS A STOVE TOP THAT CAN LIVE ON ONE OF THE CRATES?	1				WILL USE PROJECTION
90	CHRISTMAS TREE	APPROX. 3-4 FEET TALL, SKIRT AROUND TRUNK, POPCORN GARLANDS, BELLS AND PEPPERMINT AS ORNAMENTS, REPLICA FROM MOVIE	1				
126	TREE	ROUGHLY 6 FEET TALL, CAN STAND ALONE AND ALSO LAY DOWN TO BE SAT UPON	1				
127	SCREEN DOOR	EITHER A DOOR TO BE PUT INTO FREE STANDING DOOR FRAME OR A SEPARATE FREE STANDING UNIT, REPLICA FROM FILM	1				
<b>HAND PROPS</b>							
27	SWITCH BLADE	PREACHERS STICK KNIFE, MUST MATCH MOVIE	1				
28	COOPER SHOTGUN	RACHEL COOPER'S GUN. REPLICA FROM FILM, WILL FIRE ONSTAGE	1				
29	OAR	FOR THE BOAT. REPLICA FROM FILM	1				
30	CLAPBOARD/SLATE	CLASSIC MOVIE SLATE WITH CLAPBOARD TOP.	1				
31	STEERING WHEEL	SIMULATED STEERING WHEEL ASSEMBLY FOR THE CAR SCENES	1				
32	SEA WEED	MOST LIKELY FABRIC (CHINA SILK?) ATTACHED TO 1950'S	2				FIND FABRIC NOW, FIND FANS, DO NOT ATTACH YET-

CHAPTER 3: THE PRODUCTION PROPERTIES  
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33	PISTOLS	.44 CALIBER COP GUNS., DO NOT FIRE, DO NEED HOLSTERS	4				
34	DOLL	REPLICA DOLL FROM THE FILM. BABY GIRL RAG DOLL HELD ONTO BY PEARL	1				
35	POCKET WATCH	1930'S ERA POCKET WATCH, LIKE NEW, GIFT FROM RACHEL TO JOHN, AS CLOSE AS CAN GET TO FILM	1				
36	FUDGE POT	ICEY SPOONS FUDGE POT. 1930'S HOTPLATE AND POT.	1				
37	BASKETS	FOR PICNIC, EGG COLLECTING, SHOPPING AND CARRY ALLS. 1930'S COUNTRY.	6				
38	WADS OF CASH	10.00 DOLLARS WORTH OF PERIOD GREEN BACKS	MANY				
39	APPLE TOP FOR BARREL	APPLES TO COVER THE TOP OF A CELLAR BARREL, PLUG TO PUT IN BARREL	1 UNIT				
50	BIBLE	USED BY THE DIRECTOR AND RACHEL, LARGE TOME, BLACK	1				
51	BULLHORN	1950'S ERA CONICAL TUBE WITH HANDLE, HELD IN ONE HAND	1				
52	PHONE	1960'S STYLE BLACK ROTARY PHONE	2				NO LONGER NEEDED
53	HANDCUFFS	1930'S PERIOD METAL HAND CUFFS	1				
54	SHOPPING BAG WITH GROCERIES	CLOTH BAG FROM 1930'S WITH HANDLES LARGE ENOUGH TO SIT ON SHOULDER, FULL OF GROCERIES	1				
55	TOWEL	FOR BART. WHITE CLOTH RAG	1				NO LONGER NEEDED
56	NAPKINS	WHITE CLOTH NAPKINS	MANY				
57	SODA FOUNTAIN GLASSES	TALL, 1930'S PERIOD SODA FOUNTAIN GLASSES, IMAGE REFER TO 56B	6				
58	LARGE BOWL OF SUGAR	CLEAR GLASS BOWL FULL OF SUGAR	1				
59	SMALL GLASS SUGAR BOWLS	SMALL GLASS SUGAR BOWLS, WOULD BE PLACE ON TABLES FOR CUSTOMERS, IMAGE REFER TO 58B	2				
60	COFFEE POT	TIN COFFEE KETTLE WITH HANDLE AND SPOUT WITH LID, SLIGHTLY BEAT UP	1				
61	COFFEE MUGS	TIN COFFEE CUP WITH HANDLES, SLIGHTLY BEAT UP	2				
62	FRAMED PHOTO	HIGHLY DECORATIVE FRAME WITH DAUGERROTYPE OF 5X7 WOMAN, CLOSE TO SILLHOUETTE OF MOVIE PHOTO, USE SCREEN SHOT OF BESS FOR PHOTO	1				
63	LIQUOR BOTTLE	RECTANGULAR BOTTLE WITH ROUNDED EDGES, CONTAINS	1				
64	TOBACCO PIPE	BRIAR TOBACCO PIPE, IS NOT LIT	1				



CHAPTER 3: THE PRODUCTION PROPERTIES  
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65	SPOON	LARGE, WOODEN, FOR COOKING FUDGE, IMAGE REFER TO 64B	1				
66	SKIPPING STONES	RIVERBANK STONES, THROWN/TOSSED	SEVERAL				NO LONGER NEEDED
67	FUDGE CONTAINER	SQUARE, TIN DISH, ROUGHLY AN INCH THICK	1				
68	KNIFE	STANDARD METAL KITCHEN KNIFE, PLAIN, REFER TO 67B	1				
69	CHICKEN CONTAINER	PLATTER OF FRIED CHICKEN, DRUMSTICKS AND BREASTS	1				BROUGHT IN BY HAND
70	BANJO	SIX STRING BANJO, IS ACTUALLY PLAYED	1				NEED SOON FOR PRACTICE
71	BAMBOO FISHING RODS	THIN BAMBOO ROD, FISHING LINE TIED AT ONE END	2				
72	TIN OF FISH HOOKS	SMALL CYLINDRICAL TIN CONTAINING METAL FISH HOOKS AND LURES, IAMGE REFER TO 71B	1				
73	HORSEHAIR	TAKEN FROM BAND OF BIRDIE'S HAT AND LOOPE INTO SMALL NOOSE TO TIE TO FISHING LINE	1				
74	RUBBER GAR	RUBBER FISH THAT IS ROUGHLY 2 FEET 6 INCHES LONG	4				WILL USE PROJECTION
75	LIVE TORCHES	MUST MATCH FILM	2				WAITING TO HEAR FROM SAFETY
76	SCISSORS	SMALL METAL SCISSORS, USED TO CUP PAPER	1				
77	MONEY DOLLS	PAPER DOLLS MADE OUT OF \$100 DOLLAR BILLS	MANY				
78	HAIRBRUSH	BLACK HANDLE WITH THICK BRISTLES, THROWN AND HITS AN ACTOR ON THE HEAD	2				ONE REAL BRUSH FOR THE FILM, ONE SOFT REPLICA FOR HITTING SOMEONE ON THE HEAD (SAFE)
79	RAGS	DIRTY WHITE CLOTH RAG, USED TO CLEAN GLASSES	2				
91	FAN	1950'S PERIOD DESK ELECTRIC FAN, CAN BE PLUGGED IN AND WORKS	2 TO 3				FOR UNDERWATER SCENE
92	TANK OF WATER	ESSENTIALLY A 1950'S PERIOD FISH TANK FILLED PARTIALLY WITH WATER, SMALL ENOUGH TO BE CARRIED BY ONE PERSON	4				NO LONGER NEEDED
93	LIQUOR BOTTLE - BRANDY	SMALL GLASS LIQUOR BOTTLE, FULL OF PEACH BRANDY, ROUNDED AND NARROW	1				
94	PREACHER BIBLE	SMALL, HAND-HELD BIBLE, EASILY FITS INTO POCKET	1				
95	PEN	1950'S ERA PENS	2				
96	PAPER	NEWSPRINT PAPER, LETTER SIZE	2				
97	CANDLE WITH HOLDER	THICK CANDLE WITH MELTED WAX BUILD UP ON WOODEN CIRCULAR BASE THAT CAN BE HELD	1				

CHAPTER 3: THE PRODUCTION PROPERTIES  
3.1: PROPERTIES LIST AND BREAKDOWN

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PERFORMING ARTS CENTER AT MARYLAND

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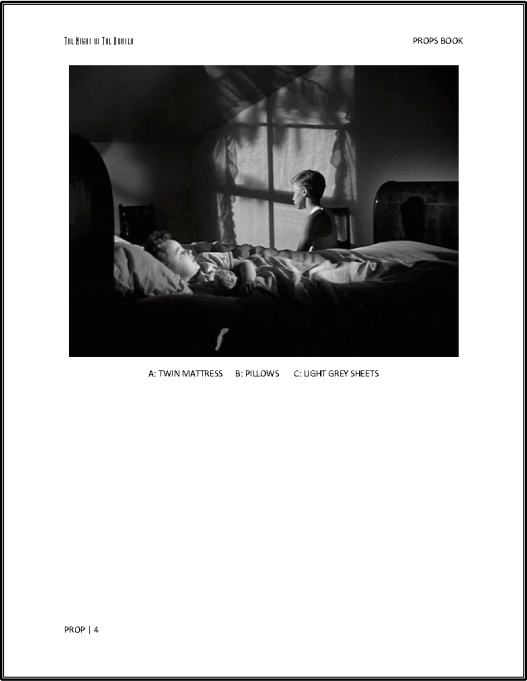
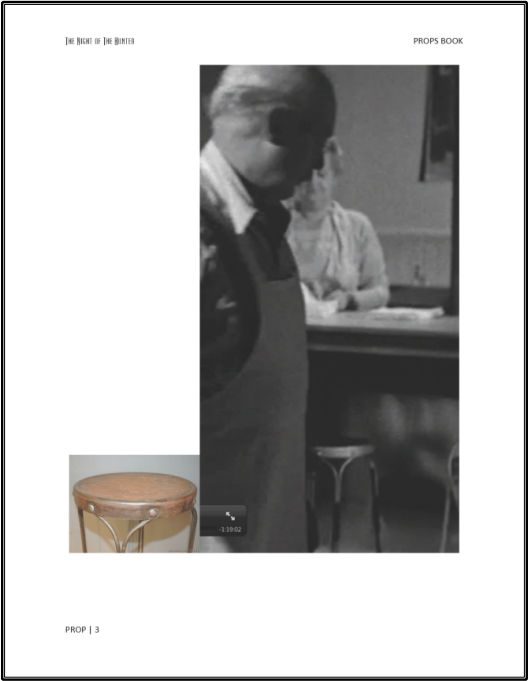
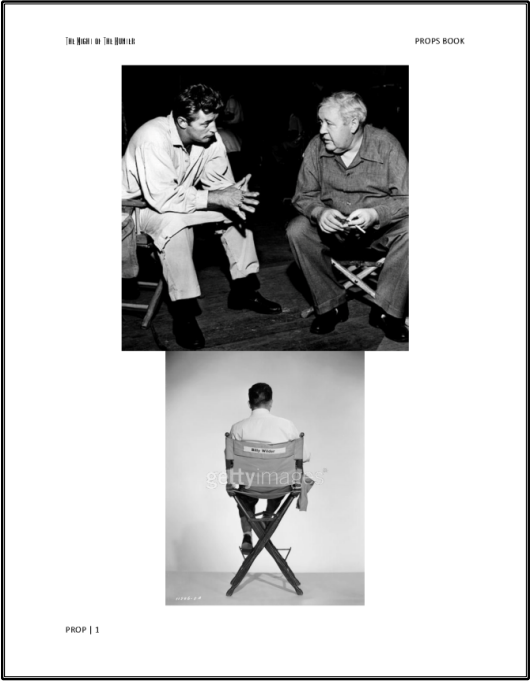
98	TABLE CLOTH	OFF WHITE OR GREY, HANGS DOWN ABOUT A FOOT FROM THE TABLE TOP	1				
99	NAPKIN RING	PLAIN CYLINDRICAL METAL NAPKIN RING	1				
100	PLATTERS OF FOOD	ASSORTED PLATTERS OF FOOD, NON-EDIBLE, CAN INCLUDE ROASTED CHICKEN, APPLES, STUFFING, FUDGE, POTATOES, PITCHER OF MILK	MANY				NO LONGER NEEDED
101	SHELF	6'X1'X5' PLANK, WILL BE HELD ON EITHER SIDE BY ACTORS	1				
102	MASON JARS	GLASS MASON JARS WITH METAL LIDS SCREWED ON, FILLED WITH MISCELLANEOUS SUCH AS BEANS OR JAM, SHOULD BE SECURED TO SHELF, IMAGE REFER TO 101B	MANY				
103	GROCERY LIST	PIECE OF PAPER WITH LIST OF PRODUCE	1				
104	STUFFING FOR BASKETS	CLOTH THAT CAN BE PUT IN EACH BASKET TO MAKE IT LOOK LIKE IT'S FULL, IMAGE REFER TO 103B	6				
105	NEEDLE AND THREAD	NEEDLE AND THREAD, PREFERABLE A LIGHT COLOR	1				
106	CLOTH	TO BE "MENDEED" WITH NEEDLE AND THREAD, ROUGHLY THE SIZE OF A FABRIC NAPKIN, IMAGE REFER TO 105B	1				
107	PIN-UP MAGAZINE	"MODERN MOVIE" MAGAZINE, 1930'S PERIOD, DESATURATED COLORS, REPLICAS FROM FILM	1				
108	EGGS	WOODEN, PAINTED EGGSHELL WHITE	2				
109	COOPER CANDLE AND HOLDER	NARROW CANDLE, IS LIT, IN BRASS HOLDER WITH HANDLE, 1930'S PERIOD	1				
110	COUNTRY PHONE	1930'S PERIOD CRANK PHONE, WOODEN CASE, EAR PIECE, SHOULD BE ABLE TO STAND ALONE ON HORIZONTAL SURFACE	1				
111	COOPER COFFEE POT AND KETTLE	1930'S PERIOD COFFEE POT WITH LID AND HANDLE, KETTLE FOR BOILING WATER WITH SPOUT AND HANDLE, RUSTIC, IMAGE REFER TO 89C	1 EACH				
112	KINDLING	1"X2" PLANKS OF SPLIT PINE WOOD USED TO FEED THE COOPER STOVE	2 TO 3				
113	AGEE LIQUOR	1930'S BELLINGS CLUB BOURBON BOTTLE, A RECTANGULAR BOTTLE WITH A CYLINDRICAL NECK	1				

CHAPTER 3: THE PRODUCTION PROPERTIES  
3.1: PROPERTIES LIST AND BREAKDOWN

114	POT HOLDER PACKAGE	A KNITTED FABRIC POT HOLDER, DESATURATED BLUE OR GREY IN COLOR, ROLLED INTO A TUBE AND SECURED WITH A RIBBON	1				
115	JEWEL PENDANT PACKAGE	1930'S REPLICA FROM FILM BROOCH IN A SQUARE BOX WITH 1930'S ERA WRAPPING PAPER, UN WRAPPED EVERY PERFORMANCE	1				
116	DOILY	CIRCULAR LACE DOILY, ROUGHLY 1 FOOT IN DIAMETER	1				
117	CLIP	SPRING CLOTHES PIN, TAKEN OFF OF CHRISTMAS TREE	1				
118	WATCH	1930'S POCKET WATCH	4				REPEAT
119	POT	BLACK CAST-IRON POT	1				
120	FRUITBOWL	1930'S ERA CRYSTAL BOWL, FULL OF RED APPLES, IMAGE REFER TO 119B	1				
121	SCUBA GEAR	1950'S ERA SCUBA GEAR, INCLUDING TANK, BREATHING APARATUS, MASK, SNORKEL, UP FOR DISCUSSION WITH DESIGNERS	1 SET				
122	FISHING HOOK	METAL HOOK WITH CLOTH TIED AT END AS LURE, CONNECTED TO FISHING LINE AND POLE	1				
<b>CONSUMABLES</b>							
39	BARREL OF APPLES	APPLES TO COVER THE TOP OF A CELLAR BARREL, PLUG TO PUT IN BARREL	20-30				
80	FUDGE	BLOCK OF FUDGE WITH SOME SORT OF NUT INSIDE- CHECK WITH STAGE MANAGEMENT ON FOOD ALLERGIES, IMAGE REFER TO 67C	1				
81	COFFEE	BLACK COFFEE	2 CUPS				
82	CHICKEN	CHICKEN WINGS OR LEGS	2				
83	LIQOUR	WHISKEY	SEVERAL CUPS				
123	LIQOUR	PEACH BRANDY	SEVERAL CUPS				
124	POTATO	BAKED, IDAHO POTATO	2				
125	APPLES	RED, IN BOWL	5 TO 6				STAGE MANAGEMENT WILL DETERMINE HOW MANY ARE CONSUMED PER SHOW

CHAPTER 3: THE PRODUCTION PROPERTIES

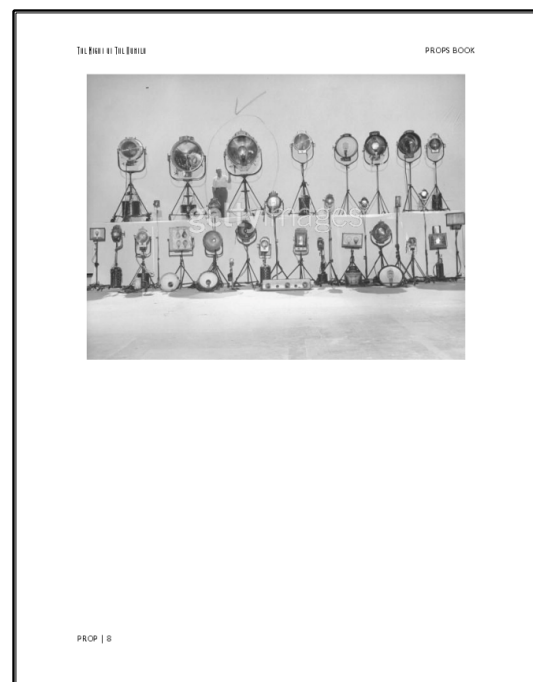
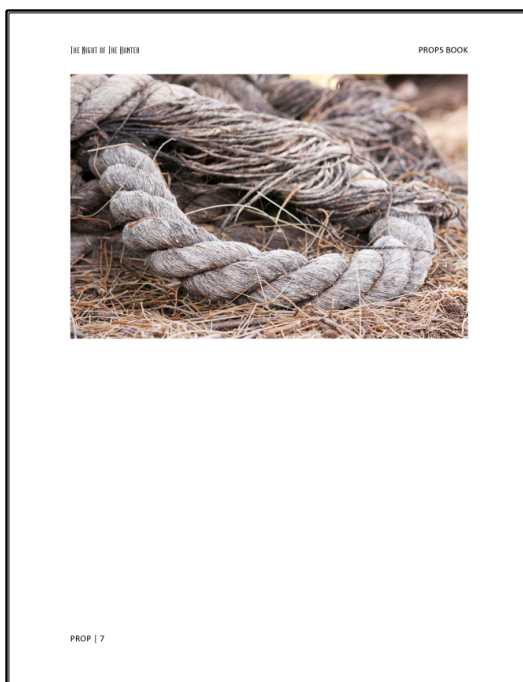
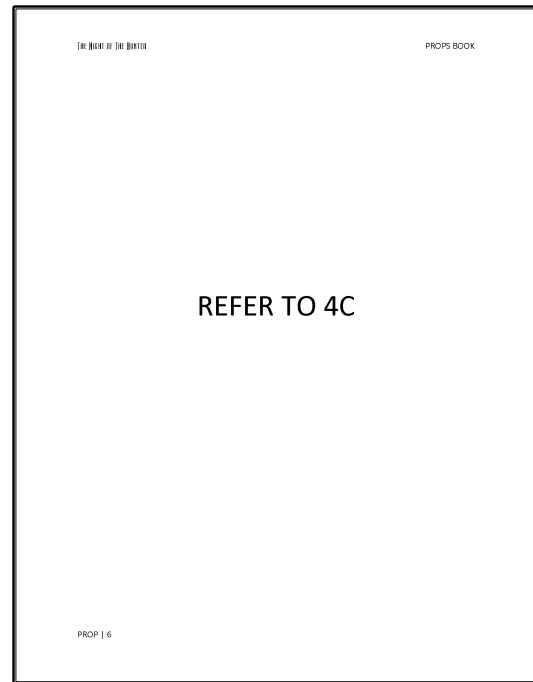
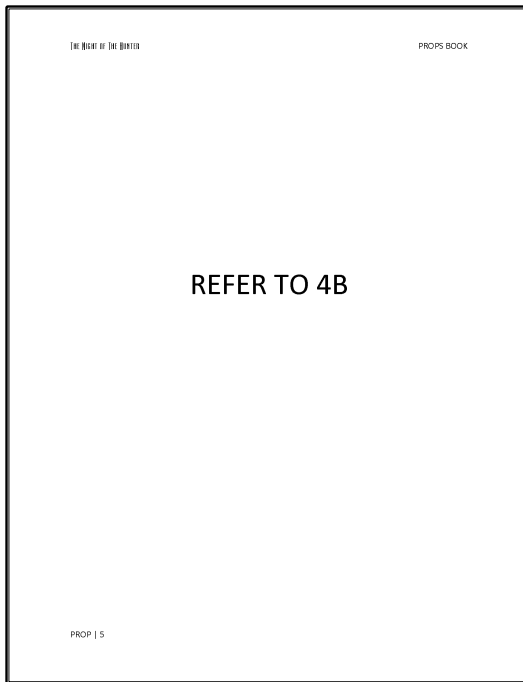
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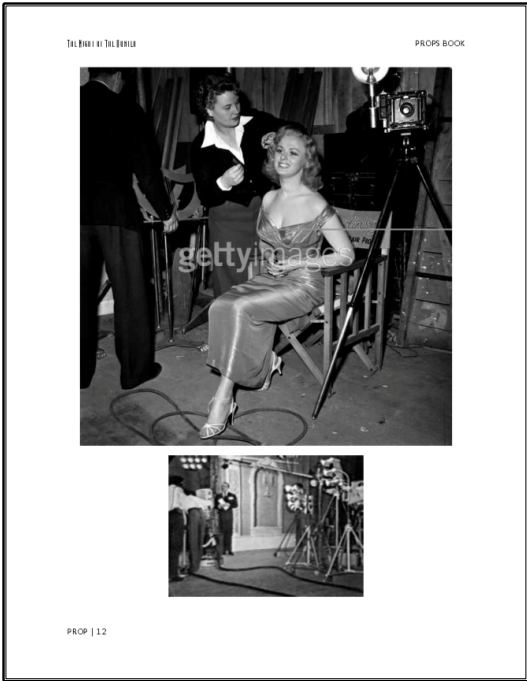
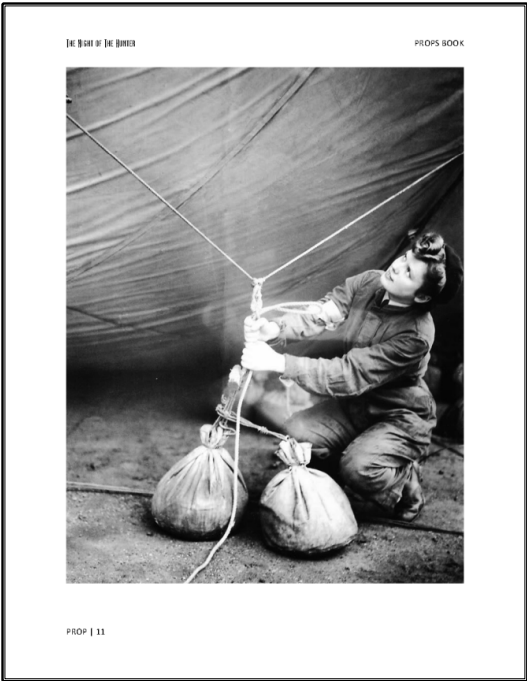
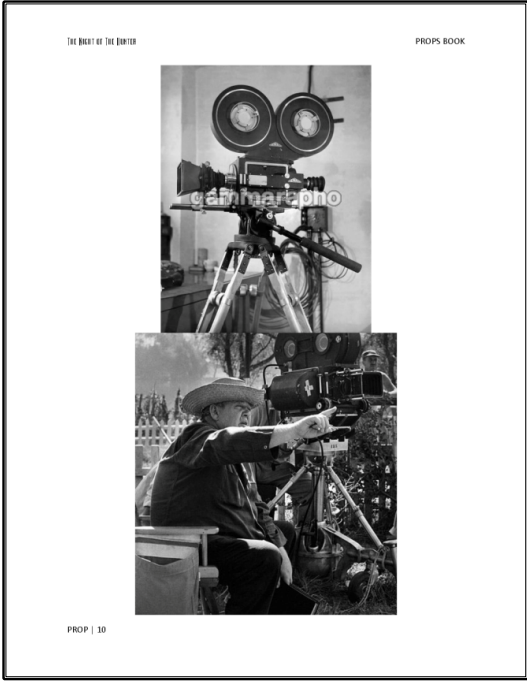
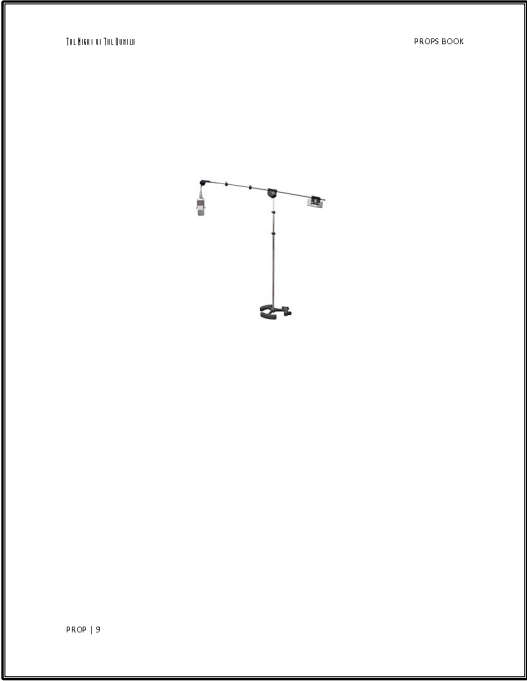


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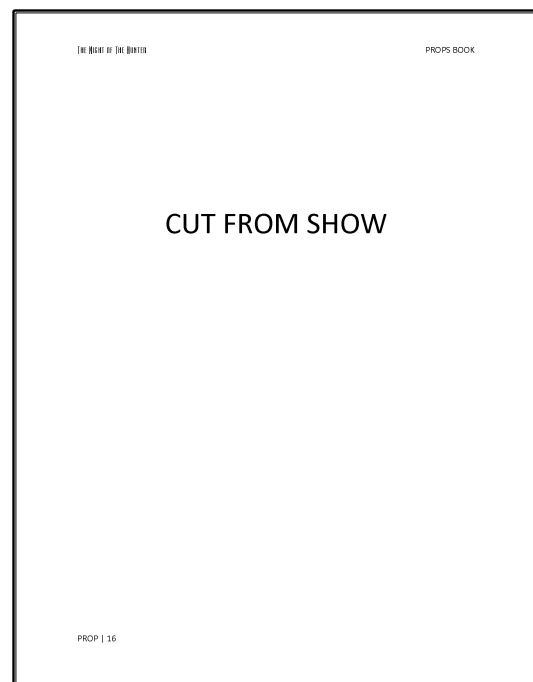


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3.2: PROPERTIES REFERENCE IMAGE BOOK



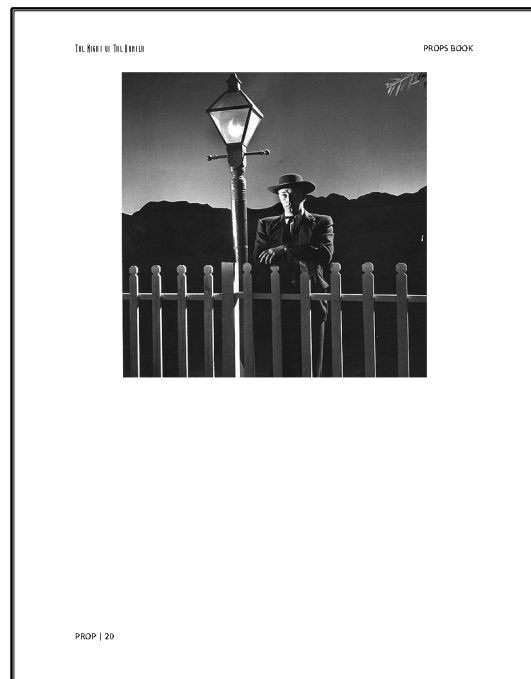
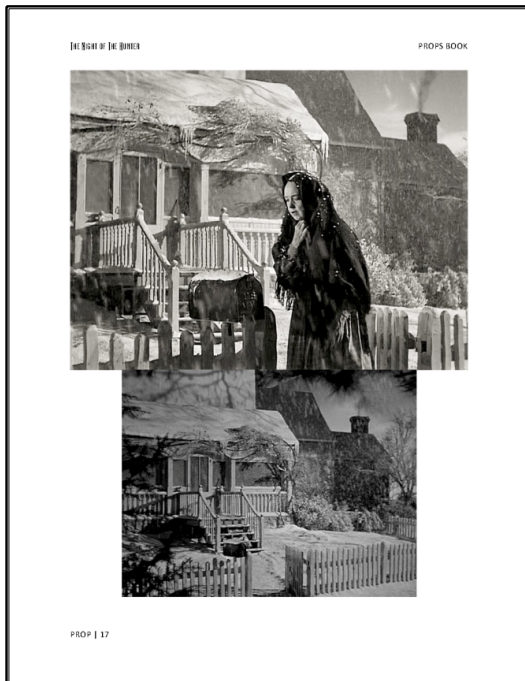
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## CHAPTER 3: THE PRODUCTION PROPERTIES

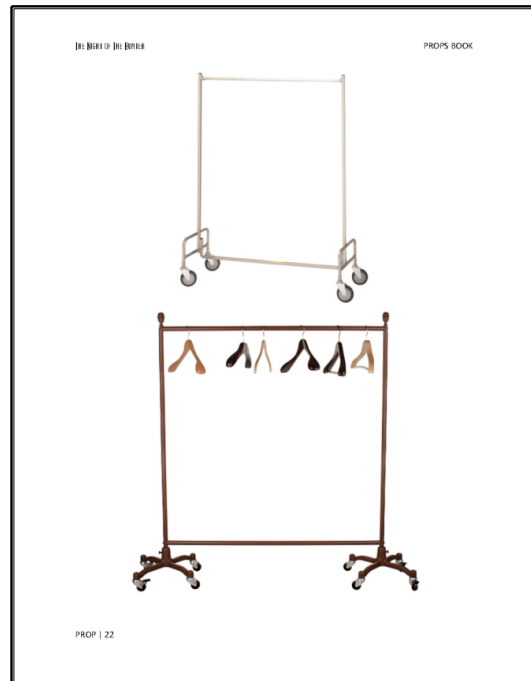
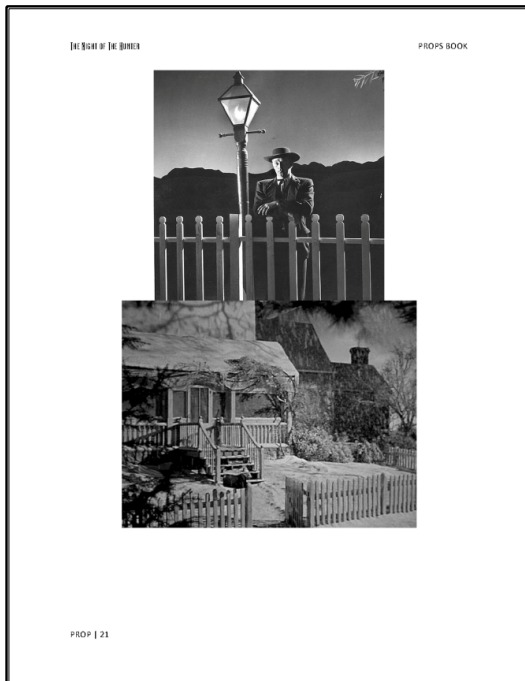
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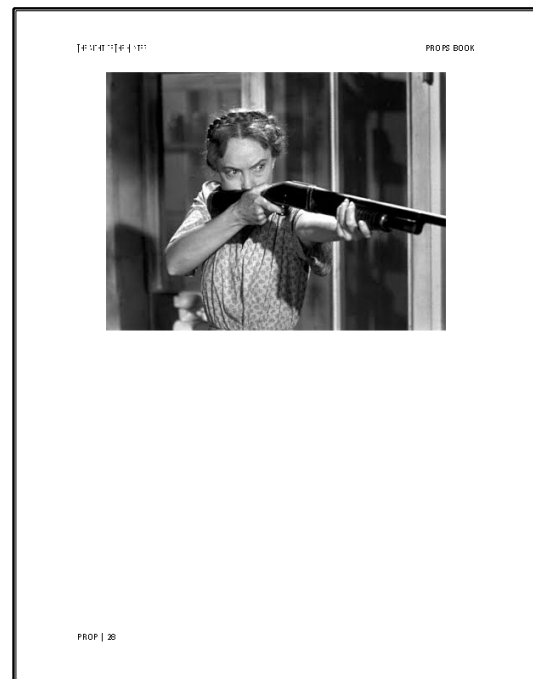
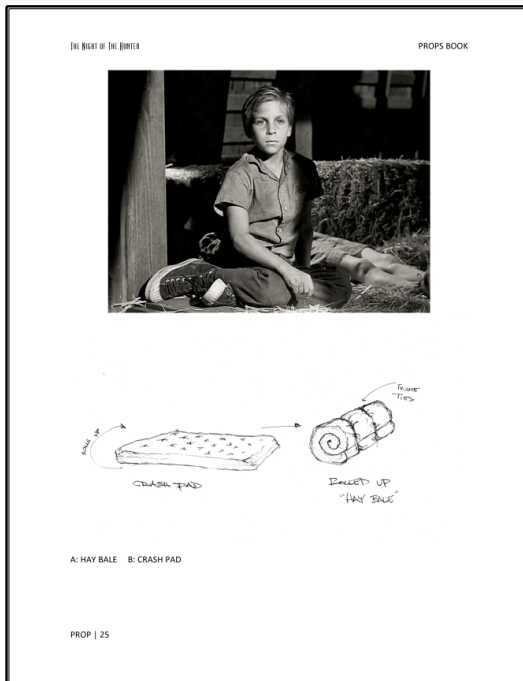
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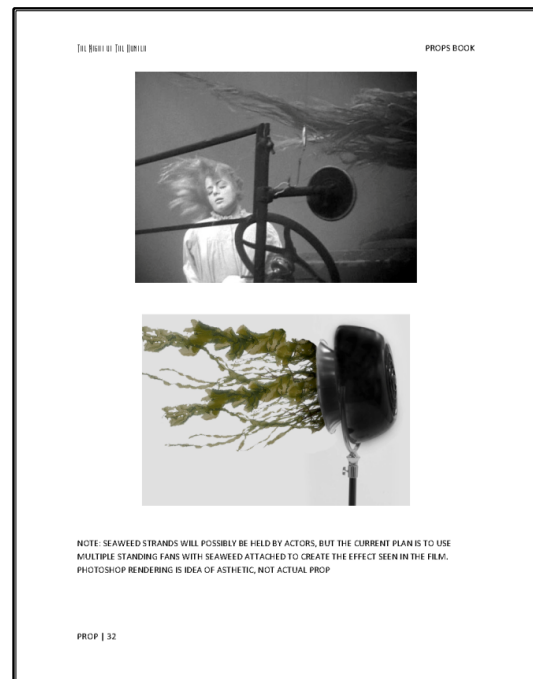
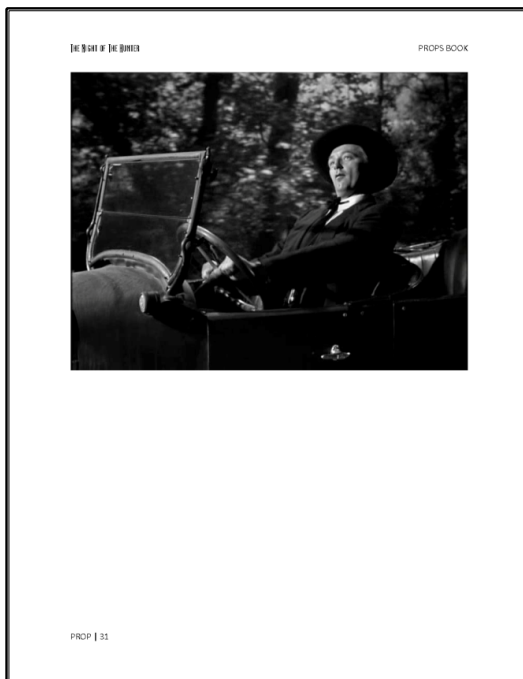
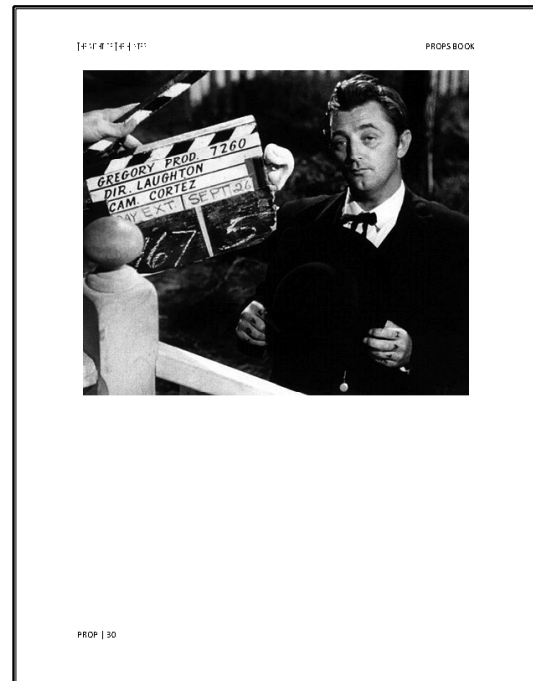
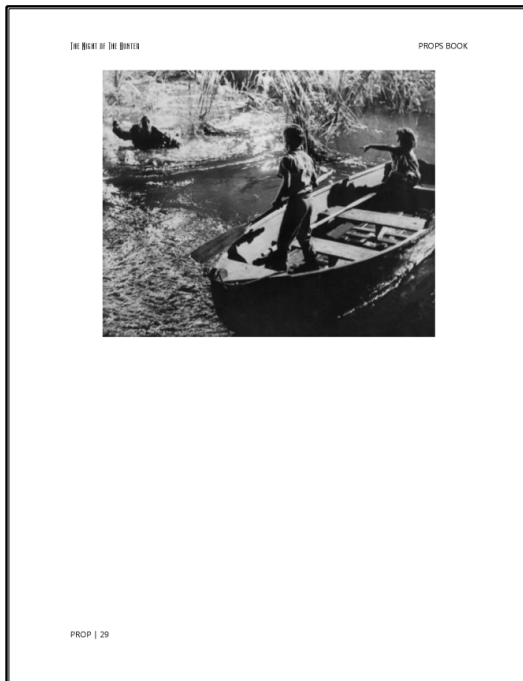
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## CHAPTER 3: THE PRODUCTION PROPERTIES

### 3.2: PROPERTIES REFERENCE IMAGE BOOK

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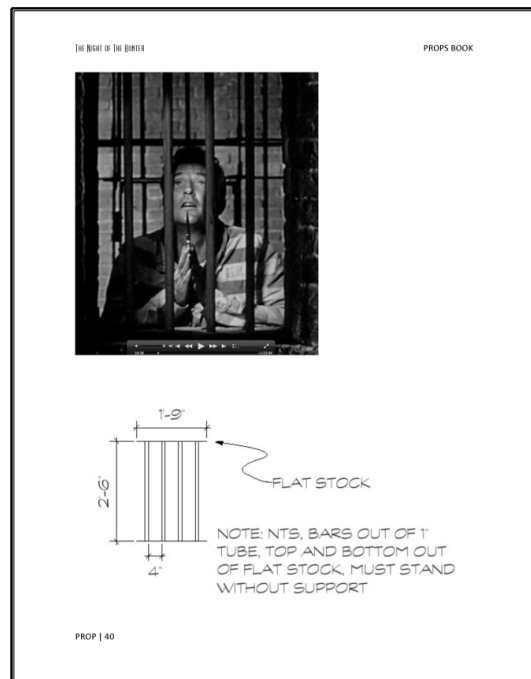
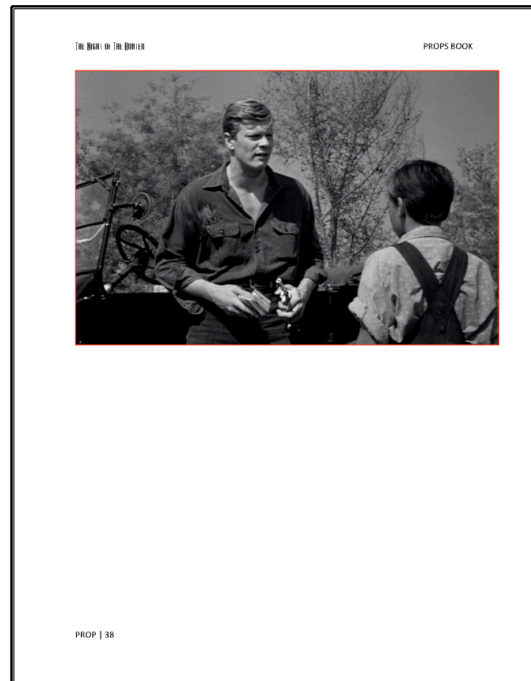
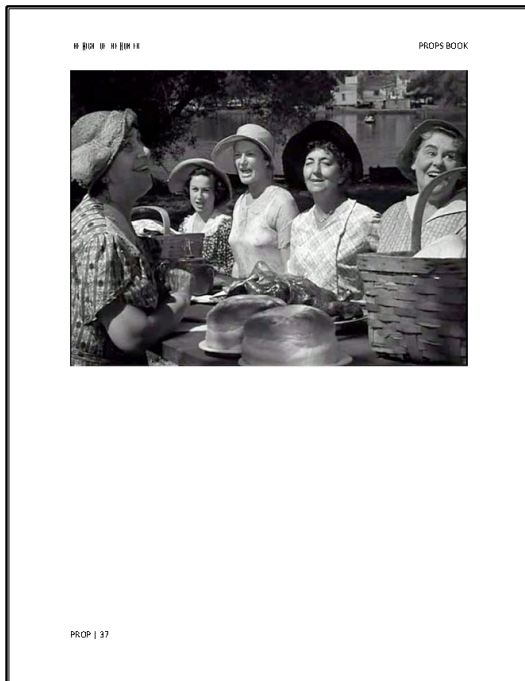


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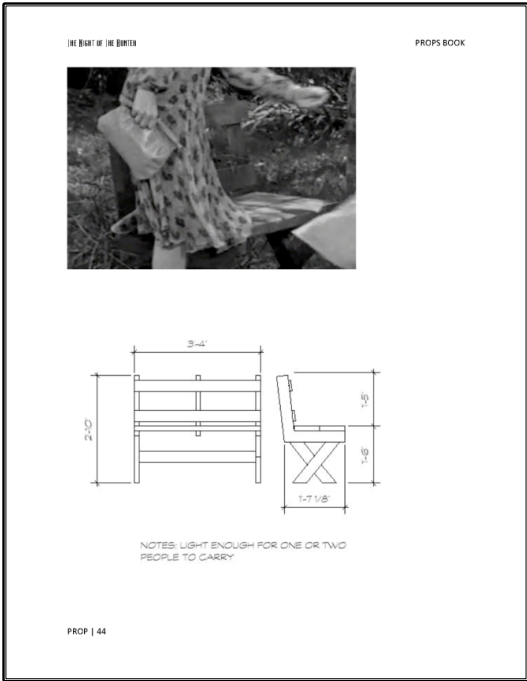
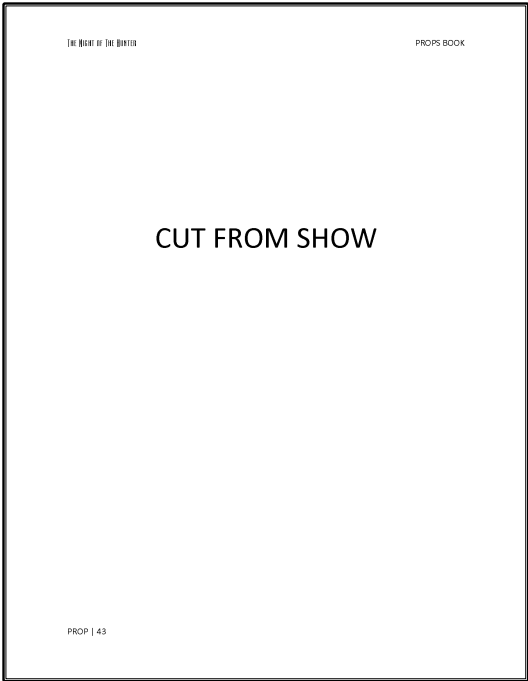
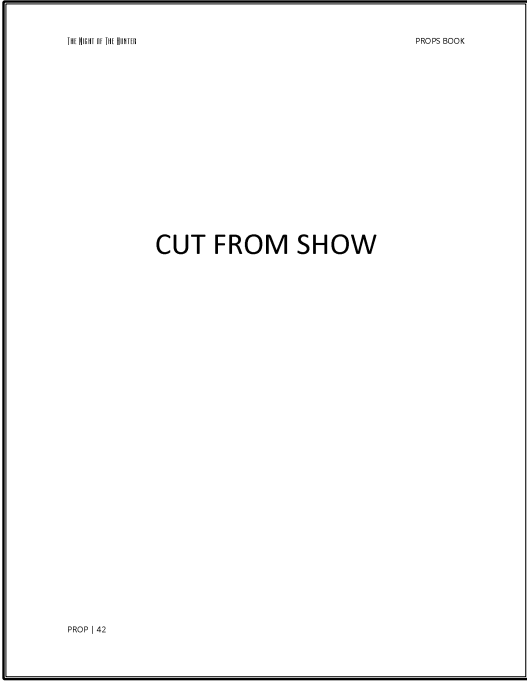
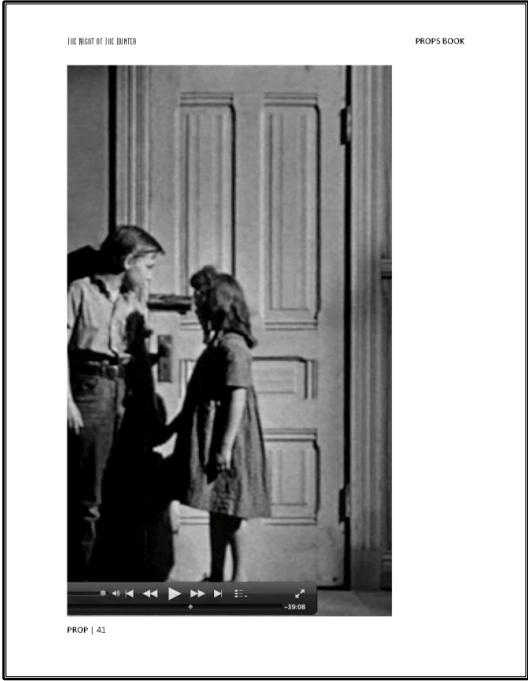


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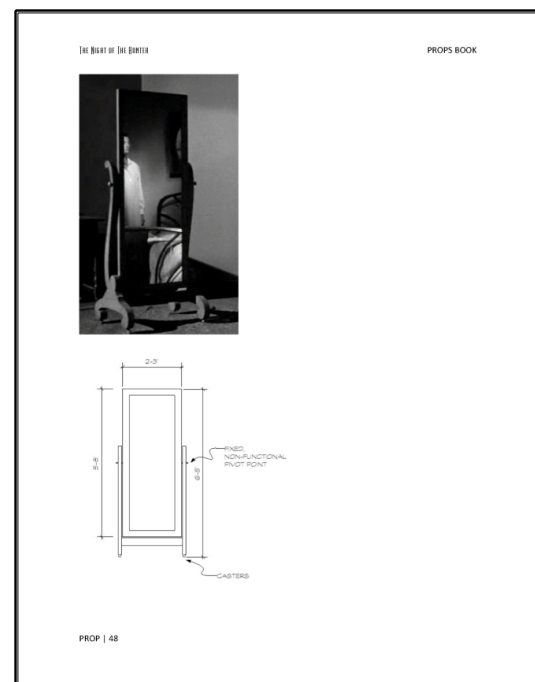
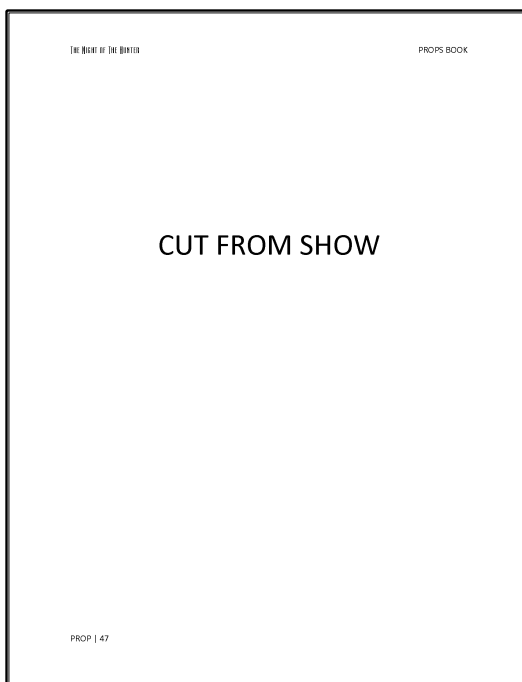
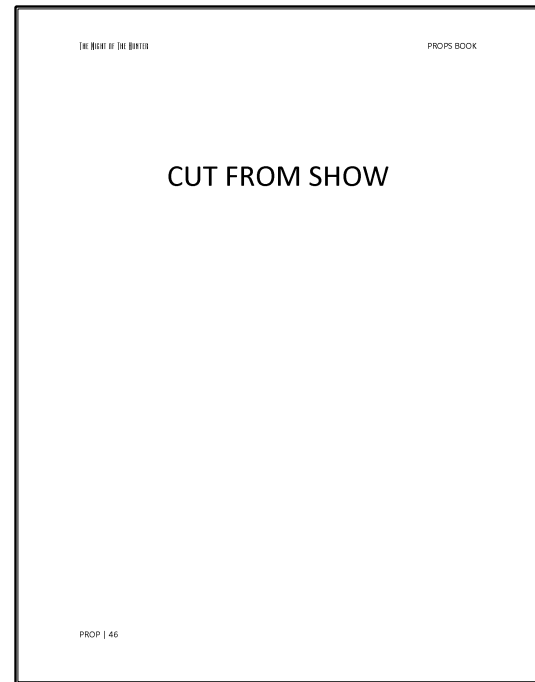


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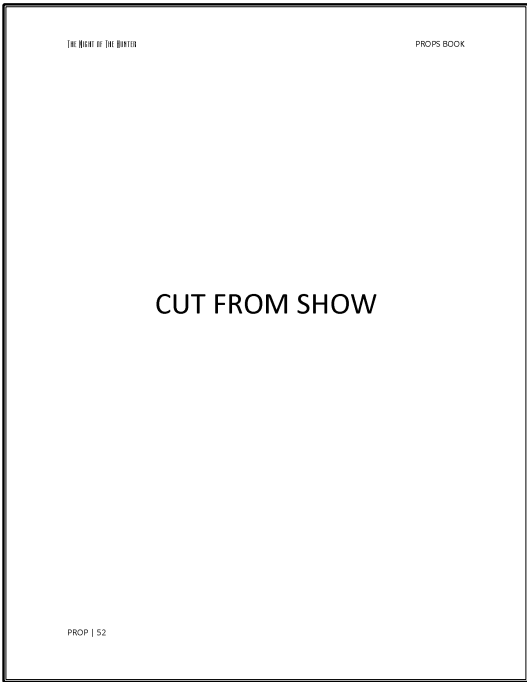
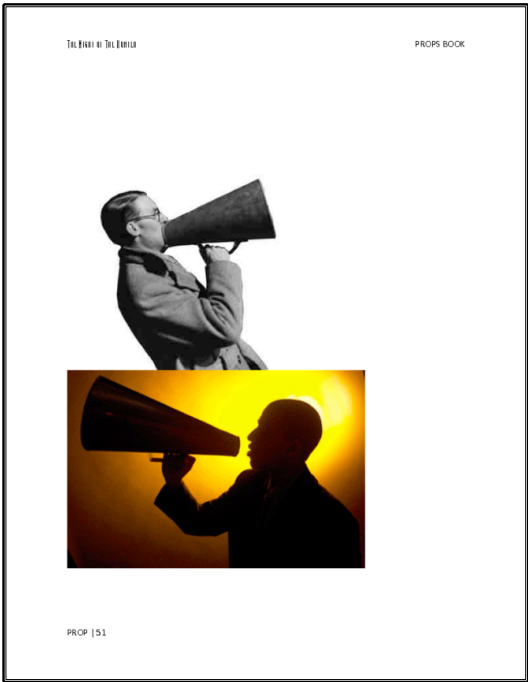
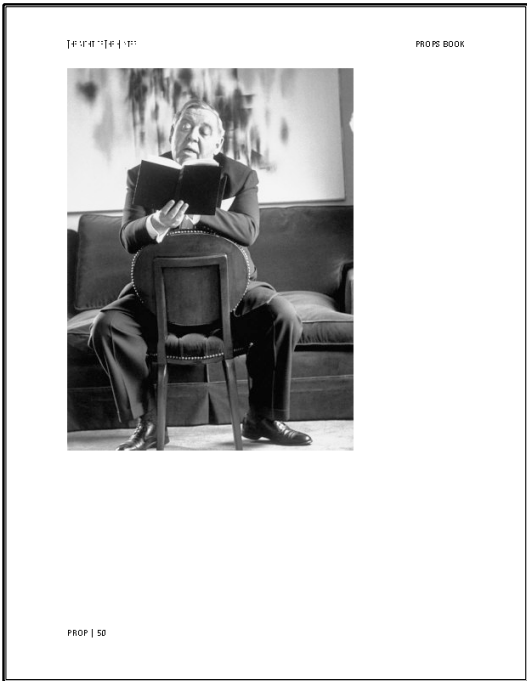
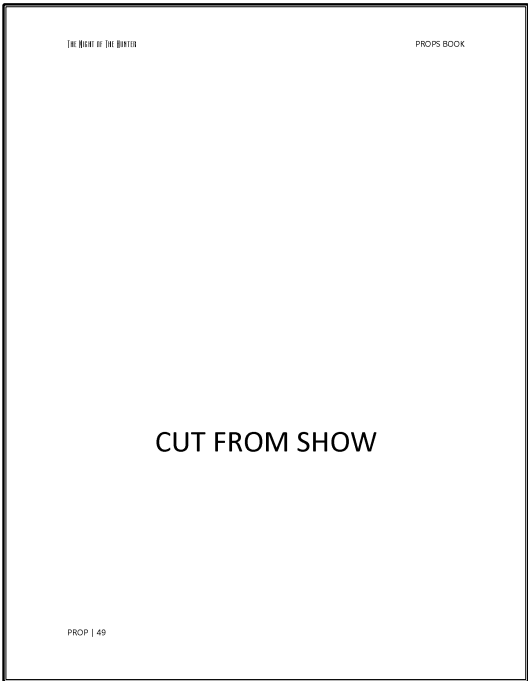


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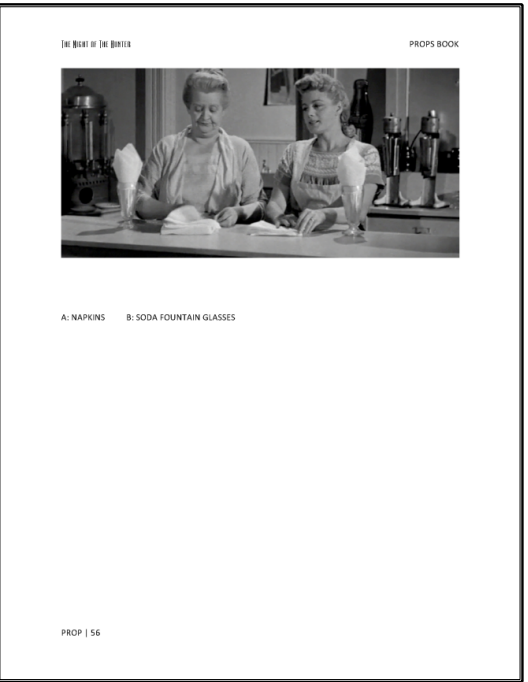
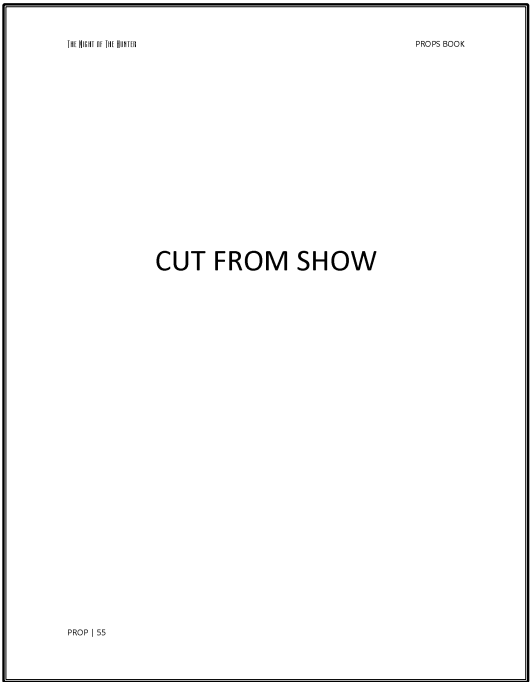
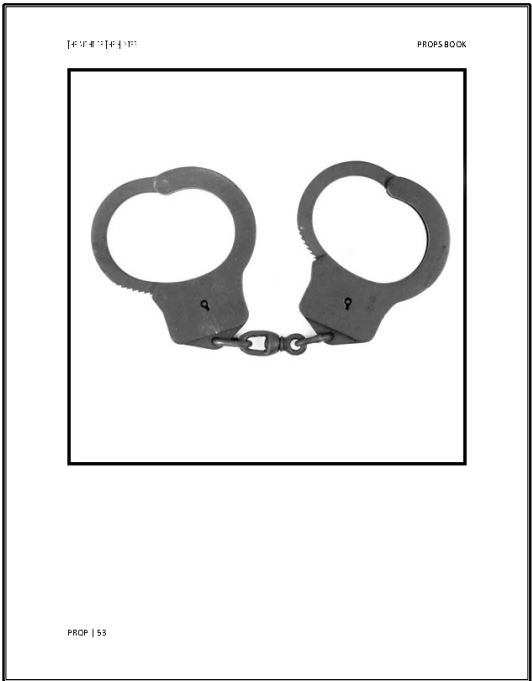


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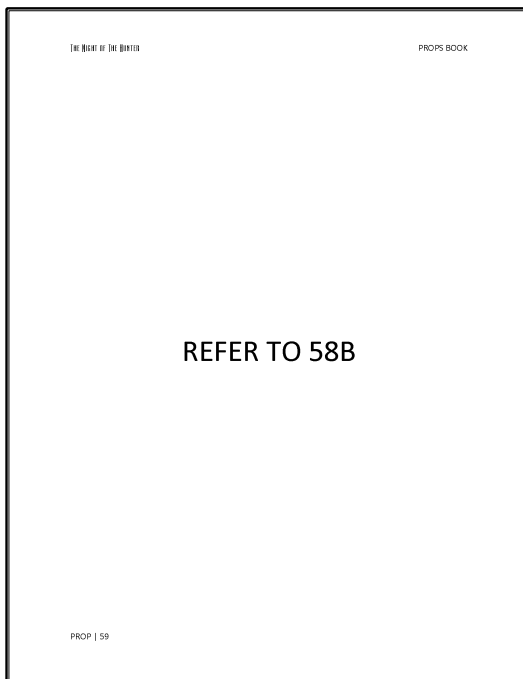
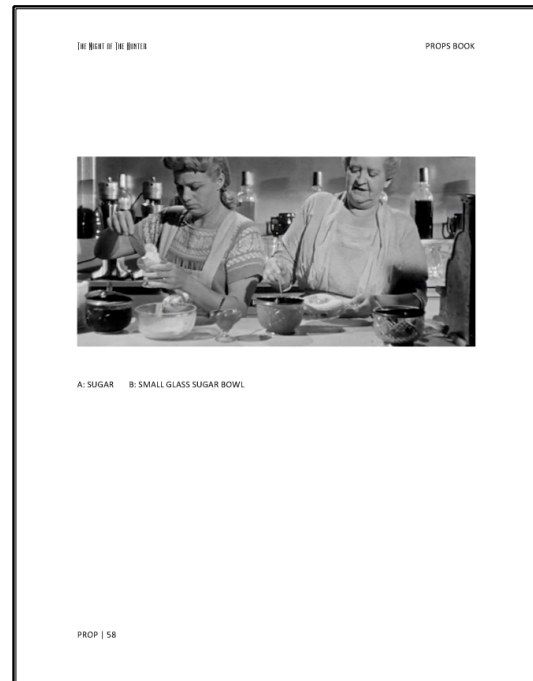
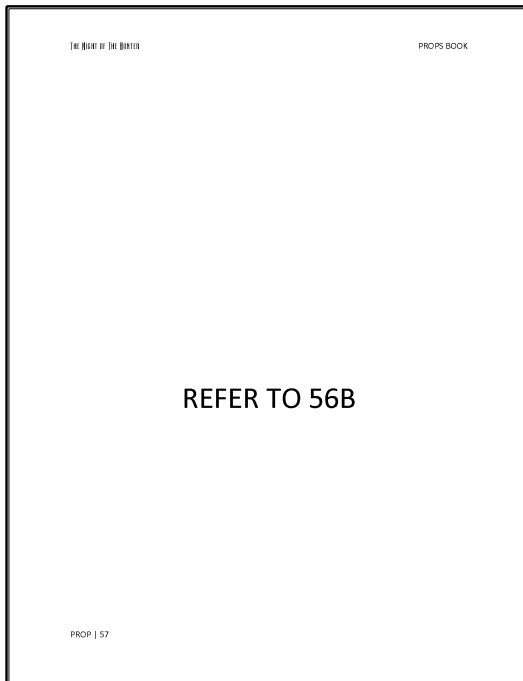


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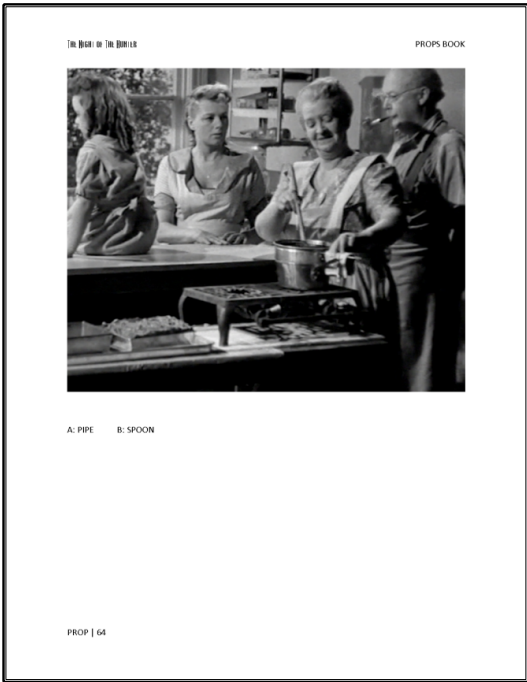
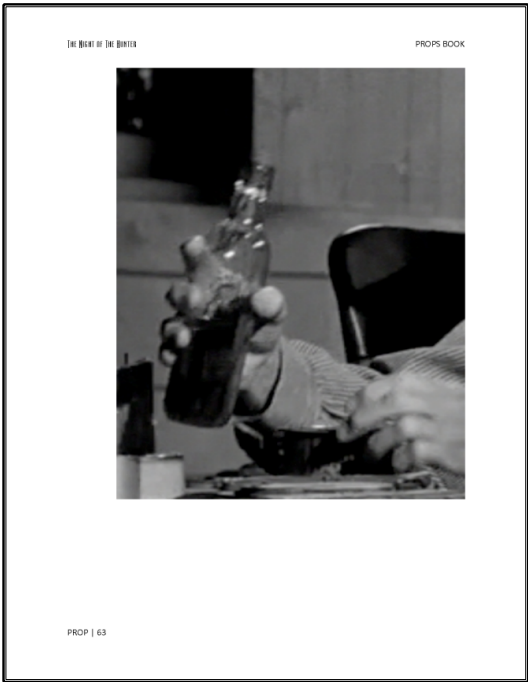
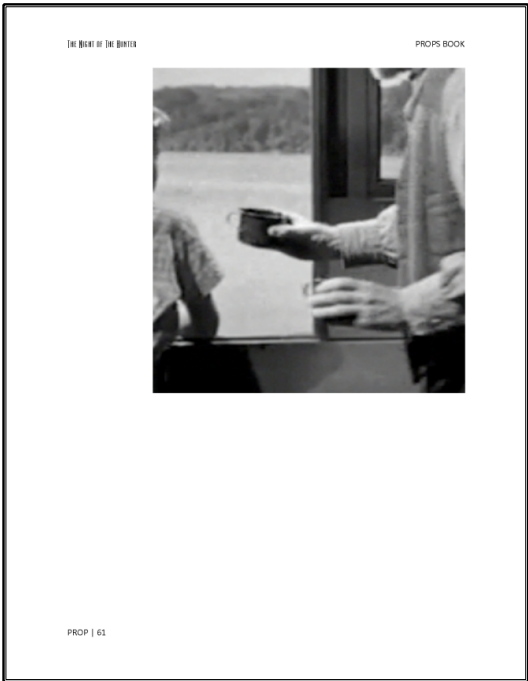


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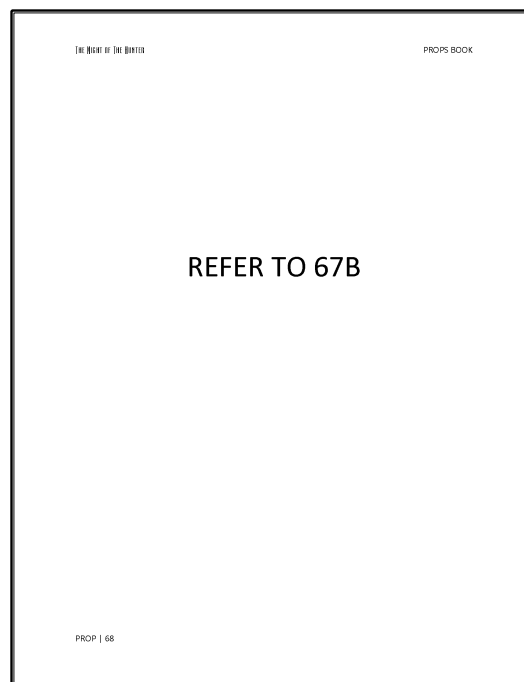
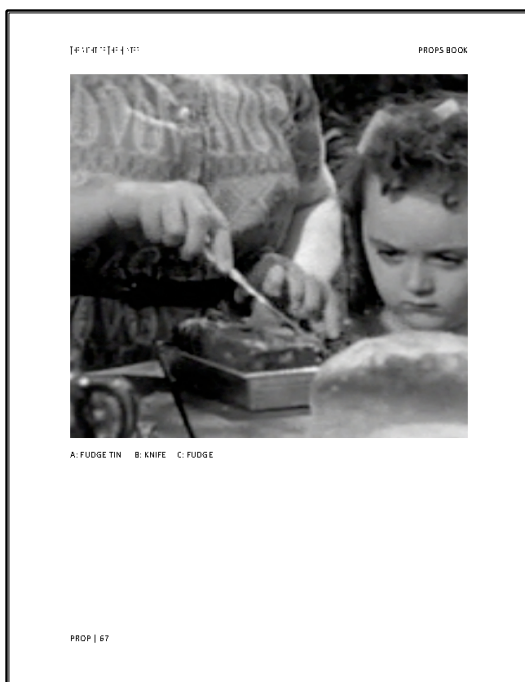
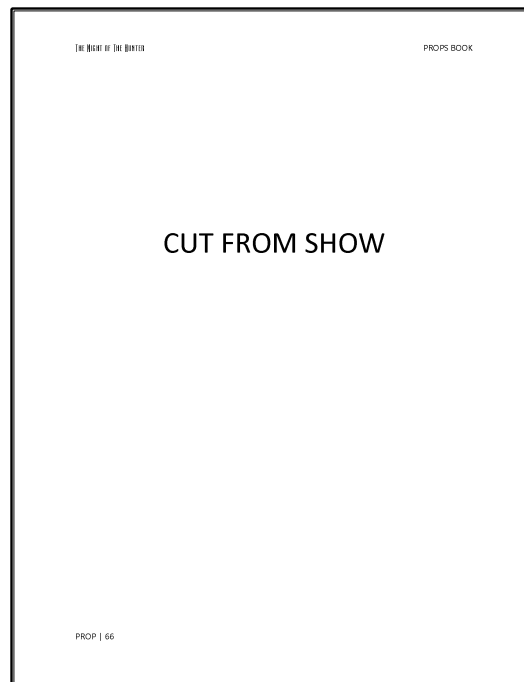
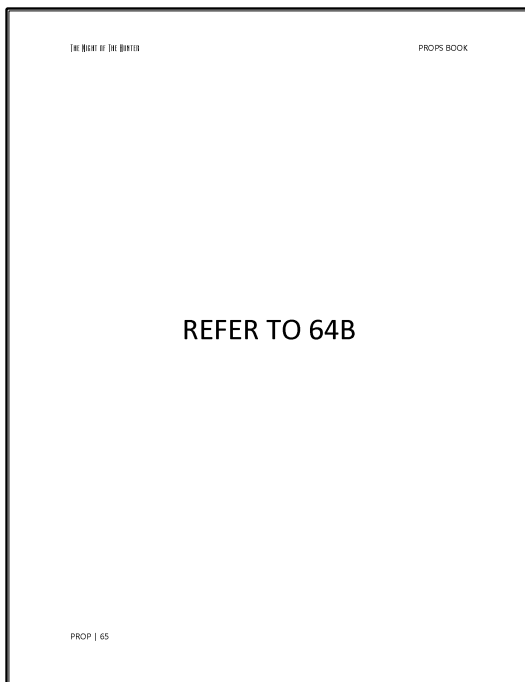
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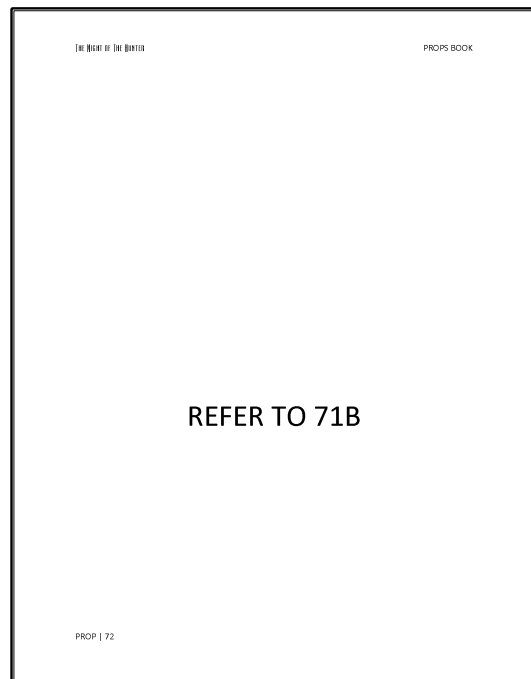
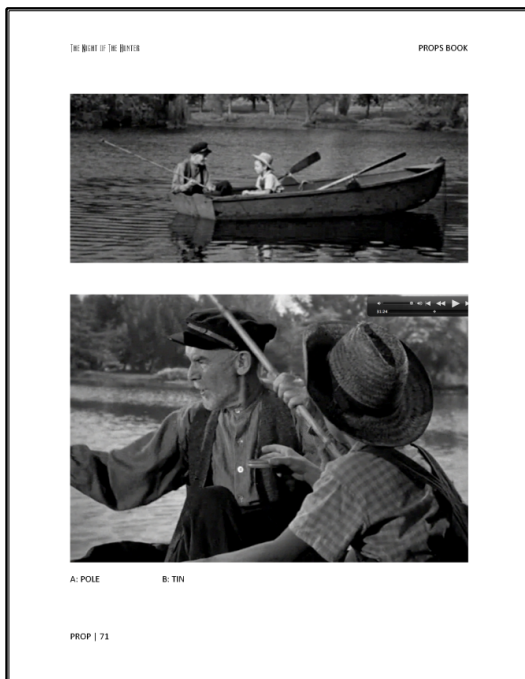
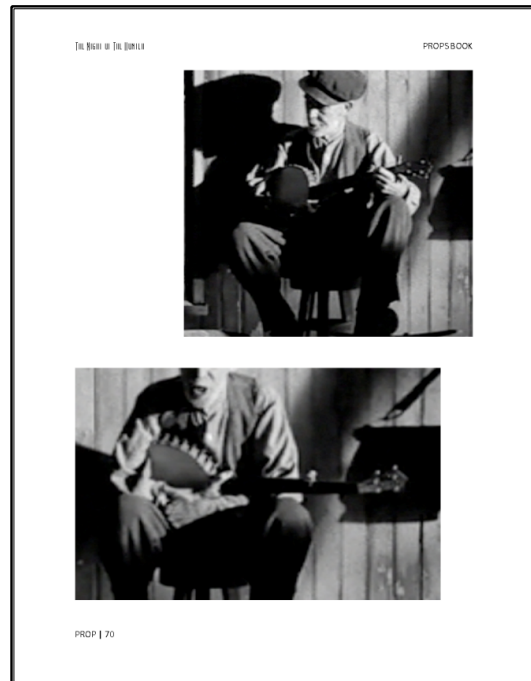
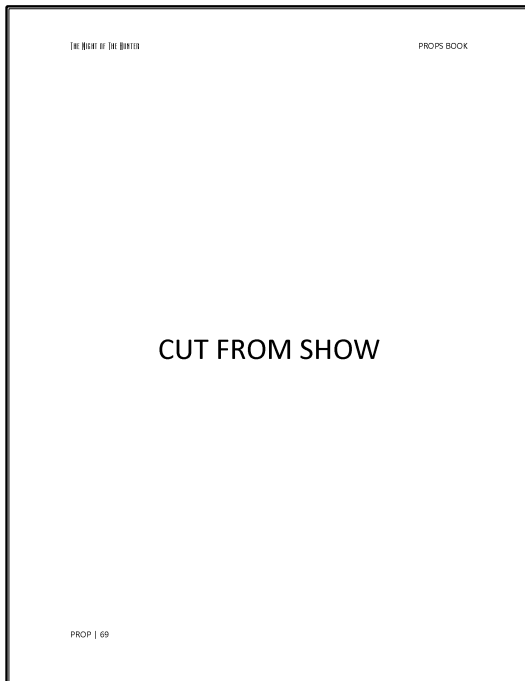
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CHAPTER 3: THE PRODUCTION PROPERTIES  
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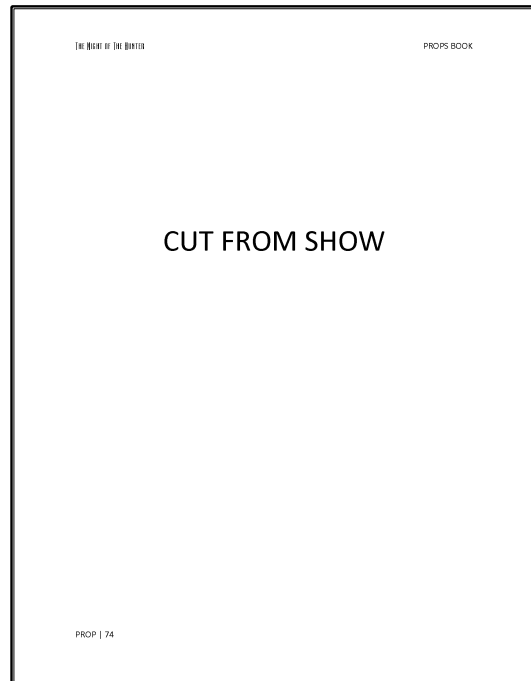
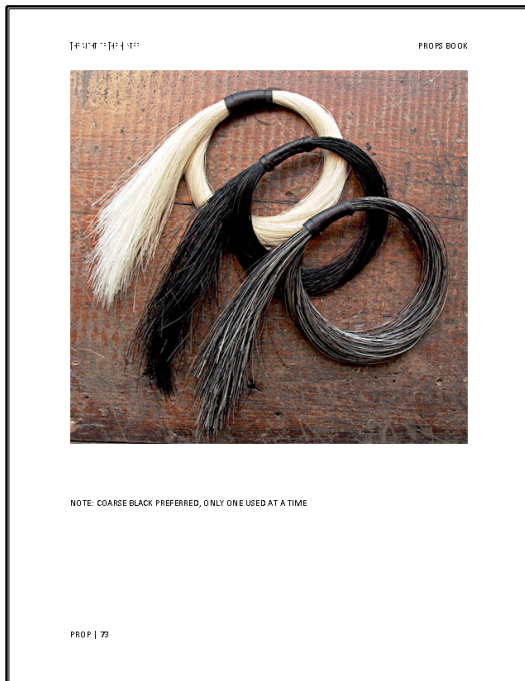
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## CHAPTER 3: THE PRODUCTION PROPERTIES

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## CHAPTER 3: THE PRODUCTION PROPERTIES

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THE NIGHT OF THE BUNTER

PROPS BOOK



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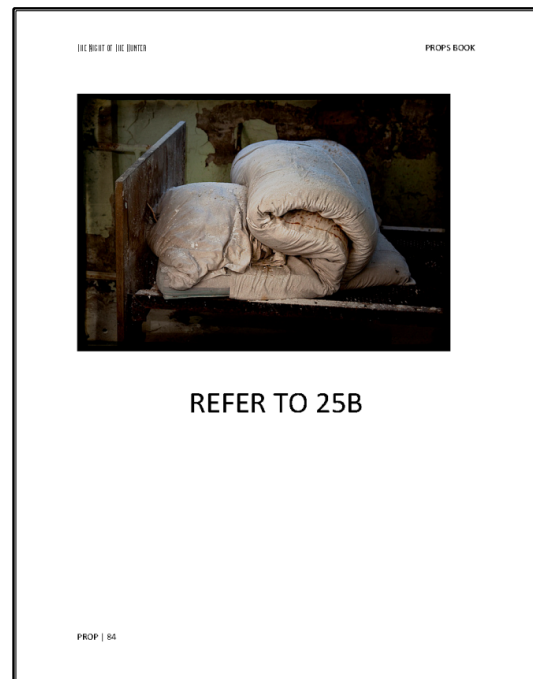
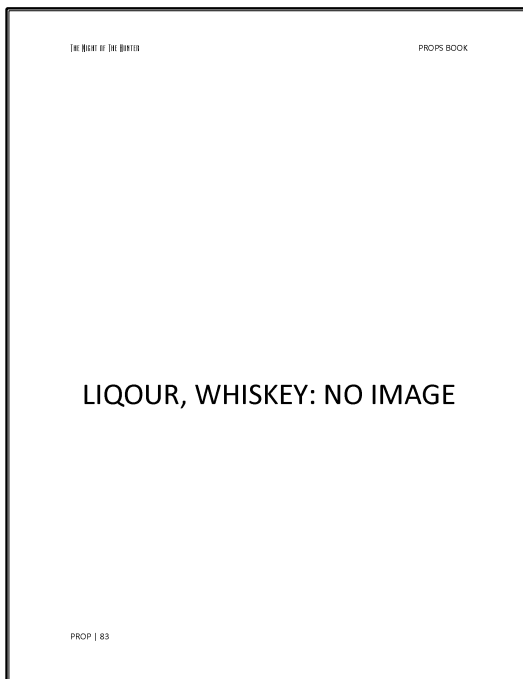
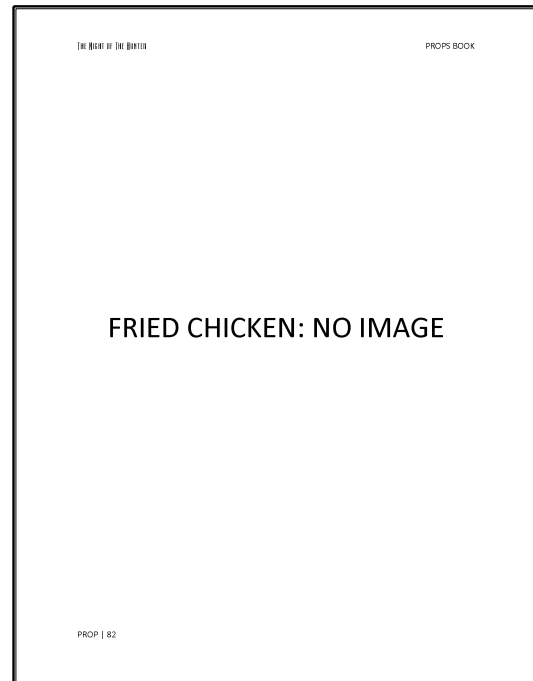
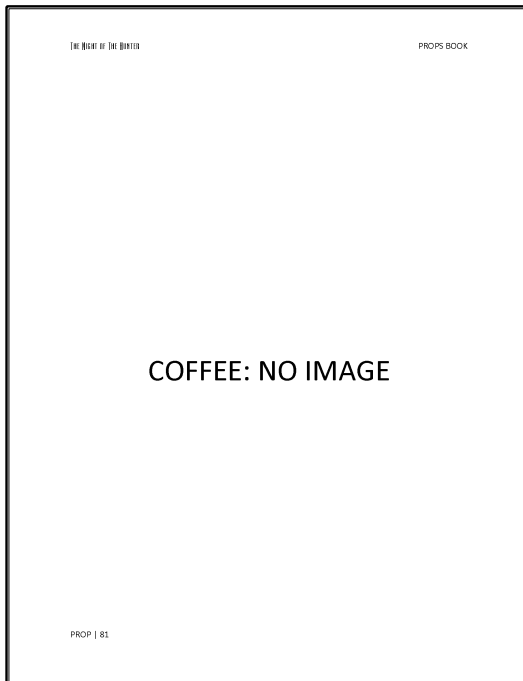
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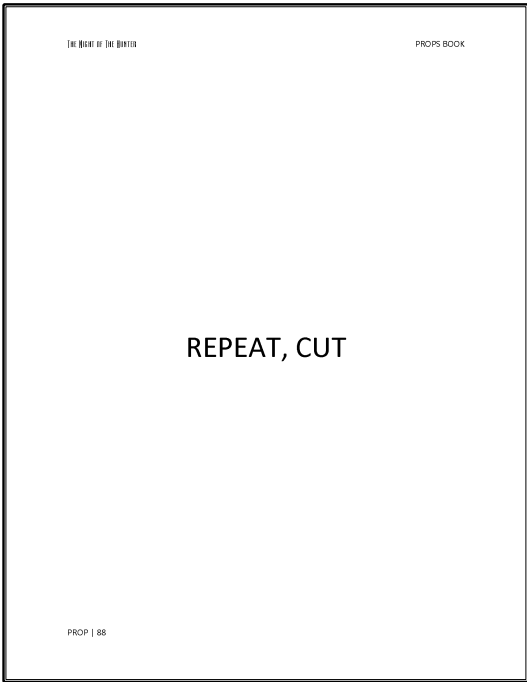
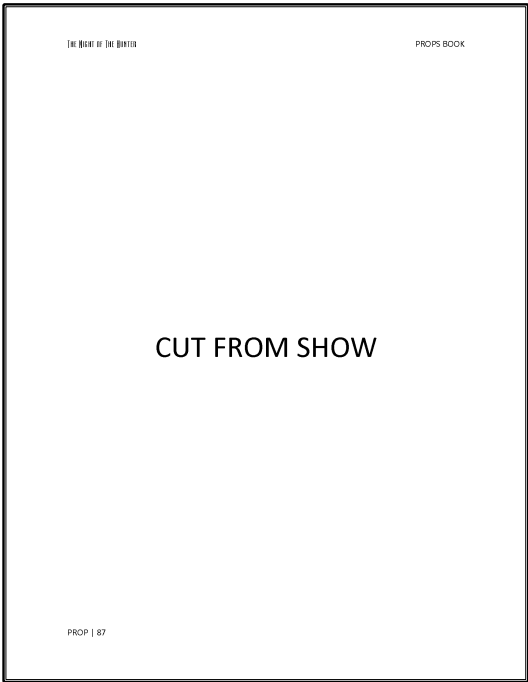
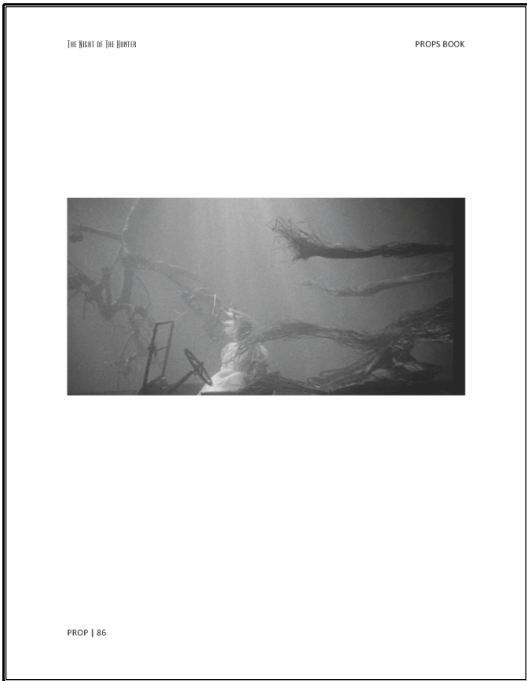
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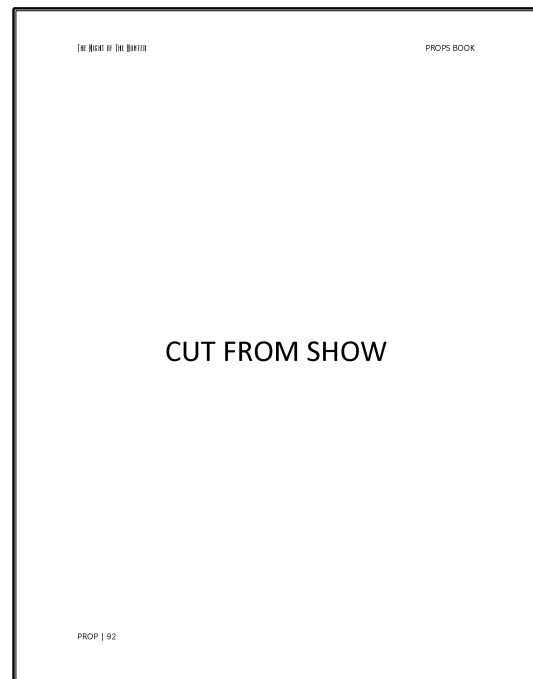
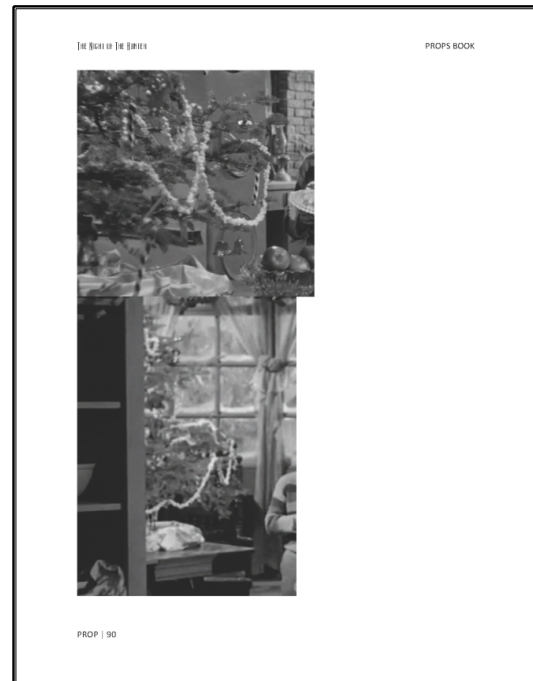
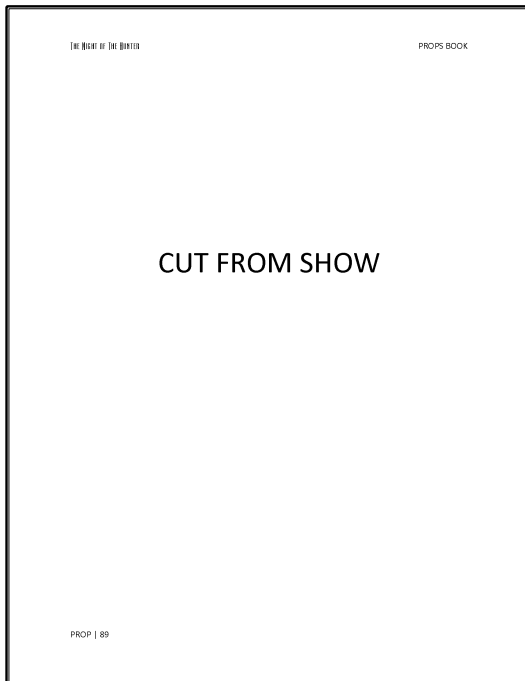


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3.2: PROPERTIES REFERENCE IMAGE BOOK



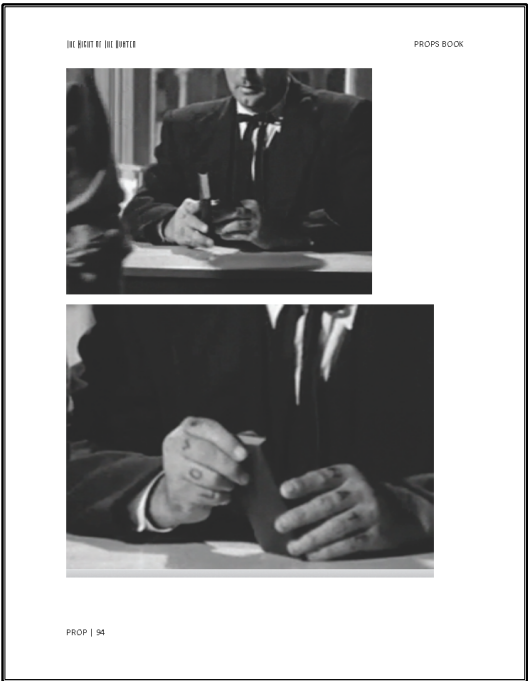
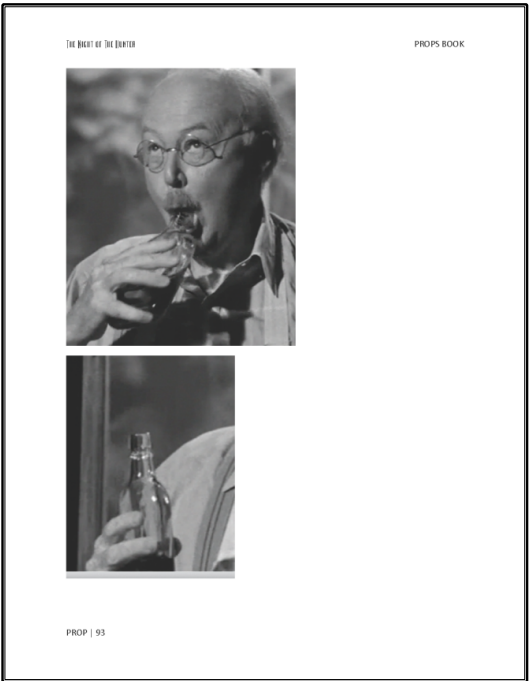
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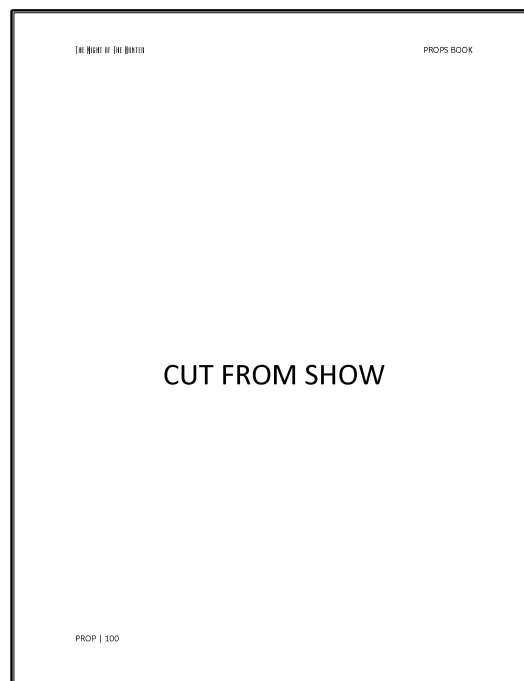
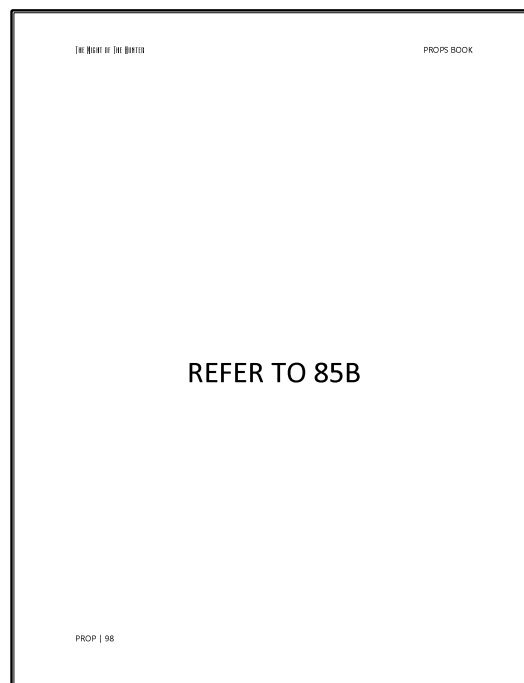


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3.2: PROPERTIES REFERENCE IMAGE BOOK



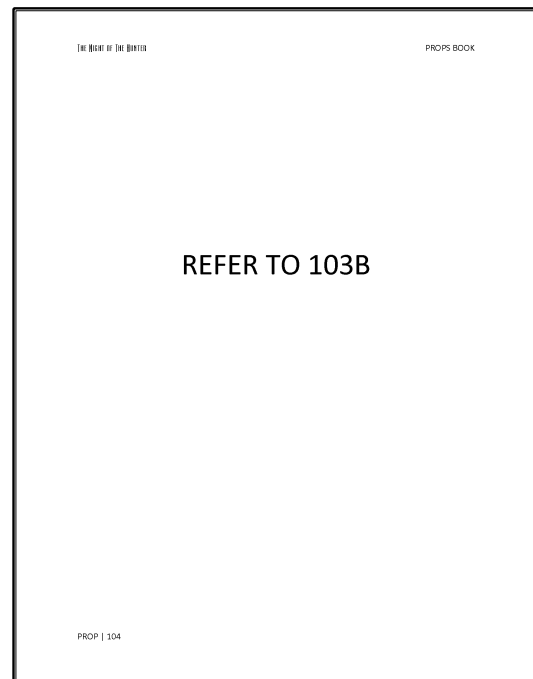
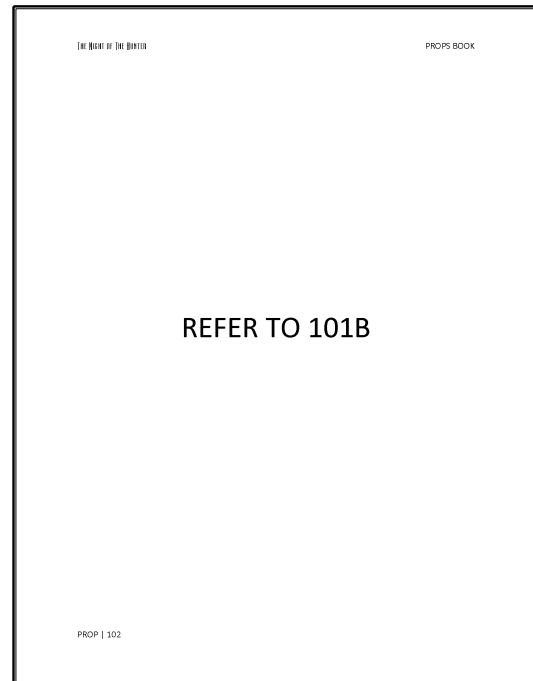
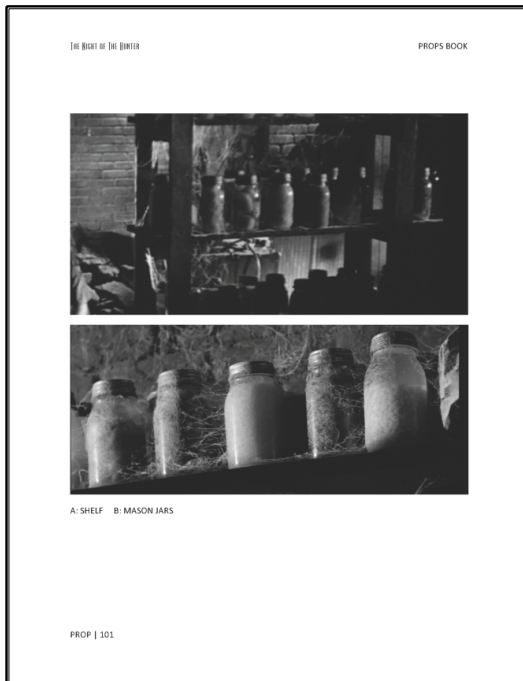
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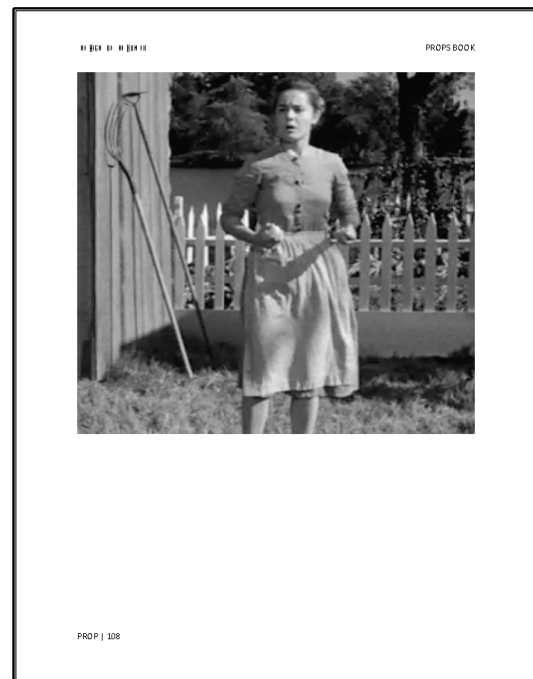
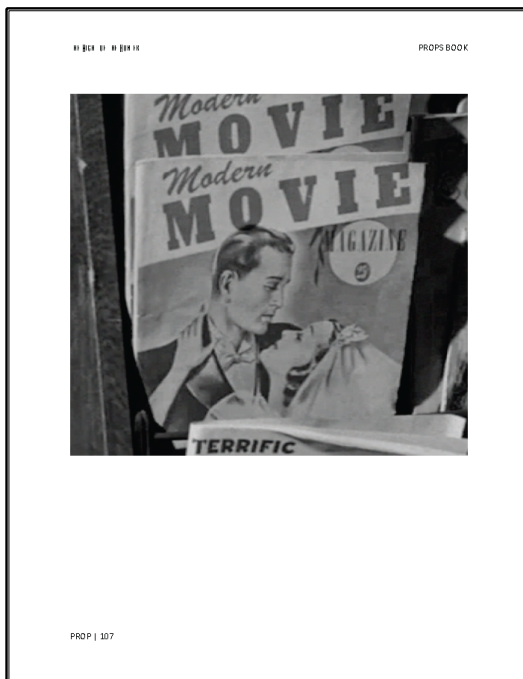
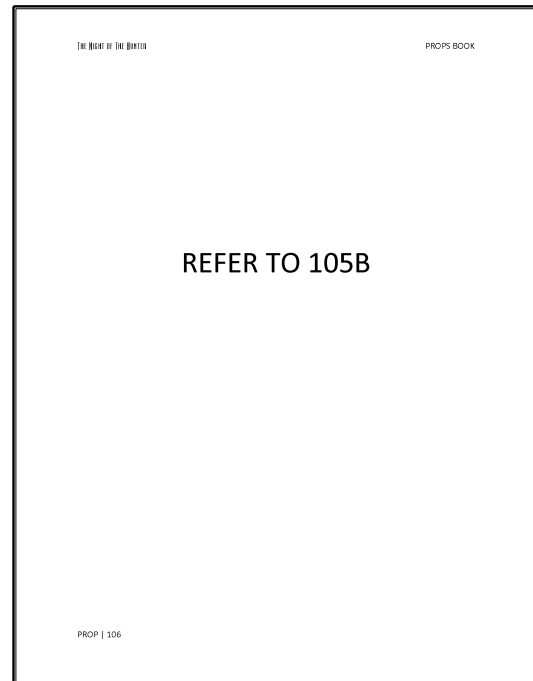
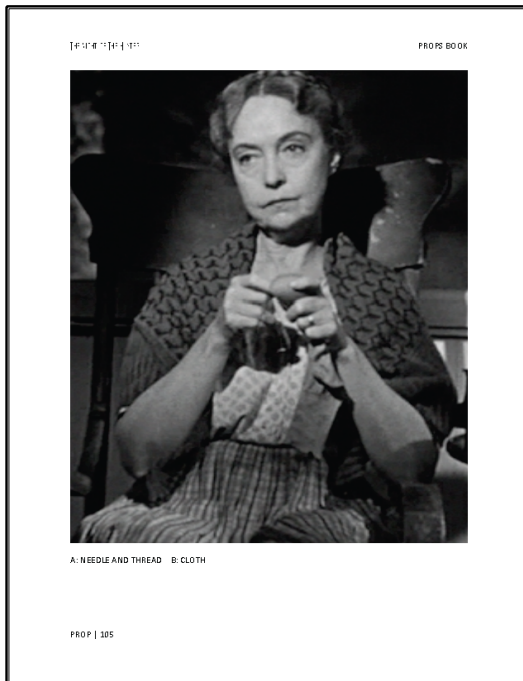
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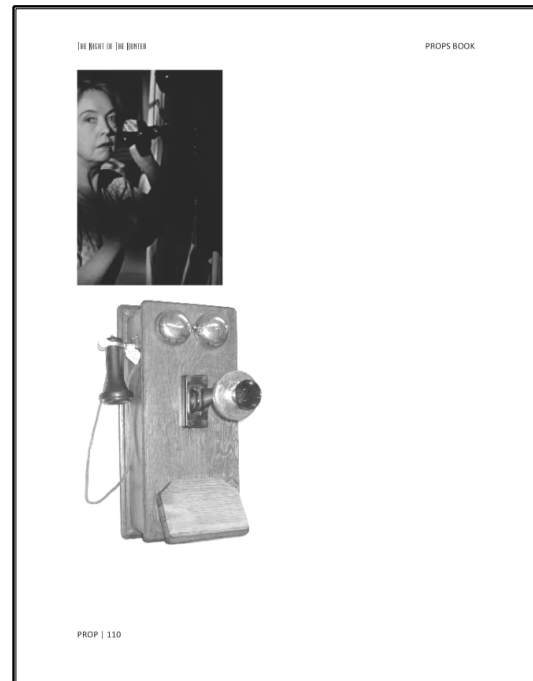
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## CHAPTER 3: THE PRODUCTION PROPERTIES

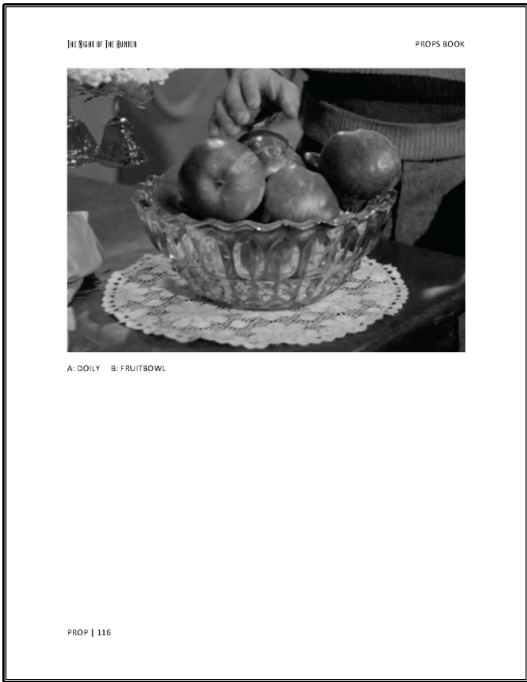
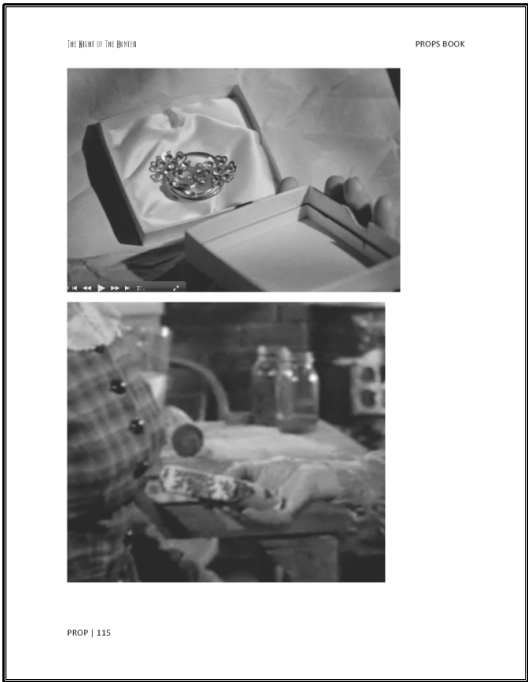
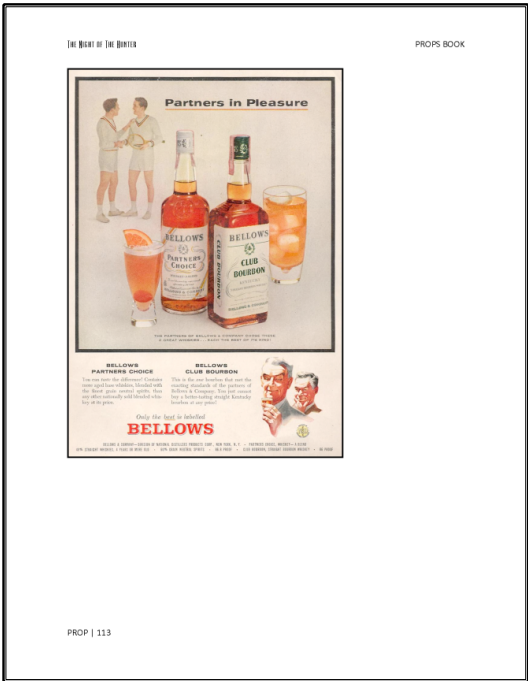
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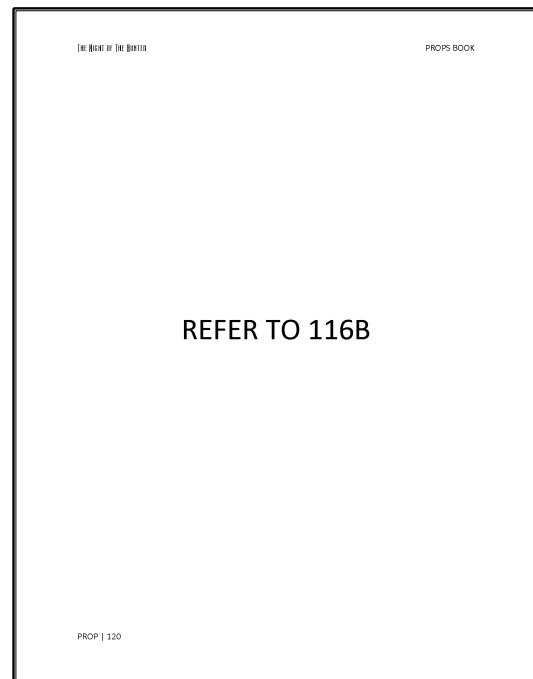
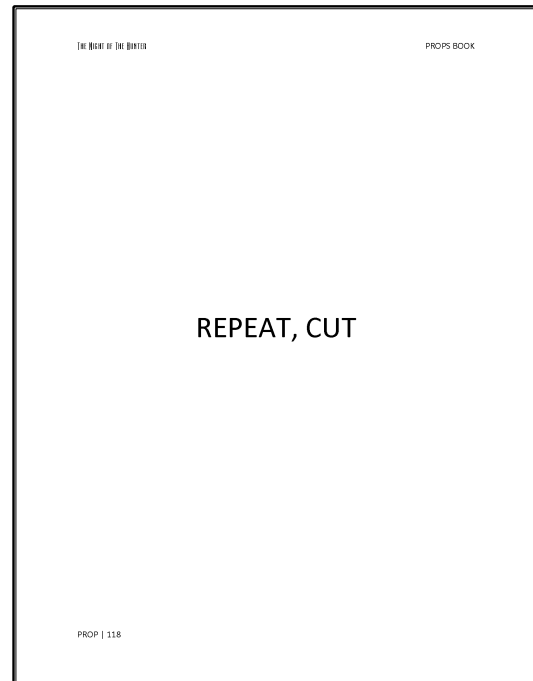
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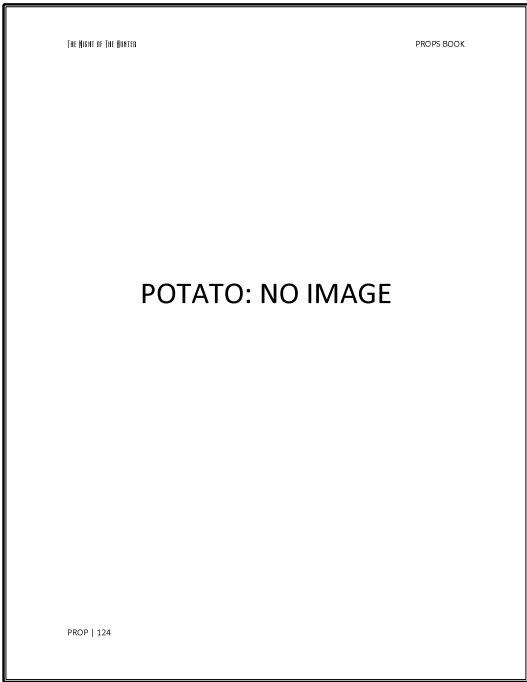
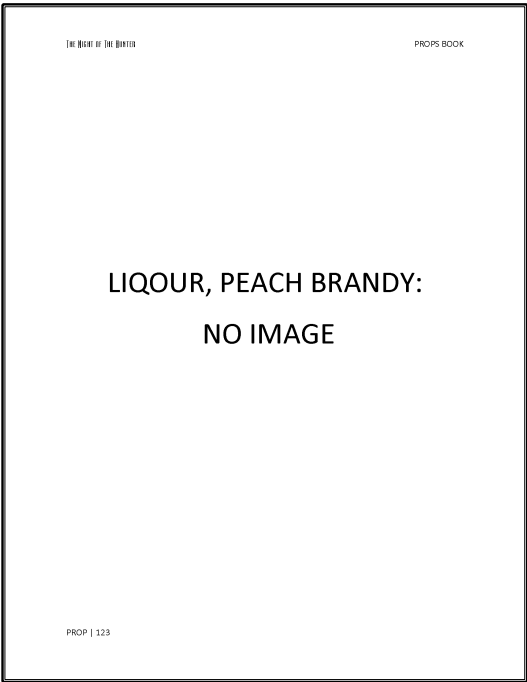
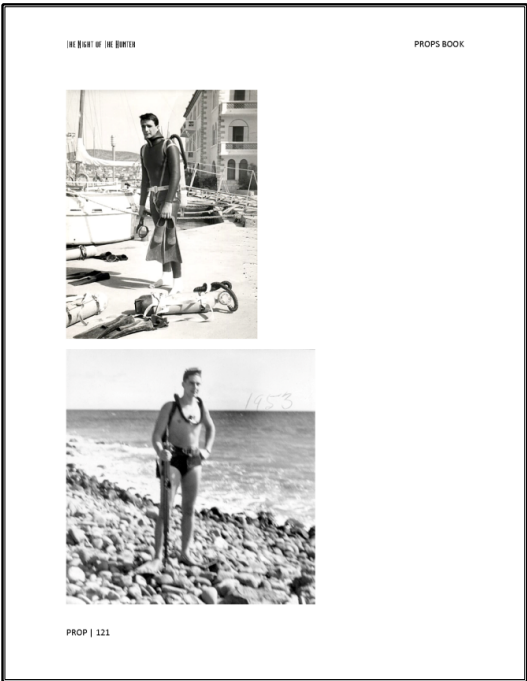


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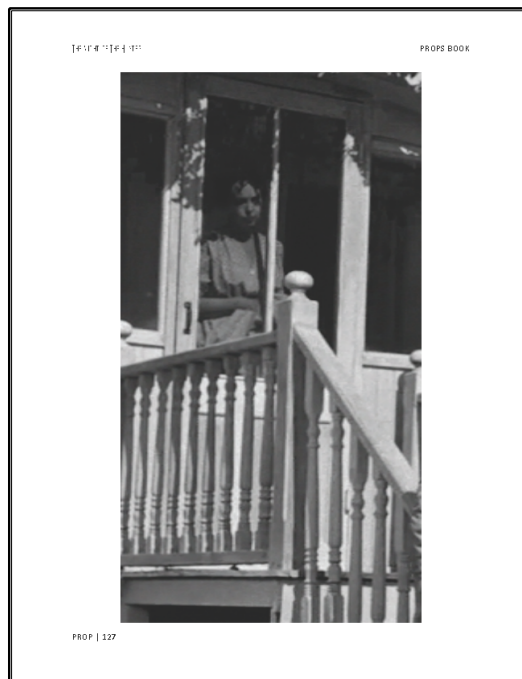
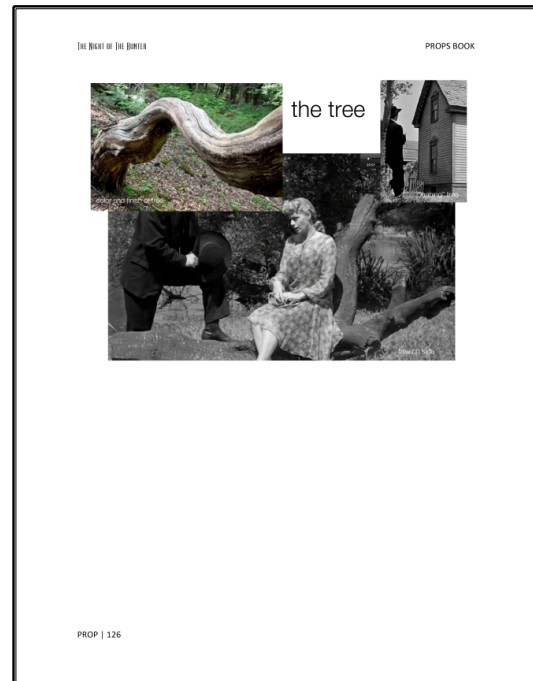
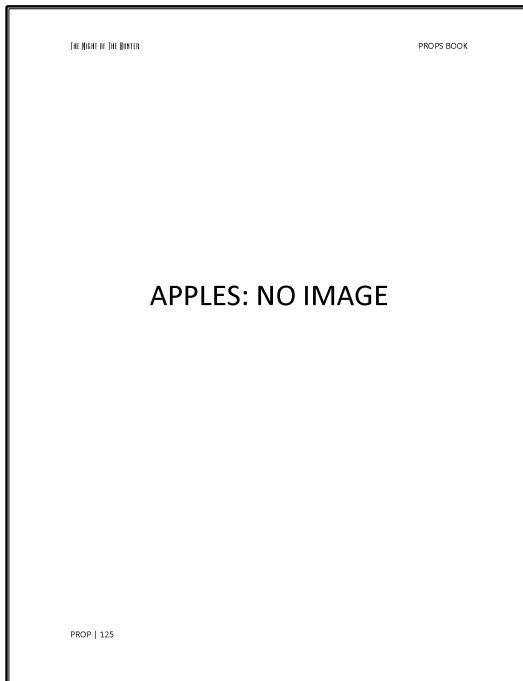


CHAPTER 3: THE PRODUCTION PROPERTIES  
3.2: PROPERTIES REFERENCE IMAGE BOOK



## CHAPTER 3: THE PRODUCTION PROPERTIES

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## CHAPTER 4: THE REHEARSAL PROCESS

### 4.1: TRANSITION DOCUMENTATION

*A Child Shall Lead Them* became a mammoth undertaking in almost every respect, but especially as far as staging was concerned. When the script arrived I quickly realized that the amount of scene changes was dramatically higher than originally estimated (raising from twenty or so to over sixty), and that the focus of the project had shifted from being outer frame centric to becoming inner frame centric. As a scenic designer I have done scene-by-scene breakdowns before, but never once a show had started rehearsing. All pre-planned storyboarding and setups and been rendered moot by the new script and we were faced with developing the flow of the show in the rehearsal process. For an average show that would have been difficult, so combined with the fact that *A Child Shall Lead Them* was not average, but rather an ambitious experiment in the melding of live theatre, film, and multi-media experience and this challenge becomes colossal.

The methodology of divide and conquer became the mode by which the piece was tackled, scene by scene. As the scenic designer I became responsible for not only helping to set up the stage picture, but to stage how it came into and out of position in the transitions, and tracking those movements; a responsibility generally reserved for stage management and directors. This active collaboration of the elements also found myself and Jared Mezzochi, the projections designer, working in tandem as a sort of staging coach and assistant director with Derek Goldman. The entire experience became a meta-theatre one, which echoed the historical atmosphere of the filming of *The Night of The*



*Hunter*. At some points the comparison between the relationship of Charles Laughton and Stanley Cortez became an apt parallel of the relationship between Derek, Jared, and myself. The story of Laughton approaching Cortez and asking, “What are you planning to do here Stanley?” only to be rebuffed by Cortez saying, “None of your damn business Laughton.” Played out almost verbatim more than once, it was without malice or challenge to the authority of the other person, but more an honoring or deference to the strengths of the team; a reliance on each other, and trust that the other person was in it to give their all no matter what. That trust was absolutely paramount as the show was a line of dominos, if one thing fell it would cascade throughout the entire production and through all of the disciplines.

The following documents are the list breakdown of all the transitions and who was responsible for which piece, followed by the series of ground plans generated to document the resting position of the scenic elements. These two documents were printed out and posted backstage as a guidebook for, actors, run crew and stage management.

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SEQUENCE	MOVEMENT	ACTOR
<b>PRESHOW</b>		
<b>1 to 2</b>	CUT	CUT
<b>CREATION 2</b>	CUT	CUT
<b>2 to 3</b>		
<b>SERMON 3</b>	camera 2 from DSR to C fresnel (SL) from SL to C	CORTEZ GREGORY
<b>3 to 4</b>	dir chair from OFF SL to DSL camera 2 from C to DSR fresnel (SL) from C to SL	AGEE CORTEZ GREGORY
<b>MUSEUM 4</b>		
<b>4 to 5</b>	dir chair from DSC to OFF SR dir chair from DSL to OFF SL	LAUGHTON AGEE
<b>CREDITS 5</b>	camera 2 from SR to DSC apple crate ?	CORTEZ ?
<b>5 to 6</b>	apple crate from OFF SL to DSL dir chair from OFF SL to C	GREGORY RUBY
<b>DRIVING 6</b>	apple crate from DSL to USR on counter thonet chair from USL to USC	GREGORY SCHUMANN
<b>6 to 7</b>	fresnel from DSL to CSL, steering wheel from CSL to USR (2nd step on lower stair) apple crate (under steering) from CSL to DSL	CUNNINGHAM CUNNINGHAM SCHUMANN
<b>HANDS 7</b>		
<b>7 to 8</b>	fresnel from CSL to DSL camera from CSL to DSL	SCHUMANN CORTEZ
<b>VERDICT #1 8</b>		
<b>8 to 9</b>	dir chair from C to DSR camera 1 from C to DSL light from C to DSL	LAUGHTON CORTEZ SCHUMANN
<b>DAD 9</b>	apple crates (4) from USL cluster to CL camera 1 from DSL to CSR fresnel from USR to DSR	GRUBB and SCHUMANN CORTEZ CUNNINGHAM
<b>9 to 10</b>	camera 1 from CSR to CSL dir chair from DSR to OFF SR fresnel from DSL to CSL	CORTEZ LAUGHTON GRUBB
<b>VERDICT #2 10</b>		
<b>10 to 11</b>	apple crate (1) to top of left two crates apple crate (1) to bed USL bunk bed from USL to DSC camera 1 from CSL to C camera 2 from CSR to C fresnet (SL) to SL to CSL fresnel (SR) from SR to CSR, and cell bars from bed to SL apple crate from bed to head of bed dir chair from OFF SR to USC	GREGORY GRUBB GRUBB and SCHUMANN CORTEZ CUNNINGHAM GREGORY RUBY GRUBB LAUGHTON
<b>CELLMATES 11</b>	bunk topper from bed C to DSL to OFF SL	GRUBB and SCHUMANN

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<b>11 to 12</b>	camera 2 from C to CSR camera 1 from C to CSL footlight from UC of bed to counter USR fresnel (SR) from C to CSR fresnel (SL) from C to CSL	CUNNINGHAM CORTEZ CUNNINGHAM RUBY GREGORY
<b>WINDOW 12</b>		
<b>12 to 13</b>	fresnel from DSL to USL camera 1 from DSL to USL cell window from CSL to OFF SL apple crate from top of counter to R of counter dir chair from OFF SL to DSL bunk bed from DSC to USC	GREGORY CORTEZ RUBY ICEY and SPOON RUBY GRUBB and SCHUMANN
<b>HING HANG HUNG 13</b>	counter from USR to C to CSL hand props (napkins and glasses)	ICEY and WALT WILLA
<b>13 to 14</b>		
<b>WATCH 14</b>		
<b>14 to 15</b>	dressing rack (SL) to OFF SL dressing rack (SR) to USR behind staircase camera 1 from USL to C bars off bed to OFF SL shoes and socks from bed to OFF SL crate from bed to OFF SL	GREGORY RUBY CORTEZ GRUBB and AGEE SCHUMANN BIRDIE
<b>TRAIN 15</b>		
<b>15 to 16</b>	counter to USL camera 1 to USL bed from UC to wall SR dir chair from DSL to OFF SL dir chair from OFF SR to DSR street lamp from USR to C fence from USL to C restack apple crates (3) to DSL	ICEY and WALT CORTEZ GREGORY and GRUBB LAUGHTON CUNNINGHAM? SCHUMANN AGEE RUBY
<b>BEDBUGS 16</b>		
<b>16 to 17</b>	John's clothing from OFF SR to SR bed from DSR to USR and close SR2 fence from C to OFF SL lamp from C to USR (nook) fresnel from USL to DSL apple crates from DSL into Birdie DSL, strike extra crates camera 1 from USL to DSL rocking chair from OFF SL to DSL dir chair from DSR to SL boom mic from USL to DSL Birdie props from OFF SL to DSL two chairs from USC to USL	CUNNINGHAM GREGORY and GRUBB CORTEZ SCHUMANN CUNNINGHAM RUBY CORTEZ BIRDIE LAUGHTON SCHUMANN RUBY GREGORY and GRUBB
<b>BIRDIE #1 17</b>		

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<b>17 to 18</b>	counter from USL to USL strike apple crate (1) from DSL camera 1 from SL to DSC fresnel (SL) from SL to DSL rocking chair from DSL to OFF SL stool from OFF SL to USL apple crate (2) from USR to USC boom mic from SL to USL camera 2 from SR to DSR dir chair from SL to C fresnels (2 x SR) from SR to USR	GRUBB ? CORTEZ RUBY BIRDIE MITCHUM ICEY AND WALT SCHUMANN CUNNINGHAM LAUGHTON GREGORY
<b>A'WARRIN 18</b>	dir chair from C to DSC	ZOE
<b>18 to 19</b>	camera 2 from DSR to USR dir. Chair from DSC to C dir chair from C to USD camera 1 from DSL to USL counter from USC to USL stool to top of counter tree from USL to DSL bench from USR to DSC boom mic from USL to USL fresnels (2x SR) from SR to further SR apple crates from USC to USR	CUNNINGHAM LAUGHTON CUNNINGHAM ZOE SCHUMANN MITCHUM AGEE AND GRUBB GREGORY BEN CUNNINGHAM and GREGORY ICEY and WALT
<b>PICNIC 19</b>		
<b>19 to 20</b>	tree from DSL to USL bench from DSC to DSR camera 1 from USL to SL camera 2 from USR to SR prow from USL to DSL fresnel (SL) from DSL to SL fresnels (2 x SR) from SR to far SR apple crate from OFF SL to DSL bed to rotate SR to perp PL oar from USL to SL dir chair from USR to SL foot light from USR to SL	GRUBB and GREGORY BEN and ICEY CORTEZ CUNNINGHAM GRUBB and GREGORY SCHUMANN AGEE? RUBY SCHUMANN and AGEE CUNNINGHAM LAUGHTON SCHUMANN
<b>BIRDIE #2 BANJO 20</b>		
<b>20 to 21</b>	door from USL to USC staircase pivot to C, perp, prep mirror prow from DSL to USL (almost OFF) camera 1 from USL to C dir chair from SL to SR foot light from DSL to USR, megaphone oar from SL to USL fresnels (SR) from DSR to SR fresnel (SL) from USL to C camera 2 from SR to USR	GRUBB and GREGORY AGEE and BEN GRUBB and GREGORY CORTEZ LAUGHTON RUBY CUNNINGHAM CUNNINGHAM CORTEZ CUNNINGHAM
<b>MARRIED 21</b>		

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<b>21 to 22</b>	mirror from USR to bed from USR to brass bed frame from OFF SL to bed at dir chair from SR to fresnel (SR) from SR to fresnel (SL) from SL to camera 2 from SR to	RUBY and CUNNINGHAM GRUBB SCHUMANN LAUGHTON CORTEZ CORTEZ CUNNINGHAM
<b>PISS 22</b>		
<b>22 to 23</b>	brass bed frame from USL to DSC bed from SR to DSC mirror from SR to further SR dir chair from USC to C camera 1 from USC to DSL camera 2 from DSR to USR fresnel (SR) from SR to DSR boom mic from USL to C	SCHUMANN GRUBB RUBY and CUNNINGHAM LAUGHTON CORTEZ CUNNINGHAM GRUBB? SCHUMANN
<b>WEDDING NIGHT 23</b>		
<b>23 to 24</b>	bed from DSC to SL brass bed frame from C to USL free standing mirror from SR to OFF SR boom mic from C to USL dir chair from C to SR camera 1 from DSL to UC camera 2 from SR to USR prow from OFF SL to USR on staircase fishing rod from OFF SL to lower staircase oar from USL to USR apple crate from USR to USR	GREGORY WALT RUBY SCHUMANN LAUGHTON CORTEZ RUBY GRUBB BIRDIE SCHUMANN AGEE
<b>BIRDIE #3 GAR 24</b>		
<b>24 to 25</b>	prow from USR to USL apple crate from USR to SR dir chair from SR to DSL foot light from USR to SR camera 2 from SR to DSR camera 1 from USC to USL	GRUBB AGEE LAUGHTON CUNNINGHAM CORTEZ SCHUMANN
<b>ECSTASY 25</b>		
<b>25 to 26</b>	camera 2 from DSR to dir chair from DSC to apple crate from SR to doll and money from OFF SR to DSC footlight from DSR to	WALT LAUGHTON MITCHUM RUBY ICEY
<b>PAPER DOLLS 26</b>		
<b>26 to 27</b>	bed from SL to DSR door spotting (SR) dir chair from DSL to DSR door spotting (SL), chair from OFF SL to DSL	SCHUMANN and GRUBB GREGORY LAUGHTON RUBY
<b>BEDSIDE 27</b>		



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<b>27 to 28</b>		
<b>MERCY 28</b>		
<b>28 to 29</b>		
<b>SECRETS 29</b>	bed from DSR to USR door spotter (SR) chair (DSL) and dir chair (DSR) to OFF SL	GREGORY and GRUBB SCHUMANN CORTEZ
<b>29 to 30</b>	CUT	CUT
<b>CUT 30</b>	CUT	CUT
<b>30 to 31</b>	bed from USR to DSC camera 2 from USR to SR staircase from USC to USR arrangeing USL cluster free standing door from USL to SL Camera 1 from USL to ?	GREGORY CORTEZ SCHUMANN and AGEE BEN BEN and CORTEZ CUNNINGHAM
<b>COMMUNION 31</b>	bed from DSC to USC dir chair from DSC to USC camera 1 from DSL to USL camera 2 from DSR to USR	GREGORY and AGEE CUNNINGHAM SCHUMANN CORTEZ
<b>INTERMISSION</b>		
<b>FLOATING 32</b>		
<b>32 to 33</b>		
<b>FOOTFALLS 33</b>		
<b>33 to 34</b>	counter to C camera from USC to SL of counter stool from SL to C thonet to USC of counter fresnel (GREY) from DSL to SL	GRUBB and SCHUMANN CORTEZ ZOE LAUGHTON GREGORY
<b>ORDAINED 34</b>		
<b>34 to 35A</b>	counter from SL to USL apple topper to barrel strike steering wheel from DSR to OFF SR camera from SL to UC strike stool to OFF SL barrel from USR to DSL staircase from USR to DSC dir chair from OFF SL to DSL	ICEY AND WALT BRIDIE CORTEZ CORTEZ MITCHUM BIRDIE GRUBB and SCHUMANN LAUGHTON
<b>CREDIT 35A</b>		
<b>35A to 35B</b>		
<b>CELLAR #1 35B</b>		
<b>35B TO 36</b>	rocking chair from OFF SR to DSR pivot SR2 for entrance	BIRDIE GRUBB
<b>BIRDIE #4 SAVE ME 36</b>		
<b>36 TO 37</b>		
<b>SUPPER 37</b>		

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A CHILD SHALL LEAD THEM: THE MAKING OF THE NIGHT OF THE HUNTER  
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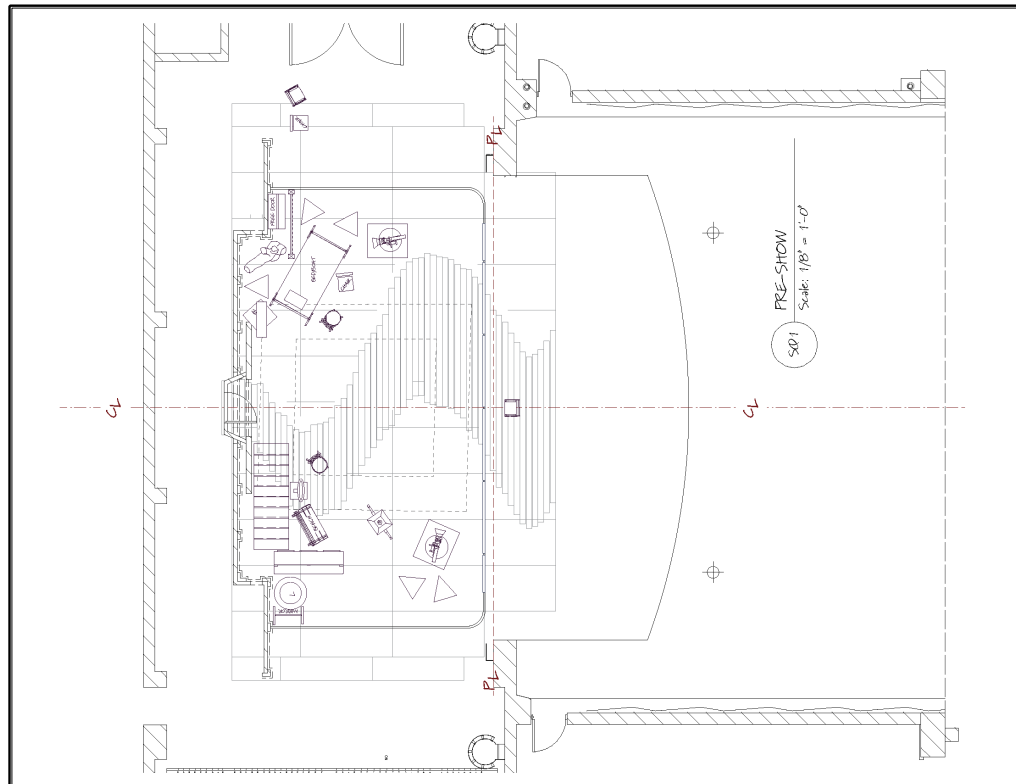
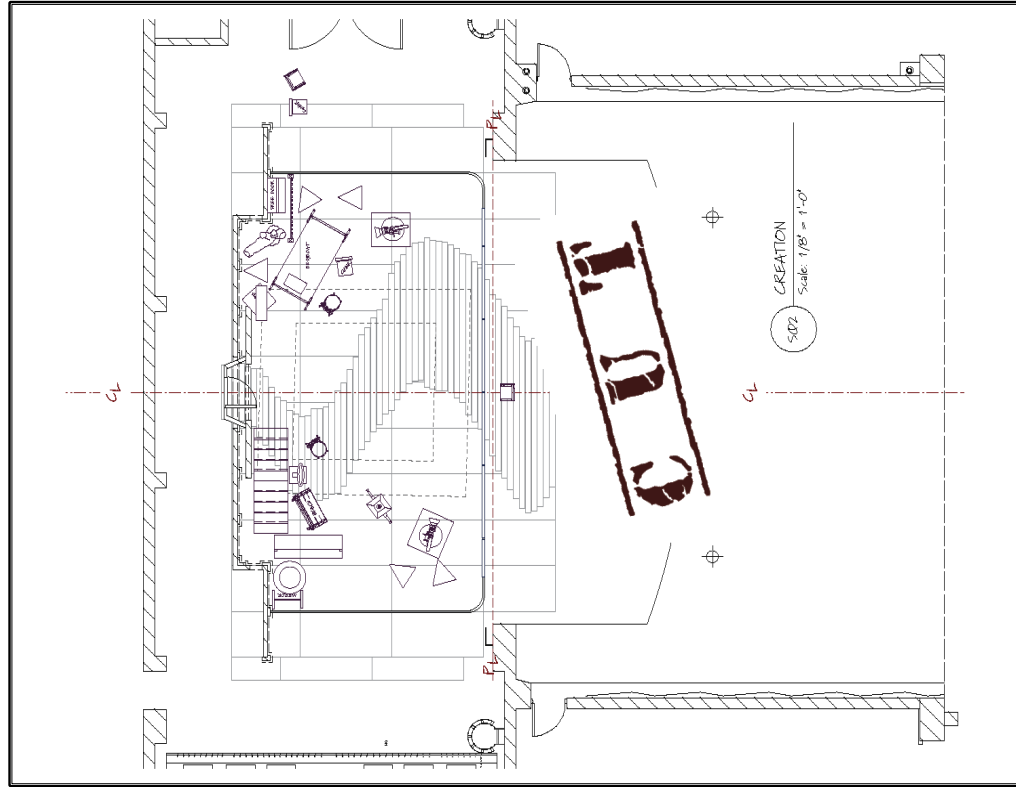
<b>37 TO 38</b>	camera 1 from SL to DSC fresnel (GREY) from SL to DSL	CORTEZ SCHUMANN
<b>TEARS 38</b>		
<b>38 TO 39</b>	camera 1 from DSC to SL fresnel (GREY) from DSL to SL dir chair from DSL to SL	CORTEZ SCHUMANN LAUGHTON
<b>CELLAR #2 39</b>		
<b>39 TO 40</b>	large crate from USL to C apple crates (2) from USL to C apple crates (1) from USL to C prow from USL to C staircase from DSC to USR barrel frm DSL to USR	GRUBB? RUBY and CUNNINGHAM SCHUMANN GREGORY SCHUMANN and GREGORY CUNNINGHAM
<b>BIRDIE #5 COLLAPSE 40</b>		
<b>40 to 41</b>		
<b>MUD 41</b>		
<b>41 to 42</b>		
<b>PRETTY FLY 42</b>		
<b>42 to 43</b>		
<b>GYPSIES 43</b>		
<b>43 to 44</b>		
<b>POTATOES 44</b>		
<b>44 to 45</b>		
<b>HAYLOFT 45</b>	blanket from OFF SL to DSL haybales (2) from OFF SL to DSL	SCHUMANN GRUBB AND GREGORY
<b>45 to 46</b>	haybales (2) from DSL to OFF SL blanket from DSL to OFF SL	GRUBB and SCHUMANN GRUBB and SCHUMANN
<b>CURIOUS 46</b>	lower staircase from USR to SR bed platform from USL to C small railing with apple crates from OFF SL to C platform step apple crates from ? To C apple crate and large crate from ? To SR fence from USR to DSR dir chair from USR To DSC rocking chair and bible and shawl from OFF SR to C counter from USL to SL thonet chair from ? to DSC diagonal railing from OFF SR to SR prow from DSC to USL baskets from OFF SL to USR on upper stair magazine on counter camera 1 and boom lights from SL to USL	CORTEZ GRUBB and SCHUMANN AGEE and GRUBB RUBY CUNNINGHAM CORTEZ LAUGHTON GRUBB AGEE and BIRDIE GREGORY WALT, BEN, and ICEY BIRDIE ICEY AGEE AGEE and SCHUMANN
<b>46 to 47</b>	thonet chair from DSC to OFF SR fence from SR to DSR	GREGORY GRUBB
<b>HOME 47</b>		
<b>47 to 48a</b>	apple crate from OFF SL to DSL	GRUBB
<b>GROCERY #1 48A</b>		

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A CHILD SHALL LEAD THEM: THE MAKING OF THE NIGHT OF THE HUNTER  
TRANSITION NOTES

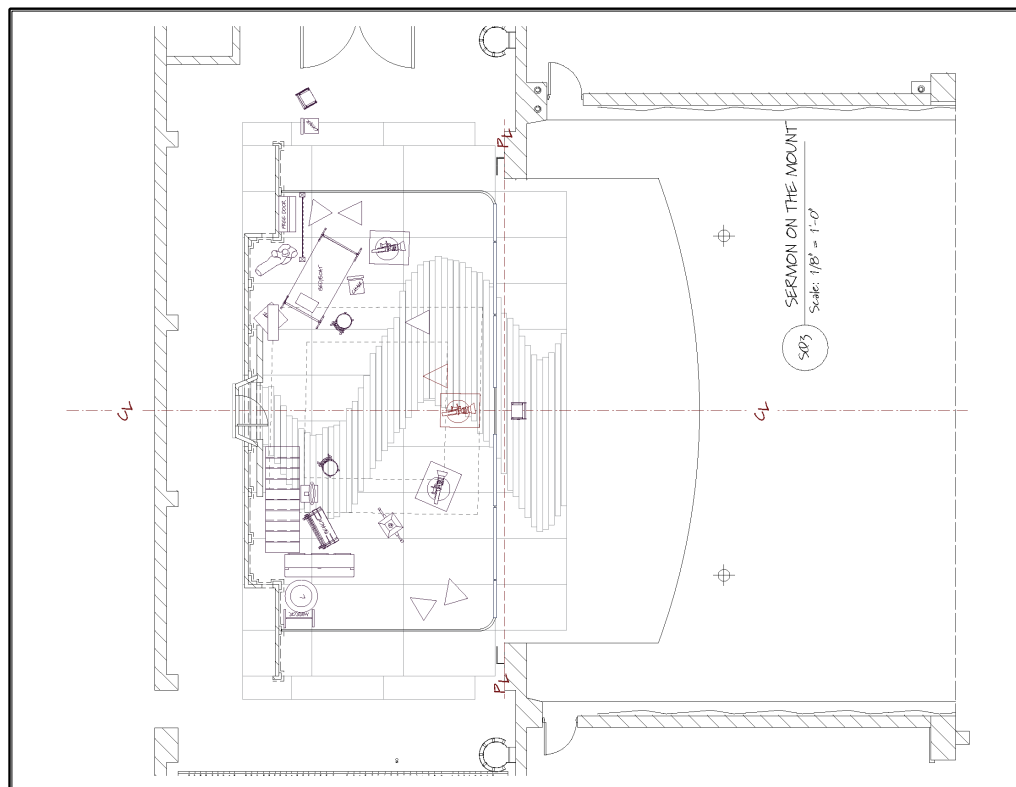
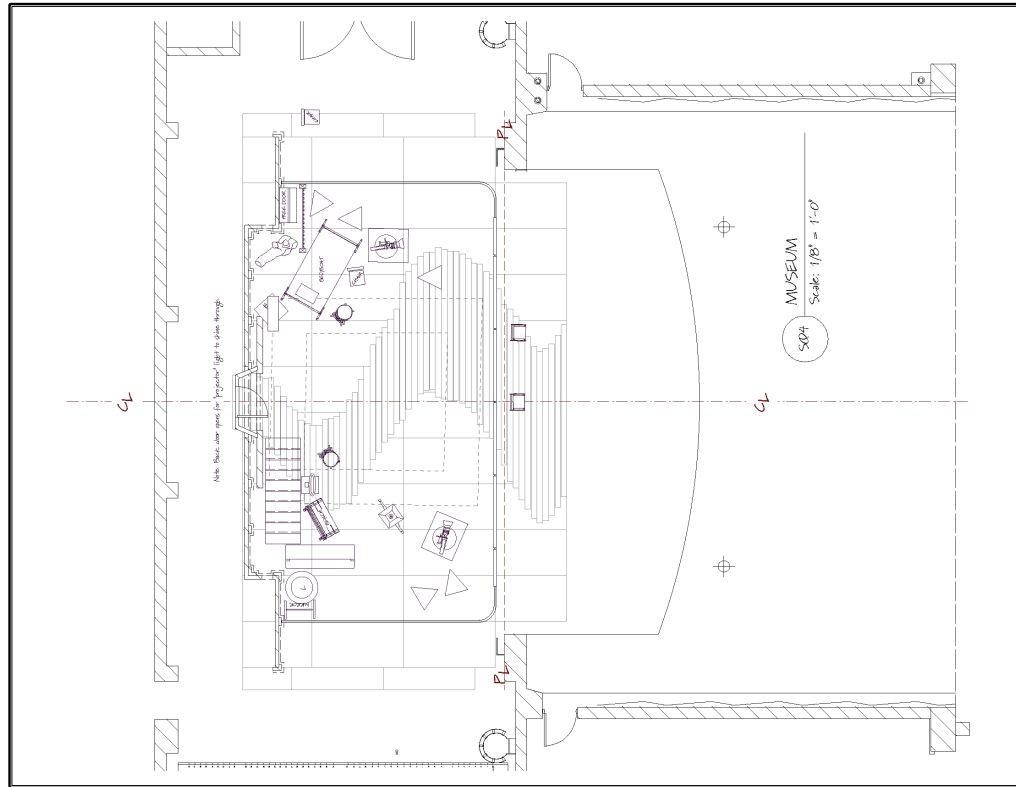
<b>48A to 48B</b>		
<b>DRUG STORE #1</b>		
<b>48B</b>		
<b>48B to 49</b>		
<b>GROCERY #2 49</b>		
<b>49 TO 50</b>		
<b>KINGS 50</b>		
<b>50 TO 51</b>		
<b>DURGSTORE #2</b>	two dining room chairs and apple crate from OFF SL to DSL	CUNNINGHAM
<b>51</b>		
<b>51 TO 53</b>	two dining room chairs from DSL to OFF SL apple crate and glass from DSL to OFF SL	GREGORY and SCHUMANN CUNNINGHAM
<b>MEN 53</b>		
<b>53 TO 54</b>		
<b>THE MAN 54</b>		
<b>54 TO 55</b>		
<b>THANKS 55</b>		
<b>55 TO 56</b>		
<b>LITTLE THINGS</b>		
<b>56</b>		
<b>56 TO 57</b>		
<b>GHOST 57</b>		
<b>57 TO 58</b>		
<b>BLUEBEARD 58</b>		
<b>58 TO 59</b>		
<b>VETERANS 59</b>		
<b>59 TO 60</b>	christmas tree from OFF SL to C bowl with apples and doily from OFF SL to C baskets from OFF SL to C	CUNNINGHAM SCHUMANN GRUBB
<b>CHRISTMAS 60</b>		

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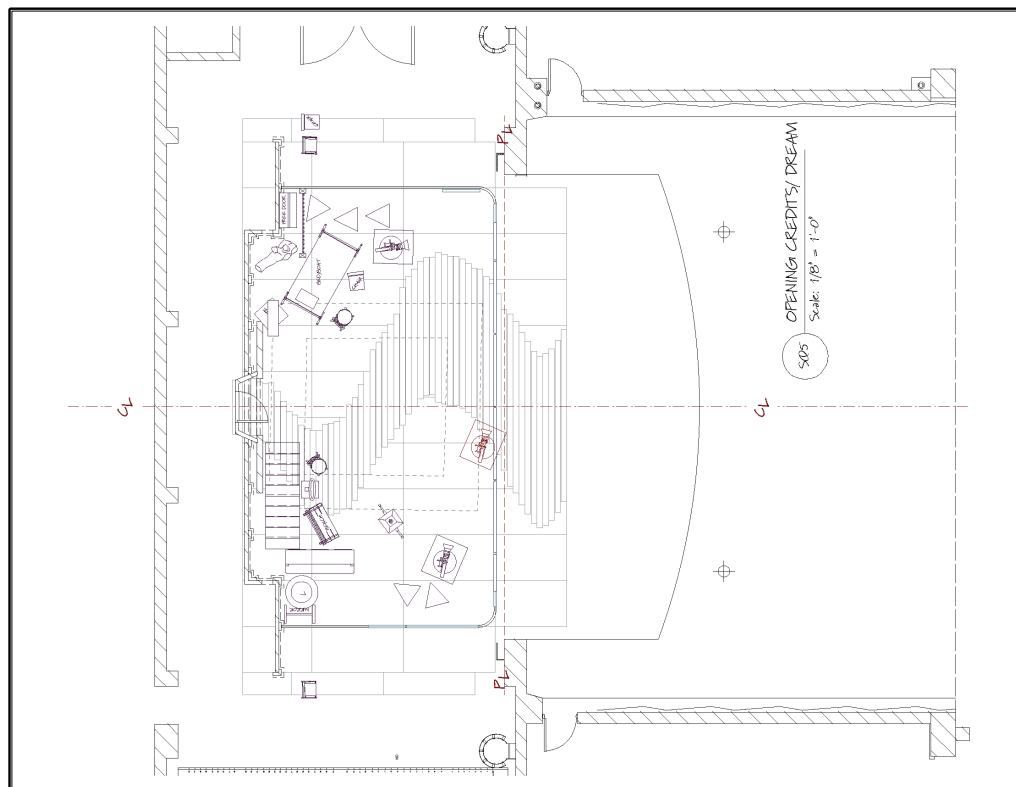
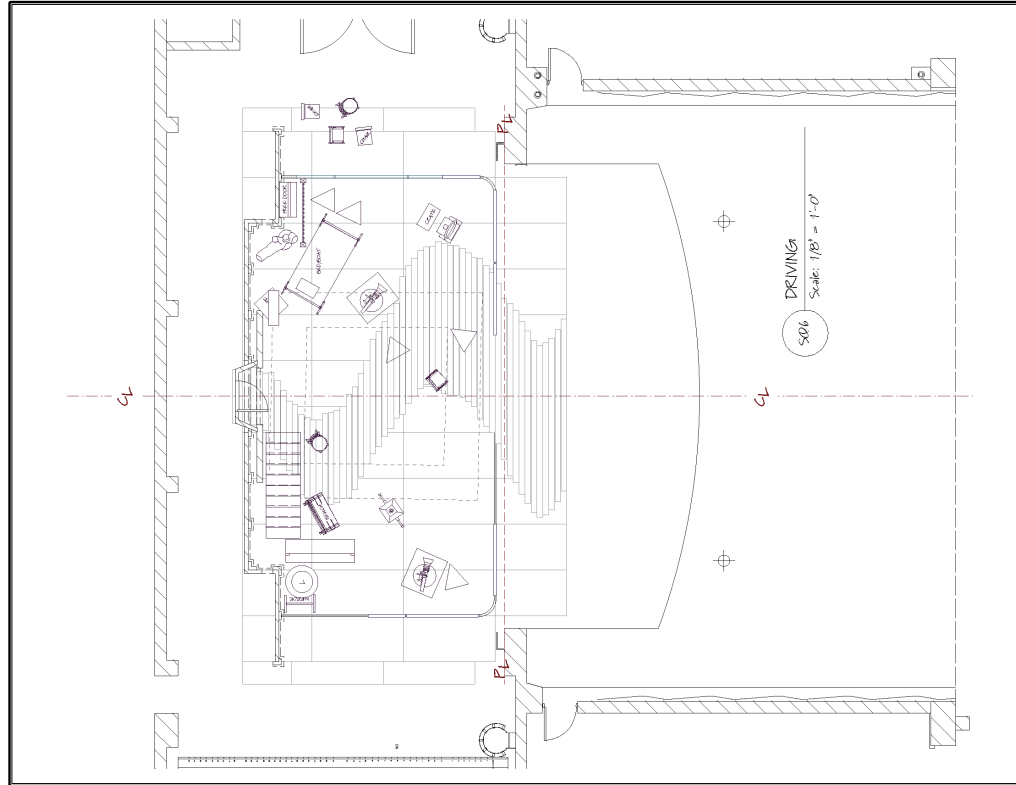
## CHAPTER 4: THE REHERSAL PROCESS

### 4.2: TRANSITION GROUNDPLANS

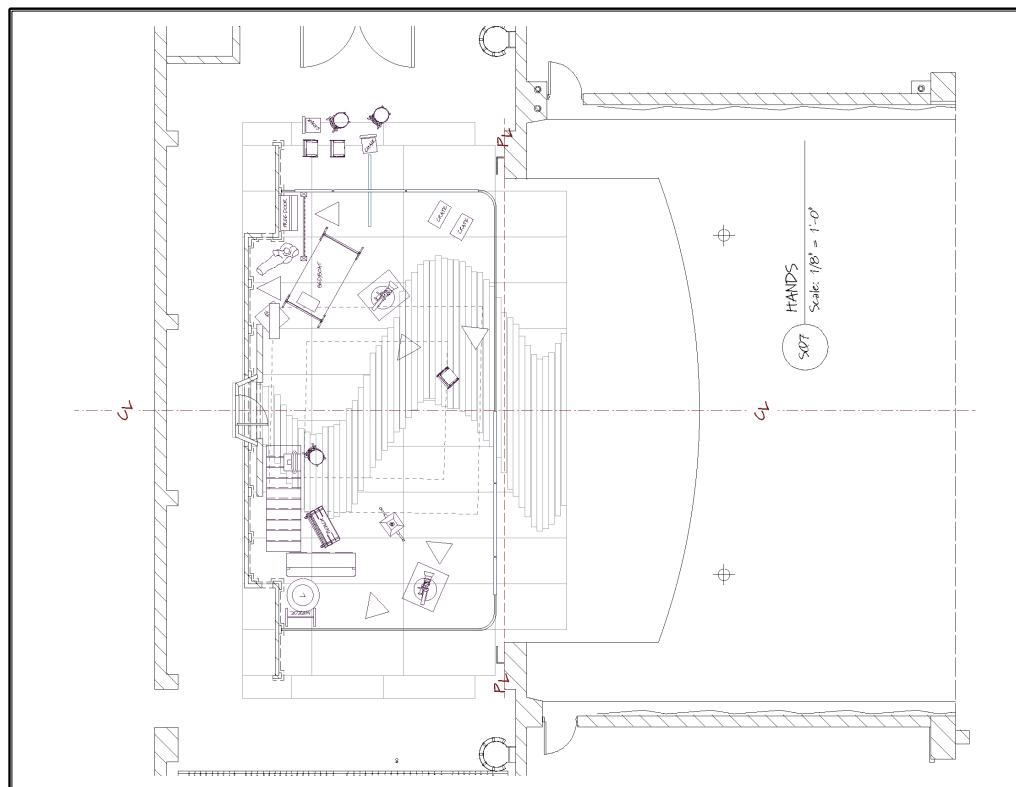
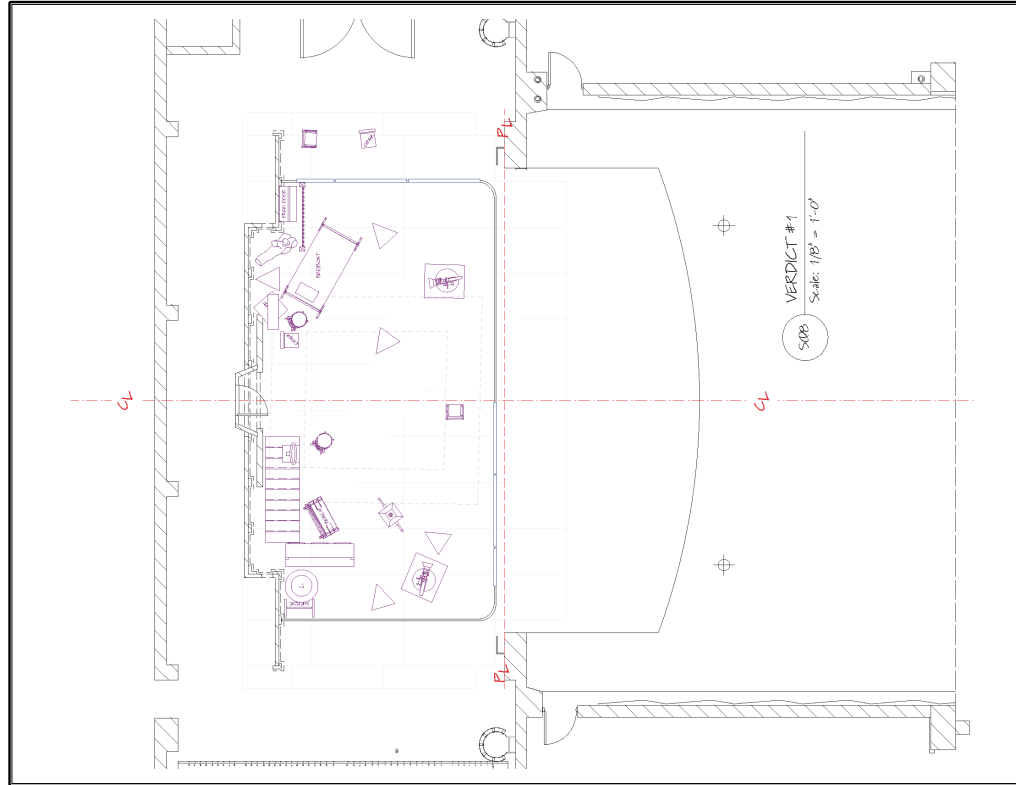




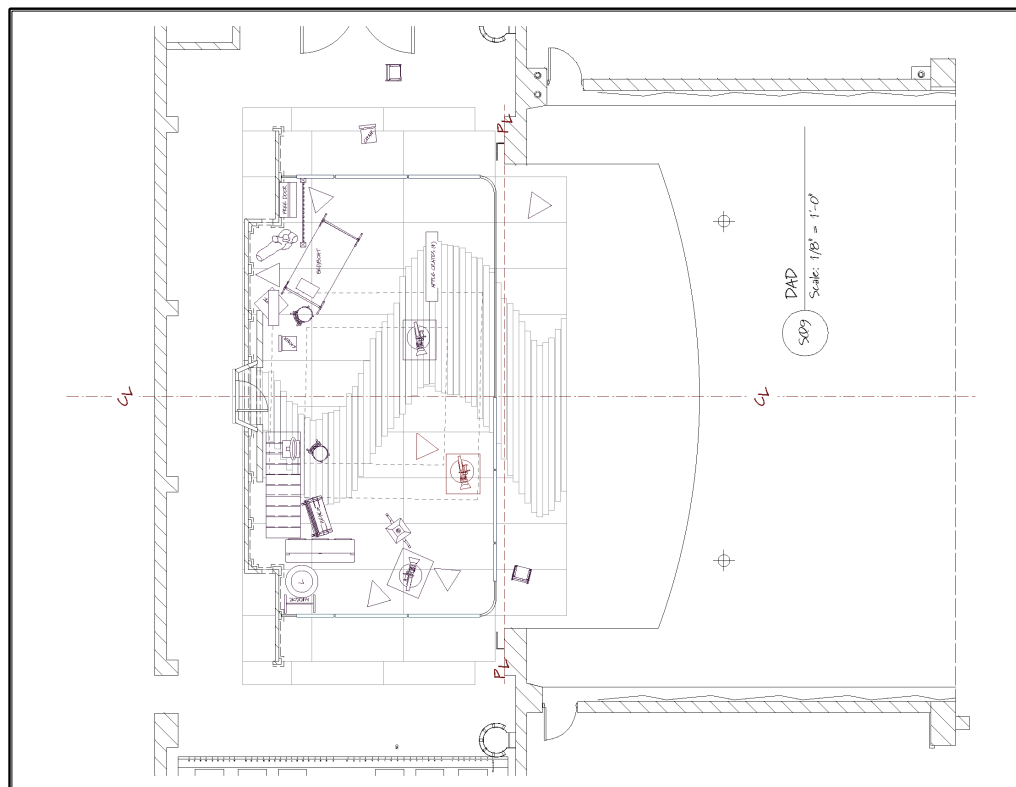
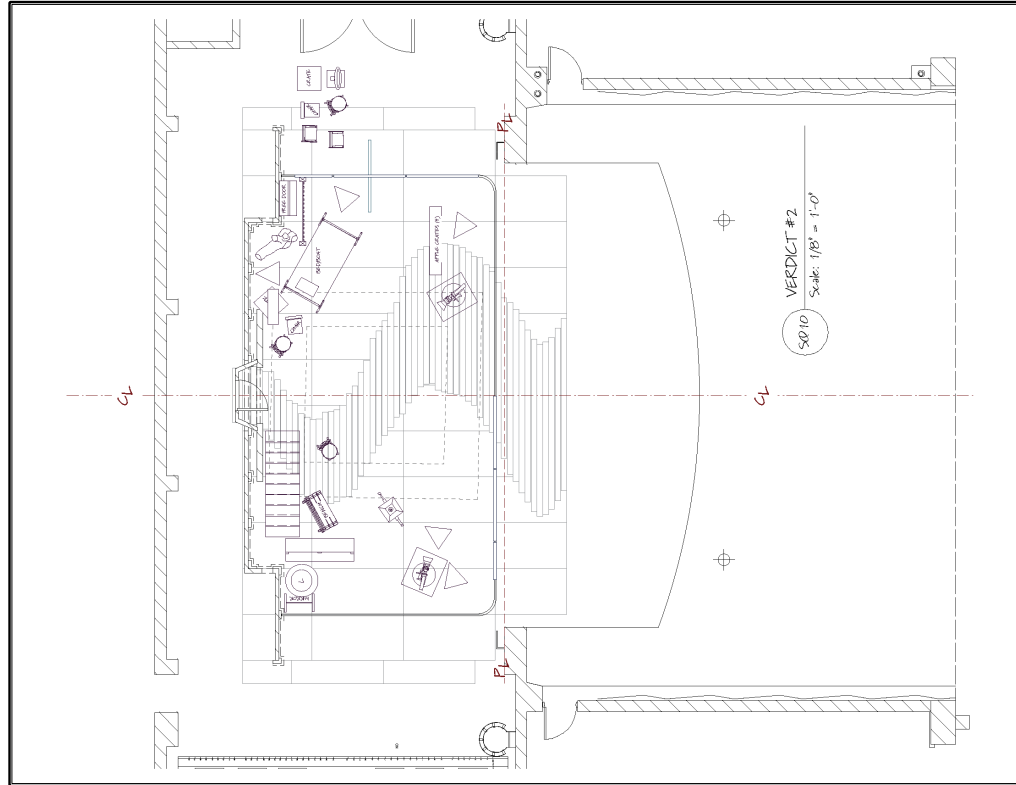
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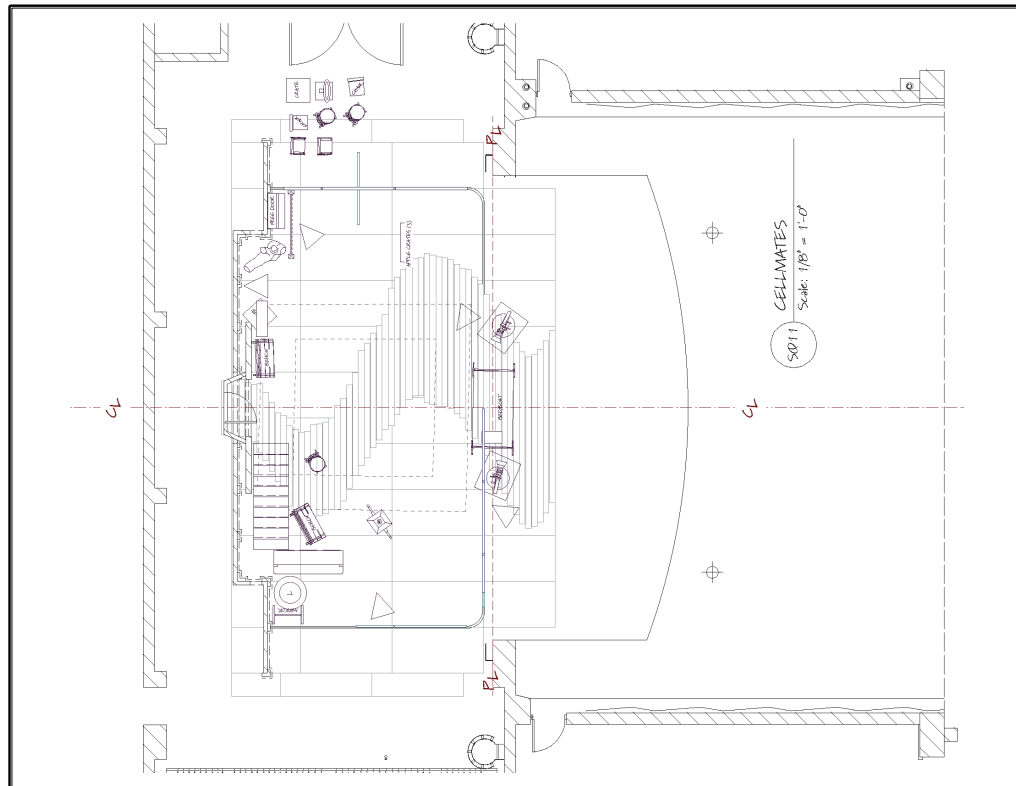
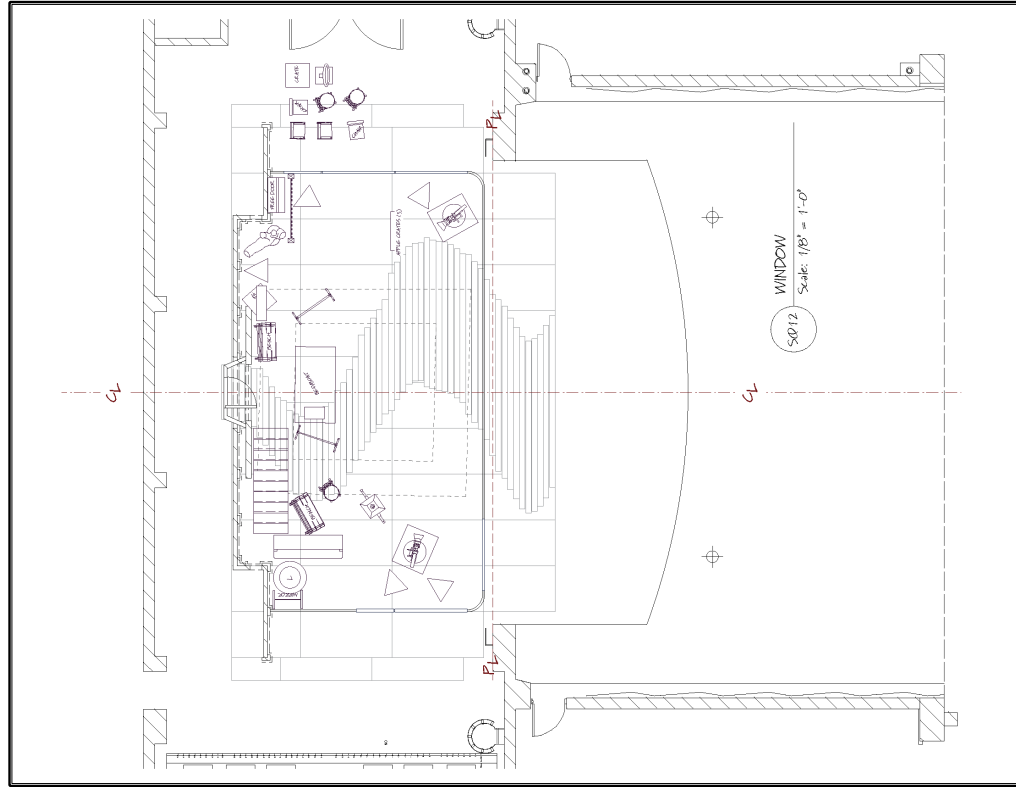
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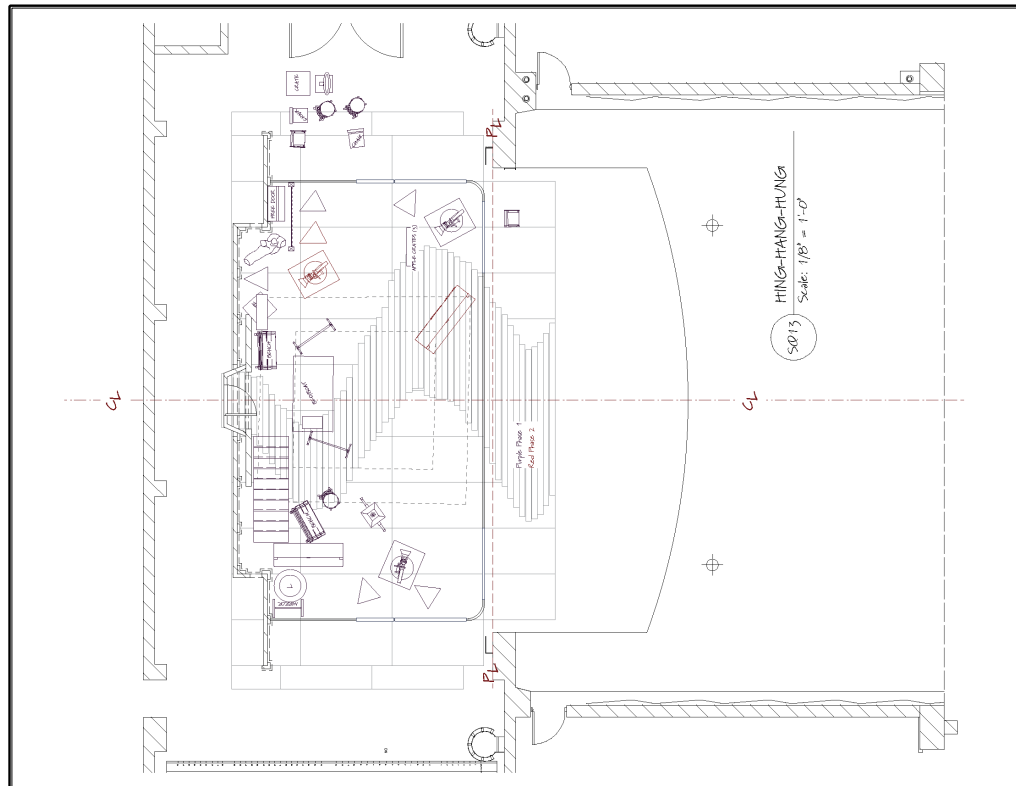
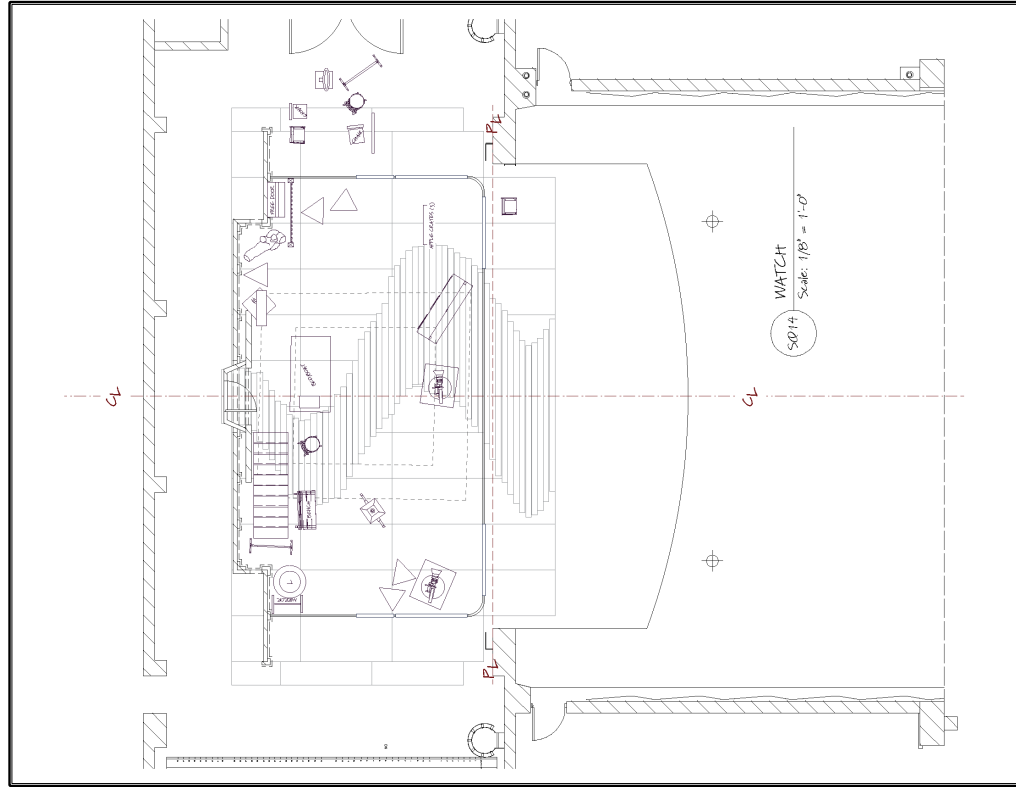
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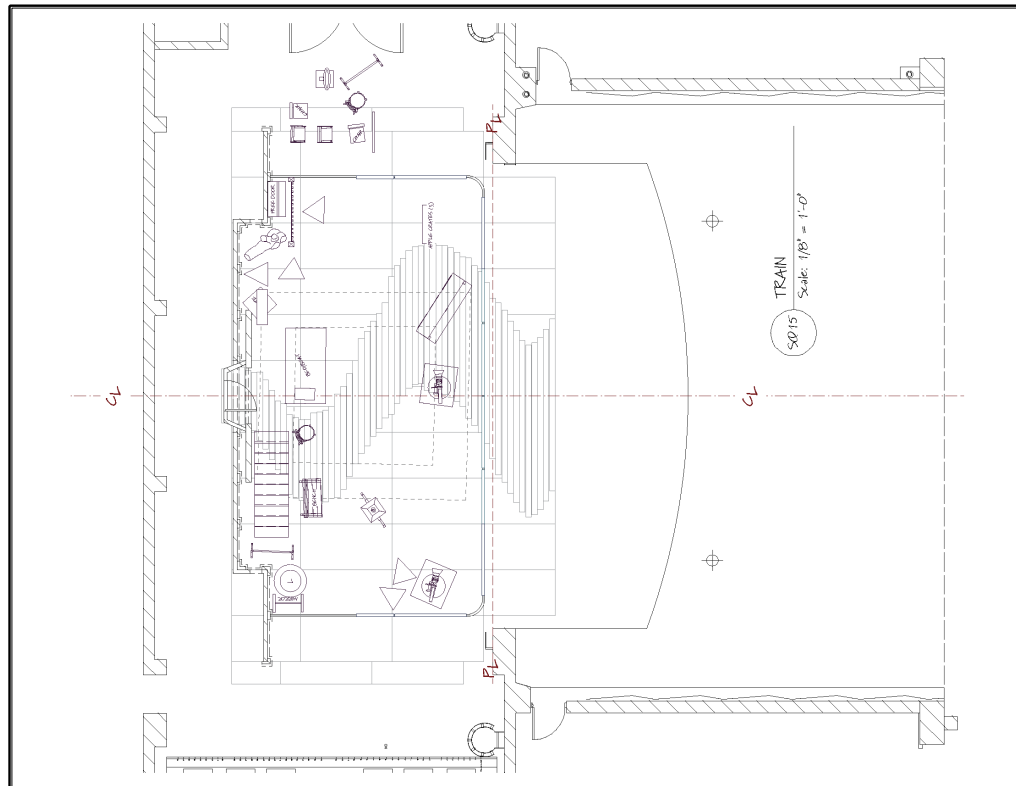
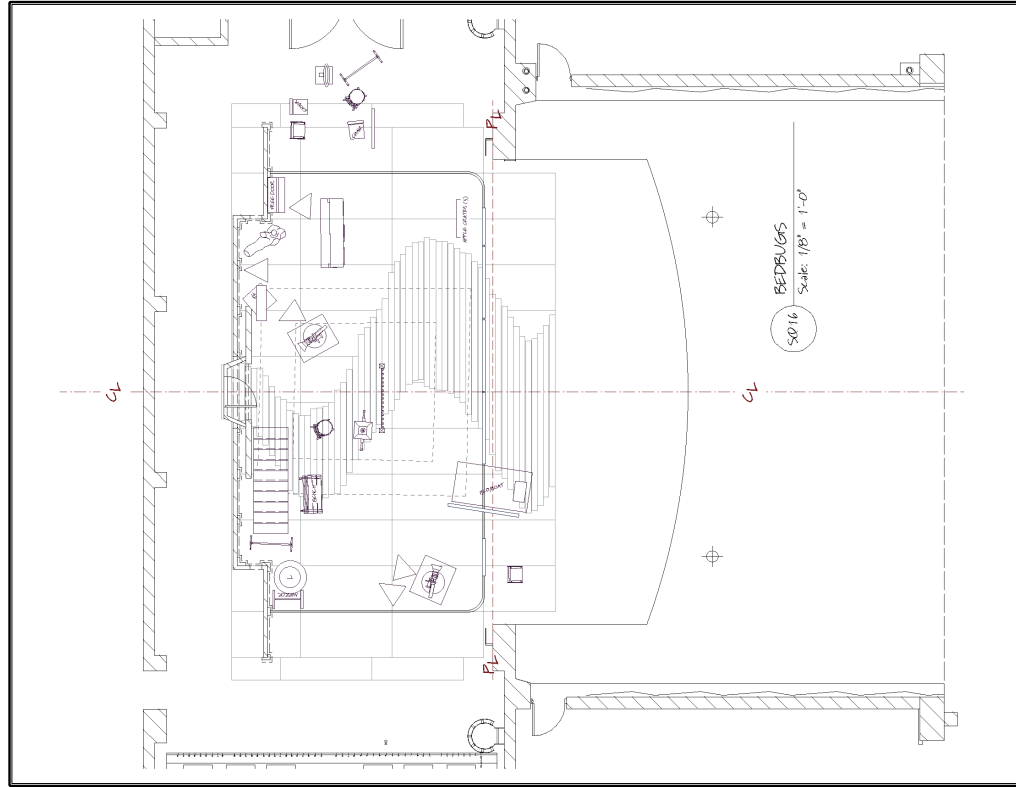
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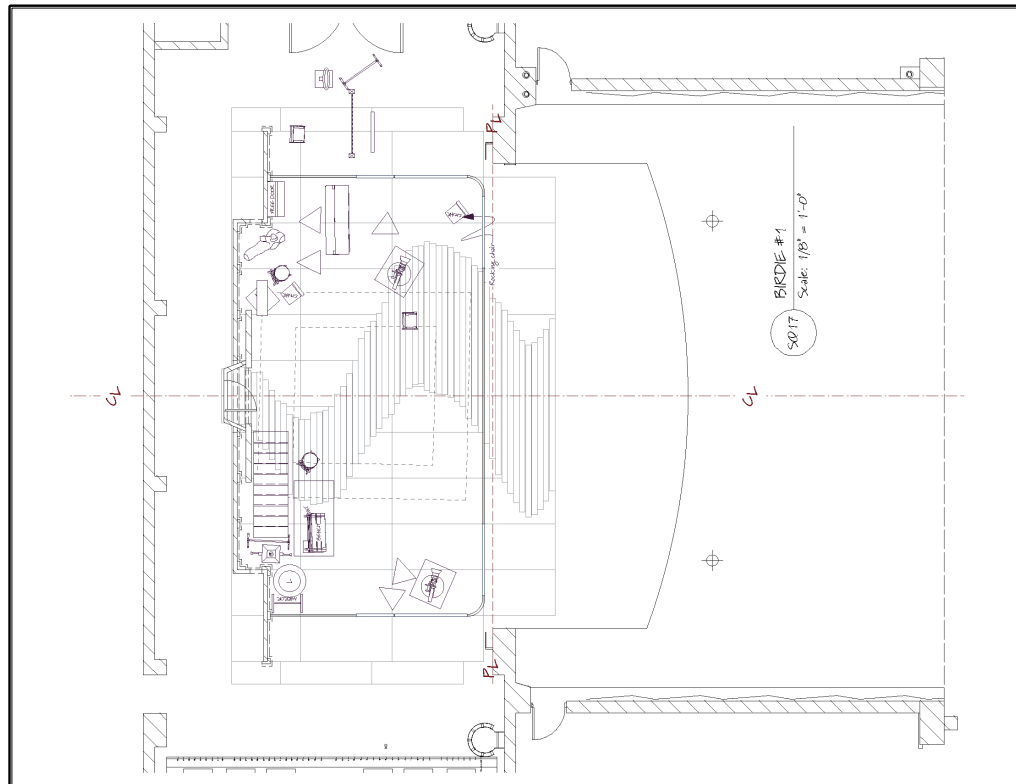
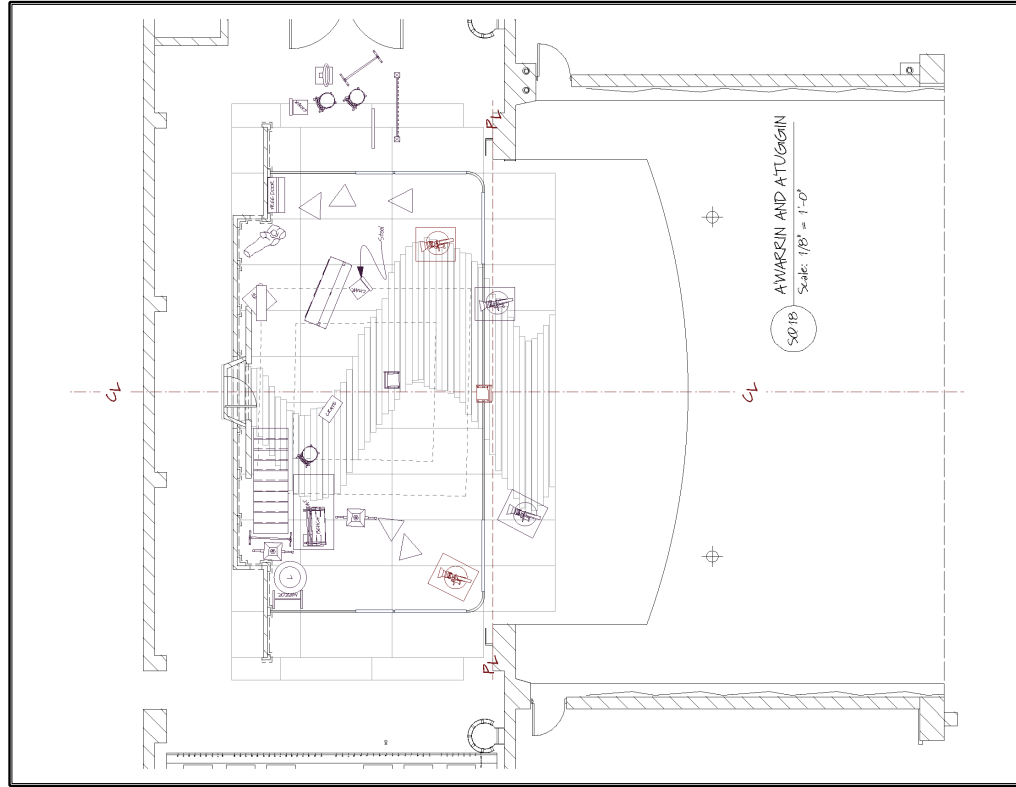
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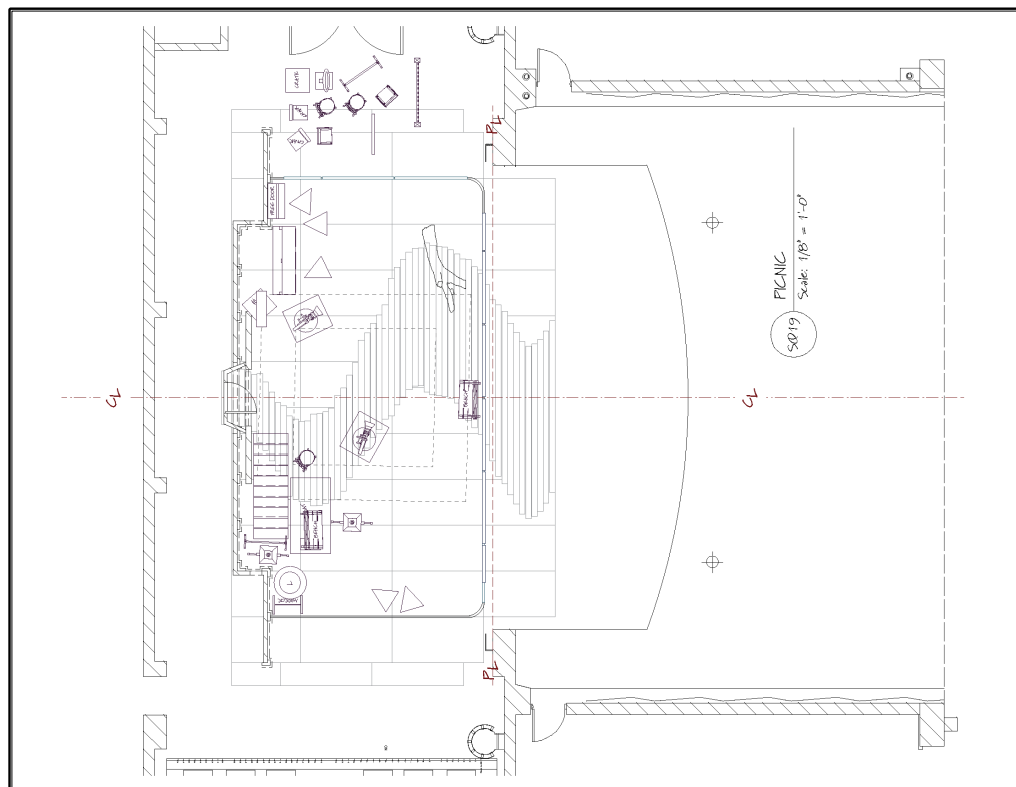
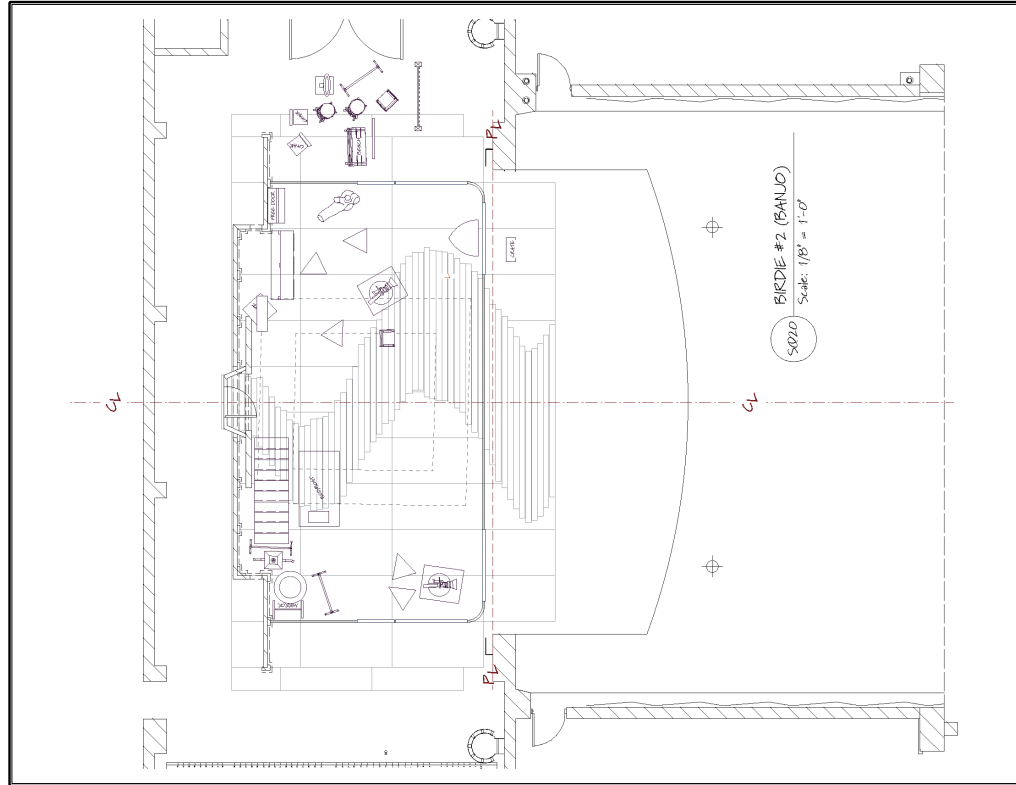


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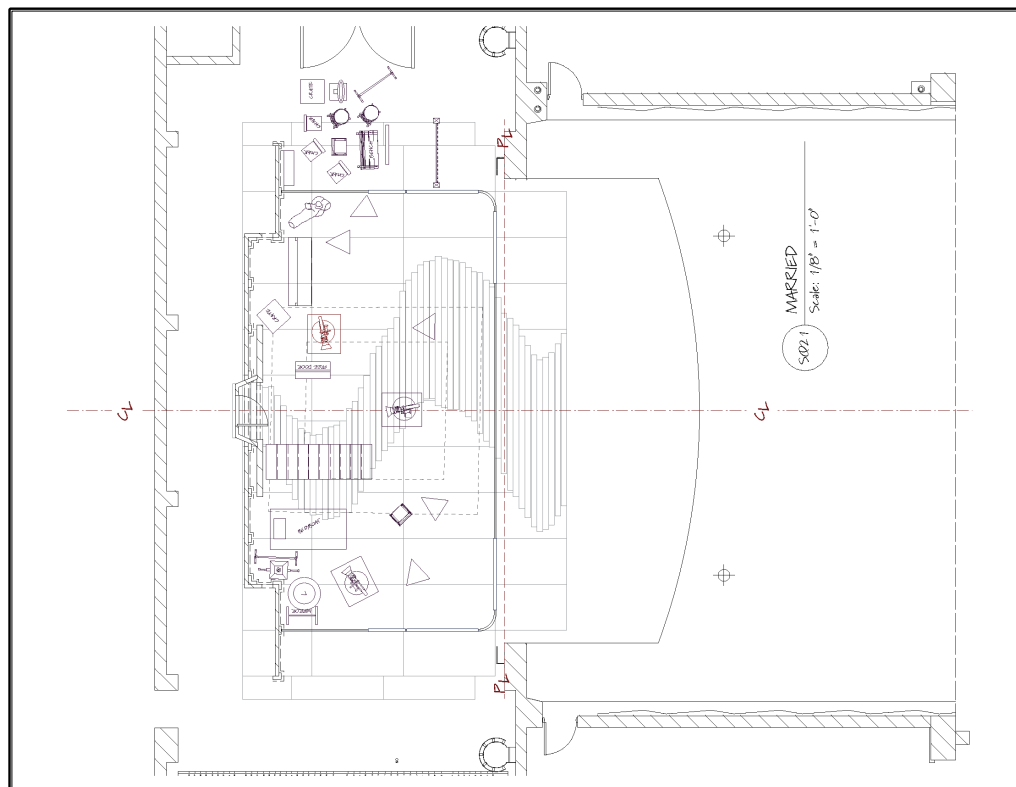
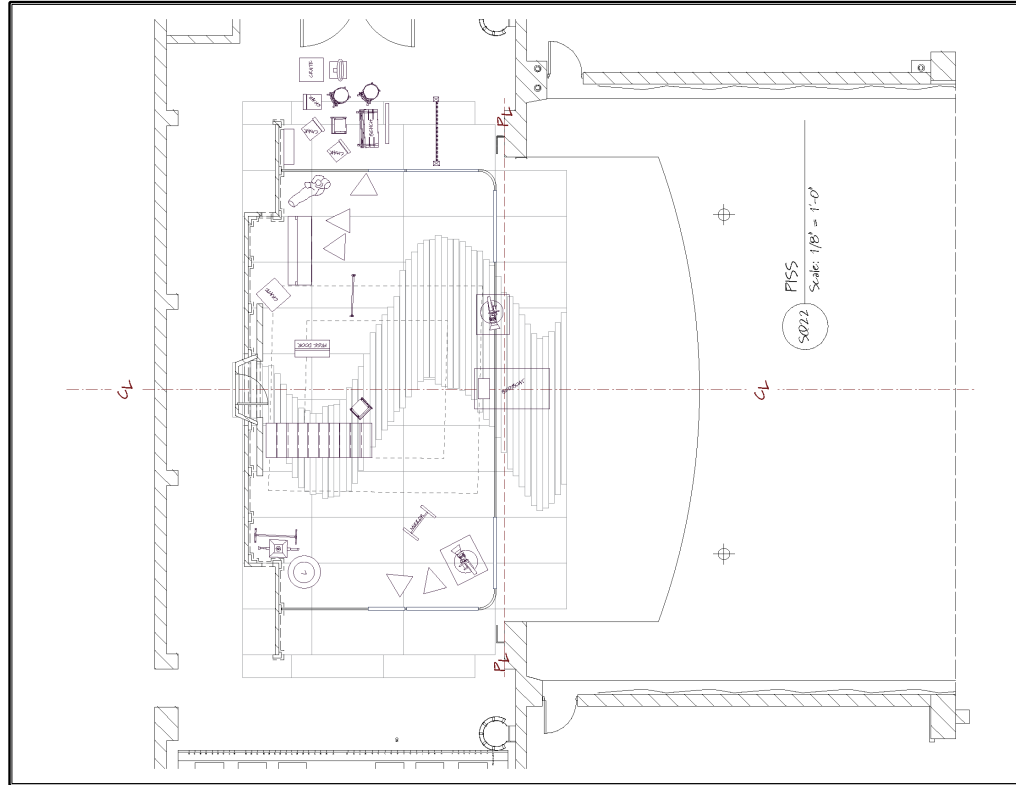
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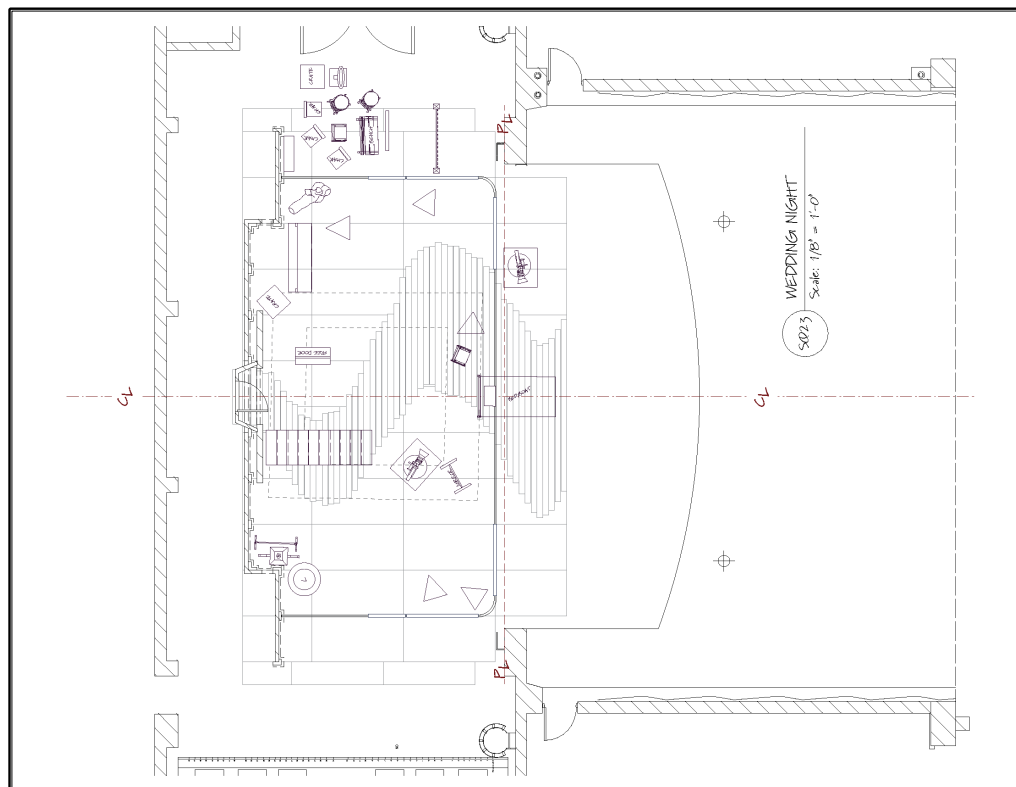
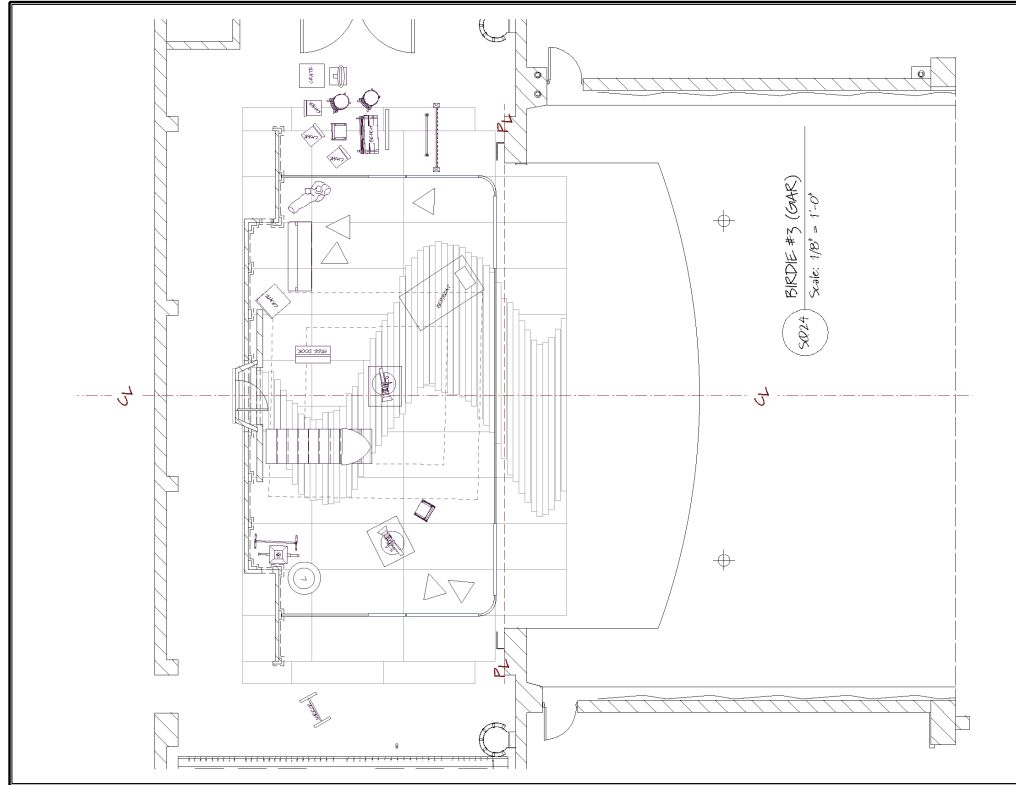
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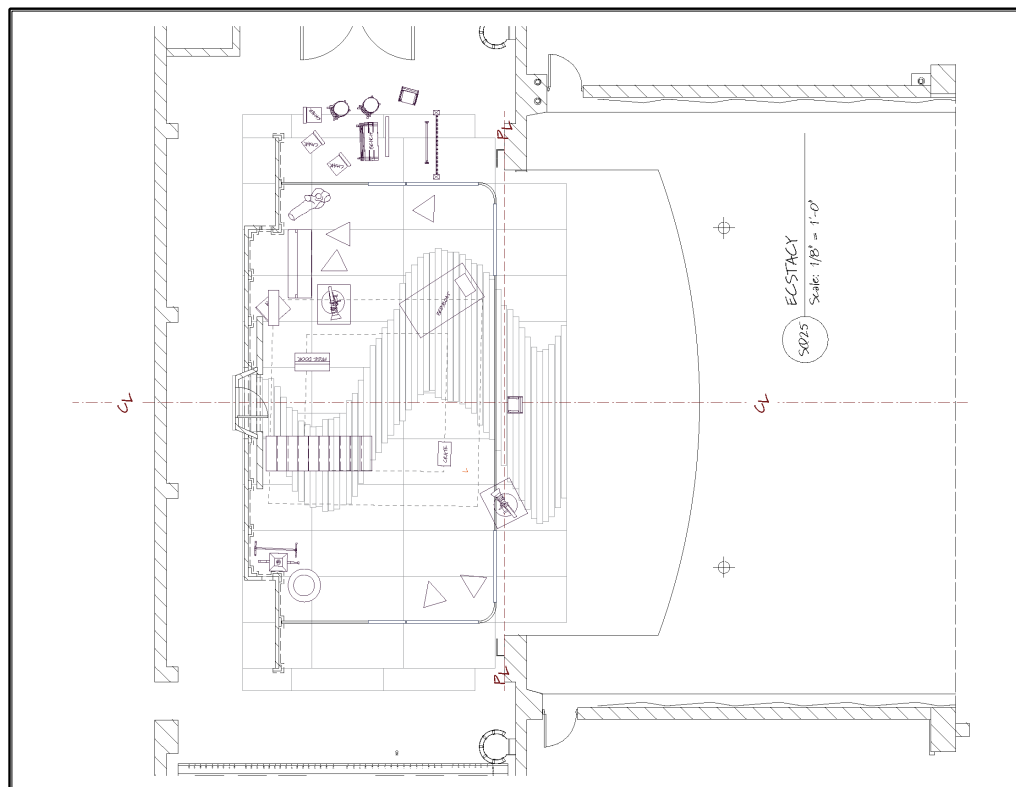
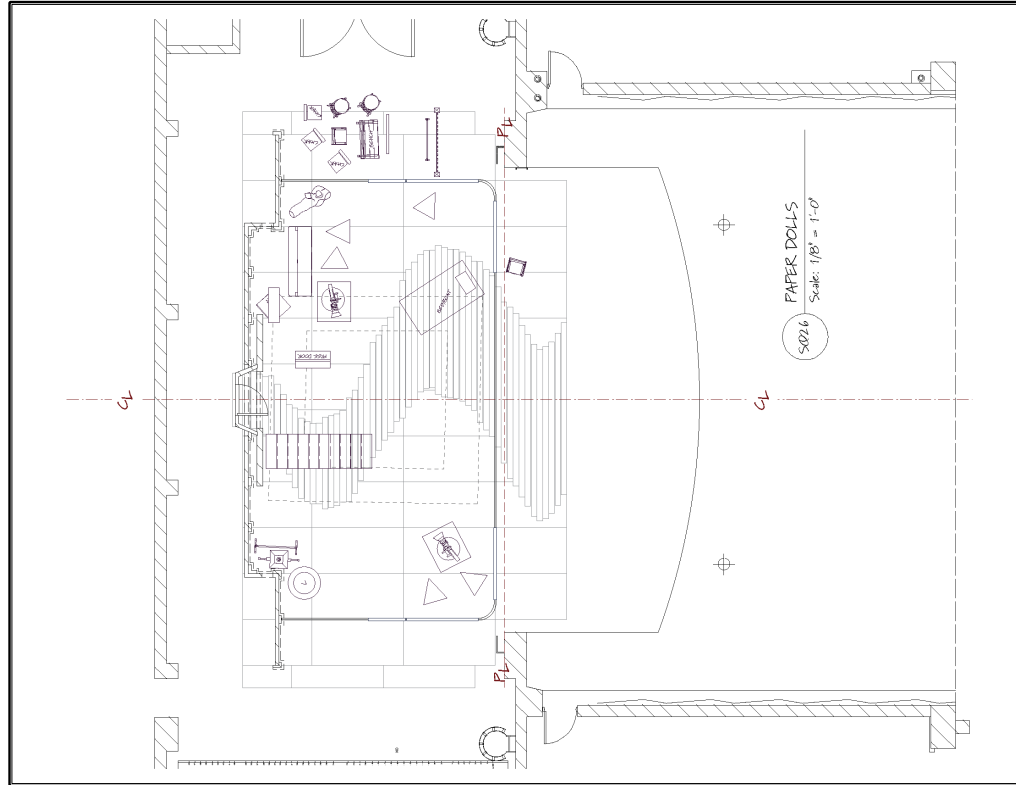
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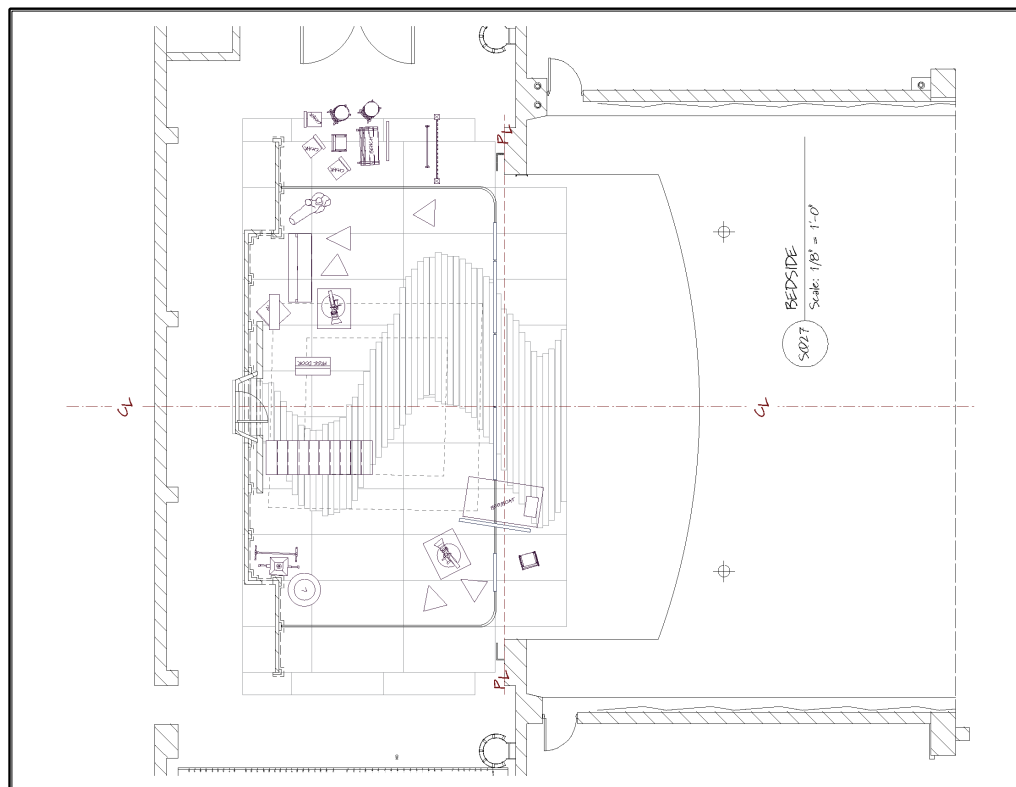
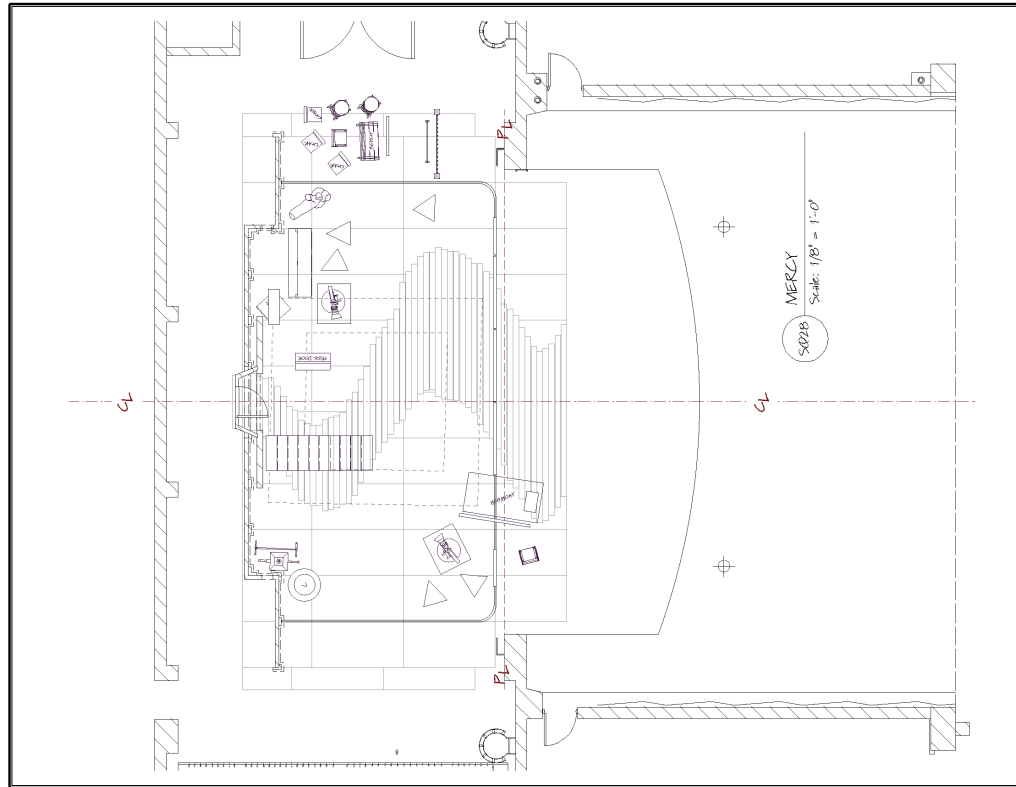
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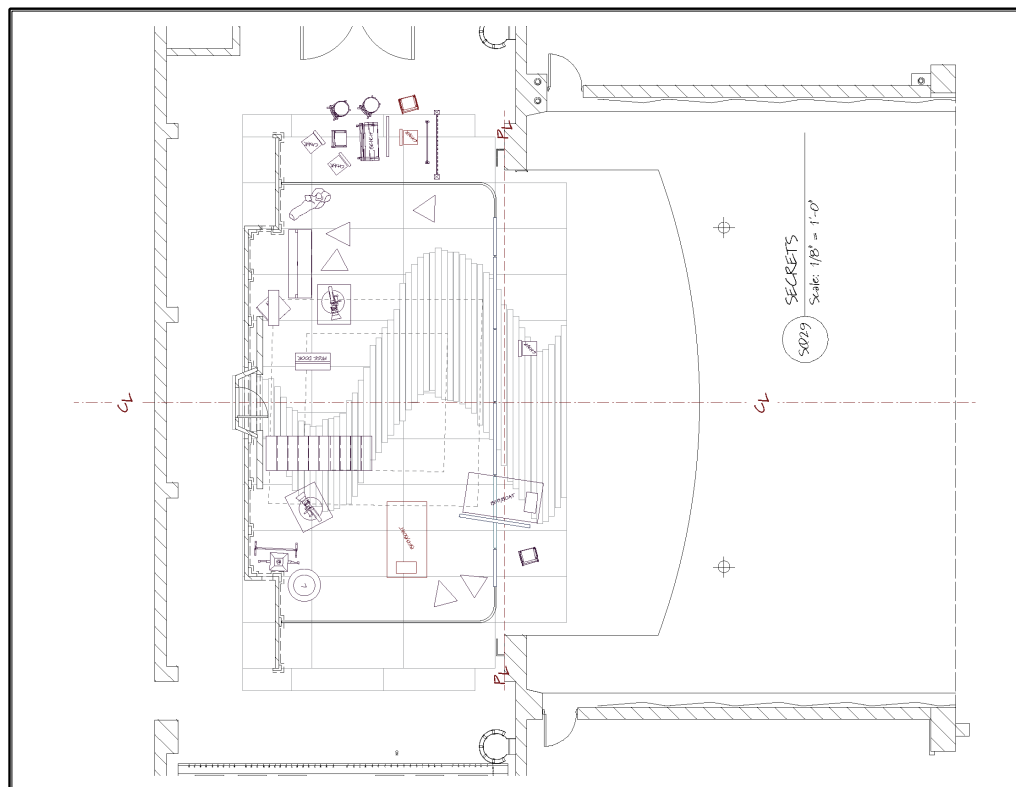
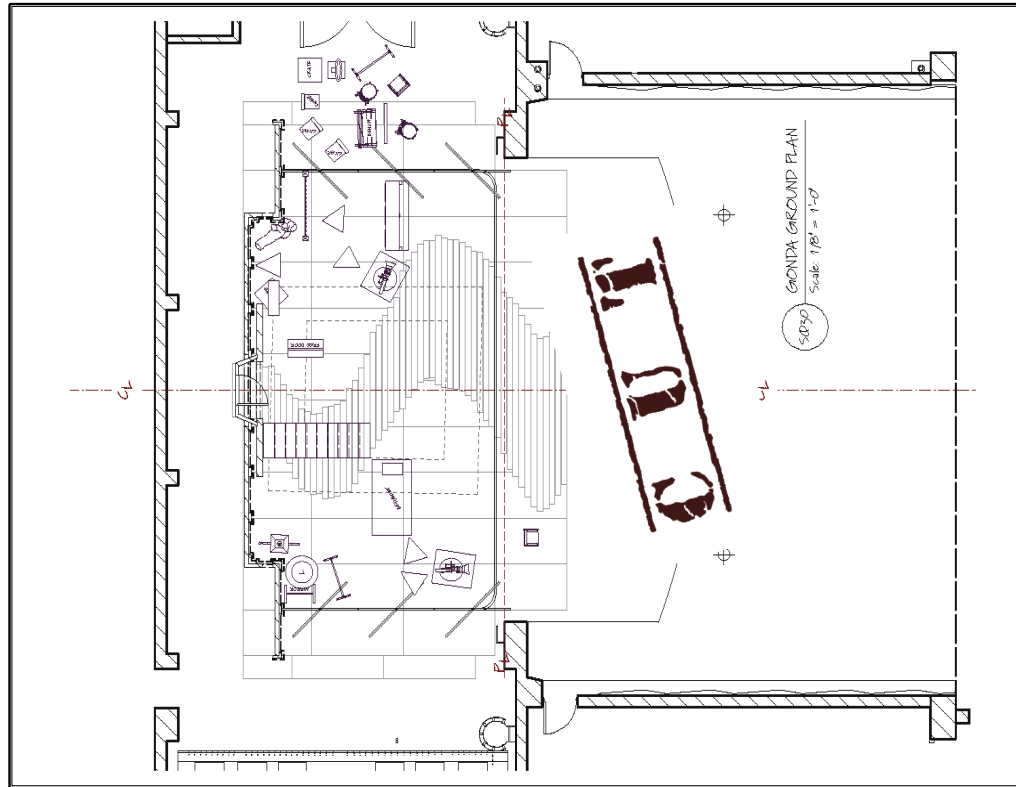


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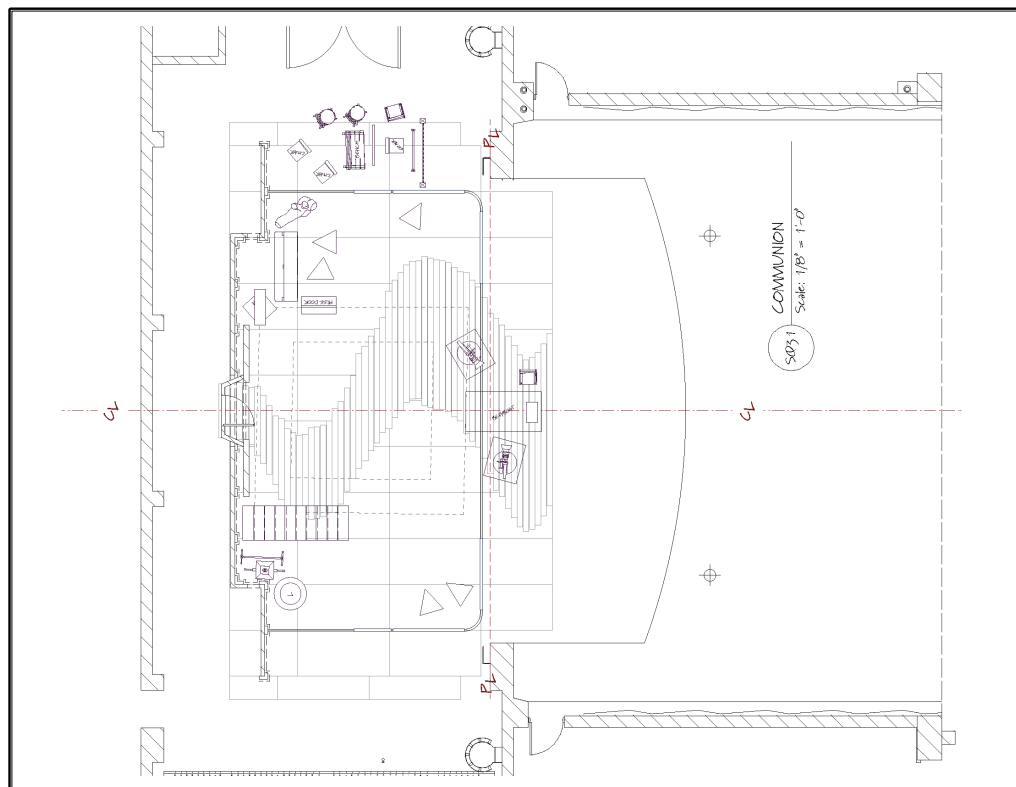
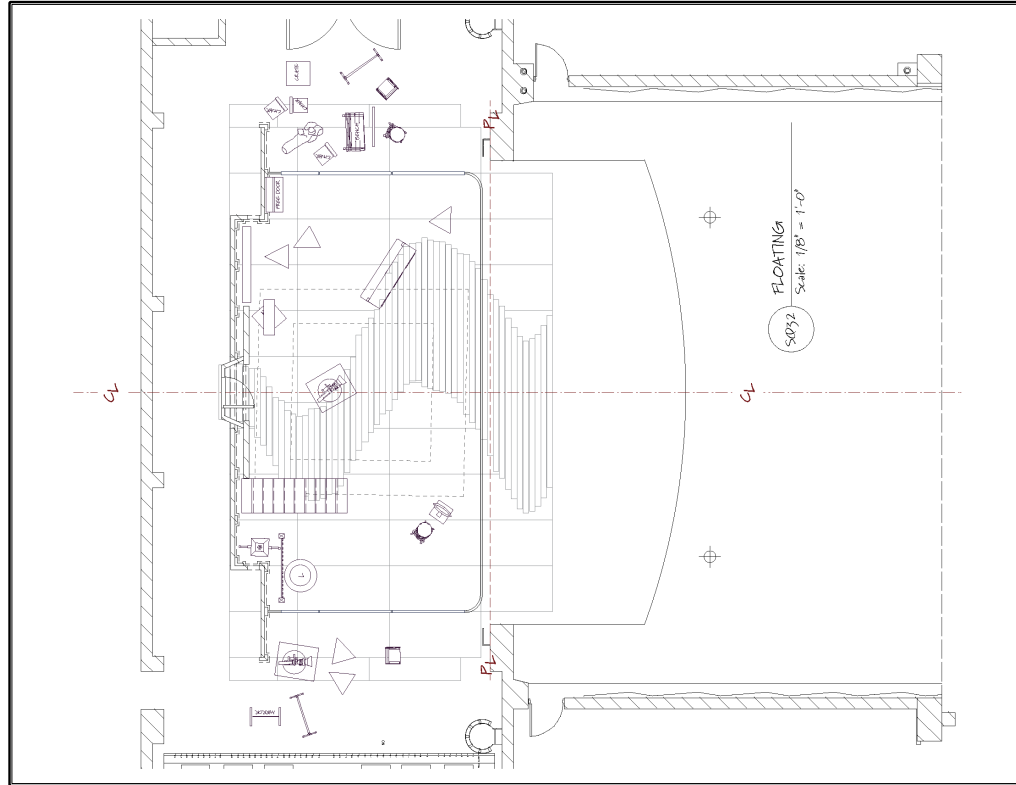




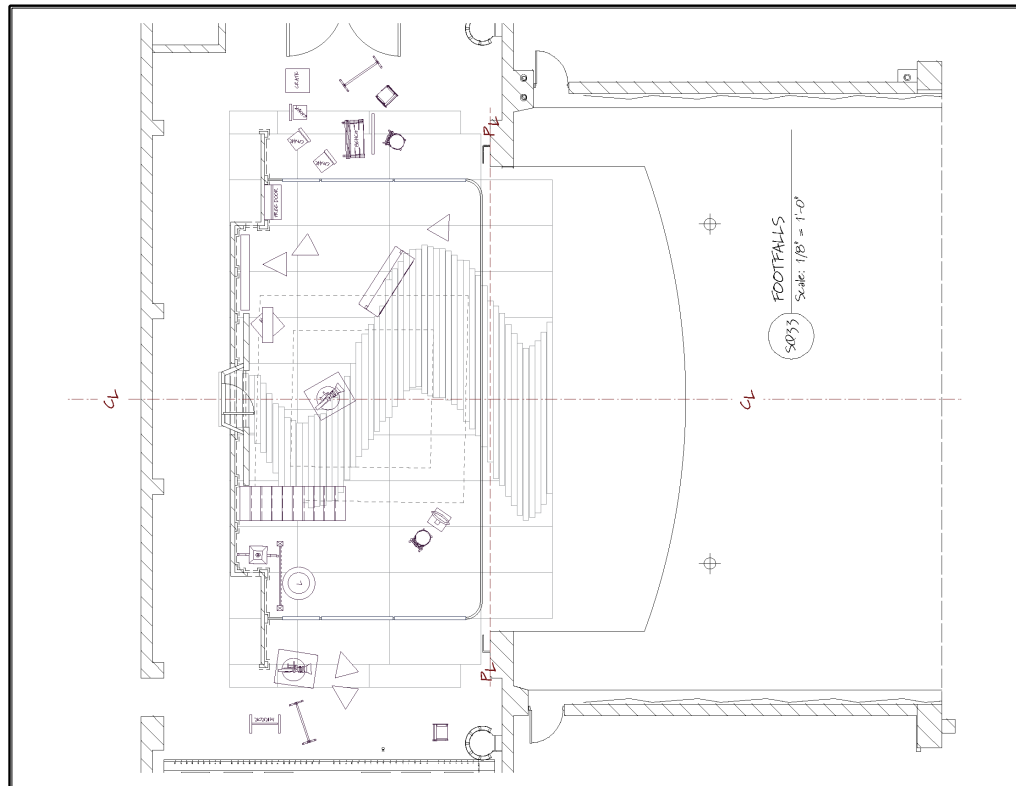
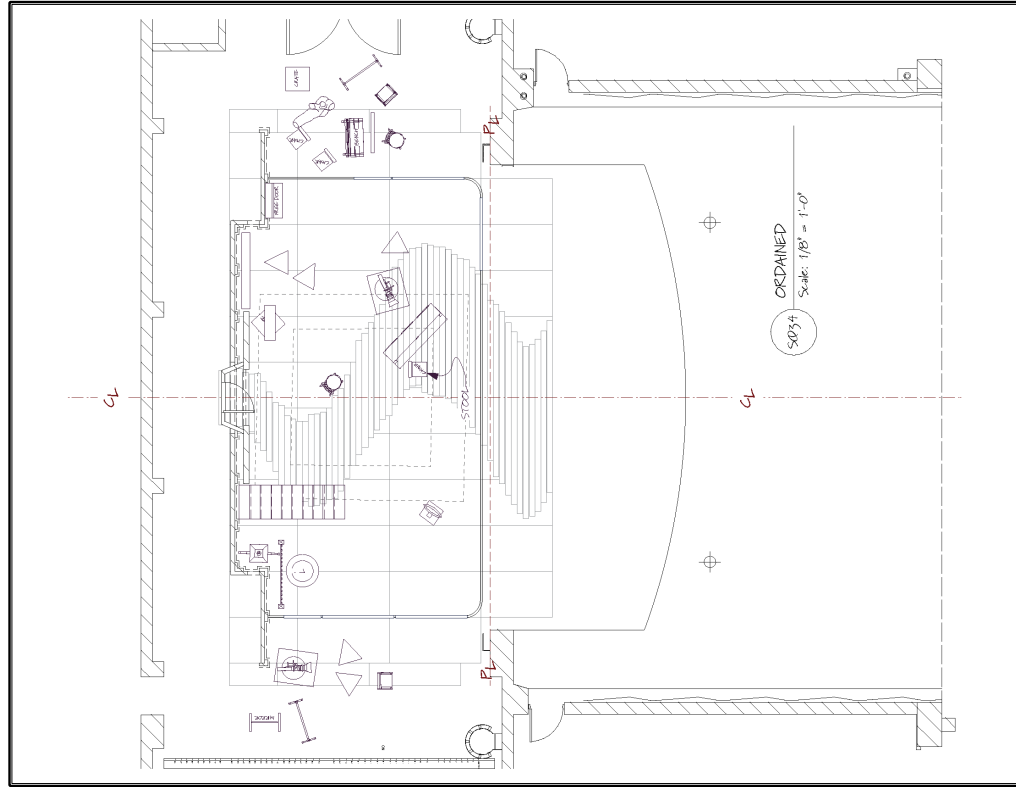
CHAPTER 4: THE REHERSAL PROCESS  
4.2: TRANSITION GROUNDPLANS



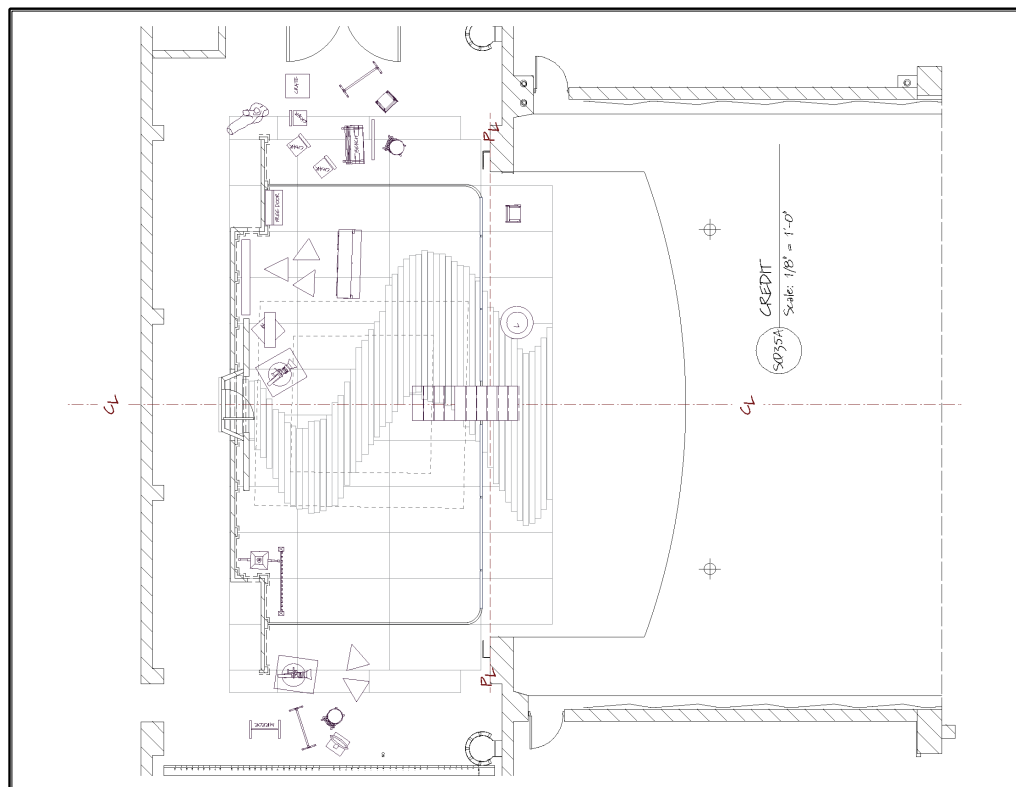
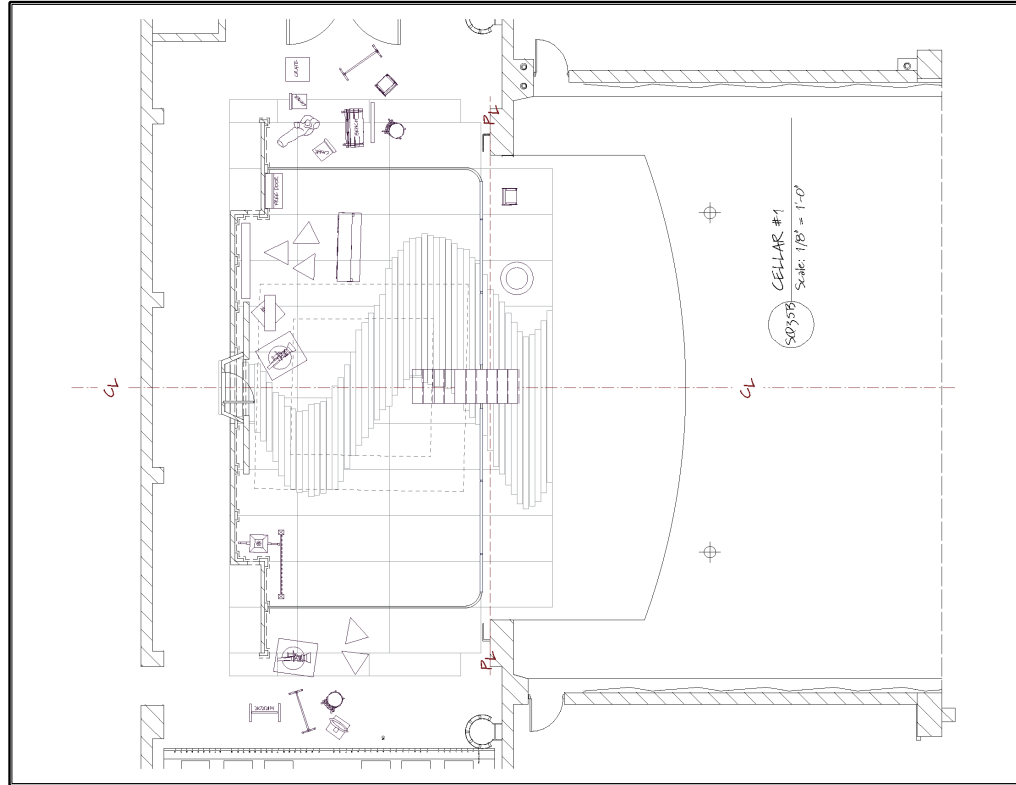
CHAPTER 4: THE REHERSAL PROCESS  
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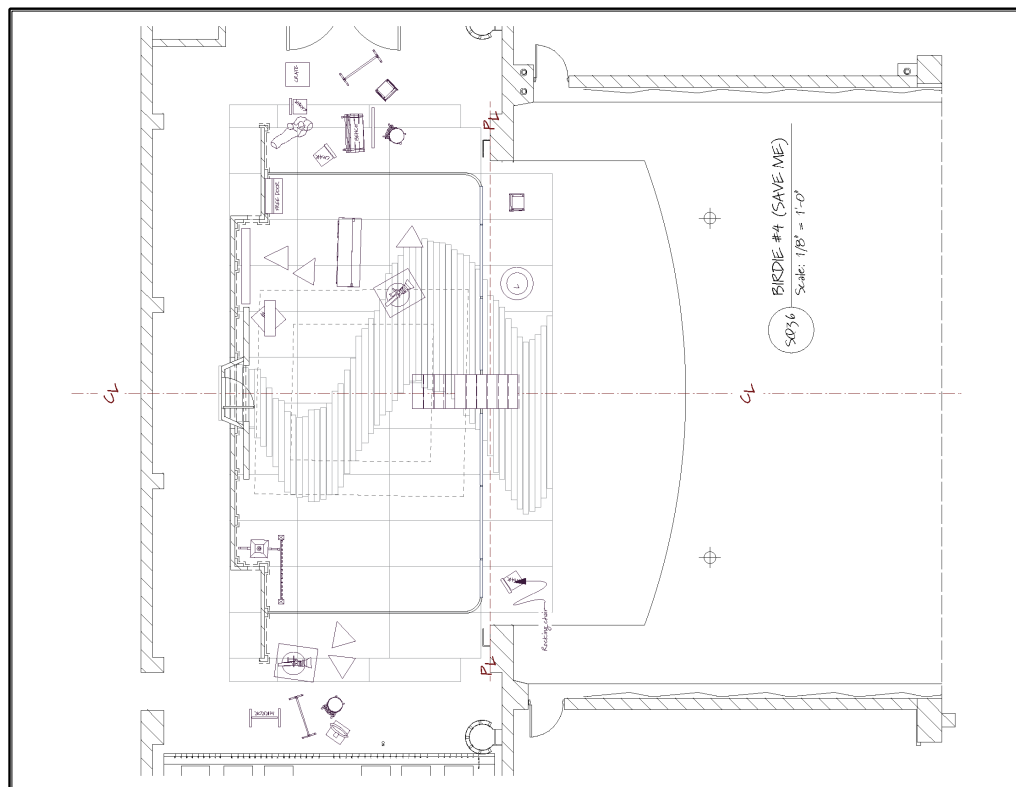
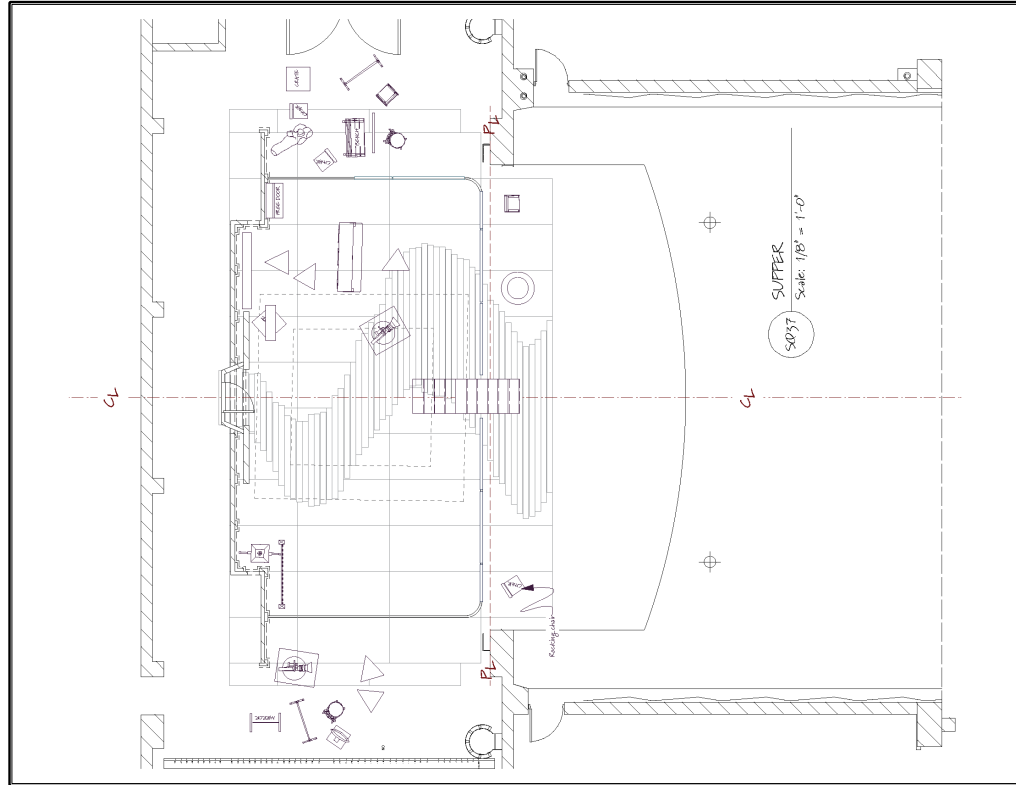
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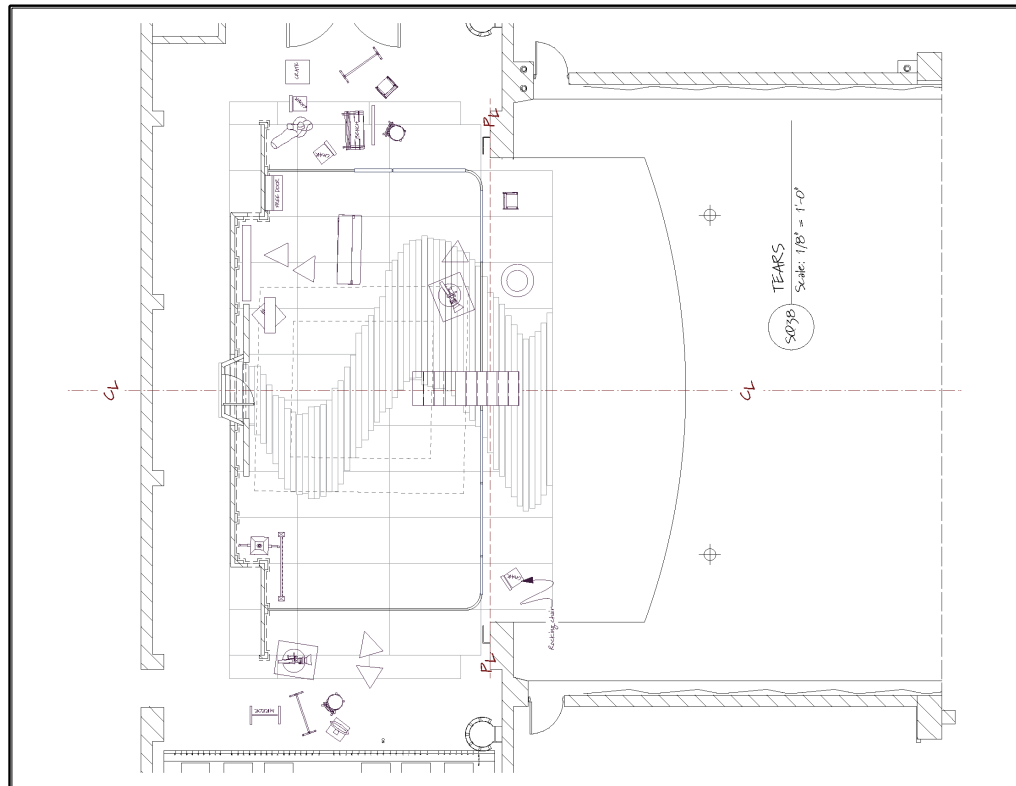
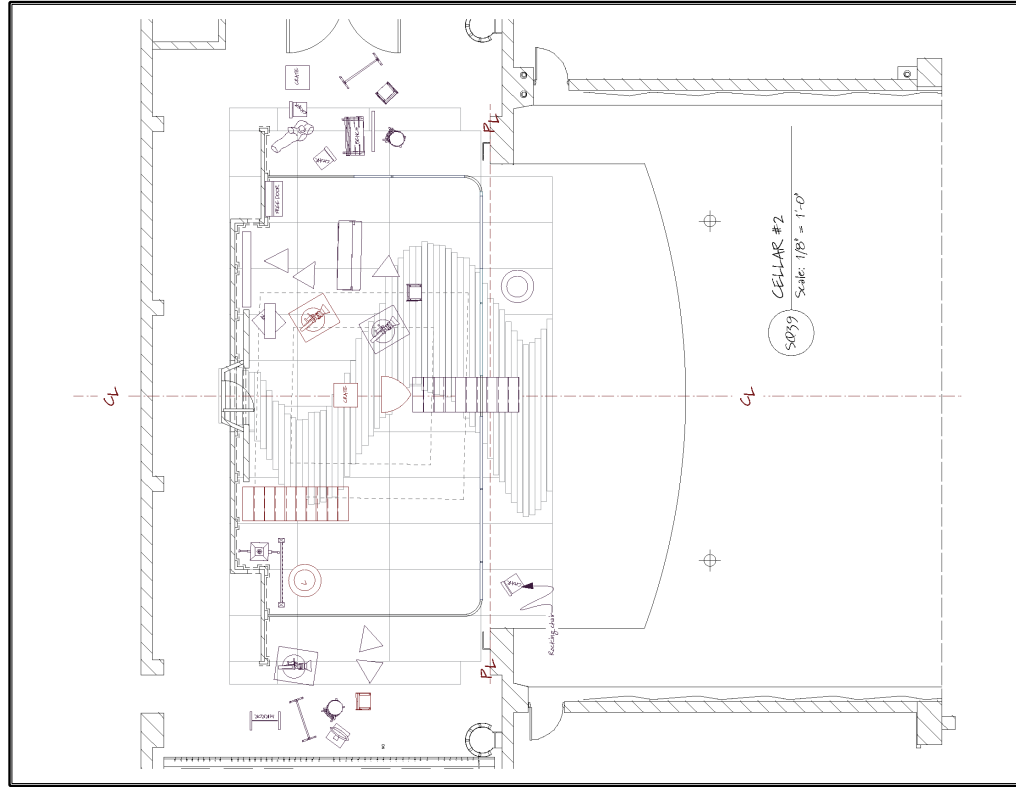
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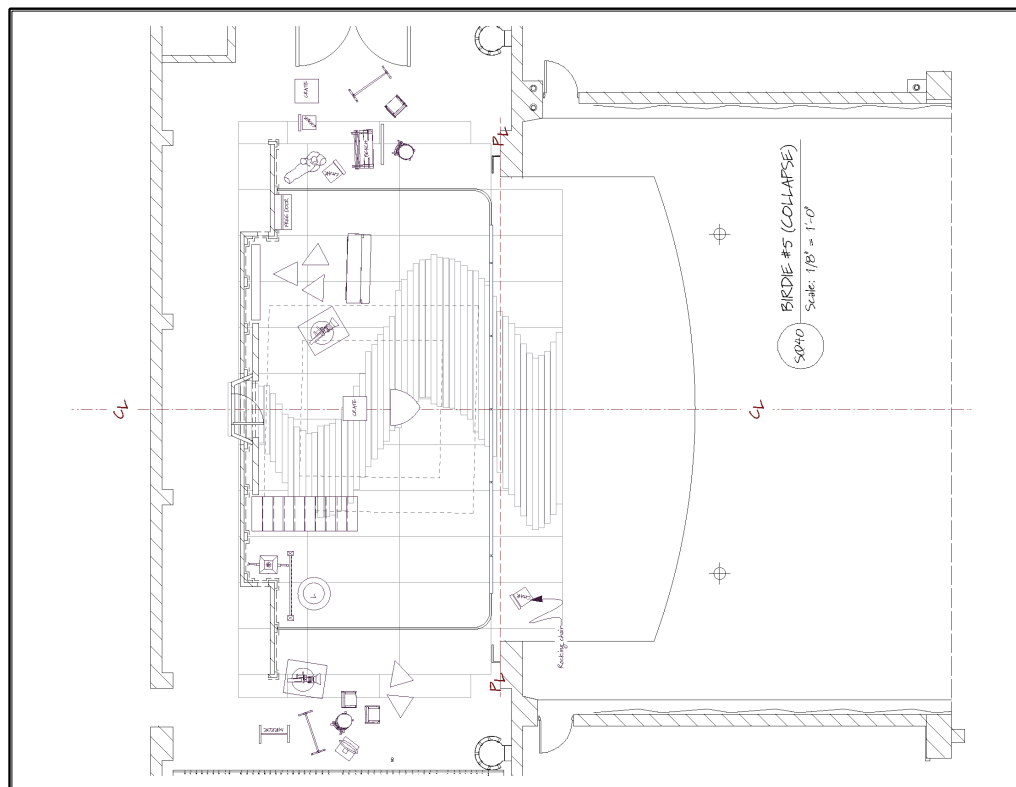
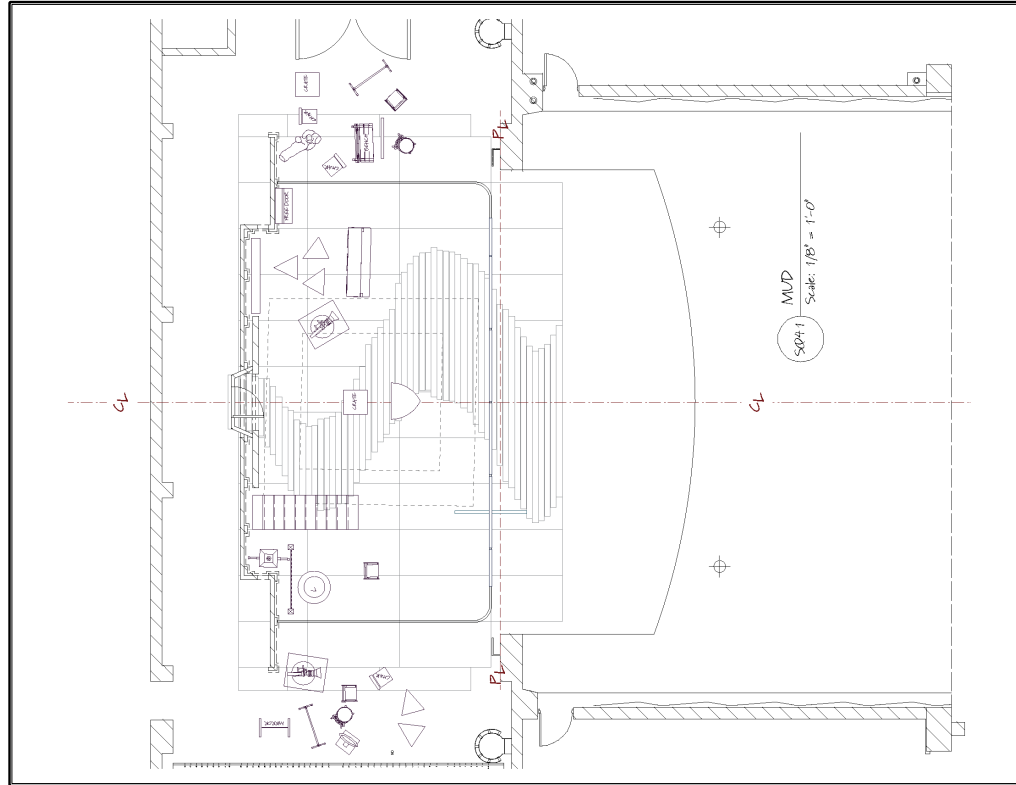
CHAPTER 4: THE REHERSAL PROCESS  
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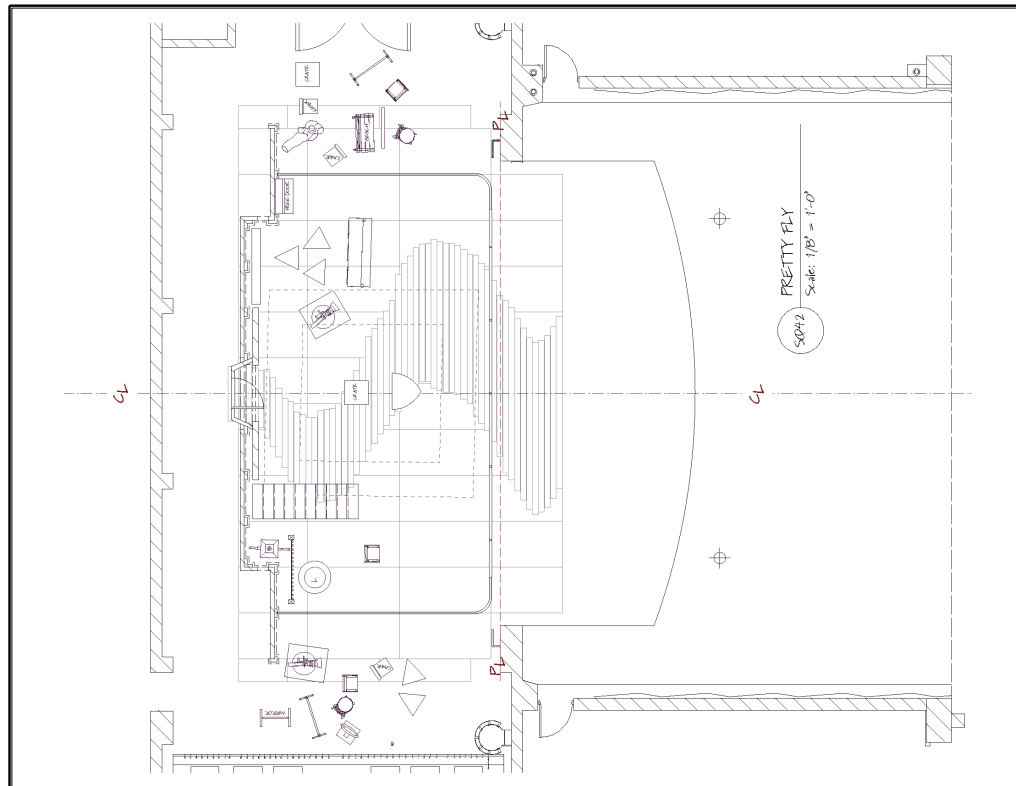
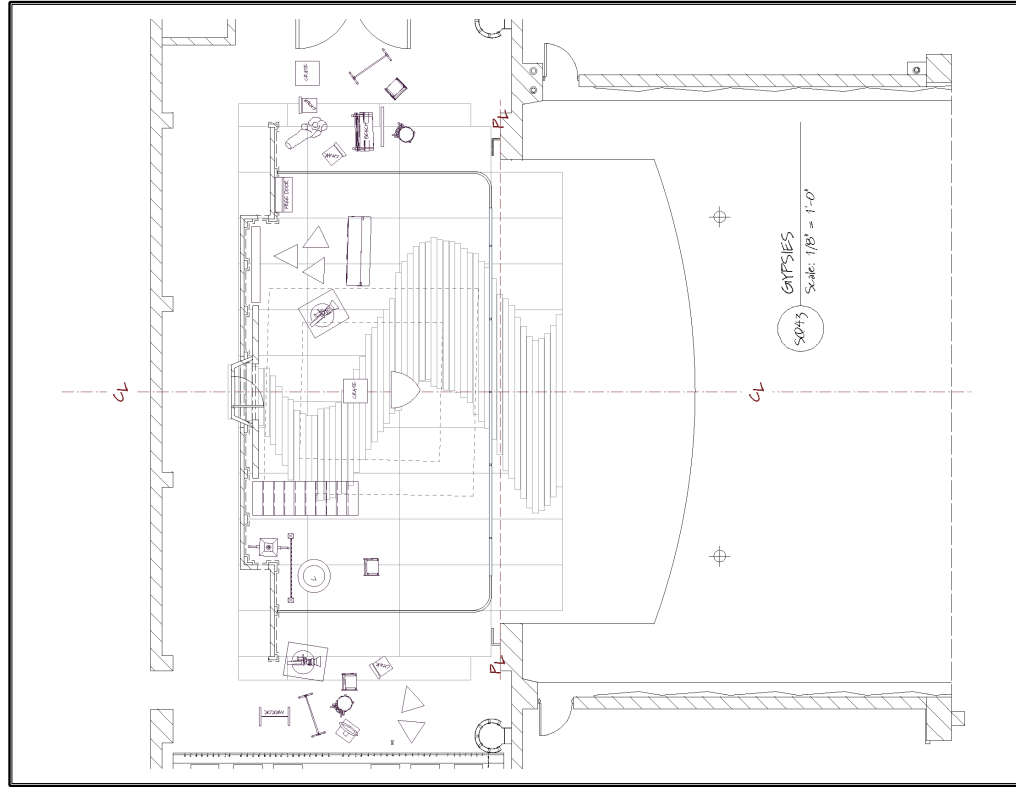


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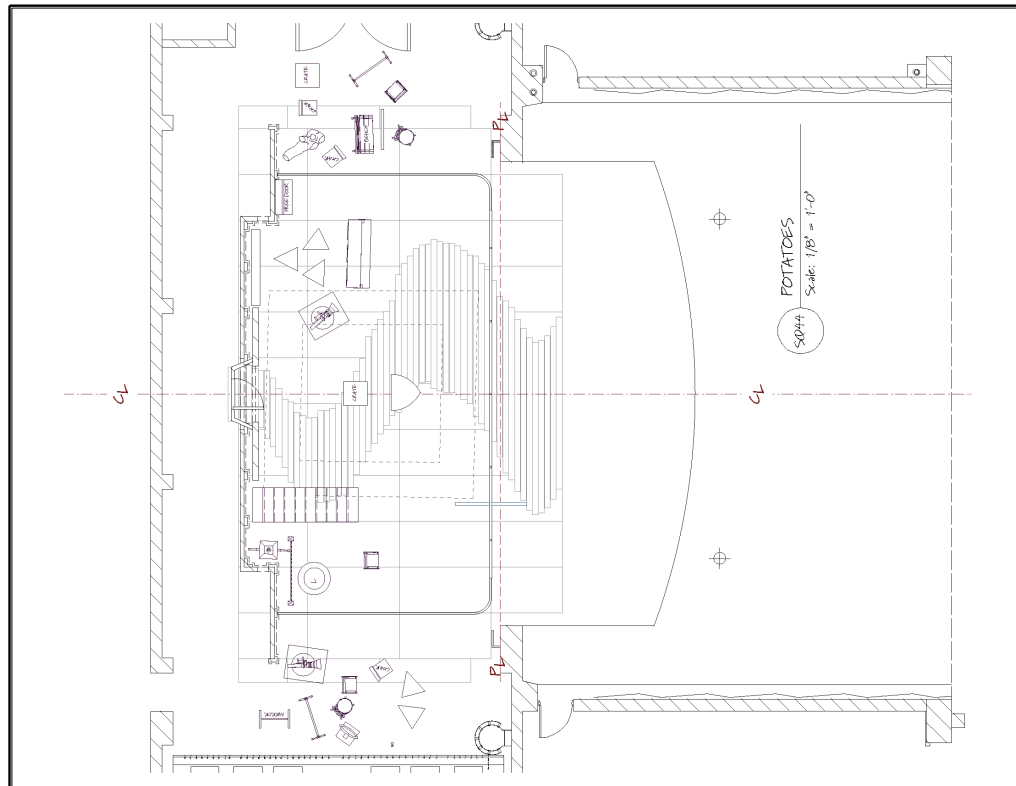
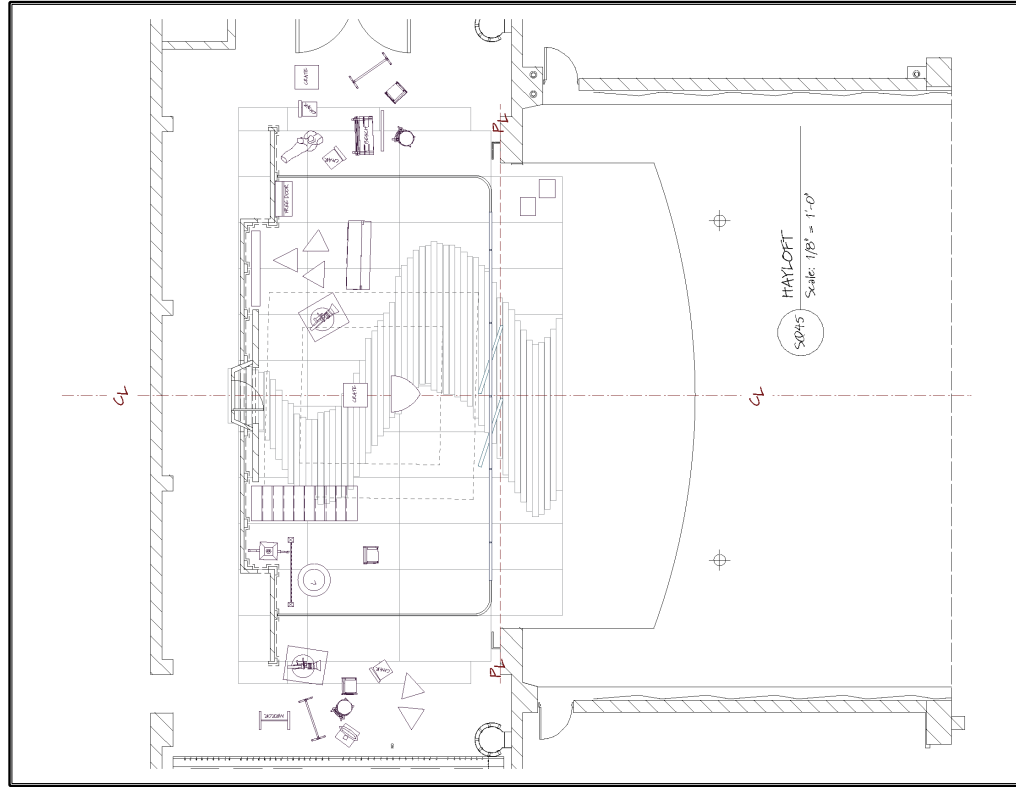
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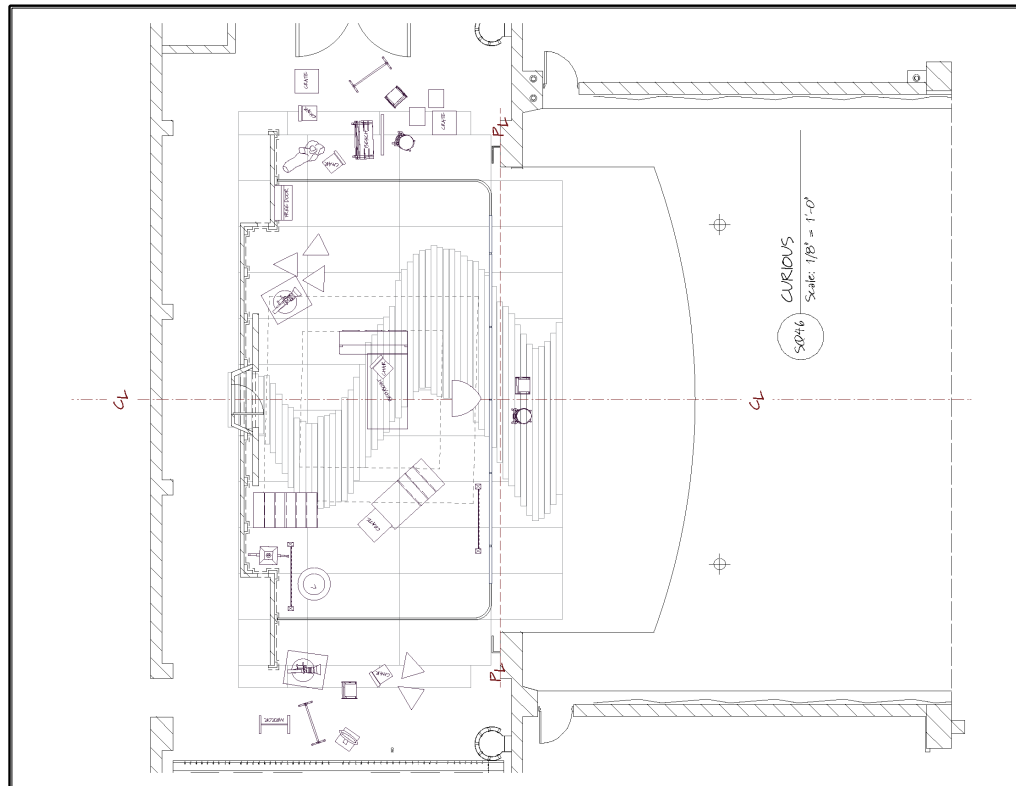
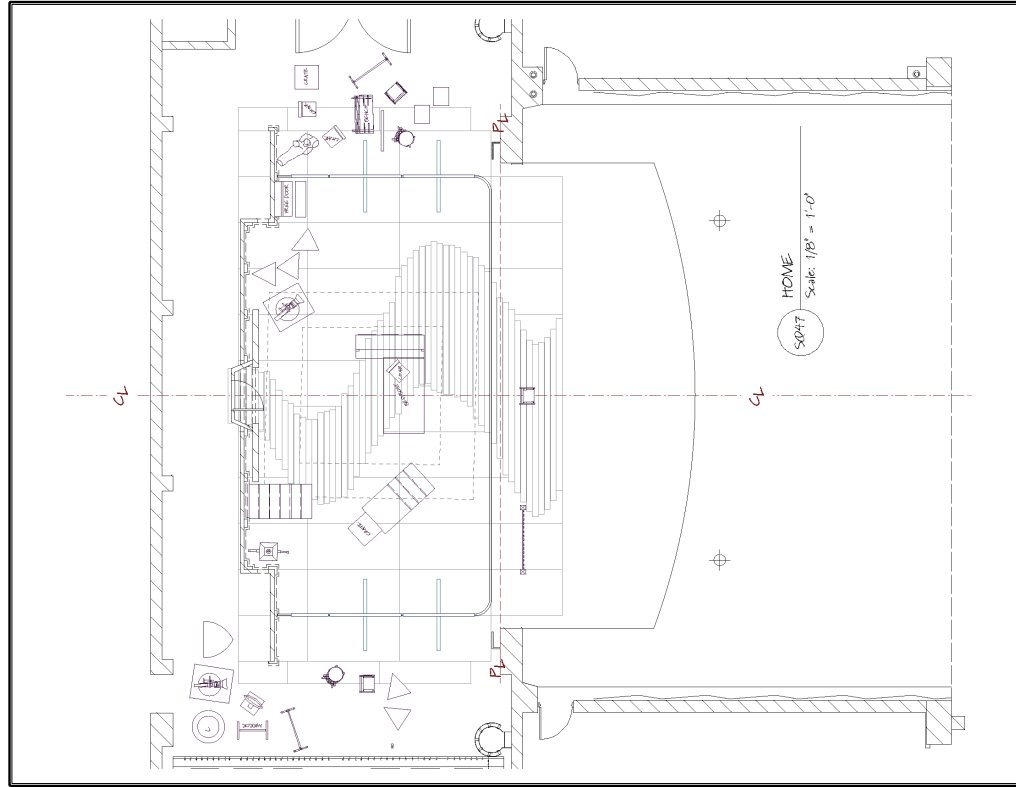
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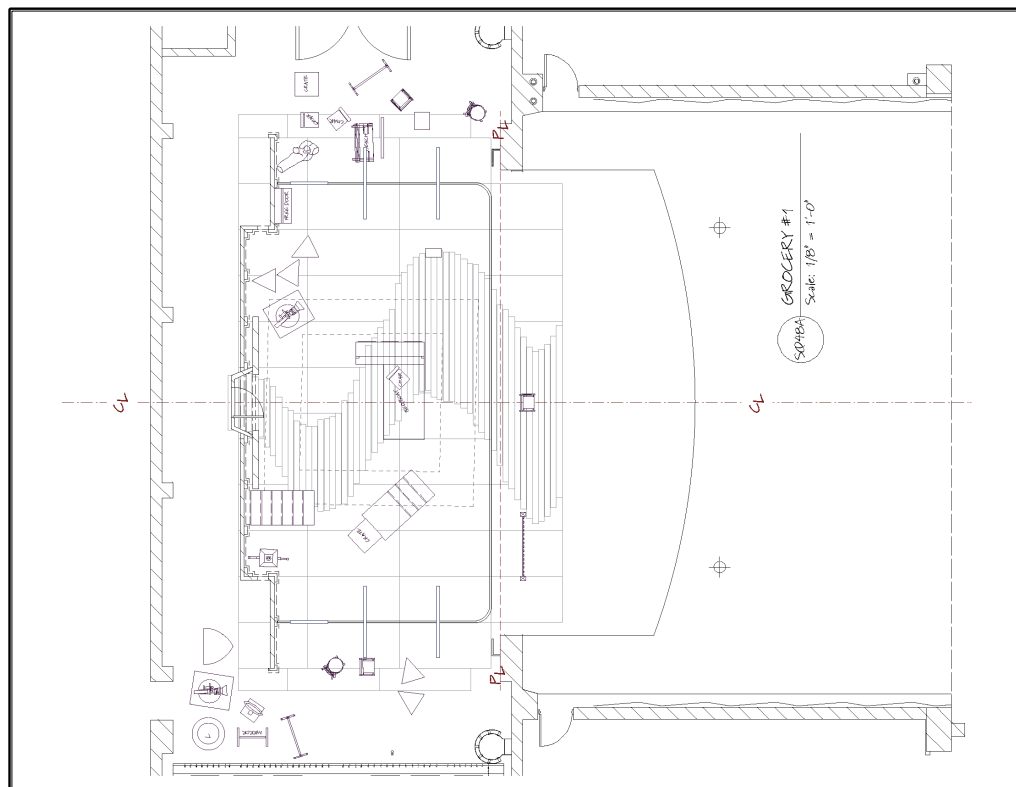
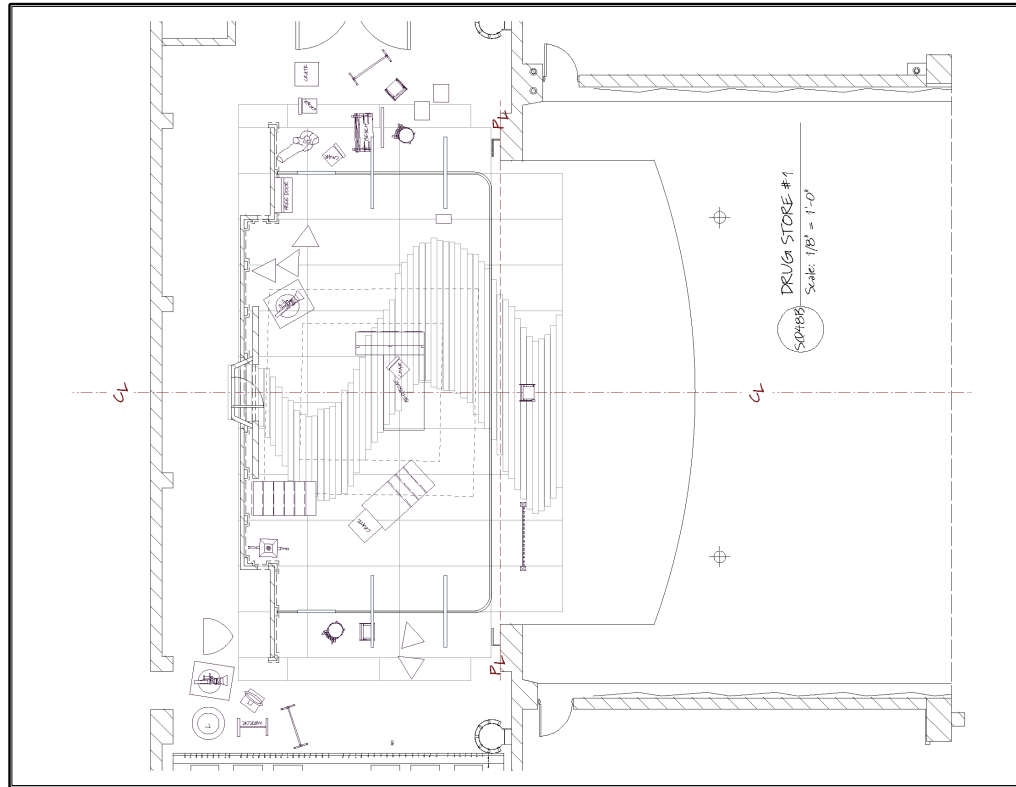
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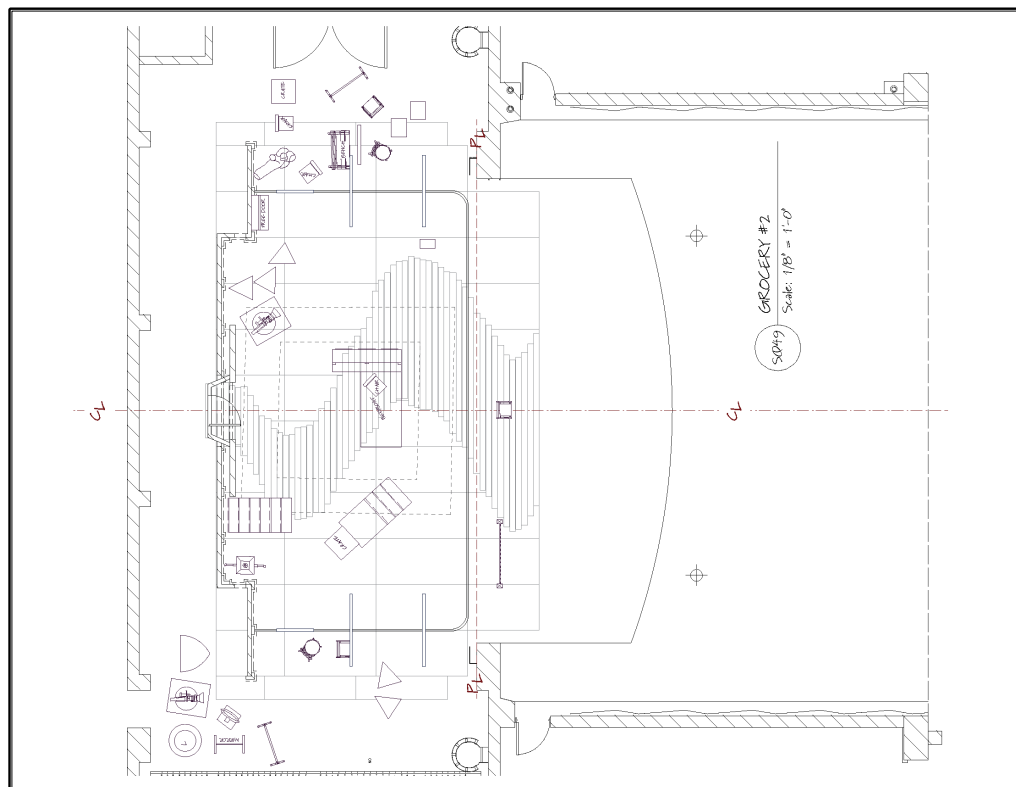
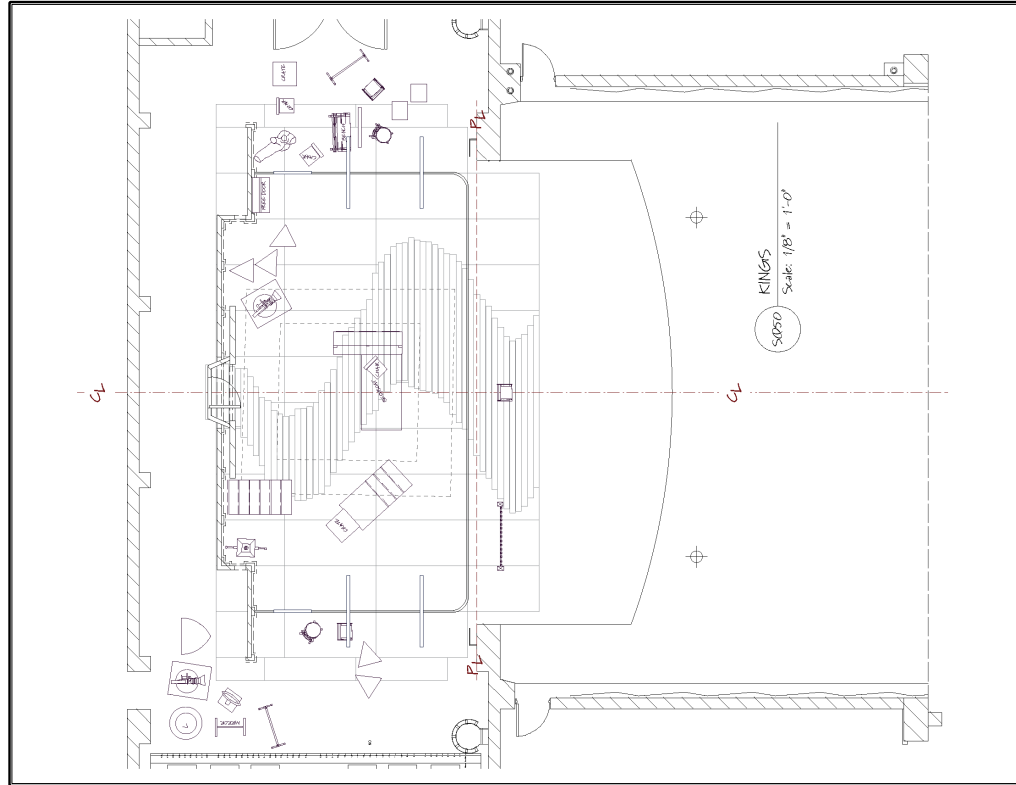
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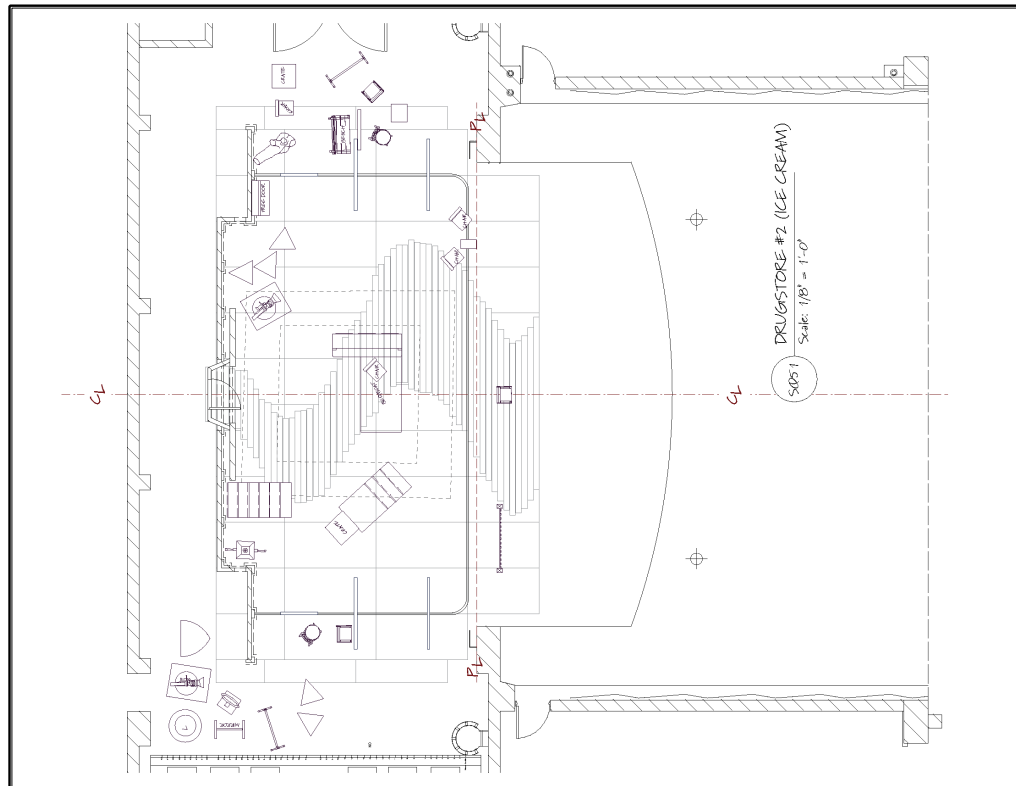
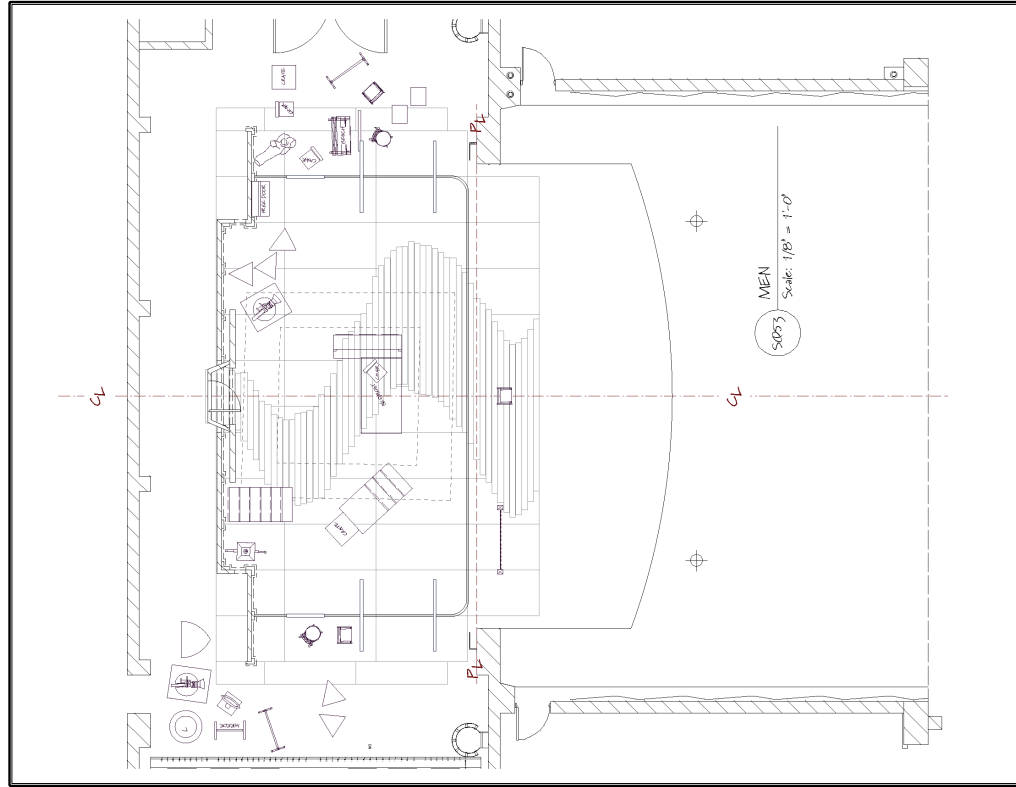


CHAPTER 4: THE REHERSAL PROCESS  
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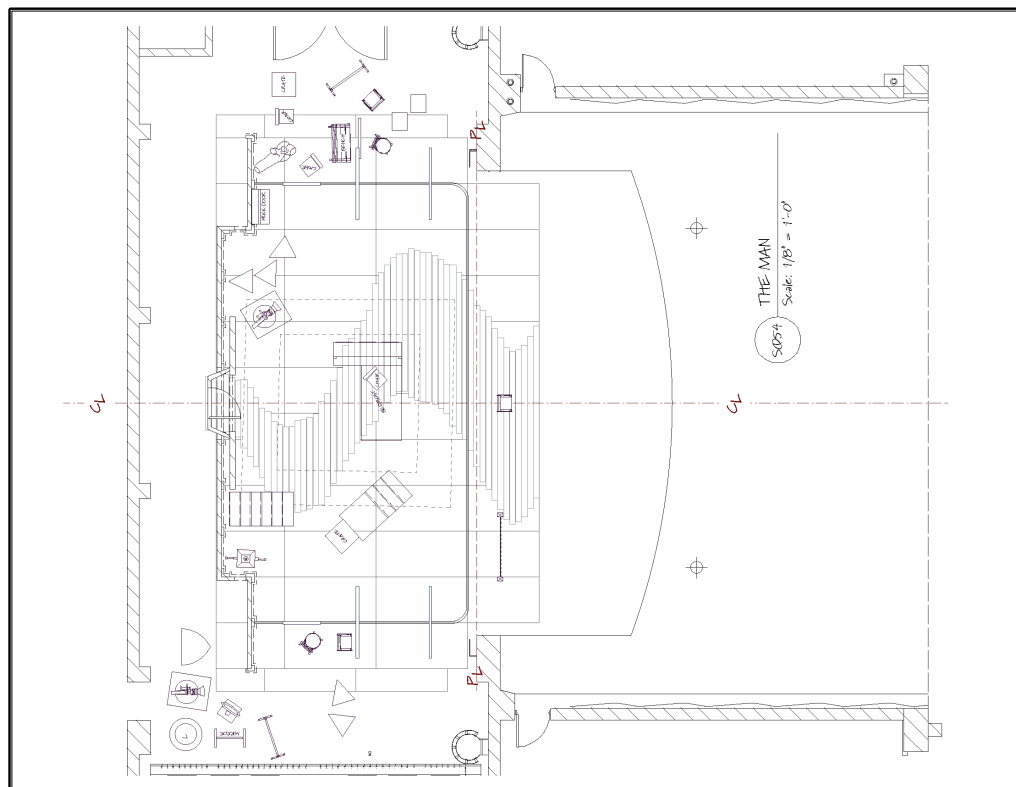
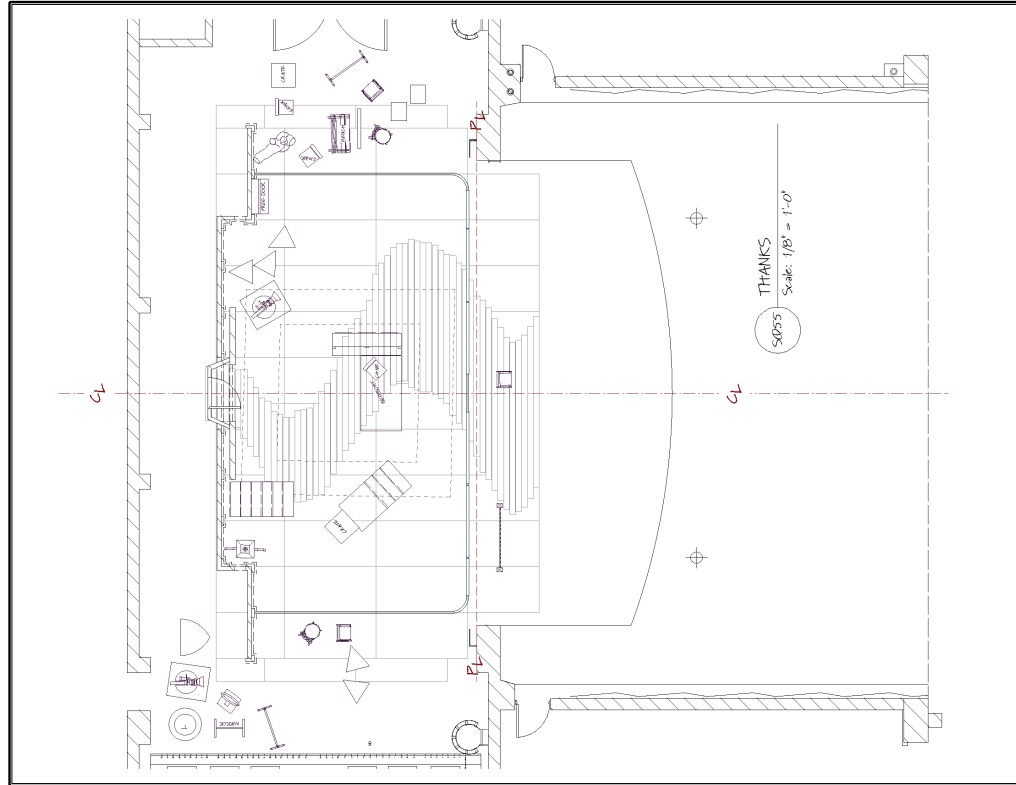




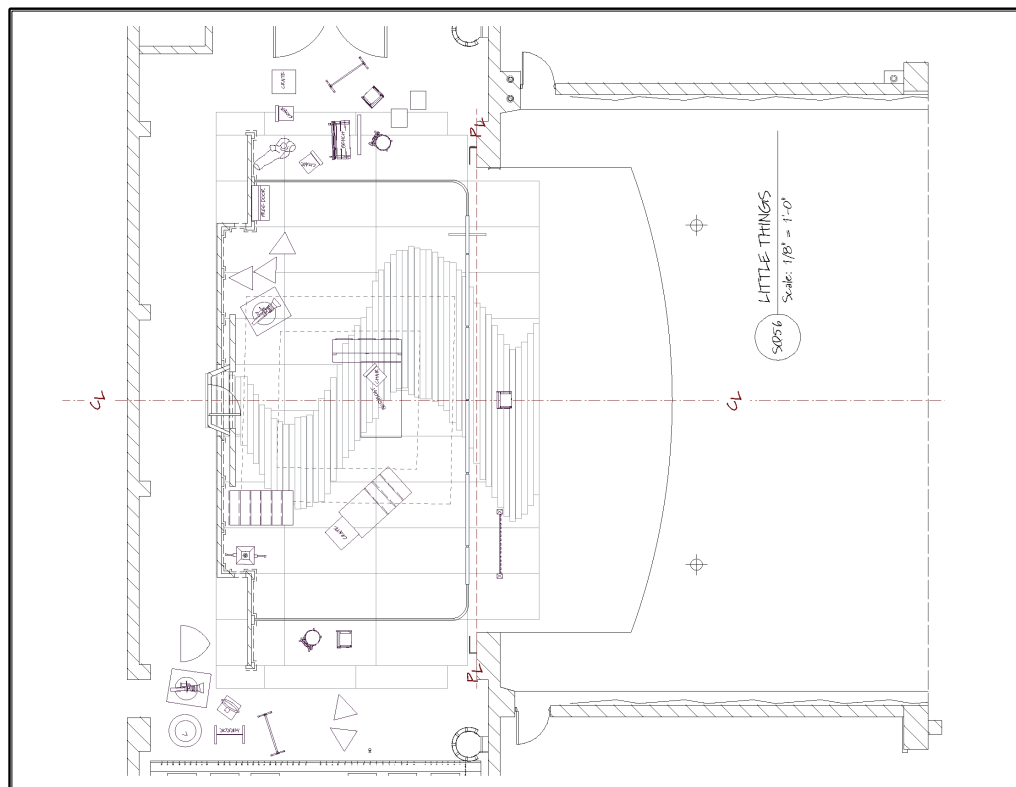
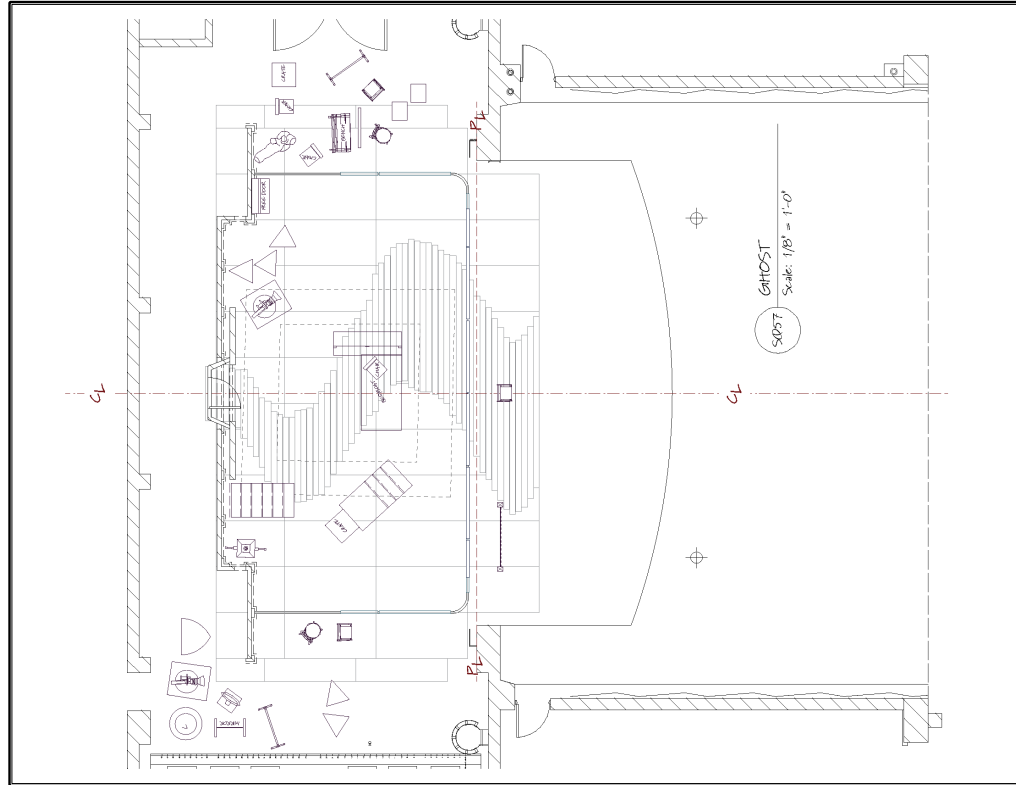
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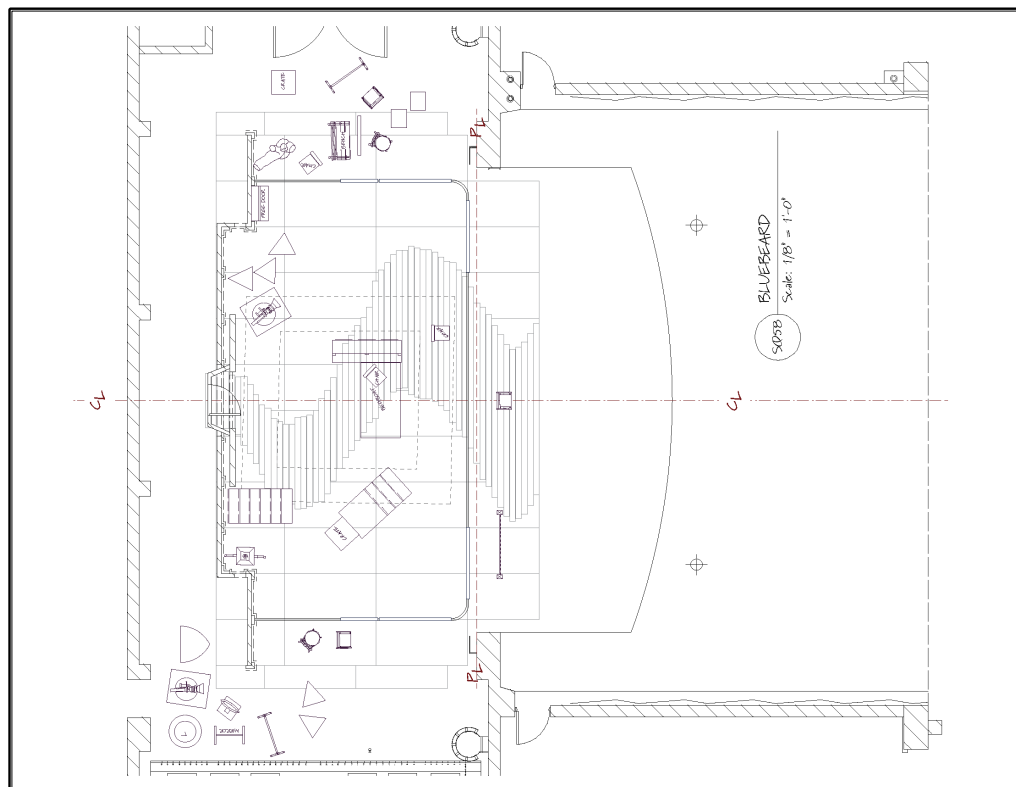
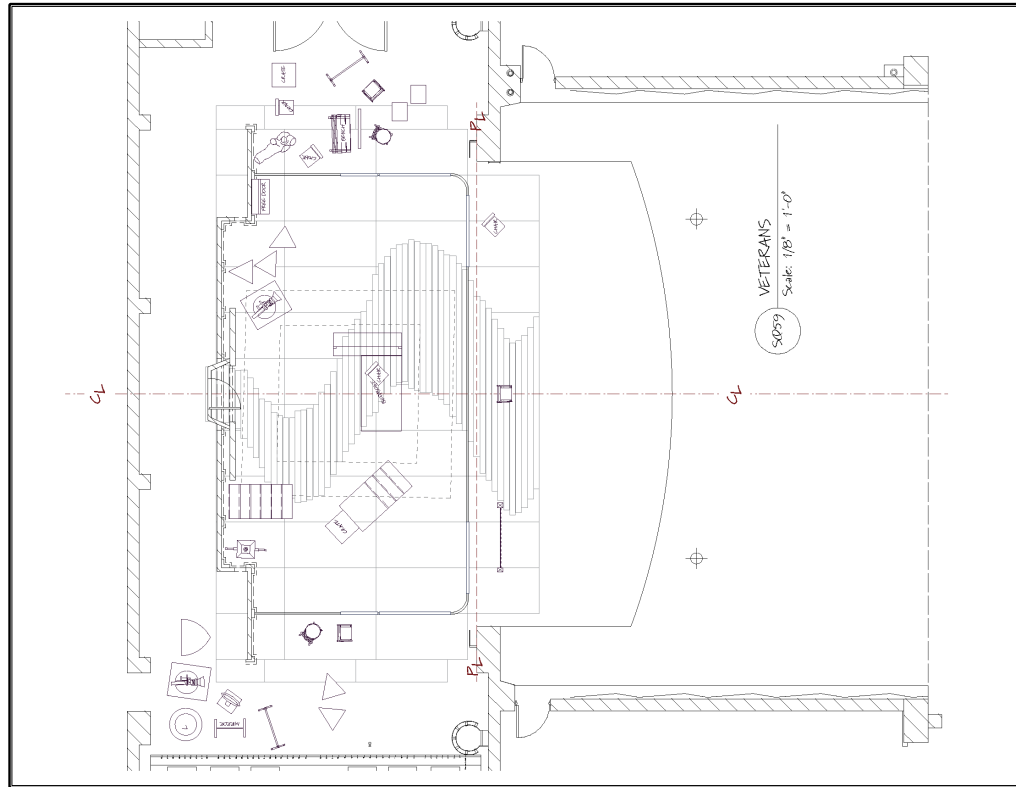
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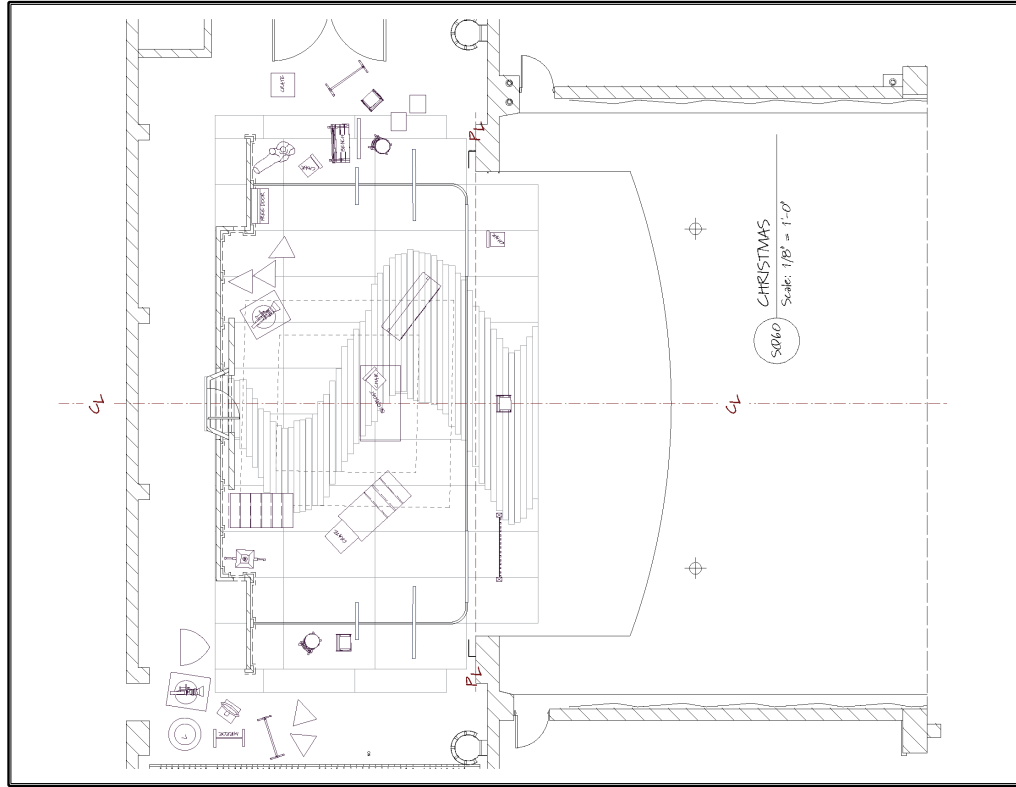
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## 4.2: TRANSITION GROUNDPLANS



CHAPTER 5: THE PERFORMANCE  
5.1: PRODUCTION PHOTOGRAPHS





CHAPTER 5: THE PERFORMANCE  
5.1: PRODUCTION PHOTOGRAPHS





CHAPTER 5: THE PERFORMANCE  
5.1: PRODUCTION PHOTOGRAPHS

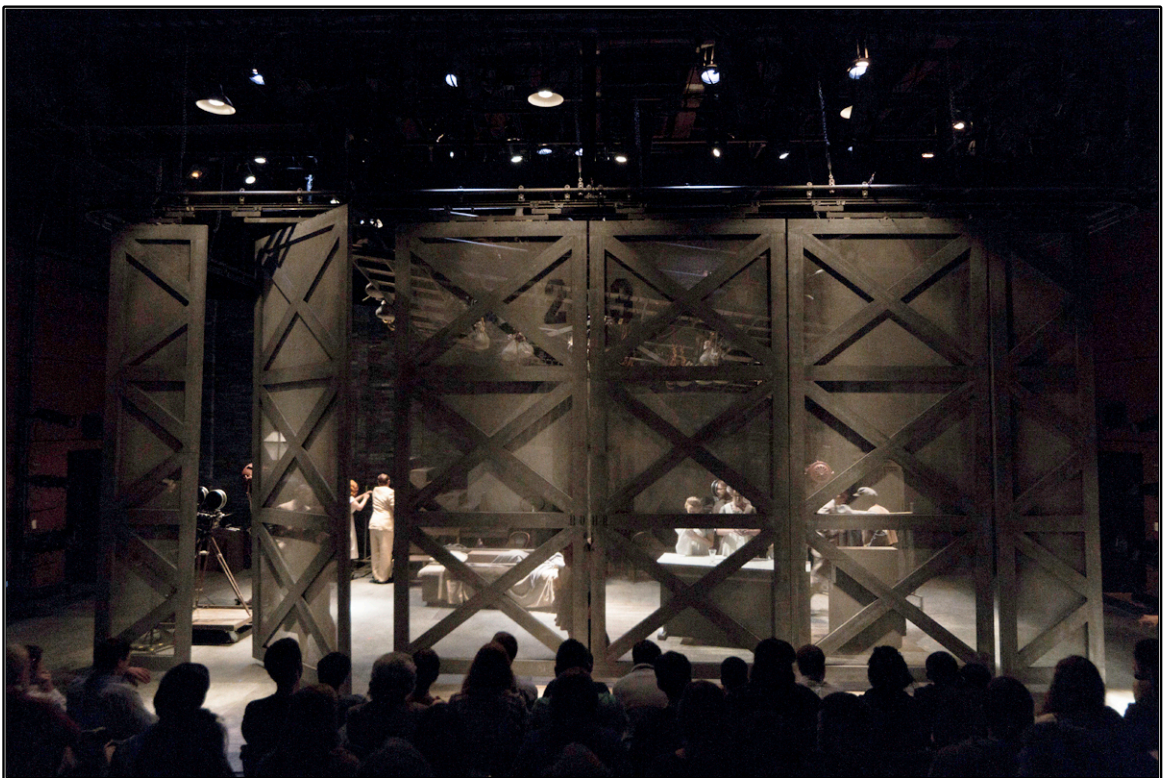


CHAPTER 5: THE PERFORMANCE  
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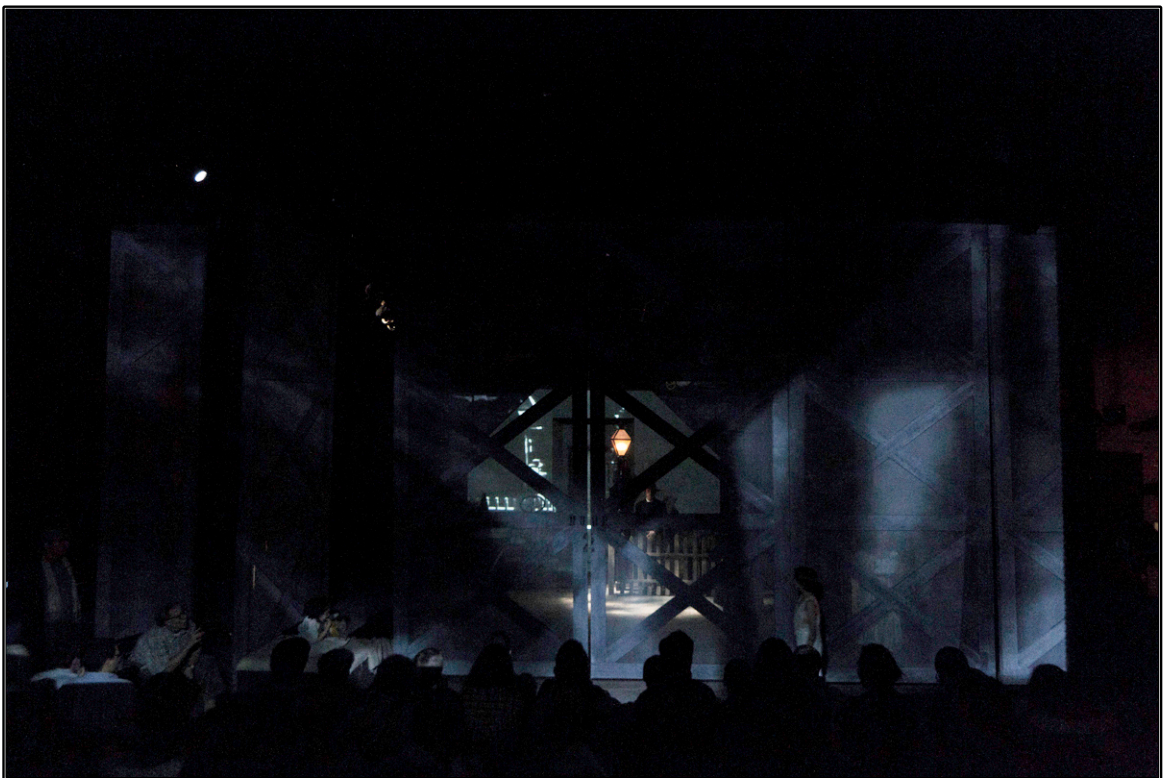
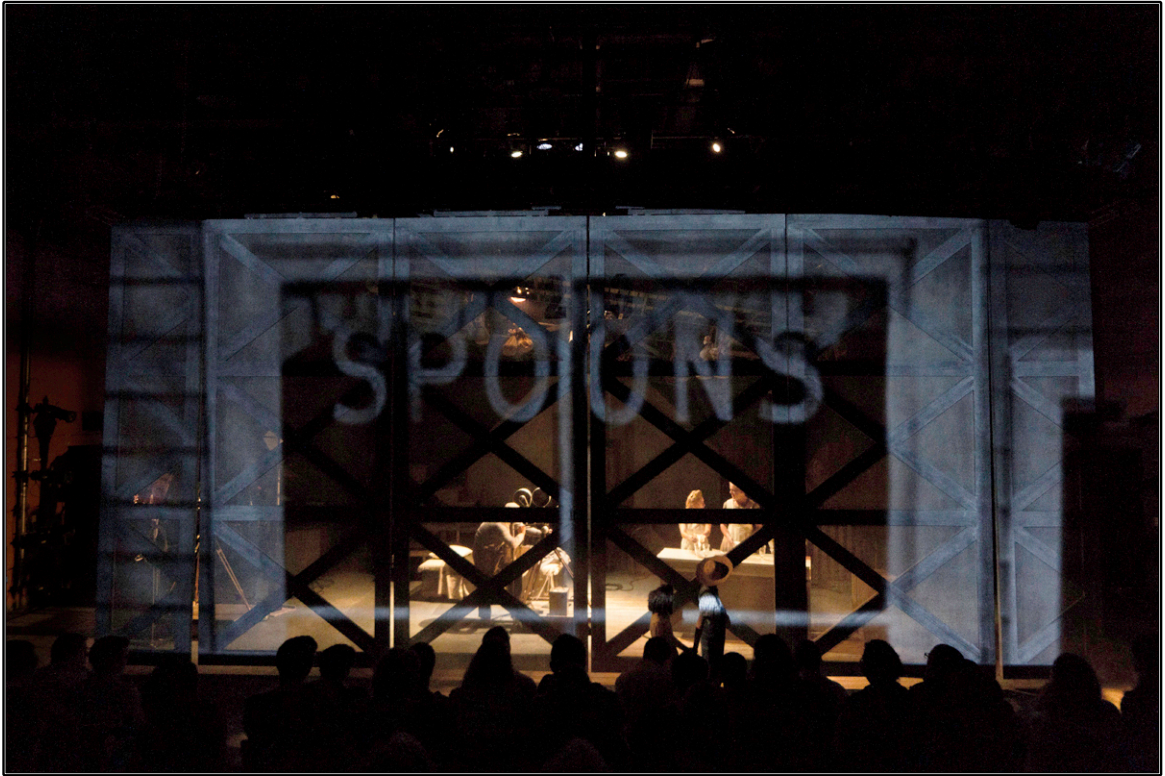


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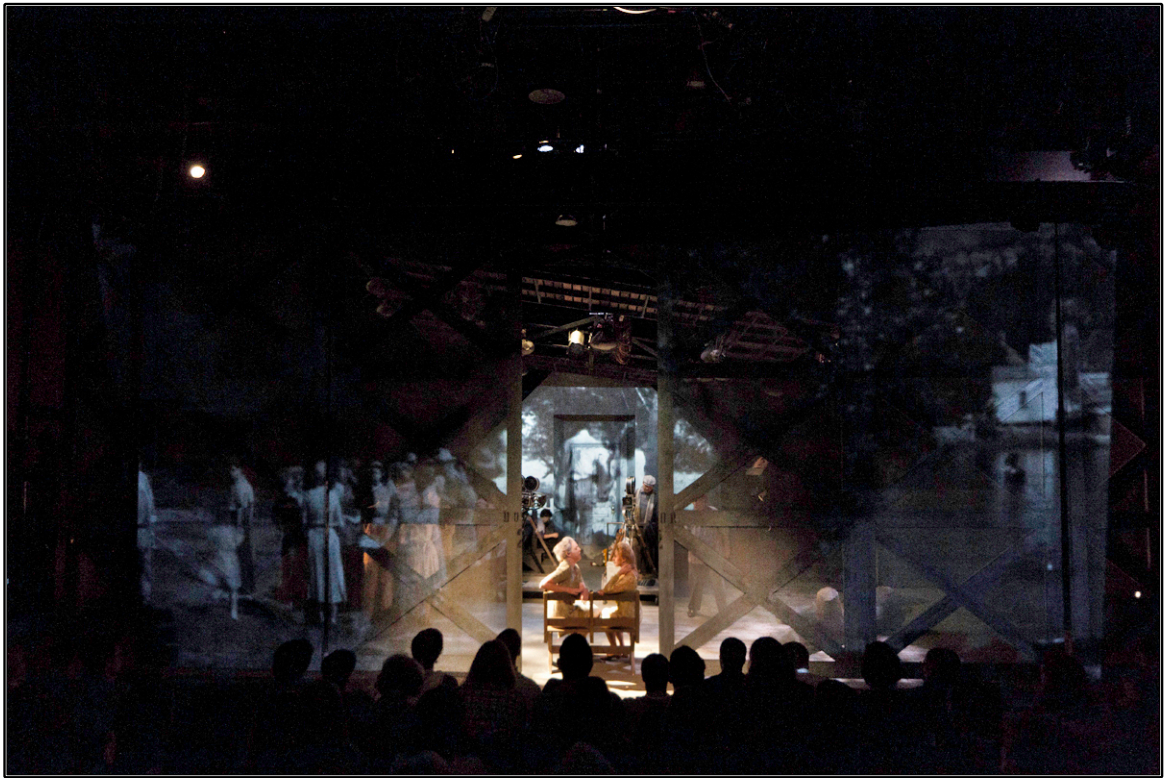


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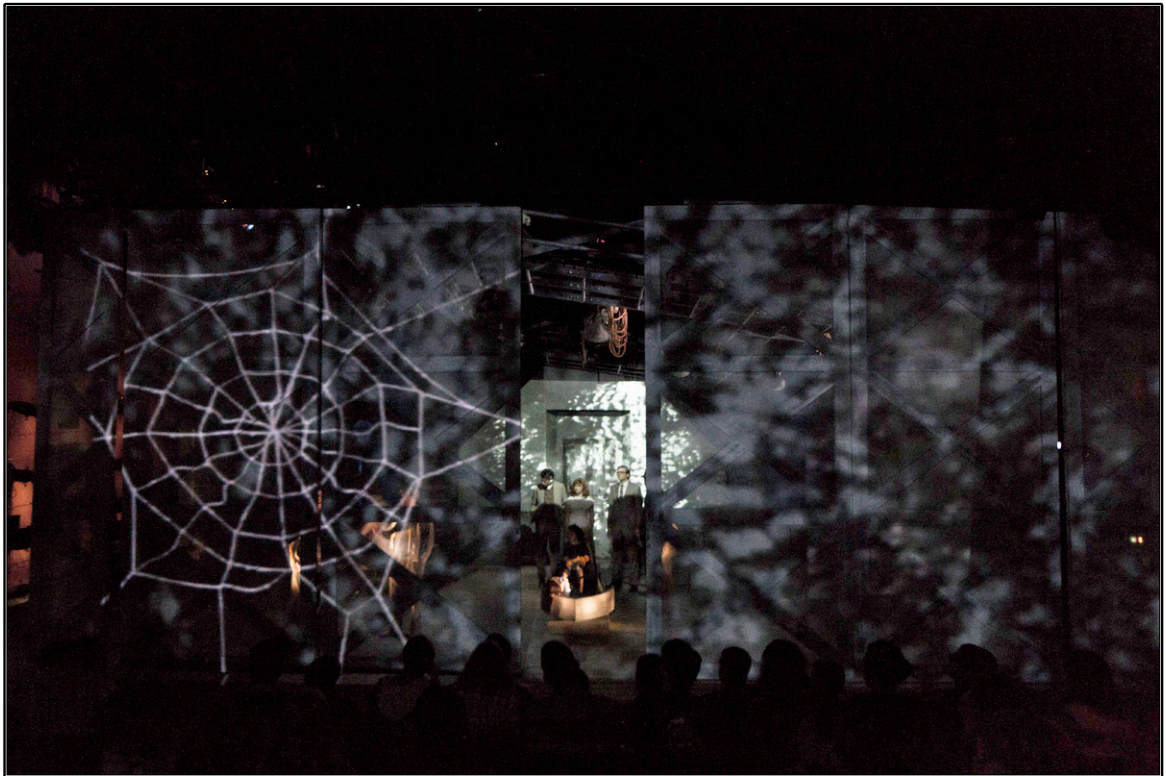


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Production Photographs by  
Melissa Blackall and JD Madsen