

## ABSTRACT

Title of Thesis:       LIGHTING DESIGN OF *ROMEO AND JULIET*,  
                              INA AND JACK KAY THEATRE, CLARICE SMITH  
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The intent of this thesis is to provide a written account, from an academic and artistic perspective, on the process of the lighting design for the University of Maryland, Department of Theatre's 2003 production of *Romeo and Juliet*. The development of the lighting design is discussed through four chapters from its conception to the opening of the production. The first chapter discusses the origins of the play, the historical context of the era in which the play was written, and presents a broad analytical perspective on the dramatic elements of the text. The second chapter details the conceptual approach to the production and explains the research and preliminary ideas of the lighting design. The third chapter focuses on the execution of the lighting design, emphasizing the development of the design through the technical and dress rehearsals. The final chapter is an analysis of the production and self-evaluation of the lighting design.

LIGHTING DESIGN OF *ROMEO AND JULIET*  
INA & JACK KAY THEATRE  
CLARICE SMITH PERFORMING ARTS CENTER  
UNIVERSITY OF MARYLAND, COLLEGE PARK

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## INTRODUCTION

There are few, if any, examples of dramatic literature that are equivalent to the masterly crafted and beautifully written work of William Shakespeare. His elevated style of prose and command of poetic language arouse one's imagination while stimulating one's intellect. Shakespeare's plays, rich in narrative content and structure, offer a variety of perspectives on the human condition, an element central to the core of his plays. These plays present theatrical designers with a unique opportunity to create a visual form of art that embraces the purity of the author's words, and embodies the spirit of dramatic literature. The success of the collaboration of actors, designers and directors is wholly dependent on recognizing the parameters of the play set forth by the playwright as an engineer adheres to the drawings issued by an architect. The parallel drawn here is of consequence, for plays are often considered to be the blueprints that guide the overall shape and development of a theatrical production.

The dramatic blueprint central to the defense of this thesis is Shakespeare's tragic love story of *Romeo and Juliet*, produced by the Department of Theatre in April of 2003 at the Clarice Smith Performing Arts Center on the campus of the University of Maryland, College Park. The content of this thesis will focus on the development, execution, and evaluation of the lighting design, as it evolved over the course of the production process.

The conceptual idea for this production was based on the study and analysis of staging practices of Shakespeare's era. The director was interested in investigating the relationship between actor, audience and the physical environment of the theatre in an attempt to reclaim the performance dynamics of early 17<sup>th</sup> Century productions at the

Globe Theatre. This study, referred to in the following chapters as Original Practice, also considered the impact of lighting conditions in the outdoor theatres, and the Elizabethan audience's perception of performance. The general aesthetic principle behind the lighting design of this production was to support the emotional arc of the play based on the impression or feel of natural light at a given time of day. The illumination of the play hinged upon expressing each emotional moment as being intrinsically linked to the environmental conditions of a specified time of day.

The intent of this thesis is to present a formalized account of my lighting design for this production of *Romeo and Juliet* from a combined academic and artistic point of view. The framework of this thesis follows the process of the lighting design through four chapters that discuss at length, each phase of the design. Following the final chapter, a series of appendices containing research images, design documentation, and production photographs, will provide supplemental information and reference material on the development and execution of the lighting design process.

## CHAPTER 1: PLAY ANALYSIS

Few literary historians and theatrical scholars would disagree that had it not been for the prolific written work of William Shakespeare there would be far fewer investigations of Elizabethan drama on and off the stage. This not being the case however, Shakespeare's history plays, tragedies, comedies, sonnets, and poems are readily available to be read, criticized, and performed in all manner of contexts. There is an overwhelming collection of scholarly materials dedicated to the study of Shakespeare's work that now dates some 400+ years. The study of Shakespearean plays has retained its prominence in the overall theatrical canon, including the investigation of theatrical design for Shakespearean plays. It is therefore the purpose of this thesis to detail an approach to the development of the lighting design for the Department of Theatre's 2003 production of *Romeo and Juliet*. This first chapter (of four) is intended to cover a broad range of topics that will examine the play from several perspectives including: tracing *Romeo and Juliet* from its origination in classical myth and its later reappearance in the Italian Renaissance novella; the parallels between the world of the play and the Elizabethan era in which the play was written; and finally a study of the thematic elements and literary devices embedded in the play.

The authorship of *Romeo & Juliet* has long been shrouded in a controversy concerning the authenticity of several written versions (commonly referred to as *quartos*) of the play. The existing ambiguities between the quartos has led scholars to debate the possibility that someone other than Shakespeare wrote the play. The argument stems from the earliest draft of the play, Quarto One (Q1), that some believe was a pirated copy of an original manuscript, written approximately between 1596-1597. This version was

adapted two years later in 1599 as the fuller and more widely used version, Quarto Two (Q2). There is another theory that may explain the discrepancies between the quartos, although it has yet to be proven absolute. Quarto One, which has earned the dubious distinction of the ‘Bad Quarto’, contains many specific stage directions, noticeably more than exists in Q2. In addition, Q1 is significantly shorter in length and contains just the appropriate amount of characters for role doubling that has lead some historians to believe it was intended to be used as the script for a touring company of twelve members.

Given the uncertainties surrounding the validity of Q1 or Q2, the first known performance of *Romeo & Juliet* was by the Lord Chamberlain’s Men in 1597 at the Theatre, the earliest of the outdoor Elizabethan amphitheatres.<sup>1</sup> If indeed Shakespeare did write what has become one of the most popular tragedies of the Elizabethan era—perhaps second only to *Hamlet*—the popularity of *Romeo & Juliet*, and its familiarity to theatre-going audiences over the span of several centuries, can be traced back to classical myths and the storytelling traditions of the Italian *novella*. There is, however, a discernable logic to the development of the play that can be traced to a genesis of myth and Renaissance folklore. The premise of the play, as written by Shakespeare, is immediately rooted in 15<sup>th</sup> Century Italian Renaissance literature, its deeper origins, however, can be found in the myths of classical antiquity.

The thematic model for *Romeo & Juliet* was influenced by traditional myths of ‘love-in-death’ which tell the story of two young lovers who face uncertain adversity in their attempt to secretly consummate their love, only to have their plans thwarted by a

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<sup>1</sup> James N. Leohlin, ed, *Shakespeare in Production: Romeo and Juliet* (Cambridge: Cambridge University Press, 2002.) 2.

series of unfortunate events that culminate in their untimely death.<sup>2</sup> The notion of death in love is prevalent in several myths including *Cupid and Psyche* and *Pyramus and Thisbe*. Jill Levenson explains that many of these myths represent the rites of passage, which can be described in three phases: separation from the old state; transition between the old and new; and incorporation into the new.<sup>3</sup> For *Romeo and Juliet*, these rites are emblematic of the obstacles they must overcome to be together. Their families would never consent to a union between them, so their love must be consummated in secret. The exuberance and tenderness of their romantic encounters represent a coming of age into adulthood that further complicate the complexities of their precarious situation. It is the final step of ‘incorporating the new’ where the obstacle of the feud between the families, and in a broader sense the encumbrance of fate, are in the end too much adversity for the lovers to overcome.

The formula of the classical myth—later tailored by the 15<sup>th</sup> Century Italians to fit their own narratives—is described by Levenson as ‘simple, bold, and symbolical’ in nature that addresses ideas or desires that are timeless and applicable to the human experience at a level wider, deeper, and more permanent than any one definable moment.<sup>4</sup> The sincerity of *Romeo and Juliet*’s love for each other transcends any other life experience they have encountered. The physical nature of their embrace is overpowered by the indescribable emotions of their uninhibited spiritual togetherness. The triumph of the human spirit in the face of death becomes more than myth, it evolves into the universal characteristic of the human condition.

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<sup>2</sup> Jill L. Levenson, ed., *Romeo and Juliet* (Oxford: Oxford University Press, 2000.) 2.

<sup>3</sup> *Ibid.*, 3.

<sup>4</sup> *Ibid.*, 2.

The Italians of the 15<sup>th</sup> and 16<sup>th</sup> Centuries were, perhaps more than any other people, keenly aware of the traditions of classical antiquity and its associated myths. The source material for Shakespeare's *Romeo & Juliet* was borrowed and adapted from earlier Italian Renaissance versions of the ill-fated story that featured such titles as *Ippolito e Leonora* (14<sup>th</sup> Century), *Novellino* (1476) by Salernitano, Luigi Ad Porto's *Historia novellamente* (c. 1530), *Decameron* by Boccaccio, Matteo Bandello's *Novelle* (1554), Pierre Boaistuau's adaptation, *Histoires tragiques...* (1559) and finally Arthur Brooke's 1559 translation of Boaistuau, *The Tragicall Historye of Romeus and Juliet*.<sup>5</sup> There are numerous references that can be drawn from these traditional Italian narratives that may have influenced Shakespeare's own rewriting of the story.

One of the most identifiable motifs in the *Romeo & Juliet* story is the feud between the families of the two lovers that they must circumvent if they are to be united. The *Istorietta Amorosa Fra Leonora de Bardi E Ippolito Bondelmonti* featured a covert meeting of Leonora and Ippolito in which they share their sentiments for each other and secretly devise a plan to wed, evading the consent of their families. The story takes a dramatic turn when Leonora's father alludes to the capture and impending execution of Ippolito. Through a series of opportune events; including Leonora's own plea to the Signoria to release Ippolito on the merits of their love for each other, a tragedy is averted, the feud is ended, and the couple is happily married.<sup>6</sup>

A similar story of two star-crossed lovers, Mariotto and Ganozza, appears in Masuccio Salernitano's 33<sup>rd</sup> *Novellino*. In an essay on the genesis of *Romeo & Juliet*,

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<sup>5</sup> Ibid, 5.

<sup>6</sup> Peter Hainsworth, editor, ...[et al.], *The Languages of Literature in Renaissance Italy*, The "Novella of *Ippolito e Leonora*" and its Attribution to Alberti: A Computer Analysis of Style and Language, by Judy Rawson, (Oxford: Clarendon Press; New York: Oxford University Press, 1988).

Barry Jones highlights several events in this text, as well as in Boccaccio's *Decameron*, that reveal some remarkable similarities. The first of these similarities is the fleeing of Mariotto, who has slain an innocent citizen and takes flight to Alexandria just as Romeo flees to Mantua after he kills Tybalt. The parallel between the name, 'Tebaldo' (trans. Tybalt) is of particular interest to the name of the Romeo character, 'Tedaldo' from Boccaccio's text. According to Jones, "this suggests a deep association between Romeo and Tybalt not just as opposite character types, but also as complementaries."<sup>7</sup>

With each reiteration of what had become a popular story in 15<sup>th</sup> and 16<sup>th</sup> Century Italy, writers like Luigi Da Porto expanded the earlier narratives into more elaborate and dramatic texts. Da Porto's *Historia Novellamente...* fused the stories of ancient myth with the early Italian versions to fill out its content. According to Levenson, Da Porto's novel was responsible for charting the future course of the narrative:

[Da Porto] established a sequence of twelve incidents which would remain fundamentally unchanged through the 16<sup>th</sup> Century: Romeo's initial, abortive love affair [with Rosalind]; the Capulet feast where Romeo and Juliet first...become enamoured with each other; the meeting at Juliet's house when they plan to marry; the carrying out of these plans with the friar; the brawl between the...families which leads to Romeo's banishment; Romeo and Juliet's [farewell] to each other; the Capulet's arrangement for Juliet to marry a man of their choice; Juliet's appeal to the friar for help, resulting in the potion scheme; Juliet's false death, reported to the exiled Romeo as true; the scene in the tomb, where both lovers die; the governor's distribution of justice; and the reconciliation of the two families.<sup>8</sup>

Da Porto's text became the model for the variations of *Romeo and Juliet* that followed. Boccaccio, Bandello, and Arthur Brooke's narratives draw upon the 'twelve

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<sup>7</sup>Eric Haywood and Cormac Cuilleán, editors, *Italian Storytellers: Essays on Italian Narrative Literature*, "Romeo and Juliet": *The Genesis of a Classic*, by Barry Jones (Dublin: Irish Academic Press for the Foundation for Italian Studies, Dublin, 1989)169.

<sup>8</sup> Levenson, 5.



incidents' mentioned by Levenson. There exist some ambiguities from one variation to the other that are of no consequence here; however, it should be noted that Shakespeare is most likely to have extracted the majority of *Romeo and Juliet* from an amalgamation of all of these scripts. Brooke's adaptation is thought to be the most immediate source from which the original quartos were formulated. To supplement the narratives, Shakespeare also drew upon the social, cultural and political customs of 15th Century Italian society in to root the play in an actual geographical location and place its characters in a practical social-cultural environment that provides a contextual backdrop to the dramatic events of the play. The location and political climate of the play are so central to the development of the plot that Shakespeare makes reference to them in the opening prologue to the play:

Two households both alike in dignity  
In fair Verona, where we lay our scene  
From Grudge break to new mutiny,  
Where Civil Blood makes civil hands unclean...(Prologue)

This opening statement is charged with anticipation of the melee that quickly ensues in Act I, i. and the subsequent duels that result in bloodshed. From a historical point of view, feuding among two or more affluent families was a common occurrence in Renaissance Italy, as suggested by the inclusion of familial strife and social disorder in the Italian novellas. The irony of the prologue is that social disorder was also a common, albeit punishable, offense in London around the time the play was first performed. Play-going audiences in the Elizabethan theatres would have been attuned to such disorderly conduct and perhaps even intrigued to see it reproduced on stage in the form of swordplay. Audiences would also have been captivated by the idea of a clandestine

romance between Romeo and Juliet, a romance thwarted by social-political conflict and misfortune. Shakespeare had already familiarized Elizabethan audiences with the narrative device of two young lovers (in *A Midsummer Night's Dream*), both through the adventures of Lysander and Hermia, and with the Mechanicals' interpretation of *Pyramus and Thisbe*.<sup>9</sup>

The social and ethical codes of conduct associated with domestic life in Renaissance Italy permeate the world of the play to such a degree that they have a significant impact on the actions of the characters. These actions can be equated, in an historical context, to the *modestia*, a code of conduct derived from Christian morality and associated with 15<sup>th</sup> century Italy. It encouraged the strict control of one's emotion especially as it pertained to young women. These sets of guidelines varied in content and enforcement from one community to the next but remained present throughout the Italian Renaissance. In the case of a young woman like Juliet, she was expected to remain chaste and dutiful to her family; failing to do so would cause her and her family public ridicule and disgrace. Aside from remaining virtuous, a young woman was expected to uphold the wishes of her parents, especially with respect to arranged marriages.

As an institution of Renaissance society that placed the interests of the family above those of the individual<sup>10</sup>, marriage was typically pushed upon young women as soon as possible after puberty (between the ages of 15 to 18). It was thought to be a safeguard against premature promiscuous behavior that would have reflected poorly on

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<sup>9</sup> Leohlin, 5.

<sup>10</sup> Letizia Panizza, *Women in Italian Renaissance Culture and Society, Civility, courtesy and women in the Italian Renaissance*, by Dilwyn Knox (Oxford: European Humanities Research Centre, 2000), 6.

the reputation of their families<sup>11</sup>. Juliet's hotheaded father is a prime example of the authoritarian relationship between father and daughter. In Act I, ii., Paris asks Capulet's permission to court Juliet, to which he responds, "My child is yet a stranger in the world, she hath not seen the change of fourteen years; Let two more summers wither in their pride, ere we may think her ripe to be a bride."(*Romeo and Juliet*, Act I, i.). In the scene preceding Juliet's mock suicide, Juliet's compliance with her father's will is mandatory, as indicated in his blistering orders that she is to wed Paris; "...go with Paris to Saint Peter's Church, or I will drag thee on a hurdle thither..." a few lines later Capulet exclaims, "Hang thee, young baggage, disobedient wretch! I tell thee what: get thee to a church a Thursday, or never after look me in the face."(*Romeo and Juliet*, Act III, v.)

If licentious behavior and the sharp tongue of the Prince's kinsman, Mercutio, are of any evidence, one would deduce that the *modestia* for young men during the Italian Renaissance was much less stringent than it was for young women. The contents of the modestia were to be adhered to by both sexes, but this was not always the practice, nor was it always enforced. Women were believed to have less control than men over their emotions and behavior. While the virtue of women was held in check, young men exercised the freedom to act at their own discretion from being outwardly promiscuous (Mercutio), to exercising a reserved demeanor (Paris).

Throughout the play, Romeo's disposition falls somewhere between the brazen behavior of Mercutio and the refined demeanor of Paris. In the first act, Romeo is suffering from a bout of love-sickness over the 'fair Rosaline,' whose modesty has proved to be impervious to his advances. He likens her beauty to being as fair as the sun

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<sup>11</sup>Judith C. Brown and Robert C. Davis, editors. *Gender and Society in Renaissance Italy* (London: Longman Publishers, 1998) 151-52.

and unmatched by no other. Although Rosaline never ‘appears’ in the script, this comparison is crucial in setting up the enchanting moment at which Romeo and Juliet are first acquainted. At first glance, Romeo sees Juliet as a “Beauty too rich for use, for earth too dear.” (*Romeo and Juliet*, Act I. iv.). In what amounts to a momentary lapse of time, Romeo and Juliet begin the journey toward the rites of passage, a recurring theme in the play from this point forward.

Romeo and Juliet’s path to eternal bliss is strewn with obstacles that ultimately seal their fate. Death is a constant leitmotif that Shakespeare uses to remind us of the impending calamity at the conclusion of the play. In Act I, iv, following Juliet’s initial encounter with Romeo, she says to the Nurse, “If he be married, my grave is like to be a wedding-bed.” Death has indeed become Juliet’s bridegroom, whereas for Romeo, death is his fiercest rival.<sup>12</sup>

The turning point of the play is precipitated by the duel between Mercutio and Tybalt where Mercutio’s foolish bravado has enticed the ‘king of cats’ into a dangerous game of the proverbial cat and mouse. It is to Romeo’s credit, and misfortune, that he attempts to prevent a fight that will eventually leave Mercutio for dead. He admirably tries to abate Tybalt’s rage with soft-spoken words:

Tybalt, the reason that I have to love thee  
 Doth much excuse the appertaining rage,  
 To such a greeting, Villain am I none.  
 .....  
 I do protest I never injured thee,  
 But love thee better than thou canst devise  
 Till though shalt know the reason of my love.  
 And so, good Capulet, which name I tender  
 As dearly as mine own, be satisfied. (*Romeo and Juliet*, Act III, i.)

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<sup>12</sup> Neil Taylor and Bryan Loughrey, editors. *Shakespeare’s Early Tragedies; Richard III, Titus Andronicus, and Romeo and Juliet*, Word Play in “*Romeo and Juliet*”, by M. M. Mahood (London: Macmillan, 1990) 153-54.

Romeo's carefully chosen words fall upon deaf ears, and thus the slaying of Mercutio transpires at the hand of Tybalt. The dramatic shift in Romeo's complacency from benevolent keeper of the peace to a raging 'fire-eyed fury' sets in motion the downward spiral of the tragic events to follow. As if to wholly perceive the dire consequences of Tybalt's death by his own hand, bewildered Romeo exclaims, "I am fortune's fool!" (Act III, i.) It is at this stage in the story where Romeo and Juliet no longer have complete control of their destiny within their grasp. They must rely on other sources, most notably Friar Laurence and the Nurse, to escape the death sentence that most certainly awaits the capture of the exiled Romeo.

Susan Snyder broaches the notion of fate and [mis]fortune in *Romeo and Juliet*, contending, "There is no villain, only chance and bad timing...[the] events at Mantua and at the Capulet tomb will simply happen—by chance—in the wrong sequence."<sup>13</sup> Friar Lawrence and Juliet's nurse are the only figures in the play that have both the ability and the responsibility to bring the two lovers together. They partially accomplish this goal in the marriage of Romeo and Juliet during the second act, but fail to do so again in the latter stages of the play. The Nurse, for example, is in many respects the mother figure for Juliet. She has been Juliet's guardian and confidante in all matters related to charting the course of Juliet's young life. Upon Romeo's banishment, the Nurse advises Juliet to sever all ties with Romeo in favor of Paris, "I think it best you married with the County. O, he's a lovely gentleman! Romeo's a dish-clout to him...I think you are happy in this second match, for it excels your first." (*Romeo and Juliet*, Act

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<sup>13</sup> Taylor and Loughrey, *The Comic Matrix of "Romeo and Juliet"*, by Susan Snyder. 176.

III, v.) Still intent on being reunited with Romeo, Juliet realizes that she can no longer accept the counsel of the Nurse and turns to the Friar's potion scheme as her only recourse.

Fate and misfortune are inherent in Friar Lawrence's numerous attempts to do what he can to bring Romeo and Juliet together. The impetus behind the Friar's cooperation in uniting Romeo and Juliet is in part to bring closure to the strife between the Capulets and the Montagues. Friar Lawrence represents the religious undertone of the play, but even in his capacity as a servant of God, he is powerless to foresee the bungled delivery of the letter to Romeo pertaining to Juliet's mock suicide. Together, the Nurse and the Friar have a tragically comic handicap in their inability to disseminate critical information in a timely and efficient manner. Their leisurely, contented demeanor is at odds with the eagerness of Romeo and Juliet's attraction to each other, serving as a natural counterpoint to the swift tempo of the plot.<sup>14</sup>

In summary, the tragic events that transpire in the Capulet tomb are attributable to a combination of factors, some of them unfortunate missteps, and others a result of fate-driven circumstances. At the focal point of the story remains the 'star-crossed lovers' triumph over the bloodshed of their feuding families, the pressures of cultural traditions (namely the plans for Juliet's arranged marriage to Paris), and the fear of life's unknowns. What I find to be most intriguing about this play is that the story continues to be reinvented, remolded, and adapted to our own cultures four centuries after its introduction to the stage. Its presence as a literary and dramatic icon has reverberated throughout theatrical history, as is demonstrated by its prolific production history. In an

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<sup>14</sup> Taylor and Loughrey, 174.

1817 article on the play, William Hazlitt captures what I believe is the essence of *Romeo and Juliet*:

Romeo and Juliet are in love, but they are not love-sick. Everything speaks the very soul of pleasure, the high and healthy pulse of passions: the heart beats, the blood circulates and mantles throughout... Youth is the season of love, because the heart is then first melted in tenderness from the touch of novelty, and kindled to rapture, for it knows no end of its enjoyments or its wishes. Desire has no limit but itself... The only evil that even in apprehension befalls the lovers is the loss of the greatest possible felicity; yet this loss is fatal to both, for they had rather part with life than bear the thought of surviving all that had made life dear to them...<sup>15</sup>

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<sup>15</sup> Taylor and Loughrey, William Hazlitt in *Early Criticism: "Romeo and Juliet"*, 37.

## CHAPTER 2: PRODUCTION AND DESIGN PROCESS

The transformation of a play from page to stage can be an extremely challenging yet fulfilling journey where the words of the text come to life with the actors' every breath and the visual poetry of the stage design is in tune with the richness and vivacity of the playwright's prose. From a design perspective, the universality of Shakespeare's plays in combination with his use of a highly illustrative style of prose facilitates an infinite number of creative design possibilities. As for this production, the subtle nuances of the play became as important as the overriding characteristics in creating an imaginative and inspired design. The production design process will be discussed in four phases: Production Concept; Preliminary Research; Final Research and Preliminary Design; and The Wish List. Each phase plays an important function in the evolution and eventual execution of the design.

### **Production Concept**

'By looking back at the original [production of *Romeo and Juliet*], how do we create a 21<sup>st</sup> Century production?' was director Upton's rhetorical question to the design team at the first production meeting, six months prior to the opening of the production. His reason for positing this question was stimulated by a conversation about how the play connects with contemporary audiences and how it relates to our own experiences. Although responses to this query varied across the room, we were all in agreement that there were specific ideas from the play that paralleled our own culture. For example, we discussed the thematic driving force of the play as the coming of age in which Romeo and Juliet are trying to secure their independence by pushing each life experience to its



limit. Upton called our attention to the truncated time frame in which the events of the play occur in rapid succession. This observation was important for two reasons; one, the moment-to-moment action of the play would help to create the sense of excitement, passion, and anxiety that is intrinsic to Romeo and Juliet's relationship; and two, the rapidity of the lines would carry the energy of one scene over to another, diminishing the potential for lulls in the tempo of the action.

The second portion of the discussion focused on the role of the design elements and the overall conceptualization of the production. Upton introduced the subject of *Original Practice*, a study of the original performance and production aspects of Shakespeare's plays translated to the performance of Shakespeare to a modern audience. A combination of theory, historical evidence, and textual analysis, this study became the central focus of the production concept: 'Looking back to looking forward.'

Original Practice is an abbreviation for Original Practice Performance Laboratory (OPPL), developed as a collective of theatre companies and artists interested in exploring the way Shakespeare's plays and others of the Elizabethan age were originally performed. What should be noted about the theory of Original Practice is that it is not geared toward the replication or reenactment of authentic Shakespearean staging principles; more accurately, its intent is to explore the principles of text, theatre and stage architecture, design, performance, and audience experience. The OPPL uses these principles and their association with the traditions of the Elizabethan stage as a theoretical model for modern staging practice.

## **Preliminary Research**

The initial stages of design research began with some additional discussions with the director to better understand how the theories of Original Practice might influence the tone and scope of the visual aesthetic of the production. These subsequent discussions contributed to jumpstarting a common dialogue among costumes, scenery and lighting. Understanding and integrating the parameters of Original Practice into each design component posed a formidable challenge for all of the designers.

The conceptual approach of Original Practice required each area of design—especially scenery and lighting—to study the impact of Elizabethan theatre architecture and staging conventions on theatrical performances. Upton emphasized the importance of the physical space of the English playhouses—most notably the relationship between the architecture of the auditorium and the configuration of the stage—as a highly influential element in the staging of Shakespeare’s plays. To this end, the objective of the production design was to create a visual environment that embodied the essence of Elizabethan stage practice while preserving the tangible qualities of theatrical performance familiar to a modern audience. From a lighting design perspective, the translation of light—as it existed in the Elizabethan theatres—to a contemporary audience would prove to be a difficult challenge, if at all plausible.

My investigation of light, or more accurately, natural light in the outdoor amphitheatres of the Elizabethan era, yielded some interesting information on the influence of natural light on Shakespearean performance. However, my findings were only moderately helpful in determining how prominent, if influential at all, lighting was to Elizabethan performance. My closest approximation of the impact of lighting in the

outdoor amphitheatres was based on the limited existing artifacts and documentation of the architecture of the period.

The architecture of Elizabethan amphitheatres and their geographical orientation for optimum illumination from the sun had a noticeable effect on the lighting conditions experienced by both spectator and actor. The height and relatively small diameter of the structures shielded the majority of the galleries, yard, and stage from direct exposure to sunlight. Aside from the theatre architecture, lighting conditions were also affected by the mid to late afternoon performance schedule of the plays when the most favorable direction of light—directly overhead—would have already passed, causing an increase of shadows across the galleries and the stage. Furthermore, the gradual setting of the sun caused the level of intensity and overall illumination inside the theatres to change considerably by the end of a performance. It is for this very reason that some historians believe some type of artificial lighting, in the form of torches, lanterns, or candles may have been used, especially during the shorter daylight months of the year, to supplement the waning daylight of late afternoon performances.

Although the physical impact of natural light on Elizabethan performance was admittedly negligible, lighting conditions in English playhouses facilitated communication between audience and spectator by sheer illumination. The idea of illuminating the audience, in addition to the actor, was the most viable connection between Original Practice and my lighting design that could be effectively established for this production.

## **Final Research and Preliminary Design**

The emphasis on Original Practice was problematic during the early stages of the designs for the costumes and scenery, mostly because the premise of the concept was not grounded in any specific historical time period nor did it directly tie into the thematic content of the play.

The development of the costume and set designs progressed through several iterations prior to the final design approval and costing meetings. My own process in the maturation of the lighting design was mostly contingent upon the progression of the costumes and scenery. To determine the most effective and dynamic lighting scheme for this production, it was necessary to take into consideration the ideas of the play and production concept in regards to the costume and set designs.

Debra Sivigny's costume designs for example, were initially intended to be a clever blend of Italian Renaissance fashion with some variations to the clothing that conveyed a sense of modernity. For example, Juliet's costumes would have the silhouette of a 15<sup>th</sup> century gown that was constructed of materials synonymous to modern fashion-wear. Ultimately these costumes were too bold in color and style, however, they were suggestive of how Sivigny planned to use opposing colors to offset the Capulets from the Montagues. The color palette of the costumes, primarily rooted in jewel tones, covered a significant range of color combinations. The breadth and richness of colors in Sivigny's costumes became more specific and unified over the development of her design. In response to the vivid color scheme of the costumes, I chose a more conservative lighting color palette that consisted of tints of colors, ranging from warm neutrals to cool midtones. As I will discuss in the next chapter, the color of the costumes

would depend upon the proper use of lighting to enhance their presence onstage and provide some definition to the details and subtleties of Sivigny's design. In addition, lighting would play a significant role in creating a visual separation between the colors of the costumes and the earth tone color scheme of the set.

The early stages of the set design process were primarily focused on achieving the director's desire to merge the theatrical conventions of the 17<sup>th</sup> Century (theatre architecture, scenery and staging practice) with the innovations of 21<sup>st</sup> Century theatre practice. The most compelling problem that confronted set designer Pegi Marshall-Amundsen was incorporating the architectural features of the Kay Theatre in a manner that acknowledged Elizabethan theatrical convention while being supportive to the thematic elements of the play. Part of this problem was resolved when Marshall-Amundsen discovered some spatial similarities between the footprint of the Kay Theatre and the Globe Theatre, eventually resulting in the modified thrust configuration of the stage floor. This configuration would place the actors in much closer proximity to the audience for the purpose of creating a more intimate connection between spectator and performer. The architectural features of the Globe theatre further fueled the creation of fixed sculptural forms—in lieu of the prominent columns of the Globe—and an overhead scenic component that would become a major visual element to be supported by the lighting design.

The progression of the set design was a collaborative effort among the director, set designer, and myself in an attempt to achieve a balance between Original practice and communication of our collective, visually-oriented interpretation of the play. My involvement in this process was centered on finding ways to create lighting opportunities

within the scope of the set design that would be an enhancement to the overall effectiveness of both scenery and lighting. Much to her credit, Marshall-Amundsen devised ways in which the scenery and lighting could take advantage of the other. This included for example: the addition of a white, filled scrim backdrop to be lit as an abstract sky; translucent ceiling panels that would be used as a projection surface for color and lighting templates; and a set of suspended lanterns that would be lowered to complete the ambiance of the Capulet ball in Act I.

At this stage of the process the development of the lighting design began to take shape and move in a similar direction as the other design areas. From a series of director/design team meetings where additional research was presented, the discussion and evolution of ideas became more focused on determining how the style of the production design would best support the play. What had not been clear at the onset of the design development process was how this Original Practices concept would be fully realized in lighting alone, much less how the lighting would be integrated with the ideas of the play. In my own attempt to reconcile the production concept with what could actually be achieved in lighting, I had inadvertently strayed away from the ideas inherent to the text. I went back to the play to reconnect with the themes and sentiments that had been discussed at the first production meeting.

One of the characteristics of *Romeo and Juliet* is the rapid pace at which the action of the play occurs in a compressed time period of between three and four days. This observation had surfaced in the initial concept meeting, but it was not until later that I would appreciate its relevance to the emotional arc of the play and consider how to visually support it in light. The next pivotal discovery about the play was the presence of

time of day, or more specifically, Shakespeare's subtle use of time of day to contrast one event from another. As part of his preparation for the actors, Upton had compiled a scene break down that delineated a specific time of day (10 am, 2pm, 1am, etc.) for each scene based on subtle references from the script. It became apparent to the director and me that the basis of the lighting would be to facilitate the brisk, moment-to-moment progression of the play.

From a purely aesthetic point of view, the lighting design needed to capture more than the specifics of morning versus night or the subtle differences between 1 AM and 2 AM in the morning. Each moment of the play would require a subtlety in the lighting that embodied the essence or passion of that moment rather than a simple representation of time of day. For example, the encounter between Romeo and Juliet in the early morning hours following their initial meeting at the Capulet ball ostensibly occurs at night; however, this night is far different from any other they have experienced—it is a night where mystery entwines with romantic fantasy. The energy emanating from the two lovers of this scene should in some manner be replicated in light. Perhaps another way to explain this is that the lighting should resonate with the same passion (in relation to time of day) as the emotional context of the dialogue of the scene. Before proceeding further, I realized some supplemental visual research was necessary to stimulate my visceral reaction to the play as well as communicate the intentions of my design to the director and design team.

The old adage, 'a picture is worth 1,000 words', could not be any closer to the truth in the field of lighting design. Talking about ideas in the other design areas seems far less complicated because those ideas are generally associated with real, tangible

objects. To discuss lighting ideas is almost like speaking a foreign language for the first time—you simply run out of ways to effectively communicate your intentions. That being said, the wherewithal to discuss ideas to the best of one's ability is certainly a must for any designer, but having a good picture or two to illustrate your ideas is always a plus. In respect to the lighting design for *Romeo and Juliet*, visual stimulation, in the form of photographs, helped me sort out my own intuitive reaction to the play and also provided some ideas about how I wanted the lighting, for certain instances of the play, to be perceived on stage. There were numerous images that influenced my design; some more influential than others. I do not think it necessary to discuss each image in detail, rather, it is more important to understand in a collective sense, how these images were beneficial to the development of the lighting design.

My visual research consists of images that were based in one of two groups: images that evoke a response to a thematic or conceptual element in the play; and images that are strongly associated with specific qualities of light and the evocation of mood. I place them in two separate groups only for clarity to explain why I chose them and their function in relation to the lighting design. The abstract images are by far the most interesting to discuss because they translate directly to ideas woven into the thematic fabric of the play. These images were also extremely useful as an organizational device to keep me focused on creating a design that supports the play rather than a design that is simply applied to it.

The first pair of images (Fig. 1, 2.), encapsulate what I envisioned as the passionate energy that emanates from *Romeo and Juliet*. Each image is emblazoned with rich colors, striking contrast and a soft, sensual rhythmic movement that characterizes the



emotional context of Romeo and Juliet's romance. Thematically, the contrast of warm and cool tones flows together as complements, which is emblematic of the union between Romeo and Juliet.

The second set of images corresponds to specific time-of-day research, where I was looking for instances of light and shadow that were strongly suggestive of the directionality and intensity of light. This research was primarily useful for determining how a 'street scene' (Fig. 3) for example, should feel in contrast to a late afternoon (Fig. 4), or the serenity of a moonlit night (Fig. 5). As a complement to the progression of daylight idea, I wanted to establish a visual vocabulary with the cyclorama that referenced time of day and functioned as a barometer for the escalation of emotions from scene to scene. The development of the lighting systems necessary to illuminate the cyclorama were predominantly inspired by the images in Figures 4, 6, and 7.

The final images of the wine cellar (Fig. 8), and the underground, catacomb-like chambers (Fig. 9-10) were evocative of the mood associated with the Capulet ball and Capulet tomb scenes, respectively. I was most interested in incorporating the textural and tonal qualities of light in these images into the lighting of those specific moments in the play. The image of the wine cellar characterized a softly lit, romantic atmosphere that would feed the expectation of Romeo and Juliet's first encounter. In contrast, the tomb images reveal a very directional and stark source of light that makes the surrounding features of the space feel very cold and uninviting. These images, in my opinion, capture the dark mood that permeates the closing scenes of the play.

The culmination of conceptual meetings with the director and design team, research and analysis of Original Practice theory and the collection of informative visual

images, prepared me to enter the “wish list” phase of the lighting design, where the conceptual approach to the play and scope of the production would be synthesized into an all-inclusive list of lighting systems, color and texture choices, and lighting equipment.

### **The Wish List**

As a prelude to the development of the wish list I will first describe the primary scenic elements and their impact on the overall staging of the production, in addition to their influence on the lighting design exclusively. I will also include some references to the architectural and spatial features of the Kay theatre as they relate to design ideas. Based on these discussions, the description and explanation of the lighting design, as it evolved through the wish list phase, will be of greater consequence.

As earlier noted, the layout of the stage was based on the spatial configuration of the Globe theatre. In place of erecting large columns, as was customary in the design of English playhouses, two thick cables were suspended overhead, extending to the stage floor and secured into two sculptural anchors as shown in the set model in Figure 11. These anchors served as natural obstacles to be worked into the blocking of the actors in the same manner as the traditional columns of the Globe theatre. The idea of implementing an architectural element over the stage, was influenced by the decorative ceiling that covered the Elizabethan stage. Two window-like panels in forced perspective were suspended over the downstage and upstage portions of the stage, intended to represent the ‘Heavens’, or double as an extension of the cyc. The similarities between the Marhall-Amundsen’s scenery and Elizabethan staging conventions ended here. However, there were some additional elements directly

associated with the staging of the play which included: two large rolling towers and a painted deck resembling an astrological chart. The two towers contained a set of stairs that curved along the spine of the structure making them almost identical set pieces with the exception of a balcony on one of the units. The design of the towers was partly influenced by the architecture of a 17<sup>th</sup> century astrological observatory and the practical necessity for a sculptural scenic element that could be arranged in multiple configurations. As I thought about the relationship between lighting and scenery, the towers were reminiscent of large sundials; this served as a useful metaphor for how I thought they would be incorporated in the lighting of the play.

The guiding principle of the lighting design was the evocation of mood and emotional energy from scene to scene through the incorporation of a time-of-day progression in lighting. Choosing this particular approach was compelling in reference to the linear structure of the plot and sequence of events that occur at specified times of day, passage of time plays an active role in how the play is perceived by the audience.

The central hub of the lighting design was comprised of a five point system that emulated the direction of 'sunlight' and 'moonlight' depending upon the environmental context of the scene. Each point of this system provided the source, or key light, for its assigned time of day. For example, I used a SR front light wash as my morning/mid afternoon source, and the opposing backlight system from UL as the late afternoon/early evening source. The SL front light became the primary direction for moonlight, and its complementary backlight from UR, provided an early morning/sunrise fill. The center point of the system was a steep top light, doubling as the key light for afternoon scenes and fill light for the other four systems. Each system was conceived as a secondary and

tertiary fill light depending upon the time of day progression. The top light and diagonal backlight systems, for example, were enhanced with color faders to provide multiple color toning and the capability of achieving smooth cross fades in both intensity and color from one moment in time to another

The next tier of lighting systems were intended to be specific to certain scenes and locales while retaining the ability to supplement the primary systems. These systems included two, high sidelight options and two, low sidelights, from SL and SR respectively. The principle cool toning system in the plot was the SL high sidelight, a medium saturated blue wash that was arranged in three areas across and five zones deep. The main objective of this system was to provide a fill option from SL for brighter, fuller looks and a strong directional wash for the moodier night scenes. Complimenting this system on SR was a leaf template wash that I envisioned to be used as the principle textural system in the daytime looks.

To enhance the richness of romantic encounters between Romeo and Juliet, I formulated a diagonal 'moonlight' template wash that would originate from the #4 FOH (front of house) position. The combination of an eight area coverage (4 areas across, 2 zones deep) and the modest vertical angle of approximately 45°, would allow this system to be a stand-alone wash or a supplement to the cool SL front and sidelight systems. The same is true of a low DR diagonal wash from the balcony rail that was intended primarily for Act II, iii, where Friar Lawrence comments on the 'grey eyed morn'. This system would consist of four units that I envisioned would skim the floor of the DS playing area to create the long, soft shadows evocative of daybreak.

The lighting systems for the window panels above the stage evolved in response to their intended visual association with astrology and man's spiritual connection to the cosmos. The characteristics of astrology were thematically tied to the long-standing romantic story of two lovers that, as I discussed in the previous chapter, has transcended time from its origins in antiquity to contemporary society. In addition to this broadminded viewpoint, there are numerous references in the play to celestial bodies; including the moon stars, and sun, which in connection to Elizabethan staging conventions, would have been recognizable symbols painted on the ceiling over the stage. It seemed logical that the window units should be backlit with astrological symbols, predominantly the sun and moon. To enhance the progression of time scheme, I included three sun templates on the upstage window that would trace the 'path' of the sun from scene to scene. The DS Heaven would serve as the primary location for the moon template, which would appear to be the "source" of the diagonal moonlight template system from the #4 FOH. Each window unit would also have some texture and color fill options for added depth and individuality.

The lighting of the cyc was mostly influenced by the research I referred to earlier. Most of the tools were intended to give the cyc some additional depth and texture. Striplights would be used as backlight on the bottom and top of the cyc to enhance the dimensionality of the curved drop. On either side of the cyc I wanted a radiating, three-point warm and cool color wash that could be used to suggest time of day and act as a subtle accent. The other tools on the cyc would consist of three glass template washes (one for morning, late afternoon, and evening) that were intended to cast an irregular

slash of color which, like the color washes, could be used independently of the other systems as accents.

The remaining collection of lighting ideas that completed the wish list were specific to suggestion of atmosphere and the evocation of mood for specific locations. For example, there are several instances in the play where candles or torches are the primary sources of light. To support these moments, I devised a wash from DS and a center-out sidelight system US. The DS system, a low-angle, straight on amber-colored front light with a breakup pattern, would in theory enhance the aura of a candle lit environment. The center-out system was specifically designed to support the Ball scene and provide a warm fill capability from overhead when necessary.

One of the more eccentric systems that emerged from the wish list process was a center-in backlight wash intended to be used in the ‘crypt’ scenes for its a stark, penetrating wash of light. The directionality of this system would be offset by the low side pattern system from SL to match the intensity of emotion that characterizes the final climactic events of the play. Most of the final wish list remained intact from the load-in of the design through the technical rehearsals and opening of the production. What is interesting about the wish list process is that in simplified terms, it is a working documentation of the lighting design where the evolution of ideas begins. The wish list is a crucial stepping-stone to the development of the light plot, where the ideas must be carefully translated and executed to retain the conceptual scope of the production. The following chapter will describe the challenging process of translating the ideas from the wish list to a successfully executed, realized design.

## **CHAPTER 3: DESIGN EXECUTION**

The execution of any lighting design begins with the creation of the light plot, followed by the hang and focus of the plot and finally the cueing sessions and technical rehearsals. In all honesty, I find the plotting stage to be the least appealing phase of the design. It is mostly a balancing act of numbers, whether those numbers correspond to instrumentation, photometrics, dimmer and channel assignments, or perhaps the count of how many times you've had to erase and redraft an instrument to make room for others. Despite my misgivings, the plotting of the design is a necessary and practical part of the process that allows the designer to proceed, if they have done their homework, to the 'artistic' phase. This chapter will focus primarily on four stages of the design execution (Light Plot, Hang and Focus, Technical Rehearsals, and Dress rehearsals to Opening Night), with some deviations to discuss production-related issues or additional information that will provide a more complete picture of the design process.

### **Pendants, Practicals and Problem Solving**

Prior to the completion of the light plot there were still some details about the implementation and control of practicals—a prop or scenic element such as a table lamp or chandelier that is powered and controlled through the lighting system. There were two different sets of practicals being used in this production—nine teardrop-shaped pendants for the Capulet ball scene, and sixteen flicker candles that were to be placed in small alcoves on the interior face of both tower units. The nine pendants, split into groups of three, were designated to be rigged from three different linesets, however, there was some confusion as to which linesets would provide maximum clearance of electric batters, masking, and the US Heaven panel. The concern here was determining how to

fit masking, the nine pendants, and the US Heaven panel into an already crowded lineset schedule. Marshall-Amundsen and I worked together to devise a solution that would least interfere with the position of electrics battens while preserving the arrangement of the scenic elements.

The other set related issue was the implementation and control of the flicker candles on the tower units. The desired solution was to control the candles remotely via the lighting console, however there were some logistical hurdles that negated proceeding in this direction. To power the candles and retain dimming control, each tower would require a set of lighting cables that would have been noticeable to the audience. The cables would have also required additional handling by the set shift crew that would have looked awkward in the midst of scene transitions. The compromise with the control of the candles was to operate them in pairs via a set of switches mounted inside the doorway of each unit. The electrics shop provided the labor and materials to install the candles while the properties shop executed the artistic finish of the candles. The purchase and wiring of the candles was split evenly between the lighting and prop budgets to offset the overall cost for both sides. (For more information on the lighting design budget, please refer to Table 4 in Appendix C.)

### **The Light Plot**

Transforming the wish list into a fully detailed light plot was perhaps the least complex part of this particular design process. I believe the ease of developing the light plot occurred for the following reasons: my familiarity with the Kay theatre's architectural features (including the spatial relationship between the lighting positions



over stage and in the front of house); and the McCandless-style<sup>16</sup> layout of diagonally opposed front and backlight systems, with supporting washes from the sides and top. Two months prior to the opening of *Romeo and Juliet*, I designed a repertory plot for a series of productions in the Kay theatre—at which time I became familiar with the photometrics (the analysis of light transmission data for a lighting instrument based in part on the calculations of throw distance, intensity, and beam spread), and the instrument inventory of the theatre. With this information fresh in my mind, the workload normally associated with a light plot was significantly reduced. Early in the wish list phase I already had a good idea as to what types of instruments would work best for a majority of the lighting systems.

The most technically challenging lighting systems to plot were those designated to illuminate the two suspended ‘Heaven’ panels. In addition, any systems that had to be rearranged to effectively focus around these panels were problematic. The diagonal backlight units, for example, were shifted further offstage to allow enough room for the center units to “shoot” under the US panel. In a similar situation, the three center units of the in-two zone of top light were re-plotted further upstage on the fourth electric to “shoot” underneath the upstage edge of the center Heaven panel. The problems related to the location of the window panel in the FOH were mostly confined to the instruments that were meant to treat the panel itself. Unlike the Heaven panel over the stage, there was no hanging position available from which to backlight the entire expanse of the panel. This problem was resolved by placing most of the affected instruments in

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<sup>16</sup> Stanley McCandless was a pioneer of modern lighting design who is best known for his systematic approach to lighting and his widely accepted theory for the *qualities of light*.

positions (such as the balcony rail or tech box) that would facilitate the front projection of templates and color washes onto the downstage panel.

There was one other factor that contributed to the ease of the plotting phase. The organization, development, and drafting of the plot were exclusively executed with Vector Works Spotlight, a computer assisted design program for drafting light plots. This production marked the first time in my training that I generated all of the drafting, including the rough (preliminary) light plot, solely via a computer. Normally, I would hand draft a rough plot and then redraft it in Vector Works. The advantage of doing all of the preparatory work in Vector Works is the ease of making changes on the fly that will eventually evolve into a final draft. The various tools and graphic capabilities of Vector Works provided me with the flexibility of viewing each of the scene shifts where, for example, I could easily reference the spatial relationship of a set piece to the most appropriate hanging position for the desired lighting effect.

Just prior to the load-in of the light plot I attended several rehearsal runs of the show. I had seen a design run prior to the completion of the light plot, but as could be expected, there were some additional changes in the blocking of scenes and the configuration of the tower units that required some modifications to the location of specials. One of the difficulties I experienced in watching the rehearsals was imagining the visual presence of the towers, including their proximity to the other scenic elements, and how they were to be used by the actors since there were no mockups of these major elements in the rehearsal hall. I mention this here to lay the groundwork for a later discussion on the lighting of the towers and the challenges they posed.

## **Hang and Focus**

One of the advantages of doing a lighting design in the Kay theatre is the remarkable flexibility and versatility of the space when it comes to choosing the best hanging position for a desired effect. I experienced just how accommodating the layout of the Kay theatre can be to make modifications to the light plot during the load-in and focus sessions of the lighting design. It was during this phase of the process where the production encountered some unforeseen weather-related detours that effectively delayed the completion of the scenery and lighting load-ins.

Although at least one full day of work was lost because of a snowstorm, the electrics crew was able to hang and circuit the entire plot prior to the first focus session. The scenery load-in was still far behind schedule with some major elements missing from the stage, including the towers and the curved cyc. As a work-around to the absence of scenery onstage, the initial focus session began with the setting of trim heights for masking and soft goods downstage (in conjunction with the set designer) and second, the focusing of the front of house lighting positions.

In general the focus proceeded without many problems, even though there were a fair number of specials skipped because of missing scenery. The top light system of Source 4 PARS with color faders required some adjustments, especially on the 1 FOH position where the instruments, double-hung from two pipes, were most crowded. The high and low pipe positions in the FOH catwalks were extremely helpful in facilitating the spacing of instruments that in turn made the focus sessions go smoother. The focus sessions for the onstage positions were more complicated and time-consuming than those

for the FOH positions. This was mostly a function of using personnel lifts that had to be moved frequently and could only reach a small number of units at any one time.

Most of the scenic elements were in place for the second focus session, which significantly helped me to understand how the lighting systems were relating to each other. This was also the first time that I could see how the color and texture of my plot was interacting with the set. The most noticeable ambiguity in the paint treatment of the set was the lack of contrast in the colors of the floor. The set designer and scenic artist also took note of this and made changes to the floor over the next few days, and it improved considerably. Despite the slow start of the load-in and focus sessions, the lighting and scenic elements were mostly complete by the start of the light cue level setting session and technical rehearsals.

### **Technical Rehearsals**

Preceding the start of the technical rehearsals is the cueing session when the lighting designer becomes acquainted with the tools of the design—by tools I am referring to the control of the various systems and specials that make up the contents of the plot. The cueing session also provides a valuable opportunity to observe the limitations and/or strengths of the plot—in its earliest incarnation—in terms of conceptual and thematic ideas related to the play and style of the production. Only a small window of opportunity, the cueing level session serves the practical function of prewriting as much of the show as possible prior to entering tech.

In my experience with *Romeo and Juliet*, the cueing session was delayed by the necessity to touch-up some minor focus details and give the scene shop some additional time to work onstage. I also used this time to make some adjustments to my cue sheets,

and to plan how I wanted to begin building cues. The linear, narrative structure of the play and the time progression scheme of the lighting design confirmed my decision to write cues in numerical order, forgoing the alternative plan of generating a series of staggered base looks. The chronological approach would also give me some perspective on the continuity and shape of the lighting design as it evolved with each recorded cue.

The opening moments of *Romeo and Juliet* proved to be a particularly frustrating segment of the play to light—the action begins at approximately ten o’clock in the morning and quickly escalates into a scene of pandemonium in the matter of a few lines. The difficulty I encountered was due in part to the fact that I was writing the first cues of the design for a complicated sequence. I also felt I did not have a strong sense for the rhythm of the first sequence of cues and how the cue structure should reflect the escalation of the brawl without actually seeing it happen with the actors on the set. Knowing there was little time to fixate on the opening sequence of cues, I concentrated my efforts on generating a base look for the top of the show and a base look for the fight sequence. Although the looks would require some adjustments, especially once the actors were in full costume, I attempted to keep the time progression idea intact by paying particular attention to the treatment of the cyc and window panel units. It was not until much later in the tech process that I would fully grasp how to compose the cyc and ‘heavens’ in a manner that visually expressed the emotional arc of each scene. In retrospect, the evolution of the lighting began with the acknowledgement of its limitations followed by the exploitation of the potential lighting possibilities within the framework of the plot.

The most challenging segments of the technical rehearsal from a production-wide standpoint were the transitions into and out of scenes. From my perspective, the transitions were the key moments that sustained the brisk pace of the plot and drove the emotional ebb and flow of the play. The transitions that were entirely dependent upon light were much faster than I had anticipated. The exits and entrances of actors were almost instantaneous yet the time of day progression felt like it should have been more gradual, especially for the more intimate scenes. Instead of attempting to complete a time change within the narrow gaps between scenes, I used the cyc and windows to suggest the gradual shift from one scene into the next. One of my most effective yet extremely simple metaphors for the progression of time was a set of three sun patterns focused in the up left, center, and up right portions of the US Heaven. The cross fades from one sun to the next, in addition to subtle shifts in color, created the illusion of the movement of the sun. The clarity of these ideas and their successful execution is something that I wanted to emulate with the other components of the design.

The remainder of the technical rehearsals progressed at a reasonable pace that provided ample time to construct the cues without feeling pressured to simply string cues together to get to the end of the play. It felt as though the lighting of each scene was becoming more specific and purposeful as I became more familiar with the tools in the design and henceforth more efficient in composing each light cue.

### **Dress Rehearsals**

To understand the shape of the lighting design and its evolution leading up to the opening of the play, I think it is important here to discuss my own reaction to the lighting of the play following the dress rehearsals, and review the steps taken to make

improvements to the overall design. The first run of the show following tech yielded the results that I had expected. The lighting of individual scenes was decent but spotty, in terms of color, tone and shape. This aberration had a domino effect of blurring the idea of time of day as an impressionistic metaphor for setting the appropriate atmosphere and mood for each scene. The end result was a lighting design that lacked continuity throughout the entire play.

Aside from the problems associated with the cueing, there were also some ‘holes’ in the plot that needed to be filled, particularly in the form of specials for the tower units. In the Capulet ball scene (Act I, v.) for example, the upper archway of the SR tower was used for some acting business but was only dimly lit as a by-product of ambient light from other systems. The lighting of this scene in particular was problematic in both its composition and color scheme. The intended purpose of the top light/color fader system was to manipulate the tonality of the majority of the scenes through changes in color. However, I discovered that the top light was at a much higher intensity with more saturated color than necessary. The atmosphere of the Ball is suppose to be festive yet mysterious and romantic, as this is the point at which Romeo first encounters Juliet. The scene I had portrayed through lighting was akin to the suggestion of a blazing fire onstage. The scene was too hot in intensity and much too warm in color. These two factors also caused the colors of the costumes to blend into the color of the set, which gave the entire scene a very flat and uninteresting look. Over the course of the next two runs I pulled the intensity down and changed the warm top light color to a cooler lavender, while the backlight retained its warm color to support the glow from the pendants suspended above the stage. This color change helped separate the focus of the

scene into downstage and midstage layers, where the blocking of the principle figures of Romeo, Juliet, Tybalt and Capulet would allow the actors to draw attention when appropriate. The cool tones of the top light helped draw out the richness of the earth tones in the costumes, thus separating them from the colors of the set floor, while the backlight and sidelight revealed the silhouette of the costumes against the background of the towers and cyc.

From the technical rehearsals through the dress rehearsals, there were numerous work notes that included focus adjustments and refinements to the lightplot. The most extensive modification to the plot was the addition of a neutral tone sidelight system. After I saw the second run of the play I felt that the plot was missing something to help distinguish or ‘pop’ actors from the surrounding scenery. The more openly staged and brightly lit scenes were the most problematic. The lighting made the actors seem very two-dimensional, as it was often difficult to see them amidst the value of the colors in the scenery. I discussed my concerns with my advisor, Dan Wagner, who suggested I look into developing a system from instruments that were already in the plot that could add the capability of emphasizing actors by ‘cutting through’ the surrounding fill light. With this advice in mind, I abandoned the low side ‘crypt’ pattern, turning it into a neutral color (light lavender) stage left side. From the opposite side of the stage, I modified the original stage right low side fill to become the opposing half of the neutral sidelight. The implementation of this system was extremely effective in its ability to accent the actors in a manner that gave tone and dimension without casting an overabundance of light onstage. I quickly found that this system was very useful as a system of specials that could be used to pull looks in for more intimate moments in the play.



Given the modifications from cueing to focus to implementation of new ideas, the lighting design, improved greatly from where it originated during tech. Many of the scenes had become more focused and suggestive of the moment-to-moment energy of the play. There were certainly aspects of the lighting design that would have benefited from additional refinements, but in general I was pleased with what I was able to accomplish given the unique conceptual approach of the production and the complexity of its design elements. The fourth and final chapter will follow in the form of a self-analysis, in which I will critique both the process and execution of the lighting design for *Romeo and Juliet*.

## CHAPTER 4: DESIGN ANALYSIS

There is one aspect of the design process that I believe is probably overlooked by many designers. To better understand the practical and aesthetic sensibilities of one's work, an observation and thorough evaluation of the design, as it relates to the play, is a necessary and vital component to the design process. There are few art-related disciplines where the artwork created is temporary in form, content, and application. The art of theatre can only be expressed at a given moment, for it is a form of art that remains transient from the opening performance to the final curtain. The production history of *Romeo and Juliet*, for example, has been well documented with photographs from a lengthy list of stage productions; as extraordinary and informative as these archival images are, they cannot replicate or evoke the spirit of the production in its original state. Lighting design, perhaps more than any other element of design, is the most difficult to understand and appreciate without actually observing it in its specific time and place. Light in general is comprised of intangible qualities that make it extremely difficult to describe, much less replicate, in the context of a theatrical design. It is therefore imperative as a lighting designer to view one's art in the very context it was created as a means of formulating and refining one's own aesthetic principles and growth as an artist. Over the next few paragraphs I will discuss my own evaluation of the lighting design for *Romeo and Juliet* based upon my observations of performances and critique of the overall design process.

### **Looking Back to Looking Forward**

Given the ambitious aims of the production and the dramatic scope of the play, the lighting design was both expansive and complex from its inception to the concluding

stages of the design process. For the purposes of evaluating this design in a logical format it would be most appropriate to first discuss the design in terms of its support of the play followed by a discussion on its relevance to the production concept and impact on performance.

Designing for any Shakespeare play can be an extremely exciting and challenging project given the complexities of the plot structure, the emotionally charged and image-laden nature of the text. For this particular design of *Romeo and Juliet*, I wanted the design to take advantage of what the play had to offer without being blatantly obvious or overbearing. To this end, I believe my lighting design was successful in supporting the primary thematic arc of the play; the transcendence of Romeo and Juliet's unbridled love for each other in the shadow of hate, tragedy of death, and untimely misfortune. There were a number of occurrences during the performance of the play where I felt that the lighting matched the gravity of the moment in the composition of the stage. One of the best examples of lighting as the harbinger of mood was in Act IV. iii, where Juliet takes the potion to induce her death-like sleep. In this scene, Juliet has turned to Friar Lawrence's potion as the only solace that she will somehow be reunited with Romeo after her family has all but consummated her marriage to Paris. With the exception of her suicide in the closing moments of the play, Juliet at this stage is in an extremely vulnerable state, both physically and mentally in what has become an almost unbearable period of isolation from Romeo. The lighting for this intimate scene was extremely sparse and cold in contrast to the warmth and expansiveness of the lighting in Act II, ii. (Fig. 18, 19) where Romeo calls upon Juliet on her balcony. The isolated lighting of

Juliet in her bed evokes a visual metaphor that resonates once again in the confined, stark environment of the Capulet tomb.

The overall composition of the lighting design was successful in pacing the momentum of the action with the timing and sequence of cues. The lighting transitions between scenes, especially those involving scenery shifts, were most successful when the perceived progression of daylight transitioned into the following scene. The systematic approach to the time of progression scheme was in a way an experiment that yielded some exceptional results. The curved cyc was by far the most interesting visual element of the production to light. The cyc added depth to the set in the form of a neutral backdrop that could be painted entirely with light. The color and composition of the cyc was successful in completing the lighting environment onstage in addition to its evocation of mood throughout the play.

In respect to the tools that comprised the light plot there were a few systems that were not as effective as I had expected. Two of those systems, a low front system and a center-out system over stage, were intended to be lighting support for the candle practicals. I also discovered during tech that the breakup pattern and warm color of the low-front system was useful for adding depth to the faces of the tower units. The primary drawback to the low front wash was the angle of the light in relationship to the position of the cyc. Depending upon the position of the tower units, dump from this system would cast unattractive shadows on the cyc. The center-out system was useful in some instances where it was not directly impeded by the location of the tower units but otherwise it was a non-factor in the overall scheme of the lighting design.

Perhaps the most significant shortcoming of the lighting design was the insufficient lighting of the tower units. During the wish list process I believed that the side, backlight and top light systems would be effective in illuminating the towers in any scene configuration. My oversight, however, was in underestimating the impact of the height of the units (twenty feet), well above the effective coverage area of most of the lighting systems. The result of this misstep in the wish list stage was a lack of adequate coverage for the upper one-third of each unit. Given this oversight, the composition of the towers being partially lit worked well for intimate scenes involving use of the balcony where specials provided the primary source of illumination. Although I added an additional pair of instruments focused toward the UL and UR corners of the stage, the multiple positions of the units often thwarted the effectiveness of these units.

From the initial stages of the design process I was never completely confident in how effective the concept of Original Practice would be in regards to the lighting design. I found the idea to be an intriguing one to investigate but its translation to the lighting design of a play seemed awkward at best. I had several discussions with the director about the impact that lighting should have in the overall production. His main concern was that the audience should feel as though the auditorium is part of the performance, meaning that the auditorium should remain dimly lit throughout the performance. The reasoning behind this concern was to increase the presence of the audience to the actors as a means of establishing a more intimate exchange between performer and spectator. To support this idea I included a wash of light that covered the upper and lower sections of the auditorium. For most of the performance the auditorium remained dimly lit except for moments when a complete blackout was needed. From an audience perspective, it

was possible to watch other members of the audience watching the performance; I am not sure what impact, if any, this had on the overall quality of the performance.

The time of day systems in the plot and the time progression cue structure were in part influenced by the lighting conditions of the Elizabethan playhouse where the progression of the sun in relation to the structure of the theatre would have affected the overall lighting characteristics within the playhouse walls over the duration of a performance. More effectively, the lighting of the auditorium throughout the performance was the strongest link to the Original Practice concept. The basis of the design was rooted in the idea of Original Practice but ultimately the content of the play, including the thematic underpinnings, became the guiding principles for the direction and final product of the design.

## **Conclusion**

I believe that the attraction of designing for theatre is in the opportunity to experiment with creating a visual piece of art based upon the art of literature. There is something inspirational about taking the text of a play from the surface of the two-dimensional page and representing it in a three-dimensional form on a stage, where it is inhabited with actors and surrounded in a visually enhanced environment. The key to the success of any production is the synthesis of each element of the production that, when combined onstage, will result in a theatrical performance that actively engages the audience visually and intellectually.

In my experience with the lighting design for *Romeo and Juliet*, the success of the design depended upon the successful execution of the every aspect of the production. Would this design have had the impact on the production it did without the costumes or

scenery? Absolutely not. Were there aspects of the lighting that could have been more effective, hence improving the final outcome of the production? Yes. However, I feel very confident about the end result of the lighting of *Romeo and Juliet* and I am also very proud of the production as a whole.

In regards to my own development as a designer, I am very pleased with what I was able to accomplish with this design, considering the complexity of the design process. One realization that has come out of this design is that I am very proficient in adjusting and refining the design, especially in the revision of cues, following the technical rehearsals. This is naturally what should occur in the lighting of a play, however, I believe that the significant improvements I am able to make later in the process could and perhaps should be occurring much earlier. I have observed other designers during the technical rehearsal process and have noticed that they can quickly put together a cue structure that has shape, continuity, and substance. By substance, I mean that the design has an established rhythm and visual dialogue that speaks to the subject of the play. With an improvement in the visualization of cues as they relate to the play and to each other, my designs would be much improved going into the dress rehearsals. This would give me the opportunity to push the design further and make those subtle adjustments that distinguish a good design from a great design.

## APPENDIX A: RESEARCH MATERIALS

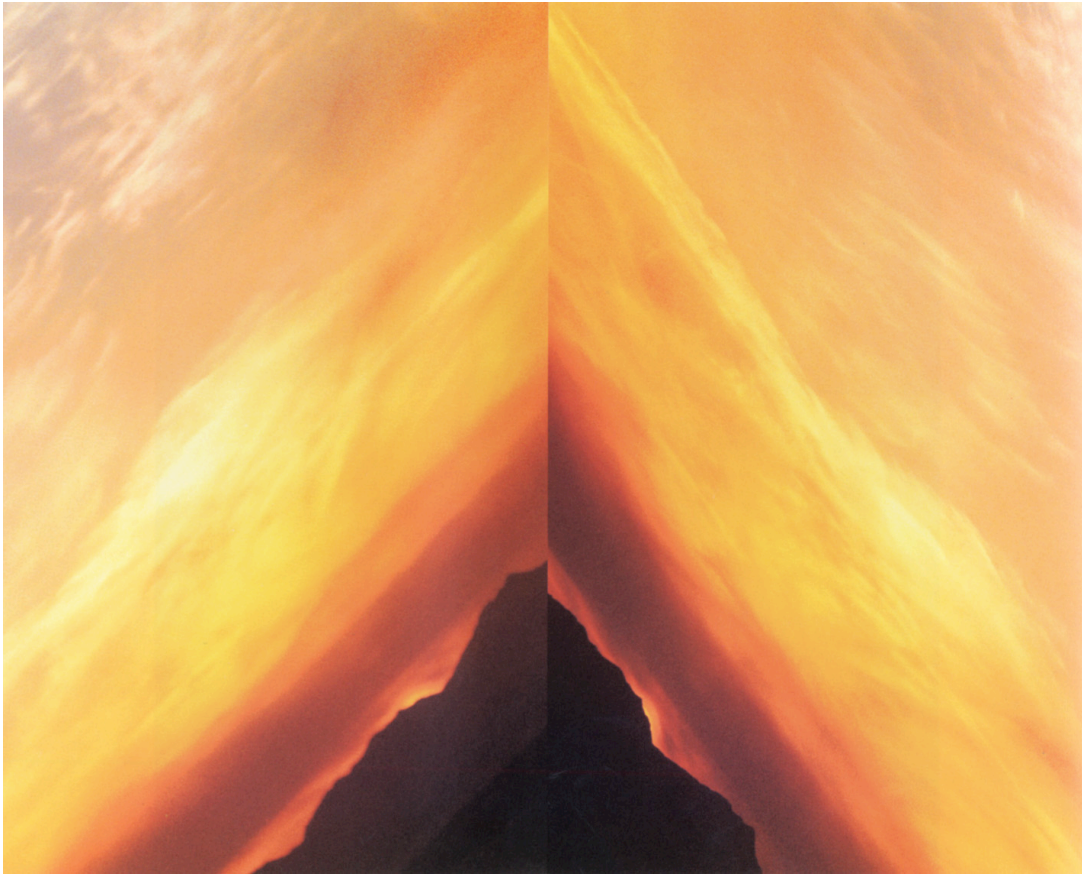


**Fig. 1, 2.** Reprinted from Vittorio Benedetto, editor, *Yulla Lipchitz Photographs*, (New York: Camex International, 1998).



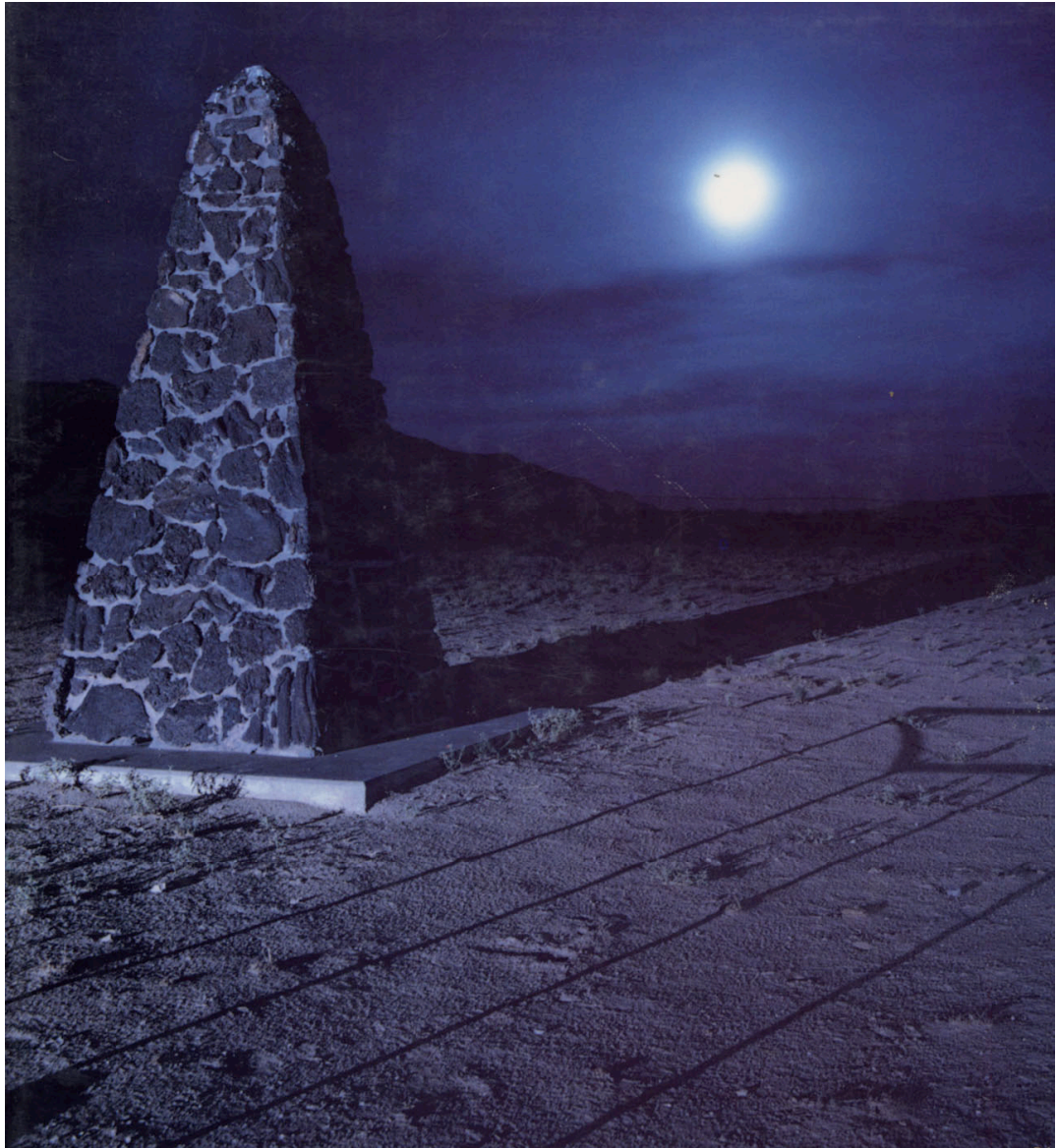


**Fig. 3.** Reprinted from David Heald, *Architecture of Silence, Cistercian Abbeys of France*, (New York: Harry N. Abrams, 2000).



**Fig. 4.** Reprinted from Vittorio Benedetto, editor, *Yulla Lipchitz Photographs*, (New York: Camex International, 1998).





**Fig. 5.** Reprinted from Jan Staller, *On Planet Earth, Travels in an Unfamiliar Land*, (New York: Aperture Foundation Inc., 1997).



Fig. 6



**Fig. 6, 7.** Reprinted from Vittorio Benedetto, editor, *Yulla Lipchitz Photographs*, (New York: Camex International, 1998).





**Fig. 8.** Reprinted from Peter Seidel, *Underworld; Sites of Concealment*, (Santa Monica: Hennessey and Ingalls, Inc., 1997).



Fig. 9



Fig. 9, 10. Reprinted from Peter Seidel, *Underworld; Sites of Concealment*, (Santa Monica: Hennessey and Ingalls, Inc., 1997).



## APPENDIX B: PLATES

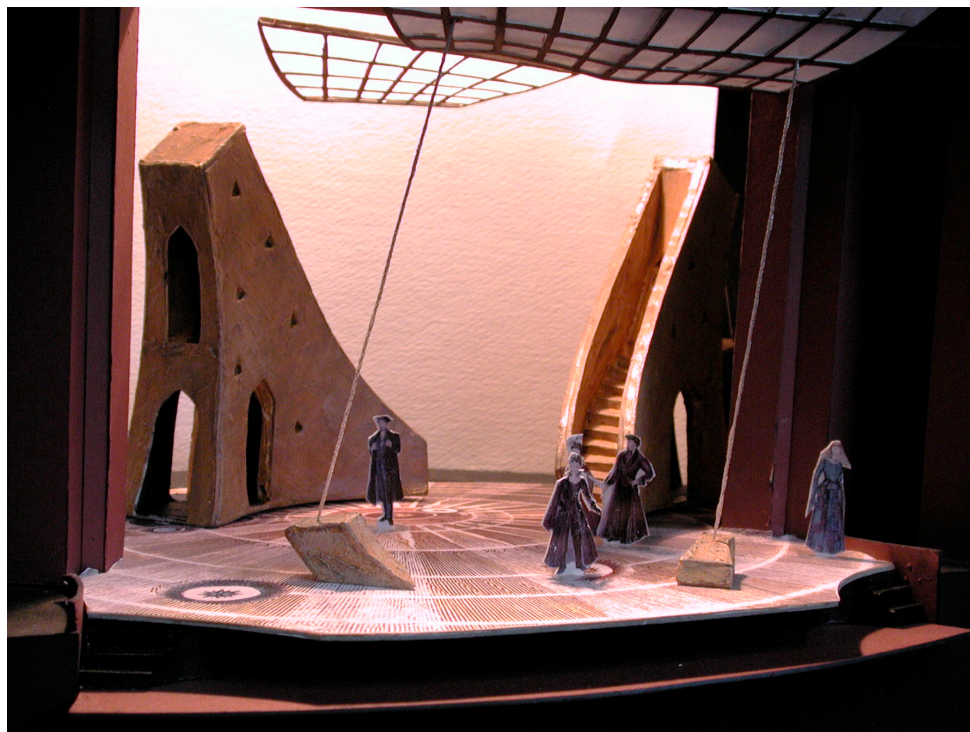


Fig. 11a. 11b. Set design model by Pegi Marshall-Amundsen

**Fig. 12.** Costume design renderings by Debra Sivigny



Abraham



Balthazar

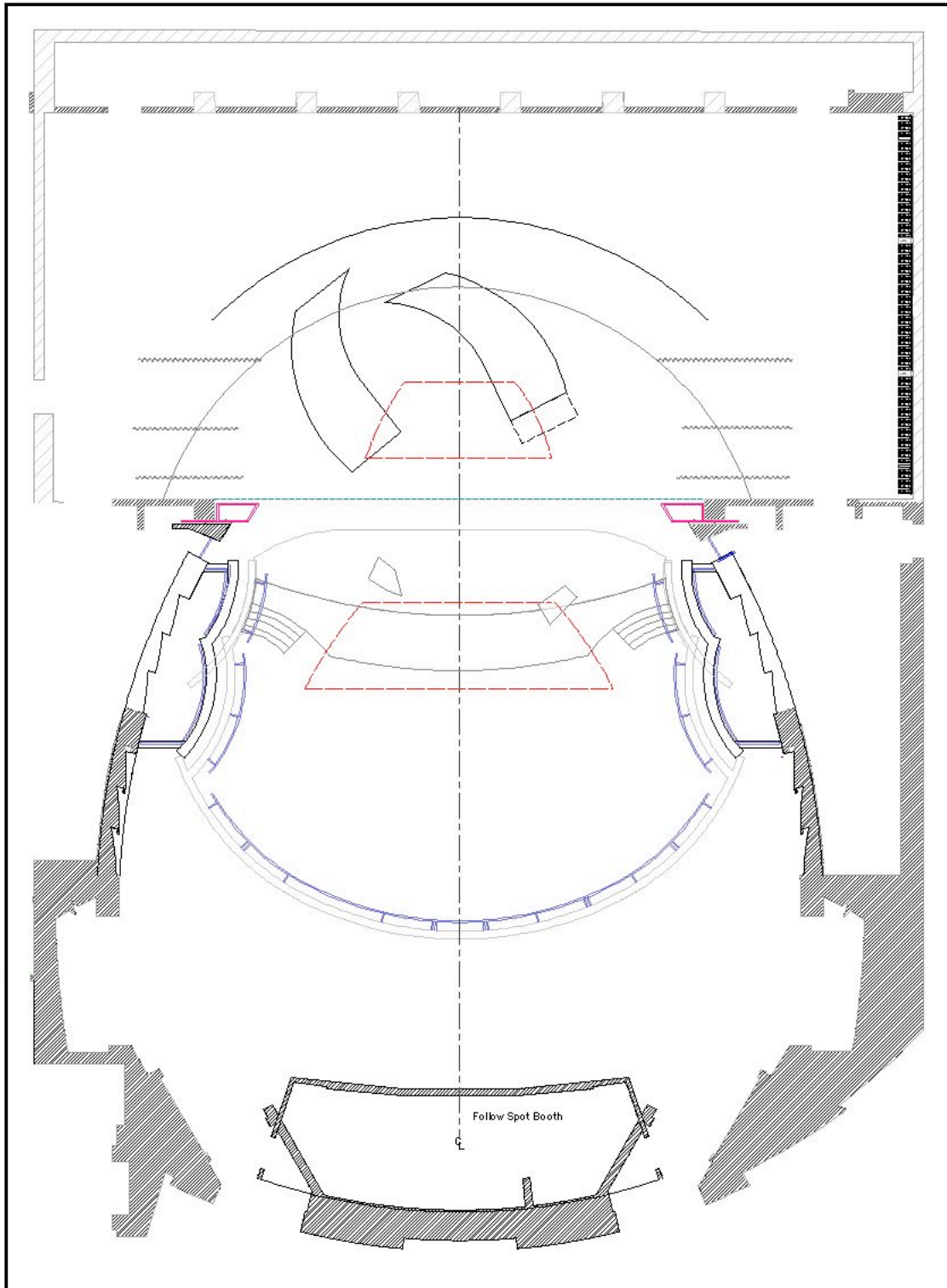


Mercutio



Juliet





**Fig. 13.** Set Groundplan.



## APPENDIX C: SUPPORTING PAPERWORK

Table 1. Final Wish List

<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>	<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>
<b>Front #1</b>				<b>Front #2</b>			
A	1	S4 10°	3 FOH	A	38	S4 10°	3 FOH
B	2	S4 10°	3 FOH	B	39	S4 10°	3 FOH
C	3	S4 10°	3 FOH	C	40	S4 10°	3 FOH
D	4	S4 10°	3 FOH	D	41	S4 10°	3 FOH
E	5	S4 10°	3 FOH	E	42	S4 10°	3 FOH
F	6	S4 10°	3 FOH	F	43	S4 10°	3 FOH
G	7	S4 10°	3 FOH	G	44	S4 10°	3 FOH
H	8	S4 10°	3 FOH	H	45	S4 10°	3 FOH
J	9	S4 10°	3 FOH	J	46	S4 10°	3 FOH
K	10	S4 10°	3 FOH	K	47	S4 10°	3 FOH
L	11	S4 10°	3 FOH	L	48	S4 10°	3 FOH
M	12	S4 10°	3 FOH	M	49	S4 10°	3 FOH
N	13	S4 10°	3 FOH	N	50	S4 10°	3 FOH
O	14	S4 10°	3 FOH	O	51	S4 10°	3 FOH
P	15	S4 19°	3 FOH	P	52	S4 19°	3 FOH
Q	16	S4 19°	3 FOH	Q	53	S4 19°	3 FOH
R	17	S4 19°	3 FOH	R	54	S4 19°	3 FOH
S	18	S4 19°	3 FOH	S	55	S4 19°	3 FOH
T	19	S4 19°	3 FOH	T	56	S4 19°	3 FOH
U	20	S4 19°	3 FOH	U	57	S4 19°	3 FOH
V	21	S4 19°	3 FOH	V	58	S4 19°	3 FOH
W	22	S4 19°	2 FOH	W	59	S4 19°	2 FOH
X	23	S4 19°	2 FOH	X	60	S4 19°	2 FOH
Y	24	S4 19°	2 FOH	Y	61	S4 19°	2 FOH
Z	25	S4 19°	2 FOH	Z	62	S4 19°	2 FOH
AA	26	S4 19°	2 FOH	AA	63	S4 19°	2 FOH
BB	27	S4 19°	2 FOH	BB	64	S4 19°	2 FOH
CC	28	S4 19°	2 FOH	CC	65	S4 19°	2 FOH
DD	29	S4 19°	1 FOH	DD	66	S4 19°	1 FOH
EE	30	S4 19°	1 FOH	EE	67	S4 19°	1 FOH
FF	31	S4 19°	1 FOH	FF	68	S4 19°	1 FOH

<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>	<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>
GG	32	S4 19°	1 FOH	GG	69	S4 19°	1 FOH
HH	33	S4 19°	1 FOH	HH	70	S4 19°	1 FOH
JJ	34	S4 19°	1 FOH	JJ	71	S4 19°	1 FOH
KK	35	S4 19°	1 FOH	KK	72	S4 19°	1 FOH
LL	36	S4 19°	1 FOH	LL	73	S4 19°	1 FOH
MM	37	S4 19°	1 FOH	NN	74	S4 19°	1 FOH

<b>TOP</b>		w/Fader		<b>UR Back</b>		w/Fader	
Apron DL	75	PAR NSP	2 FOH LO	DL	101	PAR MFL	1 ELEC
Apron DLC	76	PAR NSP	2 FOH LO	DC	102	PAR MFL	1 ELEC
Apron D	77	PAR NSP	2 FOH LO	DR	103	PAR MFL	1 ELEC
Apron DRC	78	PAR NSP	2 FOH LO	UL	104	PAR MFL	3 ELEC
Apron DR	79	PAR NSP	2 FOH LO	UC	105	PAR MFL	3 ELEC
DL	80	PAR NSP	1 FOH LO	UR	106	PAR MFL	3 ELEC
DLC	81	PAR NSP	1 FOH LO				
DC	82	PAR NSP	1 FOH LO	<b>UL Back</b>		w/Fader	
DRC	83	PAR NSP	1 FOH LO	DL	107	PAR MFL	1 ELEC
DR	84	PAR NSP	1 FOH LO	DC	108	PAR MFL	1 ELEC
L	85	PAR MFL	1 FOH LO	DR	109	PAR MFL	1 ELEC
LC	86	PAR MFL	1 FOH LO	UL	110	PAR MFL	3 ELEC
C	87	PAR MFL	1 FOH LO	UC	111	PAR MFL	3 ELEC
RC	88	PAR MFL	1 FOH LO	UR	112	PAR MFL	3 ELEC
R	89	PAR MFL	1 FOH LO				
ML	90	PAR MFL	1 ELEC				
MLC	91	PAR MFL	1 ELEC				
MC	92	PAR MFL	1 ELEC				
MRC	93	PAR MFL	1 ELEC				
MR	94	PAR MFL	1 ELEC				
UL	95	PAR MFL	2 ELEC				
ULC	96	PAR MFL	3 ELEC				
UC	97	PAR MFL	3 ELEC				
URC	98	PAR MFL	3 ELEC				
UR	99	PAR MFL	2 ELEC				
Far ULC	100	PAR MFL	3 ELEC				

<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>		<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>
Far URC	100	PAR MFL	3 ELEC					
<b>Moon' HI Side SL</b>					<b>Garden' Side SR</b>			
Apron NEAR	128	S4 36°	SL TECH (US)		Apron FAR	113	S4 19°	SR TECH (US)
Apron MID	129	SR 26°	SL TECH (US)		Apron MID	114	S4 26°	SR TECH (US)
Apron FAR	130	S§ 19°	SL TECH (US)		Apron NEAR	115	S4 36°	SR TECH (US)
DS NEAR	131	S4 36°	SL TECH (US)		DS FAR	116	S4 19°	SR TECH (US)
DS MID	132	SR 26°	SL TECH (US)		DS MID	117	S4 26°	SR TECH (US)
DS FAR	133	S§ 19°	SL TECH (US)		DS NEAR	118	S4 36°	SR TECH (US)
NEAR	134	S4 36°	APRON LADD. SL		FAR	119	S4 19°	APRON LADD. SR
MID	135	SR 26°	APRON LADD. SL		MID	120	S4 26°	APRON LADD. SR
FAR	136	S§ 19°	APRON LADD. SL		NEAR	121	S4 36°	APRON LADD. SR
MS NEAR	137	S4 36°	1 LADD. SL		MS FAR	122	S4 19°	1 LADD. SR
MS MID	138	SR 26°	1 LADD. SL		MS MID	123	S4 26°	1 LADD. SR
MS FAR	139	S§ 19°	1 LADD. SL		MS NEAR	124	S4 36°	1 LADD. SR
US NEAR	140	S4 36°	2 LADD. SL		US FAR	125	S4 19°	2 LADD. SR
US MID	141	SR 26°	2 LADD. SL		US MID	126	S4 26°	2 LADD. SR
US FAR	142	S§ 19°	2 LADD. SL		US NEAR	127	S4 36°	2 LADD. SR
<b>CRYPT' LO SL</b>					<b>STREET' LO SR</b>			
APRON	151	S4 36°	APRON LADD. SL		APRON	143	S4 36°	APRON LADD. SR
R	152	S4 26°	APRON LADD. SL		L	144	S4 26°	APRON LADD. SR
RC	153	S4 36°	APRON LADD. SL		LC	145	S4 36°	APRON LADD. SR
MR	154	S4 26°	1 LADD SL		ML	146	S4 26°	1 LADD. SR
MRC	155	S4 36°	1 LADD SL		MLC	147	S4 36°	1 LADD. SR
UR	156	S4 26°	2 LADD SL		UL	148	S4 26°	2 LADD SR
URC	157	S4 36°	2 LADD SL		ULC	149	S4 36°	2 LADD SR
FAR US	158	S4 26°	3 LADD. SL		FAR US	150	S4 26°	3 LADD. SR
<b>MOON' DL DIAG</b>					<b>FRIAR GARDEN DR FAN OUT</b>			
DL	159	S4 19			L	187	S4 26°	BALC. RAIL
DLC	160	S4 19			LC	188	S4 26°	BALC. RAIL

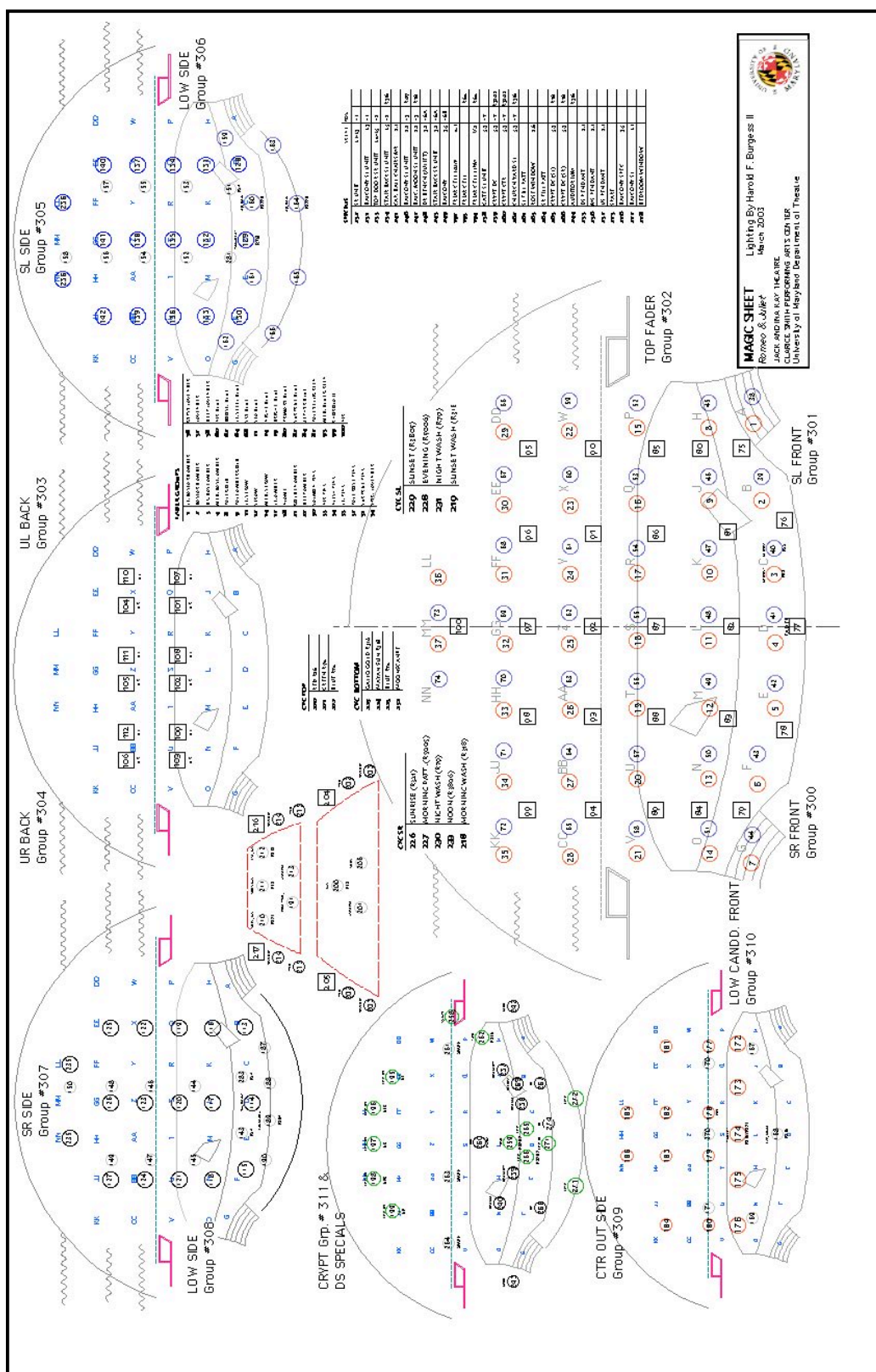
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				RC	189	S4 36°	BALC. RAIL
DRC	161	S4 19		R	190	S4 36°	BALC. RAIL
DR	162	S4 19					
ML	163	S4 10°		FRIAR L. CELL WIND. PATTS			
MLC	164	S4 10°		ROSE WIND. CTR	191	S4 36°	1 ELEC
				10AM SR	192	S4 26°	
MRC	165	S4 10°		2PM DL	193	S4 26°	
MR	166	S4 10°		11PM UL	194	S436°	

<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>	<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>
<b>CAP. HOUSE PATT</b>				<b>JULIET'S BEDROOM</b>			
DL	167	S4 26°	1 FOH	3.2			
DR	168	S4 26°	1 FOH	3.5	249	S4 26°	
CTR	169	S4 26°	1 FOH	4.3	250	S4 26°	
UL	170	S4 36°	1 ELEC				
UR	171	S4 36°	1 ELEC				
<b>DS LOW FRONT CAND. SUPPORT</b>				<b>US LOW FRONT CAND. SUPPORT</b>			
DL	172	S4 26°	BALC. RAIL	UL			
DLC	173	S4 26°	BALC. RAIL	ULC			
DC	174	S4 26°	BALC. RAIL	UC			
DRC	175	S4 26°	BALC. RAIL	URC			
DR	176	S4 26°	BALC. RAIL	UR			
<b>CTR-OUT BAX CANDLE SUPPORT</b>				<b>CRYPT' CTR-IN BACK</b>			
ML	177	S4 26°	1 ELEC	DL	195	PAR MFL	4 ELEC
MLC	178	S4 26°	1 ELEC	DLC	196	PAR MFL	3 ELEC
MRC	179	S4 26°	1 ELEC	DC	197	PAR MFL	4 ELEC
MR	180	S4 26°	1 ELEC	DRC	198	PAR MFL	3 ELEC
UL	181	S4 26°	3 ELEC	DRC	199	PAR MFL	4 ELEC
ULC	182	S4 26°	3 ELEC				
URC	183	S4 26°	3 ELEC				
UR	184	S4 26°	3 ELEC				
FAR ULC	185	S4 36°	4 ELEC				
FAR URC	186	S4 36°	4 ELEC				
<b>DS HEAVEN</b>				<b>US HEAVEN</b>			
Noon Sun	200	S4 19°		Morn. Sun	210	S4 26°	
Moon Rise				Noon Sun		S4 36°	
Universe	291	S4 36°		Eve Sun		S4 36°	
Brkup	202	S4 26° x 2		Full Moon			

FOCUS	CH. #	Inst. Type	Position	FOCUS	CH. #	Inst. Type	Position
Brkup	203	S4 26° x 2		Universe	213	S4 50°	
Fader SL	204	S4 26°		Brkup		S4 36°	
Fader SR	205	S4 26°		Brkup		S4 36°	
				Fader SL		S4 36°	
				Fader SR		S4 36°	
<b>CYC TOP</b>				<b>CYC BOTTOM</b>			
Blue	220	Far Cycs	5 ELEC	Lav	221	Far Cycs GR	DECK
Lav	222	Far Cycs	5 ELEC	Amber	223	Far Cycs GR	DECK
Amber	224	Far Cycs	5 ELEC	Lt. Blue	225	Far Cycs GR	DECK
<b>CYC SR</b>				<b>CYC SL</b>			
Sunrise	226	MFL x 2	1 BOOM SR	Sunset/horiz.	228	S4 36° x 2	1 BOOM SL
Morning	227	S4 36°	1 BOOM SR	Evening	229	S4 36°	1 BOOM SL
Noon				Night	231	MFL x 3	1 BOOM SL
Night	230	MFL x 3	1 BOOM SR	Big Moon			
				Moon Scape Wash	232	S4 36° x 6	1 BOOM SL
<b>SPECIALS</b>							
DL BENCH NEAR	237	S4 26°	SL TECH (DS)	STEPS DL BAX	235		
DL BENCH FAR	238	S4 19°	2 FOH	STEPS DR BAX	236		
DR BENCH NEAR	239	S4 26°	SR TECH (DS)	Orchestra		S4 26° x 5	3 FOH
DR BENCH FAR	240	S4 19°	2 FOH	Balcony		S4 36° x 2	SL/SR TECH
BOX SL	242	S4 19°	SR BALC. RAIL	CAP BALL CHAIRS		S4 26°	1 ELEC
BOX SR	243	S4 19°	SL BALC. RAIL				
<b>Wagon Units SL</b>				<b>Wagon Units SR</b>			
1.3 Balc.	251	S4 26°	1 ELEC	1.1-1.3 2nd Lev.	252	S4 19°	SL TECH
1.5 Stair Back	254	MFL	2 ELEC	1.4-1.5 2nd Lev.	253	S4 26°	SR PROS.
<b>JULIET BALCONY</b>				<b>LAMPS</b>			
STAIR BAX	245	MFL	4 ELEC	DS	255	PRACTICAL	LS #
DR FRONT (2.2)	246	S4 19°	SR BALC. RAIL	MS	256	PRACTICAL	LS #



<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>	<i>FOCUS</i>	<i>CH. #</i>	<i>Inst. Type</i>	<i>Position</i>
HIGH SIDE SL (2.2)	<b>247</b>	S4 26°	SL TECH (DS)	US	<b>257</b>	PRACTIC AL	LS #
3.2 BALC FRONT	<b>248</b>	S4 19°	2 FOH	CRYPT			
				GATE SL	<b>258</b>	S4 50°	SL PROSC
				BED CTR.	<b>259</b>	S4 26°	1 ELEC
				BED CTR.	<b>260</b>	S4 19° x 2	SL/SR APRON



**Fig. 15. Magic Sheet.** This document allows the designer to quickly access each component of the design in the cue writing process.

**Table 2.** Cue Track Sheet

CUE	Time	PG	SCENE	CALL	LOOK
1	5				Preshow
2	7			Announcement	Main House to 1/2
3	10	1		w /intro. Music	main house out/house at "glow"
4	4/10	1	<i>1.1 A street; 10am</i>	on Sampson entr. UL	street DS emph.
5	5/25	1		draw thy toole'	build DS
6	18/30	2		well sir'	build "heat"
7	20/30	3		have at thee coward'	final build "heat"
8	15	3			add Prince DL and DL bench
9	15/20	4		all men depart'	pull emph. DS
10	12/18	7	<i>1.2 Out Cap. House. 1pm</i>	on Benvolio exit	shift to afternoon, DS emph.
11	15/25	8		on exit	Clown DC
12	10/15	8		Benvolio and Romeo entr.	restore DS emph.
13	10/15	9	<i>1.3 Cap. Garden, 4pm</i>	exit	shift late afternoon w/balcony
14	15	10			add DL bench
15	30	12			shift cyc toward sunset
16	CUT	12	<i>1.4, Out Cap. House 7pm</i>	on exit	transition to early eve./maskers
17	12/20	12		UL entr.	build torches/exterior
18	10	13			build apron
19	10/15	14		queen mab	build dr bench
20	15	14			cyc shift eve./emph DR
21	20	15		w /Sound	slow pull DRC, Romeo
22	7/15	15	<i>1.5, Cap. Great Chamber</i>	maskers exit	shift Cap. House prep.
23	3/7	16			the Cap. Great Chamber
24	3	16		once @ in trim	add pendants
25	5	16		more light you knaves'	build room

CUE	Time	PG	SCENE	CALL	LOOK
26	5	17		Romeo cross DL	emph. DL
28	7/15	17		Tybalt	build apron DC & DRC
29	7/15	18		Tybalt dr	build DR spec.
30	7/10	18		on Tyb. Exit	restore DL emph.
31	7/10	19		Nurse cross DL	build out DL
32	5	19		Capulet speaks	pull room down
33	5	19		Nurse & Jul. cross DR	DR emph.
34	20/30	20		Anon, anon'	slow X/F to exterior night
35	10/15	20	2.1, Cap. Orchard, 12am	Romeo	build night DS
36	10	20		Romeo exits	emph DR/DL benches
37	10/15	21		on exit	build moonscape + balcony
38	4/8	21	2.2, Juliet Balc. 2am	Juliet on balc.	build balcony glow
39	5	22		Take all my self'	build DR bench
40	7/15	23			build mid stage + moon DL
41	20	24			emph. DR bench, cyc shift
42	35	25			cyc/moon shift
43	10	25			Build Sunrise
44	7/7/7	26		on exit	shift to early 'gray' morning
45	12/18	26	2.3, Friar Garden, 5am	Friar entr.	build sunrise
46	25	26		In man as well'	build sunrise
47	25/35	27		dear love is set'	build morning sun
48	25/35	28		The other did not so'	build morning sun
49	7/10	28		w/sound	mid morning
50	7/15	28	2.4, A Street, 10am	Mercutio entr. UL	Build DS mid morn w/ foliage fill,
51	10	29		beat prior Romeo entr.	build DS
52	10	30		Nurse entr.	expand MS
53	15/35	32		on cross DR	emph. DR/DR bench

CUE	Time	PG	SCENE	CALL	LOOK
54	20/30	32		build noon sun	build noon sun
55	7/15	33		Juliet entr.	glow DL/DL bench
56	10/15	33	2.5, Cap. Orchard, 12pm	Juliet speaks	Pull emph. DL
57	10/15	34		what says my love'	build DS excitement
58	5/8/6	35	2.6, Friar Cell, 2pm	on exit	shift to Friar L. Cell + rose window
58.5	3	35			Build mid stage
59	5/8	36		as Friar, R&J exit	Rose wind. Out; build foliage DS
60	7/10	36	3.1, A street 3pm	on cross DS	build street scene
61	25	37		Tyb. 'thou consorts w/Romeo'	tempers flare, heat builds
62	20	38		Turn and draw'	build heat
63	20/15	38		Tyb. & Mercutio fight	build heat
64	15/30	38		I am hurt'	pull emph. DS
65	40	39		Tyb. Entr.	restore heat
66	10/20	40		Romeo slays Tybalt	build DR bench
67	15/30	40		Prince entr.	slow shift afternoon; emph DS
68	25	42		end Prince's speech	Slow Pull DR
69	15	42		Tyb. carried away	DR bench out; emph. DRC, Capulets
70	3	42		Capulet exit	DR out; cyc silhouette/Main House Up
71	5	42	Intermission		X/F to 'afternoon' preset
72	5	43			Main House Out
73	5	43		w/sound	House at "Glow"
74	3	43	3.2 Juliet Bedroom, 5pm		DR Bench, Late Afternoon
75	3/5	43		Nurse entr.	Build DR
76	3/5	46		Juliet Exit	x/f Friar Cell and Wind.
77	10	46	3.3 Romeo and Friar	Entr. UL	DL Emphasis
78	15	48		Nurse entr. UL	Slow Expand UL

CUE	Time	PG	SCENE	CALL	LOOK
79	25	48		Nurse Entr. Scene	Slow Cyc Shift
80	20	49			DR Emphasis
81	20	50			Slow Pull to night
82	3	50		Exit	Trans. Out
83	5/10/5	50	3.4 Capulets and Paris	Capulet Ent. UC	9pm, Capulet House
84	10/15	50			Build Cap. House, DL Emphasis
84.5	10				Pull to Capulet DC
85	5/10	51			Trans. Moon
86	5/10	52	3.5 Rand J, Balcony, 6AM		6AM Trans, Early Sunrise-Balc. Emph.
87	25	52			build Sunrise
88	15	52			Build Sunrise and DS + LC for Nurse
89	25/35	53			Build Morning RC Emph.
90	20/35	53		Mother Entr.	Build Morning DS
91	7/15	54			DS Emphasis
92	15	55			Build DL Bench
93	15/25	57			Slow Pull DL
94	5	58	4.1 x/f Friar, 10am	Juliet exit	Friar Look. SR Emph.
95	7/12	58			Build DS
96	15	59		Paris Exit	Pull Dr Emph., add DR Bench
97	25	61			build UR for Juliet
98	5/10	61	4.2 x/f Cap. House	w/sound	Cap. House, 1pm
99	10/15	61			DS Emphasis
100	7	62			Pull DS (Apron)

CUE	Time	PG	SCENE	CALL	LOOK
101	10/18	63			Trans. Evening: MC emph
102	7/20	63	4.3 Juliet Bedroom, 9pm	on entr.	Build UC, 9pm
103	15	63			Build Juliet BR
104	15	63			Pull DC Bed
105	7/10	64	4.4 Juliet BR, 5am		Apron/Bed Emph. 5am
106	CUT	64			Build Cap. House DR(Apron - J @ CTR)
107	7/12	65	4.5 Morning, Cap. House, 6am		Build Morning, Bed Emph. 6AM
108	15/25	65			Expand DS
109	10/15	66			Expand DS
110	12/15	67			Build Morning, CTR. Emph.
111	15	67			Pull look down, DC Emph.
112	5/10	67		Capulet exit	Build DL
113	7/15	67			Pull Emph. SL
114	3/7	69	5.1 x/f Street, 4pm		Street- DR Emphasis
115	3	69		Balthazar entr.	DR Emphasis, cyc shift
116	3/8/3	71			add DR, DR box for apothecary
117	CUT	71		Romeo Exit	Transition Night
118	7/15	71	5.2 Friar	Entrance	build Friar L. 11pm and DC Emph.
119	7/12	72		Friar L. mono.	Pull in DL, silhouette US
120	7/15	72		burial sequence UC	build UC top for entr.
120.5	3			On Friar exit	Friar window out
121	12	72		shroud	backlight for Juliet @ tomb
122	7/15	72	5.3 x/f "Church Yard"		x/f church yard, 5am

CUE	Time	PG	SCENE	CALL	LOOK
123	4/8	72	5.3 <i>Crypt</i>		Build Torch/Crypt
124	7	73			Build Crypt
125	5	73			Add DL Paris
126	10/20	73			DL Down, Build Crypt
127	7/15	74			Build Crypt, Build DL Bench
128	10/20	74			Slow Build, Juliet DC
129	3/7	75			Split Look- Crypt/Church Yard SL
130	4/10	75			Build Crypt w/Torch
131	7/10	75			Build Crypt
132	10/15	76			Build DS/ Build Glow US
133	30/45	76			Build Full look- Crypt
134	15/20	79			Pull in DC/LC Emph.
135	10/25	79			Pull to Silo Look, Emph DC
136	4/4/3				Silhouette
137	3				F/Black
138	3				Curtain Call
139	5				House up, Post show



**Table 3.** Channel Hookup

**Romeo & Juliet**

R&J Lightwright 3\_3 (Ver 4).lw4

Lighting Design: Harold Burgess

Electrician: Andrew Haag

**CHANNEL HOOKUP**

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CSPAC Univ. of MD

Dep. of Theatre

Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
(1)	22	3 FOH LOWER	12	Source 4 10deg	750w	SR FRONT	R08
(2)	259	4 FOH	7	Source 4 10deg	750w	SR FRONT	R08
(3)	260	4 FOH	8	Source 4 10deg	750w	SR FRONT	R08
(4)	261	4 FOH	9	Source 4 10deg	750w	SR FRONT	R08
(5)	268	4 FOH	10	Source 4 10deg	750w	SR FRONT	R08
(6)	270	4 FOH	11	Source 4 10deg	750w	SR FRONT	R08
(7)	8	3 FOH LOWER	19	Source 4 10deg	750w	SR FRONT	R08
(8)	21	3 FOH UPPER	10	Source 4 10deg	750w	SR FRONT	R08
(9)	18	3 FOH LOWER	15	Source 4 10deg	750w	SR FRONT	R08
(10)	14	3 FOH LOWER	17	Source 4 10deg	750w	SR FRONT	R08
(11)	11	3 FOH LOWER	18	Source 4 10deg	750w	SR FRONT	R08
(12)	6	3 FOH LOWER	20	Source 4 10deg	750w	SR FRONT	R08
(13)	2	3 FOH LOWER	22	Source 4 10deg	750w	SR FRONT	R08
(14)	9	3 FOH UPPER	17	Source 4 10deg	750w	SR FRONT	R08
(15)	15	3 FOH UPPER	12	Source 4 19deg	750w	SR FRONT	R08
(16)	13	3 FOH UPPER	14	Source 4 19deg	750w	SR FRONT	R08
(17)	10	3 FOH UPPER	16	Source 4 19deg	750w	SR FRONT	R08
(18)	7	3 FOH UPPER	18	Source 4 19deg	750w	SR FRONT	R08
(19)	4	3 FOH UPPER	19	Source 4 19deg	750w	SR FRONT	R08
(20)	3	3 FOH UPPER	20	Source 4 19deg	750w	SR FRONT	R08
(21)	12	3 FOH UPPER	15	Source 4 19deg	750w	SR FRONT	R08
(22)	61	2 FOH UPPER	6	Source 4 19deg	750w	SR FRONT	R08
(23)	58	2 FOH UPPER	8	Source 4 19deg	750w	SR FRONT	R08
(24)	53	2 FOH UPPER	10	Source 4 19deg	750w	SR FRONT	R08
(25)	51	2 FOH UPPER	12	Source 4 19deg	750w	SR FRONT	R08
(26)	50	2 FOH UPPER	13	Source 4 19deg	750w	SR FRONT	R08
(27)	48	2 FOH UPPER	14	Source 4 19deg	750w	SR FRONT	R08
(28)	49	2 FOH LOWER	13	Source 4 19deg	750w	SR FRONT	R08
(29)	103	1 FOH UPPER	3	Source 4 19deg	750w	SR FRONT	R08
(30)	98	1 FOH UPPER	5	Source 4 19deg	750w	SR FRONT	R08
(31)	96	1 FOH UPPER	7	Source 4 19deg	750w	SR FRONT	R08

**Romeo & Juliet**

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**CHANNEL HOOKUP**Page 2  
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Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
(32)	92	1 FOH UPPER	9	Source 4 19deg	750w	SR FRONT	R08
(33)	86	1 FOH UPPER	11	Source 4 19deg	750w	SR FRONT	R08
(34)	84	1 FOH LOWER	20	Source 4 19deg	750w	SR FRONT	R08
(35)	83	1 FOH LOWER	21	Source 4 19deg	750w	SR FRONT	R08
(36)	94	1 FOH LOWER	13	Source 4 19deg	750w	SR FRONT	R08
(37)	89	1 FOH LOWER	16	Source 4 19deg	750w	SR FRONT	R08
(38)	32	3 FOH LOWER	7	Source 4 10deg	750w	SL FRONT	R55
(39)	313	4 FOH	1	Source 4 10deg	750w	SL FRONT	R55
(40)	314	4 FOH	2	Source 4 10deg	750w	SL FRONT	R55
(41)	310	4 FOH	3	Source 4 10deg	750w	SL FRONT	R55
(42)	311	4 FOH	4	Source 4 10deg	750w	SL FRONT	R55
(43)	312	4 FOH	5	Source 4 10deg	750w	SL FRONT	R55
(44)	16	3 FOH LOWER	16	Source 4 10deg	750w	SL FRONT	R55
(45)	31	3 FOH UPPER	4	Source 4 10deg	750w	SL FRONT	R55
(46)	39	3 FOH LOWER	2	Source 4 10deg	750w	SL FRONT	R55
(47)	35	3 FOH LOWER	5	Source 4 10deg	750w	SL FRONT	R55
(48)	30	3 FOH LOWER	8	Source 4 10deg	750w	SL FRONT	R55
(49)	24	3 FOH LOWER	11	Source 4 10deg	750w	SL FRONT	R55
(50)	20	3 FOH LOWER	13	Source 4 10deg	750w	SL FRONT	R55
(51)	17	3 FOH UPPER	11	Source 4 10deg	750w	SL FRONT	R55
(52)	27	3 FOH UPPER	6	Source 4 19deg	750w	SL FRONT	R55
(53)	38	3 FOH UPPER	1	Source 4 19deg	750w	SL FRONT	R55
(54)	36	3 FOH UPPER	2	Source 4 19deg	750w	SL FRONT	R55
(55)	33	3 FOH UPPER	3	Source 4 19deg	750w	SL FRONT	R55
(56)	29	3 FOH UPPER	5	Source 4 19deg	750w	SL FRONT	R55
(57)	25	3 FOH UPPER	7	Source 4 19deg	750w	SL FRONT	R55
(58)	23	3 FOH UPPER	9	Source 4 19deg	750w	SL FRONT	R55
(59)	71	2 FOH LOWER	3	Source 4 19deg	575w	SL FRONT	R55
(60)	70	2 FOH UPPER	1	Source 4 19deg	750w	SL FRONT	R55
(61)	68	2 FOH LOWER	2	Source 4 19deg	750w	SL FRONT	R55
(62)	67	2 FOH UPPER	3	Source 4 19deg	750w	SL FRONT	R55
(63)	63	2 FOH UPPER	5	Source 4 19deg	750w	SL FRONT	R55

**Romeo & Juliet**

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**CHANNEL HOOKUP**Page 3  
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Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
(64)	60	2 FOH UPPER	7	Source 4 19deg	750w	SL FRONT	R55
(65)	56	2 FOH UPPER	9	Source 4 19deg	750w	SL FRONT	R55
(66)	111	1 FOH UPPER	1	Source 4 19deg	750w	SL FRONT	R55
(67)	109	1 FOH UPPER	1	Source 4 19deg	750w	SL FRONT	R55
(68)	107	1 FOH UPPER	2	Source 4 19deg	750w	SL FRONT	R55
(69)	101	1 FOH UPPER	4	Source 4 19deg	750w	SL FRONT	R55
(70)	97	1 FOH UPPER	6	Source 4 19deg	750w	SL FRONT	R55
(71)	95	1 FOH UPPER	8	Source 4 19deg	750w	SL FRONT	R55
(72)	90	1 FOH UPPER	10	Source 4 19deg	750w	SL FRONT	R55
(73)	104	1 FOH LOWER	6	Source 4 19deg	750w	SL FRONT	R55
(74)	99	1 FOH LOWER	9	Source 4 19deg	750w	SL FRONT	R55
(75)	66	2 FOH LOWER	4	S4 PAR NSP	575w	TOP	MFAD ER
(76)	62	2 FOH LOWER	6	S4 PAR NSP	575w	TOP	MFAD ER
(77)	57	2 FOH LOWER	9	S4 PAR NSP	575w	TOP	MFAD ER
(78)	55	2 FOH LOWER	11	S4 PAR NSP	575w	TOP	MFAD ER
(79)	52	2 FOH LOWER	12	S4 PAR NSP	575w	TOP	MFAD ER
(80)	106	1 FOH LOWER	4	Source 4 PAR MFL	575w	TOP	MFAD ER
(81)	102	1 FOH LOWER	8	Source 4 PAR MFL	575w	TOP	MFAD ER
(82)	112	1 FOH LOWER	10	Source 4 PAR MFL	575w	TOP	MFAD ER
(83)	91	1 FOH LOWER	15	Source 4 PAR MFL	575w	TOP	MFAD ER
(84)	87	1 FOH LOWER	18	Source 4 PAR MFL	575w	TOP	MFAD ER
(85)	105	1 FOH LOWER	5	Source 4 PAR MFL	575w	TOP	MFAD ER
(86)	100	1 FOH LOWER	7	Source 4 PAR MFL	575w	TOP	MFAD ER
(87)	81	1 FOH LOWER	12	Source 4 PAR MFL	575w	TOP	MFAD ER
(88)	93	1 FOH LOWER	14	Source 4 PAR MFL	575w	TOP	MFAD ER
(89)	88	1 FOH LOWER	17	Source 4 PAR MFL	575w	TOP	MFAD ER
(90)	187	1E	7	Source 4 PAR MFL	575w	TOP	MFAD ER

Kyle Kweder / Lightwright 4

(64) thru (90)

**Romeo & Juliet**

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(91)	194	1E	11	Source 4 PAR MFL	575w	TOP	MFAD ER	
(92)	198	1E	14	Source 4 PAR MFL	575w	TOP	MFAD ER	
(93)	202	1E	17	Source 4 PAR MFL	575w	TOP	MFAD ER	
(94)	208	1E	21	Source 4 PAR MFL	575w	TOP	MFAD ER	
(95)	239	2E	5	Source 4 PAR MFL	575w	TOP	MFAD ER	
(96)	291	4E	3	Source 4 PAR MFL	575w	TOP	MFAD ER	
(97)	292	4E	4	Source 4 PAR MFL	575w	TOP	MFAD ER	
(98)	295	4E	7	Source 4 PAR MFL	575w	TOP	MFAD ER	
(99)	232	2E	9	Source 4 PAR MFL	575w	TOP	MFAD ER	
(100)	294	3E	6	Source 4 PAR MFL	575w	TOP	MFAD ER	
(101)	207	1E	20	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(102)	211	1E	23	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(103)	216	1E	25	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(104)	241	3E	9	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(105)	230	2E	11	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(106)	229	2E	12	Source 4 PAR MFL	575w	UR BACK	MFAD ER	
(107)	180	1E	3	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(108)	184	1E	5	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(109)	189	1E	8	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(110)	236	2E	2	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(111)	237	2E	3	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(112)	286	3E	1	Source 4 PAR MFL	575w	UL BACK	MFAD ER	
(113)	115	TECH BOX SR	7	Source 4 19deg	750w	'GARDEN' SIDE	N/C	R7119
(114)	113	TECH BOX SR	10	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119



**Romeo & Juliet**

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(115)	114	TECH BOX SR	8	Source 4 36deg	750w	'GARDEN' SIDE	N/C	R7119
(116)	130	TECH BOX SR	12	Source 4 19deg	750w	'GARDEN' SIDE	N/C	R7119
(117)	131	TECH BOX SR	11	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119
(118)	129	TECH BOX SR	13	Source 4 36deg	750w	'GARDEN' SIDE	N/C	R7119
(119)	133	APRON LADD. R	1	Source 4 19deg	750w	'GARDEN' SIDE	N/C	R7119
(120)	134	APRON LADD. R	2	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119
(121)	164	APRON LADD. R	3	Source 4 36deg	750w	'GARDEN' SIDE	N/C	R7119
(122)	365	1 LADD. R	1	Source 4 19deg	750w	'GARDEN' SIDE	N/C	R7119
(123)	366	1 LADD. R	2	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119
(124)	367	1 LADD. R	3	Source 4 36deg	750w	'GARDEN' SIDE	N/C	R7119
(125)	371	2 LADD. R	1	Source 4 19deg	750w	'GARDEN' SIDE	N/C	R7119
(126)	372	2 LADD. R	2	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119
(127)	373	2 LADD. R	3	Source 4 36deg	750w	'GARDEN' SIDE	N/C	R7119
(128)	127	TECH BOX SL	8	Source 4 36deg	750w	'MOON' SIDE SL	R78	G708
(129)	137	TECH BOX SL	9	Source 4 26deg	750w	'MOON' SIDE SL	R78	G708
(130)	128	TECH BOX SL	7	Source 4 19deg	750w	'MOON' SIDE SL	R78	G708
(131)	139	TECH BOX SL	13	Source 4 36deg	750w	'MOON' SIDE SL	R78	G708
(132)	135	TECH BOX SL	11	Source 4 26deg	750w	'MOON' SIDE SL	R78	G708
(133)	138	TECH BOX SL	12	Source 4 19deg	750w	'MOON' SIDE SL	R78	G708
(134)	173	APRON LADD. L	4	Source 4 36deg	575w	'MOON' SIDE SL	R78	G708
(135)	140	APRON LADD. L	2	Source 4 26deg	575w	'MOON' SIDE SL	R78	G708
(136)	170	APRON LADD. L	1	Source 4 19deg	575w	'MOON' SIDE SL	R78	G708
(137)	391	1 LADD. L	3	Source 4 36deg	750w	'MOON' SIDE SL	R78	G708
(138)	390	1 LADD. L	2	Source 4 26deg	750w	'MOON' SIDE SL	R78	G708
(139)	389	1 LADD. L	1	Source 4 19deg	750w	'MOON' SIDE SL	R78	G708
(140)	397	2 LADD. L	3	Source 4 36deg	750w	'MOON' SIDE SL	R78	G708
(141)	396	2 LADD. L	2	Source 4 26deg	750w	'MOON' SIDE SL	R78	G708
(142)	395	2 LADD. L	1	Source 4 19deg	750w	'MOON' SIDE SL	R78	G708
(143)	142	BALC. RAIL SR	2	Source 4 36deg	750w	STREET LOW SIDE SR	R305	
		"	3	"	"			
(144)	166	APRON LADD. R	5	Source 4 26deg	750w	STREET LOW SIDE SR	R305	

**Romeo & Juliet**

R&amp;J Lightwright 3\_3 (Ver 4).lw4

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(145)	167	APRON LADD. R	6	Source 4 36deg	750w	STREET LOW SIDE SR	R305	
(146)	369	1 LADD. R	4	Source 4 26deg	750w	STREET LOW SIDE SR	R305	
(147)	370	1 LADD. R	5	Source 4 36deg	750w	STREET LOW SIDE SR	R305	
(148)	375	2 LADD. R	4	Source 4 26deg	750w	STREET LOW SIDE SR	R305	
(149)	376	2 LADD. R	5	Source 4 36deg	750w	STREET LOW SIDE SR	R305	
(150)	381	3 LADD. R	3	Source 4 26deg	750w	STREET LOW SIDE SR	R305	
	"	"	4	Source 4 36deg	"	"	"	"
(152)	171	APRON LADD. L	5	Source 4 26deg	750w	'CRYPT' SIDE	N/C	G630
(153)	172	APRON LADD. L	6	Source 4 36deg	750w	'CRYPT' SIDE	N/C	G630
(154)	393	1 LADD. L	4	Source 4 26deg	750w	'CRYPT' LOW SL	N/C	G630
(155)	394	1 LADD. L	5	Source 4 36deg	750w	'CRYPT' LOW SL	N/C	G630
(156)	399	2 LADD. L	4	Source 4 26deg	750w	'CRYPT' LOW SL	N/C	G630
(157)	400	2 LADD. L	5	Source 4 36deg	750w	'CRYPT' LOW SL	N/C	G630
(158)	405	3 LADD. L	3	Source 4 26deg	750w	'CRYPT' LOW SL	N/C	G630
	"	"	4	Source 4 36deg	"	"	"	"
(159)	37	3 FOH LOWER	4	Source 4 19deg	750w	Moon DL Front	R322 0	G674
(160)	34	3 FOH LOWER	6	Source 4 19deg	750w	Moon DL Front	R322 0	G674
(161)	28	3 FOH LOWER	9	Source 4 19deg	750w	Moon DL Front	R322 0	G674
(162)	26	3 FOH LOWER	10	Source 4 19deg	750w	Moon DL Front	R322 0	G674
(163)	157	BALC. RAIL	2	Source 4 19deg	750w	Moon Low DL	R322 0	G674
(164)	158	BALC. RAIL	3	Source 4 19deg	750w	Moon Low DL	R322 0	G674
(165)	154	BALC. RAIL	6	Source 4 19deg	750w	Moon Low DL	R322 0	G674
(166)	155	BALC. RAIL	7	Source 4 19deg	750w	Moon Low DL	R322 0	G674
(167)	108	1 FOH LOWER	3	Source 4 26deg	750w	CAP. HOUSE	R316	G806
(168)	82	1 FOH LOWER	11	Source 4 26deg	750w	CAP. HOUSE	R316	G806
(169)	85	1 FOH LOWER	19	Source 4 26deg	750w	CAP. HOUSE	R316	G806
(170)	186	1E	6	Source 4 36deg	750w	CAP. HOUSE	R316	G806
(171)	210	1E	22	Source 4 36deg	750w	CAP. HOUSE	R316	G806

Kyle Kweder / Lightwright 4

(145) thru (171)

Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(172)	159	BALC. RAIL	4	Source 4 26deg	750w	CANDLE LOW	R316/ R321	R7797
(173)	156	BALC. RAIL	8	Source 4 26deg	750w	CANDLE LOW	R316/ R321	R7797
(174)	152	BALC. RAIL	10	Source 4 26deg	750w	CANDLE LOW	R316/ R321	R7797
(175)	148	BALC. RAIL	14	Source 4 26deg	750w	CANDLE LOW	R316/ R321	R7797
(176)	144	BALC. RAIL	18	Source 4 26deg	750w	CANDLE LOW	R316/ R321	R7797
(177)	196	1E	12	Source 4 26deg	750w	CTR OUT	R09	
(178)	205	1E	19	Source 4 26deg	750w	CTR OUT	R09	
(179)	191	1E	9	Source 4 26deg	750w	CTR OUT	R09	
(180)	200	1E	16	Source 4 26deg	750w	CTR OUT	R09	
(181)	246	3E	5	Source 4 26deg	750w	CTR OUT	R09	
(182)	243	3E	7	Source 4 26deg	750w	CTR OUT	R09	
(183)	284	3E	3	Source 4 26deg	750w	CTR OUT	R09	
(184)	283	3E	4	Source 4 26deg	750w	CTR OUT	R09	
(185)	296	4E	8	Source 4 36deg	750w	CTR OUT	R09	
(186)	290	4E	2	Source 4 36deg	750w	CTR OUT	R09	
(187)	149	BALC. RAIL	15	Source 4 26deg	750w	FRIAR GARDEN	R304	R9107
(188)	146	BALC. RAIL	17	Source 4 26deg	750w	FRIAR GARDEN	R304	R9107
(189)	145	BALC. RAIL	19	Source 4 26deg	750w	FRIAR GARDEN	R304	R9107
(190)	141	BALC. RAIL	20	Source 4 26deg	750w	FRIAR GARDEN	R304	R9107
(191)	234	2E	6	Source 4 50deg	575w	ROSE WINDOW	N/C	R5006, G375
(192)	132	TECH BOX SR	9	Source 4 26deg	750w	FRIAR WIND.	N/C	R7706
(193)	65	2 FOH UPPER	3	Source 4 19deg	575w	FRIAR WIND.	N/C	R7706
(194)	178	1E	2	Source 4 36deg	750w	FRIAR WIND.	R78	R7706
(195)	285	3E	2	S4 PAR MFL	575w	CRYPT BACK	N/C	
(196)	289	4E	1	S4 PAR MFL	575w	CRYPT BACK	N/C	
(197)	293	4E	5	S4 PAR MFL	575w	CRYPT BACK	N/C	
(198)	297	4E	9	S4 PAR MFL	575w	CRYPT BACK	N/C	
(199)	242	3E	8	S4 PAR MFL	575w	CRYPT BACK	N/C	
(200)	150	BALC. RAIL	9	Source 4 19deg	750w	SUN	R13	R9177
(201)	153	BALC. RAIL	12	Source 4 36deg	575w	UNIVERSE	N/C	0016 "Star Cluster"



Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(202)	119	TECH BOX SL	5	Source 4 26deg	750w	BRKUP	N/C	R7788 'Web'
	124	TECH BOX SR	4	"	"	"	"	"
(203)	80	TECH BOX SL	3	Source 4 26deg	750w	BRKUP	N/C	R7798 'Cracked'
	41	TECH BOX SR	"	"	"	"	"	"
(204)	126	BALC. RAIL SL	2	Source 4 26deg	575w	COLOR WASH	MFAD ER	
(205)	118	BALC. RAIL SR	4	Source 4 26deg	575w	COLOR WASH	MFAD ER	
(206)	147	BALC. RAIL	13	Source 4 26deg	750w	MOON	N/C	G506
(207)						OPEN		
(208)						OPEN		
(209)						OPEN		
(210)	233	2E	8	Source 4 36deg	750w	MORN. SUN	R321	R9177
(211)	279	1A	3	Source 4 36deg	750w	NOON SUN	R13	R9177
(212)	240	2E	6	Source 4 36deg	750w	EVENING SUN	R318	R9177
(213)	160	BALC. RAIL	11	Source 4 50deg	575w	UNIVERSE	N/C	0016 "Star Cluster"
(214)	238	2E	4	Source 4 36deg	750w	BRKUP	N/C	R7798 'Cracked'
	231	"	10	"	"	"	"	"
(215)	355	PROSC. SL	1	Source 4 36deg	750w	BRKUP	N/C	R7788 'Web'
	361	PROSC. SR	"	"	"	"	"	"
(216)	277	1A	1	Source 4 36deg	575w	COLOR WASH	MFAD ER	
(217)	280	1A	4	Source 4 36deg	575w	COLOR WASH	MFAD ER	
(218)	414	1 BOOM SR	1	Source 4 PAR MFL	575w	MORNING	R318	
	"	"	3	"	"	"	"	"
	"	"	5	"	"	"	"	"
(219)	439	1 BOOM SL	2	Source 4 PAR MFL	575w	MORNING	R318	
	"	"	5	"	"	"	"	"
	"	"	8	"	"	"	"	"
	"	"	"	"	"	MOONSCAPE	"	"
	"	DECK	"	"	"	"	"	"



Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
<b>(220)</b>	301	5E	1a	3 circ/3 cell FAR CYC	2kw	CYC TOP	R26
	303	"	2a	"	"	"	"
	407	"	3a	"	"	"	"
	256	"	4a	"	"	"	"
	249	"	5a	"	"	"	"
	252	"	6a	"	"	"	"
	253	"	7a	"	"	"	"
		"	8a	"	"	"	"
		"	9a	"	"	"	"
		"	10 a	"	"	"	"
		"	11 a	"	"	"	"
		"	12 a	"	"	"	"
<b>(221)</b>	304	5E	1b	3 circ/3 cell FAR CYC	2kw	CYC TOP	R20
	306	"	2b	"	"	"	"
	409	"	3b	"	"	"	"
	255	"	4b	"	"	"	"
	258	"	5b	"	"	"	"
	247	"	6b	"	"	"	"
	250	"	7b	"	"	"	"
		"	8b	"	"	"	"
		"	9b	"	"	"	"
		"	10 b	"	"	"	"
		"	11 b	"	"	"	"
		"	12 b	"	"	"	"

# Romeo & Juliet

R&J Lightwright 3\_3 (Ver 4).hw4

## CHANNEL HOOKUP

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
(222)	302	5E	1c	3 circ/3 cell FAR CYC	2kw	CYC TOP	R74
	305		2c				
	408	"	3c	"	"	"	"
	254	"	4c	"	"	"	"
	257	"	5c	"	"	"	"
	248	"	6c	"	"	"	"
	251	"	7c	"	"	"	"
		"	8c	"	"	"	"
		"	9c	"	"	"	"
		"	10 c	"	"	"	"
		"	11 c	"	"	"	"
		"	12 c	"	"	"	"
(223)	444	GRND. ROW	2	6' 3 circ. Mini Strip	750w	CYC BOTTOM	R316
	448	"	2a	"	"	"	"
	451	"	3a	"	"	"	"
		"	4a	"	"	"	"
		"	5a	"	"	"	"
		"	6a	"	"	"	"
		"	7a	"	"	"	"
		"	8a	"	"	"	"
		"	9a	"	"	"	"
		"	10 a	"	"	"	"
		"	11 a	"	"	"	"
(224)	445	GRND. ROW	1b	6' 3 circ. Mini Strip	750w	CYC BOTTOM	R318
	446	"	2b	"	"	"	"
	452	"	3b	"	"	"	"
		"	4b	"	"	"	"
		"	5b	"	"	"	"
		"	6b	"	"	"	"
		"	7b	"	"	"	"
		"	8b	"	"	"	"
		"	9b	"	"	"	"
		"	10 b	"	"	"	"
		"	12 b	"	"	"	"

**Romeo & Juliet**

R&amp;J Lightwright 3\_3 (Ver 4).lw4

**CHANNEL HOOKUP**

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(225)	443	GRND. ROW	1c	6' 3 circ. Mini Strip	750w	CYC BOTTOM	R68	
	447	"	2c	"	"	"	"	
	453	"	3c	"	"	"	"	
		"	4c	"	"	"	"	
		"	5c	"	"	"	"	
		"	6c	"	"	"	"	
		"	7c	"	"	"	"	
		"	8c	"	"	"	"	
		"	9c	"	"	"	"	
		"	10	"	"	"	"	
		"	c					
		"	11	"	"	"	"	
		"	c					
(226)	438	1 BOOM SR	8	Source 4 PAR MFL	575w	SUNRISE	R321	
	"	"	10	"	"	"	"	
(227)	437	1 BOOM SR	9	Source 4 36deg	575w	MORNING	N/C	R5005
(228)	455	1 BOOM SL	4	Source 4 36deg	575w	SUNSET	N/C	R3805
	"	"	6	"	"	"	"	"
(229)	456	1 BOOM SL	9	Source 4 36deg	575w	EVENING	N/C	R5006
(230)	436	1 BOOM SR	2	Source 4 PAR MFL	575w	NIGHT	R79	
	"	"	4	"	"	"	"	
	"	"	7	"	"	"	"	
(231)	454	1 BOOM SL	1	Source 4 PAR MFL	575w	NIGHT	R79	
	"	"	3	"	"	"	"	
	"	"	7	"	"	"	"	
(232)	459	DECK	1	Source 4 36deg	750w	MOONSCAPE	R322 0	G622
	460	"	2	"	"	"	"	"
	461	"	3	"	"	"	"	"
	462	"	4	"	"	"	"	"
	463	"	5	"	"	"	"	"
		"	6	"	"	"	"	"
		"	7	"	"	"	"	"
(233)	435	1 BOOM SR	6	Source 4 36deg	575w	NOON	N/C	R3806
(234)						OPEN		
(235)	377	3 LADD. R	1	Source 4 26deg	750w	'GARDEN' SIDE	N/C	R7119
	"	"	2	Source 4 36deg	"	"	"	"

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(225) thru (235)

# Romeo & Juliet

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## CHANNEL HOOKUP

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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(236)	401	3 LADD. L	1	Source 4 26deg	750w	'MOON' SIDE SL	R78	G708
	"	"	2	Source 4 36deg	"	"	"	"
(237)	123	TECH BOX SL	4	Source 4 26deg	750w	SPECIAL	N/C	
(238)	59	2 FOH LOWER	8	Source 4 19deg	750w	SPECIAL	N/C	
(239)	117	TECH BOX SR	6	Source 4 26deg	750w	SPECIAL	N/C	
(240)	54	2 FOH LOWER	10	Source 4 19deg	750w	SPECIAL	N/C	
(241)	213	1E	24	Source 4 26deg	750w	CAP. BALL	N/C	
(242)	116	TECH BOX SR	5	Source 4 19deg	750w	BOX SEATS	N/C	
(243)	122	TECH BOX SL	2	Source 4 19deg	750w	BOX SEATS	N/C	
(244)	315	4 FOH	1	Source 4 36deg	750w	AUDIENCE	R316	G317
	269	"	12	"	"	"	"	"
	1	3 FOH UPPER	8	Source 4 26deg	"	"	"	"
	"	"	13	"	"	"	"	"
	40	3 FOH LOWER	1	"	"	"	"	"
	"	"	3	"	"	"	"	"
	19	"	14	"	"	"	"	"
	5	"	21	"	"	"	"	"
	"	"	23	"	"	"	"	"
(245)	244	3E	6	Source 4 PAR MFL	575w	3.2 STAIR BACK	N/C	
(246)	143	BALC. RAIL SR	1	Source 4 19deg	750w	2.2 Balcony	R09	
(247)	110	1 FOH LOWER	1	Source 4 26deg	750w	2.2 Balcony	R78	G674
(248)	64	2 FOH UPPER	5	Source 4 19deg	750w	3.2 DR BENCH	N/C	
(249)	165	TECH BOX SR	2	Source 4 26deg	750w	3.5 JULIE BR	N/C	
(250)	136	TECH BOX SL	10	Source 4 26deg	750w	JULIET BR	N/C	
(251)	177	1E	1	Source 4 26deg	750w	1.3 BALCONY	N/C	
(252)	125	TECH BOX SL	6	Source 4 19deg	750w	1.1-1.3	N/C	
(253)	358	PROSC. SR	2	Source 4 26deg	750w	1.4-1.5	N/C	
(254)	235	2E	1	Source 4 PAR MFL	575w	1.5 STAIR BACK	R316	
(258)	364	PROSC. SL	2	Source 4 50deg	750w	5.3 GATE	N/C	R316
(259)	199	1E	15	Source 4 26deg	750w	BED CTR	R320 2	
(260)	163	APRON LADD. L	4	Source 4 19deg	750w	5.3 CRYPT	R320 2	
	174	APRON LADD. R	3	"	"	"	"	
(261)	182	1E	4	Source 4 36deg	750w	SPARE		

**Romeo & Juliet**

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**CHANNEL HOOKUP**Page 13  
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Channel	Di	Position	U	Instrument Type	W	Purpose	Color	Template
(262)	193	1E	10	Source 4 36deg	750w	"CHURCH YARD"	R316	R7797
(263)	203	1E	18	Source 4 36deg	750w	SPARE		
(264)	215	1E	26	Source 4 36deg	750w	SPARE		
(265)	121	TECH BOX SL	1	Source 4 PAR NSP	575w	CRYPT FRONT	R320 2	
(266)	120	TECH BOX SR	1	Source 4 PAR NSP	575w	CRYPT FRONT	R320 2	
(267)	69	2 FOH LOWER	1	Source 4 26deg	750w	SPECIAL	N/C	
(268)	47	2 FOH LOWER	14	Source 4 26deg	750w	SPECIAL	N/C	
(269)	161	BALC. RAIL SL	1	Source 4 26deg	750w	SPECIAL	R09	
(270)	197	1E	13	Source 4 36deg	750w	CAP. HOUSE	R316	G806
(271)	151	BALC. RAIL	16	Source 4 19deg	750w	CRYPT LOW	N/C	G630
		"	21	"	"	"		
(272)		BALC. RAIL	1	Source 4	750w			
		"	5	"	"			
(274)		2 FOH UPPER	4	Source 4	750w			
		"	12	"	"			
(275)		2 FOH LOWER	6	Source 4	750w	SPARE		
(276)		TECH BOX SL	14	Source 4	750w			



**Romeo & Juliet**R&J Lightwright 3\_3 (Ver 4).lw4  
Items WITHOUT Channel**CHANNEL HOOKUP**Page 14  
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Channel	Di	Position	U	Instrument Type	W	Purpose	Color Template
		BALC. RAIL SR	3	Source 4 36deg	750w	MORNING	
		"	"	"			
		3E	0a	Selecon Pacific	575w	SET WASH	MFAD
				90deg			ER
		"	10	"	"	"	"
			a				
		1 BOOM SR	3	Source 4 36deg	750w	MORNING	
		"	"	"	"	"	

**Table 4. Lighting Budget Breakdown**

Date	Place of Purchase	Description	Qty.	Amount	Total	Money left in Budget
1/14/2003	R & R Lighting	Flicker Candles	1	\$240.75	\$240.75	\$1,559.25
2/12/2003	CSPAC Electrics Shop	Gel	7	\$5.25	\$36.75	\$1,522.50
2/13/2003	R & R Lighting	Patterns	1	\$764.75	\$764.75	\$757.75
2/14/2003	BSL	Rental	1	\$224.00	\$224.00	\$533.75
2/21/2003	Premier Lighting & Production	Heat Shield	1	\$129.52	\$129.52	\$404.23
2/28/2003	Home Depot	Batteries	1	\$41.50	\$41.50	\$362.73
2/28/2003	Radio Shack	Switches	1	\$16.95	\$16.95	\$345.78
2/27/2003	Home Depot	Wall Plates and Boxes	1	\$6.88	\$6.88	\$338.90
3/3/2003	Home Depot	6v Batteries	1	\$15.92	\$15.92	\$322.98
2/19/2003	R&R	2 Color Dichroics	1	\$330.05	\$330.05	-\$7.07

Total Amount Spent **\$1,807.07**

Total Amount in Budget **\$1,800.00**

**Total Amount Left - \$7.07**

## APPENDIX D: PRODUCTION PHOTOGRAPHS



Fig. 16. Lighting by Harold F. Burgess II. Scenery by Pegi Marshall-





Act 1, v.  
*Romeo & Juliet*  
Department of Theatre  
University of Maryland

Fig. 17.



Act II, ii  
*Romeo & Juliet*  
Department of Theatre  
University of Maryland

Photography by Stan Barouh

**Fig. 18.**





Act II, ii.  
*Romeo & Juliet*  
Department of Theatre  
University of Maryland

Photography by Stan Barouh

**Fig. 19.**



Act III, v.  
*Romeo & Juliet*  
Department of Theatre  
University of Maryland

Photography by Stan Barouh

Fig 20





Fig. 21

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