

ABSTRACT

Title of Thesis: LIGHTING DESIGN OF TOM JONES’S AND HARVEY
 SCHMIDT’S THE FANTASTICKS, KOGOD THEATRE,
 CLARICE SMITH PERFORMING ARTS CENTER,
 UNIVERSITY OF MARYLAND AT COLLEGE PARK.

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A lighting design is the result of an artistic process, one that requires hundreds of choices that precede the design’s complete realization. The purpose of this thesis is to document, analyze and interpret this lighting design process as it was applied to the University of Maryland Department of Theatre’s production of Tom Jones’s and Harvey Schmidt’s *The Fantasticks*. In Chapter I it was shown how analyzing the text for thematic ideas and contextualizing its authorship and initial production helped to develop the design’s aesthetic approach. Chapter II documents the meetings with the director and production team that helped me to create a specific lighting design concept. In Chapter III the steps necessary to realize the lighting design are described. Chapter IV is an analysis of the design using the conceptual ideas identified in Chapters I and II, as a basis for its evaluation.

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THE FANTASTICKS, KOGOD THEATRE, CLARICE SMITH PERFORMING ARTS
CENTER, UNIVERSITY OF MARYLAND AT COLLEGE PARK.

by

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Introduction:

The goal of this thesis is to document, analyze and interpret the process that led to the realized lighting design of Tom Jones's and Harvey Schmidt's *The Fantasticks*, produced at the University of Maryland, College Park in April 2003, by the Department of Theatre. Objectively analyzing any artistic process is a difficult challenge, and it is particularly so for a collaborative art such as lighting design since the final work is part of a larger whole, and by itself, incomplete. The most meaningful way to analyze such a work is to trace the development of the designer's idea—or concept—through the various stages of its refinement, as a way of understanding how design idea related to design execution, and as a means of evaluating its effectiveness as part of the production it supported.

Chapter I is an account of the textual analysis undertaken in order to identify thematic ideas, visual ideas, and the “style” of the production. It begins with a brief account of the various permutations of the play prior to its opening in 1960, and then follows the collaboration of lyricist Tom Jones and composer Harvey Schmidt from the M.F.A. program at the University of Texas to their professional work in New York. The “Off Broadway” movement of the 1950's and 1960's is also discussed as a way of contextualizing *The Fantasticks*' style and understanding why it was purposely “under produced.” Lastly, specific literary and theatrical influences are identified in the text as a way of further identifying themes and ideas that may require visual support.

Chapter II traces the further development of the design idea, including: discussions with the design team, visual research, the wish list process and the creation of the light plot. In concept meetings with director, Mitchell Hebert, scene designer,

Sonalee Hardikur and costume designer, Angela Chavez, the goals and aesthetic of our production were identified. I then used the illustrations of Maxfield Parrish to visually state how I intended to support these ideas. The conceptual elements discussed thus far were then compiled in a “wish-list”—a transitional step between design concept and the identification of the lighting tools needed to realize the design. Lastly, the light plot and supporting paperwork were generated using the ideas from the wish list.

Chapter III deals primarily with the steps necessary to realize the design—specifically light focus and cue writing process from tech through dress rehearsals. This section also discusses the unforeseen challenges and accidental discoveries that often accompany this part of the lighting designer’s work—in particular those encountered during focus, tech and dress rehearsals. At this part of the process the collaborative nature of lighting design is most apparent. From focus through dress rehearsals my work was influenced significantly through conversations with Mitchell, the other designers, and my advisor, Professor and Chair Daniel MacLean Wagner. Just as I believe I supported the efforts of the other production team members, my work was similarly enriched by their input.

In Chapter IV the design is evaluated based upon the artistic intention of the concept and the degree to which it supported the other elements of the production. Much of the “intention” of the design was derived from ideas identified in previous chapters, and in an effort to summarize the design process itself, I use the ideas generated in the early part of the process to evaluate the work of the latter part. It is my hope that in doing this my experience documenting and interpreting this lighting design will help me to apply the same process to future work, and in so doing, continue to grow as an artist.

Chapter 1:

Text Analysis.

The opening of *The Fantasticks* at the Sullivan Street Playhouse on May 3, 1960 was the beginning of a tradition in the American musical theatre few could have imagined. More than forty years and 17,162 performances later this little musical/operette has clearly found an enduring place in the hearts of the American theatre going public. Purposely under-produced, *The Fantasticks* substituted metaphor for spectacle, presentation for representation, and “off-Broadway” for “Broadway”. At the heart of *The Fantasticks*’ success lies an elegant and simple exploration into life’s simpler dramas: adolescence, the loss of innocence; experiences that playwright Tom Jones called “the pain and beauty of living.”¹ This chapter will explore the factors that influenced the construction of the text, discuss how the text was analyzed, and how that analysis contributed to my design process.

A Chronology of *The Fantasticks*.

The journey that would eventually lead to *The Fantasticks* began in 1955 when John Robb, a composer and professor from the University of Arizona, approached a young aspiring director named Tom Jones about authoring a musical. Robb was living in New York at the time, on sabbatical from the University and interested in creating a new musical that he could produce at the University of New Mexico. Tom Jones was just out of military service, and at that time, teaching directing in New York. He immediately

¹ David Ewen, *The Story Of America’s Musical Theatre* (Philadelphia: Chilton Book Company, 1961), 128.

agreed, having nothing else to do, and the result was *Joy Comes To Deadhorse*, a western-style musical comedy loosely based upon Rostand's *Les Romanesques*. Although *Joy...* and *The Fantasticks* shared a similar plot structure,² they were fundamentally different in style. Jones and Robb worked in the then ubiquitous musical style of Rodgers and Hammerstein: melodrama and whimsical romanticism. For example, this first version had all the trappings of a grand Broadway through-composed musical. Real horses were integrated into the action of the play and the music was supplemented with full choruses of singing cowboys. *Joy ...* was produced in 1956 at the University of New Mexico and although received well by the academic audience at the University, Tom Jones considered it an artistic failure, referring to it as "A totally hopeless mix of styles and intentions."³

Following the 1956 opening of *Joy...*, Jones and Robb ended their partnership. Although Jones felt the material needed a fundamental reworking, Robb did not. After agreeing that each could reuse any material they contributed to the original, Jones returned to New York and reformed an artistic partnership with Harvey Schmidt and Word Baker, both old friends and former colleagues from the University of Texas where Baker studied directing in M.F.A. program and Schmidt studied commercial art. All three had collaborated on various student projects while at the University, including Rostand's *Les Romanesques*. Jones and Schmidt struggled to re-work *Joy Comes to*

² In both *The Fantasticks* and *Joy comes to Deadhorse* two young lovers are driven together by their families apparent rivalries, however in *Joy...* one family is Spanish, the other is Anglo. Some interesting similarities remain; for example the young female lover is Luisa, the name of the Anglo father is Bellomy, the mysterious stranger who guides the destiny of the two lovers is Stratforel, later renamed El Galleo after a famous gypsy bullfighter. There is also an old carnival sheister named Henry who is modeled after a "medicine show" ham named Henry Fenwick who used to tour the Texas dust bowl region in the 1930's. (See: Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 6.)

³ Ibid.

Deadhorse for the next three years, unable to work Rostand's original framework into a Rodgers and Hammerstein model. In 1959 they were offered an opportunity to present a one-act musical show at the Minor Latham Playhouse at the Barnard Summer Theatre Festival, on the condition that it could be reduced in size and shown to the producer of the Festival in a month. Necessity mandated a different approach. Both Jones and Schmidt threw out much of the original script, as well as most of the songs, and instead adopted a more presentational style that wouldn't necessitate the grand scale and level of realism they were working towards before:

We threw out the R&H model. We gratefully let go of our adjoining ranches and our chorus of cowboys. We threw away the entire script, except for some songs. We decided to break all the rules. We didn't understand them anyway. For years Word and I championed the idea of an "open stage," a presentational theatre which would exalt in theatrical devices rather than trying to hide them... We would take all the things we liked about the theatre and try to throw them into one little one-act musical. After all, it was just for one week of summer stock. What did we have to lose⁴?

The reworked text followed closely the structure of another adaptation of *Les Romaneques* written in 1900 by Julia Fletcher, under the pen name "George Flemming". Jones and Schmidt found Fletcher's adaptation particularly suited to their needs because it greatly simplified the original text to 5 characters and one basic set⁵.

The opening of *The Fantasticks* at Barnard was both an aesthetic and financial success. Within a few days of the play's opening, Jones and Schmidt were interviewing potential financial backers. The following May, authors Jones and Schmidt, and Word Baker, the director and long time friend from University of Texas, opened *The Fantasticks* at The Sullivan Street Playhouse.

⁴ Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 8.

⁵ Ibid, 9.

Tom Jones & Harvey Schmidt

One of the reasons for the enduring success of *The Fantasticks* was its simple presentational style. The idea of a “presentational” theatre was by no means a new idea. European directors like Vsevolod Meierkhol'd, Bertold Brecht and Alexander Tairov had been working with this idea for the past thirty years. Unlike Brecht, for example, Jones and Schmidt were inviting the audience to emotionally invest in the story. The “open stage” idea was a way for them to invest into the text all the things they loved about the theatre itself. They felt they now had permission to exploit every stage convention and style they were ever enchanted by. The “totally hopeless mix of intentions and styles” that Jones had earlier seen in *Joy Comes To Deadhorse*, was now an organizing principle in *The Fantasticks*. In this way the text is a direct product of the theatrical sensibilities Jones and Schmidt cultivated from their study at the University of Texas, in combination with their experiences immersed in the New York theatrical community of the 1950's.

Before moving to New York in early 1955, Tom Jones and Harvey Schmidt were both enrolled in the M.F.A. program at the University of Texas. Jones entered the M.F.A. program in 1949 to study directing under Iden Payne; Harvey Schmidt studied commercial art, and his only experience with theatre was through the “curtain club revues,” a student theatre organization. In the late 1940's musical theatre was not widely considered worthy of serious academic study, and consequently the training Jones received was quite traditional, as it focused primarily upon the work of “classical”

playwrights such as Shakespeare and Moliere.⁶ Upon graduating in 1951 Jones was immediately drafted into the army, where he served in the Counter Intelligence Corps for two years. In 1953 he moved to New York with aspirations to be a director. Harvey Schmidt graduated from University of Texas in 1952, and after a two year stint in the army also moved to New York. The opening of *The Fantasticks* in 1960 was just the beginning of Tom Jones's and Harvey Schmidt's careers. Over the last forty years they have created several successful musicals both on and off Broadway, including *110 in the Shade* (1963), *I Do! I Do!* (1966), *Celebration* (1969), *Philemon* (1975), and *Colette Collage* (1986, 1991)⁷.

American Post WWII

Jones and Schmidt were working during a transitional period in American history. The term "Cold War" was coined in 1952 to describe the unofficial standoff between the U.S. and Russia. Communism was a constant external threat to many Americans in the 1950's, although in spite of this, in the 1950's there was an unprecedented feeling of safety and comfort *within* our borders. It was a period of economic prosperity and low unemployment. The fifties also marked the growth of the American suburb, family cohesion, and the perception of cultural hegemony⁸. The American entertainment

⁶ This view would soften somewhat with the opening of *Oklahoma* in 1947 and the other more "serious" musicals that followed like *South Pacific*, and *West Side Story*. See: Donald C. Farber and Robert Viagas. *The Amazing Story of The Fantasticks*. New York: Carol Publishing Group, 1991), 15.

⁷ "Tom Jones and Harvey Schmidt," May, 5 1997, <<http://members.aol.com/n2thewoods>> (November 14, 2003).

⁸ Norman Hart, *Life Upon the Wicked Stage: A History of Musical Biographies In America, 1783-1993* (Doctoral Dissertation: University of Maryland at College Park, 2000), 142.

industry both catered to and propagated this hegemonic voice of the predominately white, suburban, middle class⁹.

The popular theatre of this era also underwent a change from the previous decade. Unlike the “serious drama” of the 1930’s and 1940’s, which tended to be critical of social inequalities and American materialism, the popular theatre of the 1950’s didn’t dissect American culture. Instead, Americana was often celebrated in the most optimistic of terms. Comedies such as *Harvey*, or the more nostalgic *The Matchmaker*, were making proud statements about what it meant to be an American, not questioning it¹⁰. Musical theatre also followed suit. Satire was replaced with nostalgia for a simpler bygone time. Rodgers and Hammerstein musicals thrived because they often depicted images and themes revolving around the American experience as epitomized by the popularity of *Oklahoma* (1947). *The Fantasticks* contained themes that, while not strictly American, American audiences at this time wanted to see.

In New York, the 1950’s saw the rise of the off-Broadway theatre “movement”. The term “Off-Broadway” refers to both an era and a literary style. The roots of the movement begin in the late 1920’s with the work of the Provincetown Players, who offered smaller scale theatre in Greenwich Village¹¹. The true beginning of the Off-Broadway Era was in the 1950’s with productions like Tennessee William’s *Summer & Smoke* (1952), O’Neill’s *The Iceman Cometh* (1956) and Kurt Weill’s *Threepenny Opera*, as well as *The Fantasticks* (1960), each playing in Greenwich Village.

⁹ Norman Hart, *Life Upon the Wicked Stage: A History of Musical Biographies In America, 1783-1993* (Doctoral Dissertation: University of Maryland at College Park, 2000), 142.

¹⁰Ibid, 143.

¹¹ Donald C. Farber and Robert Viagas, *The Amazing Story of The Fantasticks* (New York: Carol Publishing Group, 1991), 60.

The real spirit of Off Broadway in this era lay close to its surroundings. Greenwich Village of the 1950's was a neighborhood of social outcasts, minorities and artists. Those plays that ran there were seeking a more intimate refuge from Broadway's commercialism¹². The decision to produce *The Fantasticks* at Sullivan Street was not merely a financial consideration. It was true that the project didn't have enough money behind it to produce on Broadway;¹³ however, the Off-Broadway location was also more in keeping with the play's style and tone. *The Fantasticks* needed intimacy, and "the permission" for simplicity. Tom Jones felt that simplicity was essential to the very nature of this play:

The simpler you do something the better off it's going to be... The proper words and music can evoke a spectacle in the mind that's so much more satisfying than anything the most skillful designer could possibly devise. The thing to do is take something that is around us everyday that we see and touch and put it in terms that are poetic¹⁴.

The Construction of the Text

Many of the influences to *The Fantasticks* seem to come from the theatrical world Jones and Schmidt were living in while in New York. Tom Jones refers to certain productions he saw as "having a profound impact on all of us"¹⁵. For example, he drew the idea of a commedia-style group of actors who sit on the side-lines while not actually on stage from a production of Goldoni's *A Servant of Two Masters*, which he saw performed by The Piccolo Teatro di Milano. The idea for the cardboard Moon/Sun came

¹² Donald C. Farber and Robert Viagas, *The Amazing Story of The Fantasticks* (New York: Carol Publishing Group, 1991), 61.

¹³ Julian Mates, *America's Musical Stage* (Westport, Connecticut: Greenwood Press, 1985), 193.

¹⁴ David Ewen, *The New Complete Book of the American Musical Theatre* (New York: Holt, Rinehart and Winston, 1970), 128.

¹⁵ Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 11.

from John Houseman's production of *A Winters Tale* at Stratford, Connecticut. The sour chords that begin the sun-drenched Act 2 of *The Fantasticks* were "appropriated" from Bernstein's original *Candide*. Jones and Schmidt borrowed freely and unapologetically from the productions they saw in the first three years they lived in New York¹⁶.

Anything exciting they saw was fair game. As both grew up in the dust bowl of Texas at the end of the Great Depression, neither had any experience in a big city, nor had either been surrounded by such a rich theatrical community. The excitement both felt from living and working in New York after leaving Texas interestingly parallels the character of Matt, who, after returning from study abroad, is in search of the "unfathomable something" school couldn't provide.

I've had an education
I've been inside a lab
Dissected Violets
I know the way things are...
...And yet—in spite of my knowledge—
There is this girl¹⁷

Another factor that influenced *The Fantasticks* was Tom Jones's appreciation of classical theatre, particularly the text driven theatre of Shakespeare, Moliere, the Greeks, and more recently, Thornton Wilder, and Tennessee Williams. In fact, he admits that the idea of using recurring themes such as the seasons, and repeating thematic ideas in language was inspired by Barker's "On Dramatic Method" which introduced him to the Shakespearian technique of a "unifying palette", an overarching idea or metaphor used

¹⁶ Noting the striking resemblance between the tableau struck by the cast between Act 1 and Act 2 of *The Fantasticks* and opening of the second act of *Sunday in the Park with George*. Tom Jones is quick to point out that the spirit of theatrical appropriation extended to those looking back to *The Fantasticks* as well. See: Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 11.

¹⁷ Ibid, 35-71.

throughout a play¹⁸. The minimalist visual style of Thornton Wilder's *Our Town* was another significant influence upon Jones's aesthetic, and therefore *The Fantasticks*. Interestingly, both *The Fantasticks* and *Our Town* share an omniscient narrator, capable of starting and stopping the action, as well as a visual style where the word creates the décor. Jones admits to a particular distaste for Naturalism. He feels that what makes text-driven theatre beautiful is that it is not visually explicit, that visual imagery exists in the poetry of the text. Instead of providing it to the audience Jones wanted the audience to create it for themselves: "If you didn't ask me to believe anything, I can believe everything."¹⁹

Analysis

Prior to reading *The Fantasticks* for the first time in preparation to design it, I knew little about the play or its style. The first thing that struck me was the degree to which a simple metaphor could articulate some of the central thematic ideas of the play. One persistent basic theme is of living, growing things. Vegetation would seem to symbolize those simple constants of life and living, often necessary, and perhaps, boring: raising a family ("Plant a Radish" p.92); marriage/the daily grind ("This Plumb is too Ripe" p.75), etc... The Fathers themselves are constantly watering pruning their "gardens" (families); or disciplining their children:

MATT: There!
In the Air!
In the open!
That's how I plan to wive!

¹⁸ Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 10.

¹⁹ Donald C. Farber and Robert Viagas, *The Amazing Story of The Fantasticks*, (New York: Carol Publishing Group, 1991), 15.

HUCK: Son...
You need *pruning*
Come inside and write simplicity two hundred
Times without stopping. Perhaps that will improve
Your style²⁰.

Underneath these thematic “constants” looms the inevitable and inescapable theme of seasonal change. Seasonal references in the text are used to support the arc of the plot. If the central idea of *The Fantasticks* is “the pain and beauty of living,” then the seasons are symbolic of life’s various stages. The naïve whimsical happy- ending of Act 1 takes place in the Fall, a time the omniscient El Gallo reminds us is marked by adolescence:

Try to remember the kind of September
When grass was green and grain was yellow
Try to remember the kind of September
When you were a tender and callow fellow²¹

In Act II, after the happy ending falls apart and Matt departs to see the world, Fall slowly turns to Winter:

Now grant me in your minds a month
October is over and the sky grows grey
A month goes by
It’s a little bit colder
A month goes by
We’re one month older²²

El Gallo lets us know the play is finished after Matt and Luisa have endured their hardships and realize they still love each other; seasonally, we assume Spring lies ahead.

Who understands why Spring is born
Out of Winter’s laboring pain
Or why we all must die a bit
Before we grow again²³

²⁰ Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 49.

²¹ Ibid, 35.

²² Ibid, 90.

Each season has a specific “character”: Fall is youth, transition, callowness; Winter is bitter, painful, and necessary in order to get to Spring. Clearly, the character of El Gallo presents another literary idea with visual implications. Like Thornton Wilder’s stage manager, El Gallo controls the passage of time and can literally “step out” of the play’s action whenever he wishes. Since the play calls for minimal scenery, it was quite likely that making visual sense of these moments would require a lighting idea.

This very broad analysis of the literary metaphors of the text helped me to identify the larger ideas that had visual life and, most importantly, what it was that my design needed to support. Clearly we needed to somehow evoke both the “look” and “feel” of the seasons, particularly Fall and Winter. The mysterious El Gallo controlled dramatic time and, therefore, his character may be in need of some sort of signature “look²⁴”. Lastly, the many references to plant life and growing things was another literary idea that I might be able to visually support. The next step was to understand how these ideas fit into the director’s concept so I might make them more specific.

²³ Tom Jones and Harvey Schmidt, *The Fantasticks: The 30th Anniversary Edition* (New York: Applause Theatre Book Publishers, 1990), 106.

²⁴ A “look” is a light cue characteristic of a specific idea.

Chapter 2:

Design Process.

This chapter will document the evolution of the design idea from concept through the creation of the light plot. This process began with a dialog that the director, Mitchell Hebert, the scenic designer, Sonalee Hardikar, the costume designer, Angela Chavez, and I all shared. The purpose of these conversations was for each of us to find a way of articulating a concept or a design approach that would be the central driving idea behind our work. Although Sonalee, Angela, and I each found slightly different ways into this project, ultimately we understood that as a group we all needed to support the same emotional content of the text, support Mitchell's concept of the show, and ensure that our three separate designs could combine into a unified work. The articulation of concept was arrived at through both conversation and visual research. Once approved by Mitchell at a design approval meeting, I began to incorporate these ideas into a lighting-specific concept in a "wish list" form. In doing this, I sought to identify the lighting tools required to realize the design so a light plot could then be created.

Initial Meetings: "An Act of Generosity"

Our first production meeting was held on December 15, 2002. It was at this meeting that Mitch presented two very strong and basic ideas that would guide us through the show. First, he talked about how the act of storytelling was a basic human impulse, one that was inherently woven into the text by the authors and, ultimately, part of what he believed should motivate the ensemble to perform the story of the play. Although he was speaking about his approach in very broad terms it was still useful for me to hear and

begin to understand “who” the ensemble were, for clearly they were much more than just caricatures in our production. They were “actors” in an appropriate sense, in the sense that the play acknowledges its own theatrical convention, but Mitch also wanted them to have a history, or a “backstory”. This was his second main point, the “occasion” that we were to present in our production was that of a traveling troupe of performers who set up a make-shift stage (in our case a stage built into a traveling wagon) in a lantern-lit clearing in the woods. In the vocabulary we all adopted the forest glen was a “real” location, a liminal space that the audience and ensemble both inhabit. With the first number, “Try To Remember,” we were to enter the world of fancy and whimsy of the story. As Mitchell put it, “we’re off to the races.”

The lantern light idea was particularly striking for me. Both the text, and Mitchell’s vision of its realization were full of images of the forces of nature. I saw lantern light as a tremendous opportunity to incorporate into the lighting design. Lantern light was “elemental”, basic, and dramatic; at the same time, it could be poeticized and abstracted so easily. It was, in a way, a metaphor for the play. I was reminded of Robert Edmond Jones surmising that theatre had its true origins as re-enacted campfire stories.²⁵ Another intriguing part of the lantern idea was that there was the potential to use the lanterns to both define the playing space and act as a “bridge” between the audience and the world of the play. Since El Gallo invited us across this threshold, and was himself a force of nature, there was an opportunity for lantern light to be a signature idea for El Gallo as well. Most importantly it supported the idea of story telling and, by distributing the lanterns around the playing space the whole world of the play could be literally

²⁵ Robert Edmond Jones, *The Dramatic Imagination* (New York: Theatre Arts Books, 1941), 46,

surrounded and thus included in the storytelling. Lantern light had the kind of warm intimacy that Mitch's idea of "an act of generosity" also shared.

Scenery and Costumes

In keeping with the presentational style of *The Fantasticks*, our production was set in the "perpetual present" of the audience. In addition, Mitchell wanted the mobile world of the performers—their "touring" stage and their costumes—to evoke the nostalgia of theatrical antiquity and, for that reason, Sonalee and Angela exploited Victorian era motif and styles in the scenery and in costume silhouettes. The original set Sonalee conceived was a strong thrust stage with a gypsy-wagon positioned upstage, and completely surrounded by trees and foliage. Sonalee designed the wagon with a makeshift wooden-planked platform that appeared to have folded out of it, as well as three painted backdrops that the company could unroll across the back of the wagon to suggest different locations within their miniature "theatre-stage" world. Finding that this arrangement segmented the wagon stage and the downstage part of the deck too much for fluid staging, she and Mitch took the same scenic elements and arranged them in a corner of the theatre, with the audience wrapping around in an "L" shape. It was a much more intimate idea. The wagon was now very elegantly a centerpiece to the set, the foliage and trees were a kind of framing device, not unlike a proscenium arch around the wagon. Although this was the best choice for staging and in general for the show, working in this arrangement had a significant impact on how the show could be lit. The lighting positions all run parallel to the walls of the space, so orienting the set diagonally meant that it would be difficult to lay out systematic lighting options with any sort of consistency. Also, the catwalks that extend 6' beneath the pipe grid would present a

much more complicated photometric challenge. Lastly, there were virtually no hanging positions upstage of the wagon, a serious limit to backlight possibilities. I realized then that for this scenic arrangement to work the electrics shop would need to install a lighting position just upstage of the catwalk obstruction that was directly over the wagon. Unfortunately, I had no way of evaluating that option without the staff Master Electrician present. So, I optimistically agreed, with everyone's best interests in mind.

The Victorian period approach manifested itself in the costumes most clearly in the look of Matt, Luisa, Bellomy and Huckelbee. El Gallo, Mortimer, and Henry, however, seemed inspired more by Angela's sense of theatrical nostalgia than by a specific period. A black Zorro-like costume for El Gallo, a pirate costume for Mortimer, etc. My only concern when looking at scenic and costume designs together was that there didn't appear to be a strong relationship between the color palette of the set, primarily greens, yellows, and browns, and the colors of the costumes. I wanted to gauge how much or how little color I could use. Ultimately, everything was muted enough that I felt safe to use as much color as we needed, particularly in the green and blue-green range.

Visual Research

Preliminary research was due at the Production Meeting on December 15. I wanted to find an artist who rendered nature poetically, or as Tom Jones said "put nature in terms that are poetic"²⁶. I began looking at the Pre-Raphaelites: Henry Wallis, Dante Rossetti, Byam Shaw. Their work, by and large, depicted natural forms and settings, but it all felt so grand or epic—far too serious for *The Fantasticks*. I finally found what I was

²⁶ David Ewen, *The New Complete Book of the American Musical Theatre* (New York: Holt, Rinehart and Winston, 1970), 128.

looking for in the painting of an American Post-Preraphaelite, Maxfield Parrish. His use of color and the strong use of natural light create a “heightened” sense of nature. There is also a kind of mystery and theatricality in his work I was drawn to, both in his subjects and his painting style. For example, in Fig.5, Parrish seemed to imply shadowy lantern like up-lighting, as he did in many other similar illustrations. More importantly, I could see some of the main characters of *The Fantasticks* embodied in Parrish’s work. Fig.2 was Parrish’s vision of youthful fantasy and exploration, a metaphor of Matt. Figure #1 was a mysterious narrator who was unfolding a story with the whimsical spirit of El Gallo. Figure #8 could be a Luisa, waiting to be “kissed upon the eyes”.

Showing this research to the design team and Mitchell helped to begin many productive conversations. Sonalee and I were interested in using the foliage surround she designed as a kind of cyc. It was an opportunity to inject color into the stage picture, in the same way Parrish often rendered color in the foreground of his work. After looking at figure #4, Mitchell and I began discussing the various ways in which it might be useful to exploit organic textures in light, specifically in the “real” first “look” of the show.

In looking at the way Parrish composed his work I noticed that he would use a strong shaft of natural light to catch his figures in a beam either of sun or moon light. I thought of similar ways the systems in this plot could compose shafts of light capable of catching the players. Clearly, I would need a lot of control in at least one of the systems in this plot. It would be interesting to be able to “freeze” Matt and Louisa in moonlight at times and El Gallo in lantern light. Examining Parrish’s color palette was useful for me as well. He was very good at controlling strong color by using neutrals as a transition

between strong color fields, particularly a warm chocolate neutral he seemed fond of²⁷ (see figures # 3,1,8, 11). In a similar fashion I could use a lot of toning color in *The Fantasticks* if I had systems of neutrals that stronger color options could overlay upon and blend into easily.

The Wish List

The next step towards generating a light plot required a re-organizing of all the ideas discussed up to this point, and then restating them in terms of light quality. In doing this I sought to determine exactly which tools I thought I would need to light the show. Fortunately many of the ideas discussed in production meetings were already articulated in terms of light quality²⁸. However some ideas, like the seasonal metaphor, or the theatrical style of performance, were not. The challenge was to conceive of lighting tools in the light plot that would still ensure that the less-quantifiable ideas could be represented in the final design.

It is always preferable to wait for as many specifics to emerge in rehearsal before committing your resources to a light plot. Unfortunately in our schedule the plot was due the same day as the first full run of the show in rehearsal. Clearly I was not going to get many staging specifics before beginning the wish list process. Fortunately Mitchell and I met five days before the light plot was due to verbally “storyboard” some of the ideas he was working with in rehearsal. He gave me a quite detailed account of staging: when he was using the wagon, when he used the forestage, etc.. We also discussed the way some of the musical numbers were going to play, much of which relied upon followspots. Three numbers in particular- the intro, “Try to Remember,” and “I can See It”—Mitchell

²⁷ See Fig.1, Fig.3, Fig.8 and Fig.11 in Appendix A.

²⁸ The lantern idea, use of organic textures, the use of color, etc...

blocked with the assumption that we could isolate various performers in followspots and essentially drop out most of the environmental “look” on stage. Since the followspot is a recognizable theatrical device we both felt they should be used “overtly”, that is with a hard edge and a full-body iris, as a way of embracing the presentational style we were working within.

The wish list was considerably easier to piece together with this information. I knew we needed four followspots if we wanted the idea of them to carry through the histrionic “Rape Ballet,” as I felt it must. I also knew that I would need to keep as much separate control of light in the wagon areas as possible. After laying out lighting areas on the ground-plan I was shocked to discover that even a conservative arrangement required 37 acting areas. With 192 dimmers this meant that only one or two systems could have anything approaching fully systematic control—the rest would need to be zoned significantly²⁹.

The first version of the wish list was an inventory of every conceivable idea, intention, or specific “look” that had been discussed so far. I needed to translate ideas such as—“Fantasy Night-Look”; “Oppressive Daylight-Idea”; “Color Control for acting areas and scenery”; “Lantern Practical Support”; “Lantern Pattern idea”—into lighting tools necessary to create them. I found that an easier way to think about the systems was to consider the composition and shape of the set. The diamond shaped geometry of the deck lent itself nicely to a three point systematic approach. One face light system parallel to the centerline, and one up-right and one up-left backlight system. Even with a little zoning these systems would still consume half my resources. The other significant ideas

²⁹ “Zoning” refers to the technique of grouping adjacent lighting areas together to be covered by a single lighting unit.

were: a full stage-left and stage-right system of sidelight with Morpheus color faders³⁰, a “localized” practical support for the eight lanterns positioned around the stage, a sidelight pattern system that would also relate to the lanterns, three toning diagonal backlight systems, one color idea for night in act I, the other for daylight in act II, and the third an organic pattern texture that could be used throughout the show. The rest of the options in the wish list were scenic treatment of the wagon and the foliage surrounding it.

The next step in the wish list was to cut the unconstrained list down to match the resources of the theatre. If every idea in the initial list was realized systematically, it would require approximately three times the available inventory and dimming. Zoning out the color and pattern backlight options cut the wish list down to roughly 250 dimmers. Judicious twofer-ing in the color ideas and the leaf-texture backlight systems cut it down to 210 dimmers. The remaining cuts were painfully applied to the up-left and up-right neutral systems in the acting areas near the extreme upstage corners of the wagon. The sightlines were so tricky in these parts of the stage that I hoped little significant stage business would occur there. Throughout this trimming process I made sure to reserve four dimmers for the followspots. It was not an easy decision to make since committing followspot control to the console meant considerably more programming time in tech. However, I felt it was the only way to guarantee that followspot intensities would appear consistent, especially considering that the relative value of the costumes was so varied.

The use of Color faders was another difficult issue to consider in the wish list. Using them in a complete stage-left, stage-right sidelight system required a minimum of 20 fader units. Using them at all meant they could not be lamped above 575 watts or the

³⁰ The Morpheus ColorFader3, M-fader.

fader scrolls might melt. The color idea would not work if the units could not “cut” color through a base “look” if necessary. I was reasonably sure that the noise of the cooling fans of 20 faders would be too loud in the relatively intimate Kogod Theatre, and particularly distracting in a musical. Reducing the system to a steep backlight might help to diminish the number of fader units necessary (This would have cut the total number of faders required down to 12.), but I still wasn’t convinced that the play would have been better served by the more dynamic look of sidelight. At this phase I kept 20 fader units in the wish list knowing that I could always cut back if necessary.

After cutting the wish list to 192 dimmers and fitting it to the available inventory I assigned channel numbers and worked out which lighting position each unit would lay out on in the rough plot. I was particularly concerned about grid space just above the wagon on pipe 14. There was not enough space for everything I wanted there so I added a pipe 13.5 and a pipe 14.5, just upstage and downstage of pipe 14.

The last step of the wish list was to choose color. I find it easier to keep color choices unified if I can look at all the systems together on one page, so I re-visited all the systems, set treatment, and specials. The deck was a light green with a yellow-brown undertone; warming it too much would make it muddy looking. Neutral lavenders were an obvious choice, as I hoped they might calm the deck down a little and even out the tonality variation of the costumes. I choose a simple lavender combination—R53 for the facelight system, and R54 for the up-left back system. I chose R99 for the up-right backlight system so that one of the neutral systems could also double as practical (or lantern) support if necessary, and I thought it might be interesting to give an otherwise symmetrical set of options a little asymmetry in color. I kept the rest of the options

colored in variations of a chocolate-lavender palette, except the specific toning options, which I wanted to “pop” out over the neutral base.

Texture choices were organized around an organic palette. The upstage toning pattern was chosen carefully because this system would probably be present in most of the base “looks” in the show. GAM 551 “Summer Branches” felt particularly lively to me. The branches had an interesting movement to them that would blend well into other patterns. The positive and negative portions were essentially equal, meaning the foliage would still appear reasonably dense when zoned-out to 14’ of coverage. Choosing the lantern side pattern was also challenging. The system was intended to give “texture” support to the lanterns, unfortunately it was also zoned in large pieces. It needed to evoke the movement of a flickering flame source. I chose GAM 674 “Jagged Breakup”, because I felt that softening the pattern a little bit might achieve this idea. The “Round and Round” texture was the easiest to choose, as it was specifically for the somewhat bizarre “Round and Round” number. The music in the number had a kind of ominous waltz-like repetition, and I felt Rosco #77387 “Requiem” captured that idea in an organic enough way that it also fit into the palette already chosen. Color and pattern choices were the last information I put on the wish list before beginning the light plot.

Generating Paperwork

The light plot is the central document in the process of generating paperwork. Most of the other lighting documents—including the channel hookup, instrument schedule, and magic sheet—may be created directly from it, and for that reason creating the light plot was my first priority. The first major decision was to choose a format to use

for the final plot. Due to time restrictions³¹ I decided to draft the final plot using CAD (computer aided drafting software). I knew that generating a plot before the designer run opened the possibility that revisions might be necessary after the final plot was submitted. If there was any hope of negotiating minor changes or adding specials, due to what I saw in rehearsal, I would need to get a revised plot to the shop as soon as possible, and changes could be made more quickly in CAD than could be made by hand. In addition, many of the drawings I was using, including the scenic groundplan and elevations, were drafted in CAD. This meant I could further increase efficiency by simply transferring the groundplan and theatre architecture into the final plot. This was especially useful because the quantity of deck-mounted units would require a separate groundplan, and an elevation detail of the wagon. I could import these drawings into the master groundplan and keep all the lighting information on a single document.

Although most of the set was very open and therefore not difficult to plot instruments around, the axis of the set was diagonal to the theatre architecture, and therefore the catwalks themselves posed a significant photometric challenge. For this reason laying out instruments on the light plot required three lighting sections. I had one centerline section from the scene designer; the other two sections I needed were parallel and perpendicular to the pipe grid. I felt this was a worthy investment of time because two of my major system tools were going to lay-out roughly along these axes. Also, with all three sections I could examine most of the photometric problems I anticipated running into with a reasonable degree of accuracy.

The most challenging part of this process was laying out anything on the “Outer Pipe North” and “Outer Pipe East” positions—(pipes mounted beyond the perimeter

³¹ I began the rough plot only two days before the final was due to the electrics shop.

catwalks.) These pipes were installed specifically for this show to address the need for a position further upstage of the most upstage catwalk. I designed these positions to minimize the amount units on them could be seen, so that the lens of a Source Four leko would only extend 6" below the catwalk. The information on the wish list predicted that over forty units needed to position on these pipes. Such a large number necessitated a more detailed investigation. I asked the electrics shop to rig a mock up of the position and I discovered it needed to lower another three inches in order for the units on it to tilt up 60 degrees. I felt this idea was a better compromise between visual aesthetics and practical necessity. Looking at the mock up also helped me to realize how time-consuming this position would be to focus. Electricians would need to lie on the grid and reach down to the pipe to focus, rendering them unable to see me or where the unit was pointing. The amount of focus time I had to work with was comfortable, but not generous, and there was already talk of not installing some of the foliage until the week of focus. I wasn't anxious to complicate matters during that week. Looking over the wish list, four of the units on the outer pipes were scenic slash accents on the wagon and could easily be moved to the overhead grid with little compromise. Another seven units were part of the problematic sidelight fader system. I still wanted to see a rehearsal before making a final decision about changing the idea of this system. Changing it to a steep backlight would alleviate the potential disaster of too much fan noise, as well as speed up the time it would take to focus the show.

Another challenge I encountered in working on the light plot was anticipating if units on Pipe 5 could make a clear shot underneath the catwalk just US of them. This position had mostly front and sidelight units, 13 in total. The section led me to believe

that they would clear, but it was by such a marginal amount that I needed a better way of verifying that fact before plotting them. My most useful tool here was the theatre itself. I brought the rough plot to the then empty Kogod Theatre, and stood at the focus point of each unit in question. It was clear four of the units in question needed to be side-armed down 18 inches to focus properly. Visually confirming these architecture-related issues helped to develop a quick method of dealing with them. Most of these issues were situations where a unit positioned on a pipe just downstage of a catwalk needed to focus on an area just upstage of it. After solving this issue once, I could generalize for similar situations, and further speed up this part of the process.

As another check to my photometric calculations, I added some crude approximations of the lighting positions of the theatre to Sonalee's scenic model. While verifying the more difficult shots again, I noticed a significant discrepancy between the way the trees were described in the model and on the groundplan. The groundplan suggested that each tree was like a vertical pole, with foliage sprouting off about a foot on either side of the trunk. The model showed the foliage draping off the tree trunks toward the wagon, creating a significant ceiling-like canopy overhead. This had the potential to dramatically alter the layout of the plot, the majority of which was located directly over the wagon. Unfortunately, a conversation with Sonalee only confirmed that, at that time, there wasn't a precise way to describe the shape of the trees other than indicating where the base of the trees began on the deck. The trees themselves were real and thus not built in the shop. There was no way to predict exactly what they would look like. Until Sonalee saw what she had to work with she couldn't accurately draw them. Although the time I had to make changes in the plot was limited, I didn't want her to

abandon the “cyc of foliage” idea. The biggest photometric issues were the potential obstruction of backlight shots from the grid, and how to position scenic treatment for the trees if the exact composition of the foliage canopy was unknown.

Given these challenges, and the fact that a final plot needed to be completed in two days, I did the only three things I could. First, I made sure Sonalee fully understood the problem so she could help to alleviate it as she finalized the placement and composition of the trees. To that end I suggested that the down right and down left trees should have their foliage run diagonally up-center if possible, in that way preserving the appearance of foliage surrounding the wagon, but keeping the area of the grid over the wagon more clear. Second, I made what conservative adjustments to the plot I could with limited information. I increased all the backlight angles 10 to 15 degrees vertically, in the hope that a steeper angle would minimize obstructions due to foliage over the wagon. I also decided to position most of the units treating the trees on the deck, keeping them flexible and easy to move, should they need to. Lastly, I called Andrew Haag, the staff Master Electrician for the Clarice Smith Performing Arts Center, and described the problem. We looked over the load-in schedule and agreed that the best thing was for him to re-structure the hang times so we had a full crew on the day the trees were loading in. Hopefully we could make any significant adjustments we needed to then, prior to focus.

After making these changes to the rough plot I quickly re-drew it in CAD and exported a hookup in LightWright³². The deckmount groundplan was now so elaborate that I felt it needed to be in 0'-1/2"=1'0" scale, and therefore too big to fit on the same plate as the grid plot. After separating the two, I e-mailed the final plot, deckmount plot, and LightWright file to the Electrics shop.

³² LightWright is a program that organizes information on the light plot in a spreadsheet format.

Looking at the various iterations of the wish list I saw what I felt to be a complete transition from conceptual ideas to ideas specific to the light plot. Up to this point I had only identified the tools I believed I needed to light this play. These ideas all derived from text analysis, concept meetings, and visual research, but are nevertheless just tools, they are not the final work. The next step was to realize the design using the conceptual framework and lighting tools developed in this stage of the process.

Chapter 3:

Design Realization.

This chapter will document the process that began with the ideas identified and made specific in the light plot, and ended with the realized design. Similar to the way that the preliminary design process took broad ideas found in textual analysis and turned them into lighting specific thoughts, the work described in this chapter ultimately translated these subjective ideas into a more objective reality. The four distinct steps involved were attending designer-runs in rehearsal, light focus, cue writing, and technical and dress rehearsals.

Design Run

The only significant update to the plot I foresaw was the possibility of re-arranging the sidelight fader system into one requiring fewer units. The same day I submitted paperwork to the electrics shop, I watched a designer run in rehearsal, in an effort to help inform this decision. I anticipated taking very specific notes about cue placement and timing, however I wanted to describe the cues in terms of an emotional or aesthetic goal only. I was still unaccustomed to watching a designer run having already conceived of the plot and, while it was very helpful in identifying exact positions of actors for visually pulled-in moments, I was aware of the danger of mechanically “assigning” ideas I saw in the run to a particular system. I was quite happy with the organic way ideas had manifested into tools in the plot and I didn’t want to upset the

process with a too rigid way of thinking. Instead, I purposely kept my cue descriptions phrased in terms of a goal. For example, the “looks” motivated by El Gallo’s presence wanted an ominous feel; Luisa’s signature idea could be activated by color, perhaps the clear blue color she sings about repeatedly; the fathers wanted an “off the wall” color idea; Matt, a bold strong color idea; the wacky mystery of Mortimer and Henry could be a textured “look.” Overall I wanted my notes to remind me of the *idea* behind each lighting cue. I didn’t want an inventory of the systems in the plot assigned to each cue.

In watching the designer run I noticed that the dance numbers were much simpler than I expected. In keeping with the style of the show, choreographer Karen Bradley kept the dancing graceful and elegant, and not too “showy”. The most energetic numbers were the fathers’ vaudeville number “Plant a Radish”, and El Gallo and Luisa in “Round and Round”. I didn’t feel the show needed the kind of dynamic and atmospheric color control a sidelight option would provide. In fact, I wanted to keep the color idea as controlled as possible since I was generating specific color ideas based on the designer run. Instead, I re-plotted the faders as a steep backlight system that radiated out from center.

Another interesting idea that emerged from rehearsal was a way of transitioning into the play with the first song “Try to Remember”. The opening was staged with each cast member entering in some way characteristic of his or her character during the overture, bowing, and then assuming a position in the wagon. With El Gallo’s entrance and the beginning of “Try to Remember” we were to go to black with just one followspot on El Gallo as he sits on the forestage of the wagon, surrounded by the ensemble. At first I was concerned that we would never truly isolate El Gallo with everyone else sitting so

close. As I listened to the song, however, I thought of a way of solving this problem using the lanterns. I detected a musical build as each set of characters echoed the word “follow” after El Gallo- first the fathers, then the children. Mitchell and I agreed that light could build as the song did, and that it could be motivated by the lantern practicals, so that by the end of the song the lighting “look” would be fully washed in lantern light. It was an interesting idea, and also meant that I could dust in a little of the lantern support system in the wagon to keep the ensemble from just being lit by the bounce from El Gallo’s followspot.

Focus

Focus was the next significant step towards realizing *The Fantasticks*. Similar to my approach about taking notes during design run, I didn’t want focus to be just about how quickly we could finish everything. I was now committed to creating certain ideas with light based on what I *thought* the tools in the plot were capable of doing. Many of the patterns, color choices, and system layouts I had never used before. I was relying completely upon my instinct and wanted to take time in focus to fully understand these tools. Unfortunately, there was a point of diminishing returns in a slow focus, namely the amount of time available to cue the show. I had about twenty hours spread over three days to focus the show, which if I managed to keep within, meant I would have about eight hours of cueing time prior to the start of technical rehearsals.

The first focus call was the most efficient. We began focusing all the units in the downstage bay, working on mostly frontlight and sidelight. With the exception of two units that needed minor position changes everything worked well where it was plotted. A third of the plot had been focused by the time we were three hours into the call. As we

began to work over the stage, everything slowed down. Firstly, the tree trunks proved major obstacles. Although their position looked correct in relation to the set, they were about a foot further downstage in relation to the lighting grid than I expected.³³ Both drop pipes were so tightly packed that it meant a number of units needed to be repositioned. These adjustments were slow to make since the drop pipe was inaccessible from a lift or ladder with the set loaded in. In addition, many of the units blocked by foliage were on the 13.5, 14, or 14.5 pipes, which were, unfortunately, not accessible from the catwalks. In the interest of time, I started to re-think how they could be re-focused from where they were rather than move them. For symmetrical systems, like the fader backlight and “Requiem” pattern system, I cross-focused units to opposite areas if that would solve the problem. For other systems, I tried to refocus the trapped unit a zone further downstage if it meant moving a unit on the grid rather than one on the over-stage pipes.

In spite of the number of moves and refocuses, focus was complete by Wednesday afternoon. The readjustments had a number of unforeseen consequences. The coverage of the up-right leaf breakup system had some holes in it. To make it appear consistent I kept it blended well on the deck even if it didn’t cover fully at head-height. Unfortunately, the coverage of the stage left sidelight system was thin between the 3rd and 4th zones, and there were no more units that could be added at this point. I quickly re-focused the center unit in each zone just upstage and just downstage of the 3rd zone to fix the problem at center, and hoped it wouldn’t be as much an issue at the extreme stage right and stage left areas. Crossing the focus of some of the “Requiem” downlight

³³ Although Sonalee and I never found the exact reason for this discrepancy, it turned out we were both using different slightly different versions of the Kogod groundplan.

patterns³⁴ changed the pattern composition to an oblong shaped ellipse rather than a circle. However, I found the way the “Requiem” lines radiated out from the wagon to be much more interesting than the original idea. Re-arranging the position of most of the deckmounts was another happy accident. After running the show in rehearsal with the deckmounts in position, stage management had concerns about the actors’ ability to move quickly around the upstage side of the wagon. The only direct solution was to consolidate all twelve deckmounts to the extreme up-center corner of the deck. Most of these units focused on the trees, and this new positioning composed this idea into essentially a radiating point, which, when I stepped back to look at fully, framed the wagon in color much more interestingly than I had expected. The “compromise” with stage management ended up in a stronger visual idea.

It is unquestionable that focus is a significant part of the design realization process. In addition to familiarizing me with what all the tools in the plot actually looked like, and how they could actually be controlled, focus was also an opportunity to experiment, elaborate, and refine certain tools in a way I could not have anticipated when working in the studio. Although focus time was limited, and every minute spent focusing was one lost writing cues, I felt, in this case, taking time in focus was a worthwhile investment.

Writing Cues

I began to set levels on the Thursday before tech. I went into this process looking for ways to save time. Although in retrospect, I had plenty of time to get the show cued before tech, there were many factors that created an increased sense of urgency. The first was that after watching a run-through on the set I realized that I had underestimated the

³⁴ Channel 145 and channel 146.

number of cues in the show. Seeing the actors move in the space, and watching the physical timing of their actions get cleaner and more precise required much more elaborate follow spot cueing than I anticipated. Also, Mitchell and I were constantly elaborating upon the way “Try To Remember”, and “Round and Round” were going to be lit. Although these ideas were interesting, the second run I saw had about 50 more light cues in it than what I predicted in the initial design run. In addition to getting these changes to the stage manager and the followspot operators before tech, I also needed a way to simplify the initial cueing process to get through everything.

I began by identifying the “base looks” in the show, those ideas that more specific cues could be built on top of. There were 13 in total, so I made my goal on Thursday to build all the base “looks” and also build groups for each system. Building groups took much more time than anticipated. The somewhat irregular layout of the systems, from all the moves in focus, made their overall intensity uneven. It took some time to smooth them out. Also, taking into account how little the extreme edges of the stage were used, I decided to shape each group so that its intensity trailed off around the periphery of the wagon, essentially building a slight center emphasis into each group.

While writing base “looks” I determined that the neutral color palette was not working as I had hoped. The front light system, stage left sidelight systems, and “Jagged Break-up” pattern sidelight were “graying” out the color in the deck. Whenever I used them I became too aware of the cloth material Sonalee used to texture the deck with. They were destroying the illusion of an organic texture on the floor. I decided to re-color each system with a more saturated lavender. Changing the frontlight from R53 to R54

warmed the deck significantly, preserving its sense of color, as did changing the sidelight from R54 to R55.

I found that as I built base “looks” I used very little frontlight and was relying upon the followspots heavily. I also found that I could build most of the other base “looks” off of the initial “glen look”, and thus keep a sense of unity throughout the play. The most difficult part was elaborating upon it using the color faders. Due to the lower wattage lamps in that system, only certain colors could read onstage, and those that did were close to the Cyan, Magenta, and Yellow scrolls of the faders. I needed to rethink some of the color palette ideas I had in the base “looks”, particularly those using deep blue, because the faders couldn’t inject enough color into a filled out cues to make these ideas work.

The technical rehearsal was organized to move from cue to cue, with the understanding that we could stop and run any sequences we felt necessary. It was very fortunate that Mitchell was unafraid to stop in order to try a new idea in tech. It was only because of this that we were able to finesse very difficult sequences in tech and capture their idea early on. For example, both the Act I ending, and the end of act II required complicated interaction between the board operator, the stage manager and the followspot operators. I felt I had the time to communicate the idea of each fully to each operator in the moment, where that understanding was most easily articulated. Also, there were some cues that really needed the finesse I could achieve only with the actors in costume, in the moment. For example, the “rain” backdrop used in “Soon its Gonna Rain” really needed to both pop, and not look like a cheap piece of fabric. This was difficult to do since Matt and Luisa sat directly downstage of it at the top of the number, and there

would be some unavoidable dump from their followspots. I found while looking at this number in tech that I didn't need as much of the sidelight initially built into the "look". Matt and Luisa were playing the song to each other, and I could cross their followspots and still emphasize their faces. Also, the backlight I was using to color the "rain" backdrop transmitted just enough to pick them out as well. I managed to pull most of the ambient light out of the scene and still keep both of them present and interesting at the same time. I would not have felt as comfortable building this "look" with stage walkers outside of tech.

Throughout the tech process I felt the most important element was maintaining an open communication with Mitchell, Sonalee and Angela. This was not as easy to do as I anticipated. The pressure to continue working, especially as we went into Sunday with only Act I behind us, was overwhelming. Simply taking off my headset, or taking a moment during a break often felt frivolous. I found some simple things helped. I made sure the electrics shop set up a table for Mitchell near the tech table, and I kept my free ear in his direction. If the followspots needed some information, I asked Andrew Guban, my assistant, to clarify so I could take a moment to ask him or the other designers a question. These little things were important because I wanted to feel available to anyone in the production team with an idea. I feel that the most successful moments in the play were those that began as a conversation at the tech table, while in the moment.

The show looked very rough during the first run after tech. Most of my notes were related to timing and, in general, taking followspot intensities up through the show. "Round and Round" was over-cued, confusing an already very complicated number. The cues that pulled down to El Gallo alone were pulled in too much; all were in need of

more backlight to pop him out of the scene more. The first run after tech was the first time I really looked carefully at the balance and evenness of “looks”. In general, El Gallo’s black costume made him feel less visually present in any scene with more than one or two people. “Balancing” the scene required a careful increase of frontlight or sidelight when he kept to a certain areas of the stage, or increasing the intensity of his followspot approximately ten percent above where it was originally set in tech. Looking at costumes more carefully during the first run also helped me to realize that the distinct facial expressions on the “Round and Round” masks Angela designed for Henry and Mortimer required much more face light than I had initially built into those “looks” to understand them clearly. These notes aside, the ideas we were after seemed sound. It wasn’t until we saw this first full dress run with tech, however, that we knew for sure.

During subsequent dress rehearsals I continued to refine the ideas I had already sketched out during tech. Following the Sunday run, Professor Wagner advised that I consider uniformly increasing followspot intensities in the show, particularly in the more energetic musical numbers. All four followspots were heavily used, and considering the problems I was already having “balancing” the show, I executed this note in cautious increments during the next two dress runs. I also used this time to continue to refine the calling structure of the cues and cue timing throughout the show. Much of this work was simple cue time changes; however, for more complicated sequences this was not enough³⁵. Dress rehearsals afforded me an opportunity to discover what information the stage manager needed to call these sequences properly. Cues that were at first associated

³⁵ For example, in “Soon Its Gonna Rain” and the end of Act I cue sequences, changes in light were motivated by a performers’ physical gesture. When it worked, it appeared as if the performer magically “evoked” a change in their environment; If the change didn’t exactly accompany the gesture, the whole idea looked like a mistake.

with musical changes could be called more accurately if I asked the stage manager to relate them to something else, such as an actor's movement or gesture. For other sequences, such as the end of the play, associating the cues with precise notes in the score turned out to be the most successful way of getting the sequence executed properly.

In taking the design from idea to reality I strove to both preserve the conceptual ideas of the initial design phases, as well as react to the ever-changing needs of the show as it materialized before me. In the plot process, and also in focus, much of this took the form of reacting to practical necessity, and when possible, recognizing how to embrace the limitations and transform them into new ideas. During tech, this philosophy manifested in the understanding that, in spite of all the preliminary work, we were all looking at the lighting design for the first time. The show itself had changed, been elaborated upon in rehearsal, re-thought and reworked. Supporting the show in its current state, and not the way it was two months ago, meant keeping my ideas open to change and trying to stay connected to the play.

Chapter 4:

Production Analysis.

The purpose of this chapter is to evaluate the realized design with respect to the ideas and aesthetic goals identified in textual analysis, preliminary design work, and the more general function of lighting design in any production. This kind of analysis is difficult for a designer because it forces them to view the work as an audience member would- that is, as it stands upon its own feet, and in total ignorance of the process that brought it about. For the purpose of this discussion, however, I will keep the ideas behind the work as a reference, a way of understanding why or why not an idea was successful.

An idea that followed directly from textual analysis through the realization of the work was the use of El Gallo as a presentational narrator, and in a larger sense the presentational style of the text. The journey El Gallo took the lovers—and audience—through was both painful and necessary for their growth. In response to this idea Mitchell and Karl Kippola, the actor playing El Gallo, constructed him with a hard-edged, tough-love sort of compassion. The result was that Act II was, at times, quite scary and edgy. Whether conscious or not, the “El Gallo look” had less color and was more stark in Act II. Something I didn’t notice until I watched the show opening night was just how overwhelming the empty black space was behind the set. Using less color in Act II made that void feel even more present, which, I believe worked quite well as the story moved through a more menacing stylistic “arc.”

The presentational style, I thought, was well served by the way we ended up using follow-spots. After the design run, and through tech, I struggled with the best way of using them, whether they should be only used overtly, or integrated into the play, even in its most “real” moments. When used overtly, I felt they helped to support the “campy-ness” of numbers like “Plant a Radish”, and the “Rape Ballet”, where hard-edged full body shots became almost a signature idea. I was less sure, however how useful they would be throughout the rest of the play. Ultimately I believe we made the right decision to keep them in most of the show because then they were more clearly stated as part of the visual vocabulary of the production. The only time I felt it necessary to remove them altogether was on Matt and Luisa during “There was You”. In that number I felt the emotion would be stronger if it came from the actors alone—it didn’t want to feel too designed. Follow-spots would have been an unnecessary elaboration. I must point out that were it not for the seamless control the operators eventually achieved the follow-spot idea would not have worked nearly as well, for, although I wanted them recognizably present in certain parts of Act I, a similar “look” would have been disastrous in Act II, and ultimately going against what we were trying to accomplish.

The lanterns, or the use of lantern light was another idea that successfully filtered through preliminary design into a realized idea. In the sense that they contributed to the intimate occasion we were trying to create, I think they were quite successful. However, I don’t believe that the idea of using them as a transitional device during “Try To Remember” worked as clearly and purposely as we had hoped. This was in large part due to the fact that they “burned” continually throughout the entire play, and thus “lighting” them as part of this transition would have been pointless. I tried to pull them

out of the pre-show and thus introduce them during “Try To Remember”, but I missed them too much, they were too integral to the look of the pre-show to lose. So, for me at least, that grand idea was lost, but instead of serving a specific purpose, the lanterns became a kind of visual through-line in the play. At times they were very present, such as in El Gallo’s narrative moments, when by simply pulling out most of the system tools their flicker was both mesmerizing and menacing in an interesting way. At other times they blended into the background so much I forgot they were there. During dress rehearsals I took the note several times that I needed to take them out of the sun-drenched top of Act II, because if I thought about it too much, they made no sense as practicals in a daylight “look”. It was when I convinced myself to keep them in that sequence, and through the rest of the show that I acknowledged their poetic and metaphoric potential.

Similar to the lantern idea, I felt the emphasis upon organic shape, and texture was both a result of textual analysis and clearly present in the final design. Treating the tree foliage as a “cyc” was certainly part of this idea, one that I felt while ultimately successful, was at the same time a little heavy-handed in execution. Although I believe the look of the trees was dynamic and interesting, it was also quite stark and, at times, overwhelming. I think the trees were just a little too present, which made me more aware of the synthetic nature of the foliage applied to them than I wanted to be. I should have been just a little more sensitive of the intensity of light on them. Also, while stark color was useful for certain moments in the play, I now realize that I should have made a greater effort to blend color in the trees and on the black velour. This is actually something I noticed in Parrish’s work but I didn’t articulate well with the tools in the plot. Part of what made his work interesting was that he achieved rich, surreal images in

nature with subtlety; the more abstracted images were essentially accents to an otherwise real image rendered with complimentary colors. Similarly, it would have been useful to add some neutral warm and cool options to the trees that might have treated them in a more “naturalistic” way, so that the up light color-fader treatment was more clearly an abstracted idea layered into a natural “look”. I think I would have found the ability to more directly control the amount we abstracted, or didn’t abstract the visual look of the play to be helpful also because I could have underscored the production’s more fantastic moments more clearly. As it was, I was varying what was essentially very colorful, yet stark throughout the whole play.

Conclusion

Evaluating any lighting design requires that at some point one weighs the degree to which their work either supported or was artificially applied to the story being told. Part of understanding this question lies in identifying the role that this lighting design played in the production. Clearly this production of *The Fantasticks* was more elaborately designed than the script strictly called for, however part of what I needed to do was make clear the occasion Mitchell envisioned, and to make that image specific required some elaboration on my part. In that sense I think that the lighting tools specific to the “glen” idea were well integrated into the production because they were mostly related to ideas in the set. The foliage pattern on the deck, color treatment of the trees, and the lanterns all in some way echoed Sonalee’s scenic ideas so that, for me, light and set became an extension of the same visual idea.

In spite of the very noticeable style of design I ended up working within, I think I was fortunate enough to preserve to spirit of simplicity by keeping most of the “looks”

within a similar idea. Although I didn't realize it at the time, writing the show as I did, using base "looks" derived off of what was essentially the pre-show "look" was exactly the correct idea. It preserved a sense of unity and forced me to find ways of suggesting different moods or ideas in a simple manner, such as through color changes, or subtle increase of texture, all of which appropriately underscored the play's emotional content. Had I more time to build the show before tech, I fear I might have attempted to articulate the individual layers of fantasy and reality I developed in understanding Mitchell's concept, and in doing so the show would have been comprised of a set of unrelated "looks," which would make little sense when strung together. As Tom Jones said: "The simpler you do something, the better off it's going to be³⁶."

The measure of a good lighting design is the degree to which it helps to support and unify the ideas of the authors, actors, director, and other designers. Overall I believe that the lighting design served *The Fantasticks* well in that it supported Mitchell's conception of the show and, along with the scenic and costume designs, contributed to the creation of the specific occasion our production required. The critical points I identified in this analysis are refinements to what I believe to be an otherwise successful design. The process of realizing and evaluating this work—to which I include this analysis—was crucial in the development of my training, in that it forced me to re-visit and understand how the choices I made contributed to the effectiveness of the final design. In the future, I believe my ability to analyze my work will help me to develop the critical eye, instinct, and aesthetic sensibility necessary to sustain a professional career as a lighting designer.

³⁶ David Ewen, *The New Complete Book of the American Musical Theatre* (New York: Holt, Rinehart and Winston, 1970), 128.

Appendix A: Research Images



Fig. 1. *Manager Draws the Curtain*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 22.

Appendix A: Research Images



Fig. 2. *Dinkey Bird*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 32.

Appendix A: Research Images



Fig. 3. *Jason and the Talking Oak*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 41.

Appendix A: Research Images



Fig. 4. *The Knave*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 49.

Appendix A: Research Images

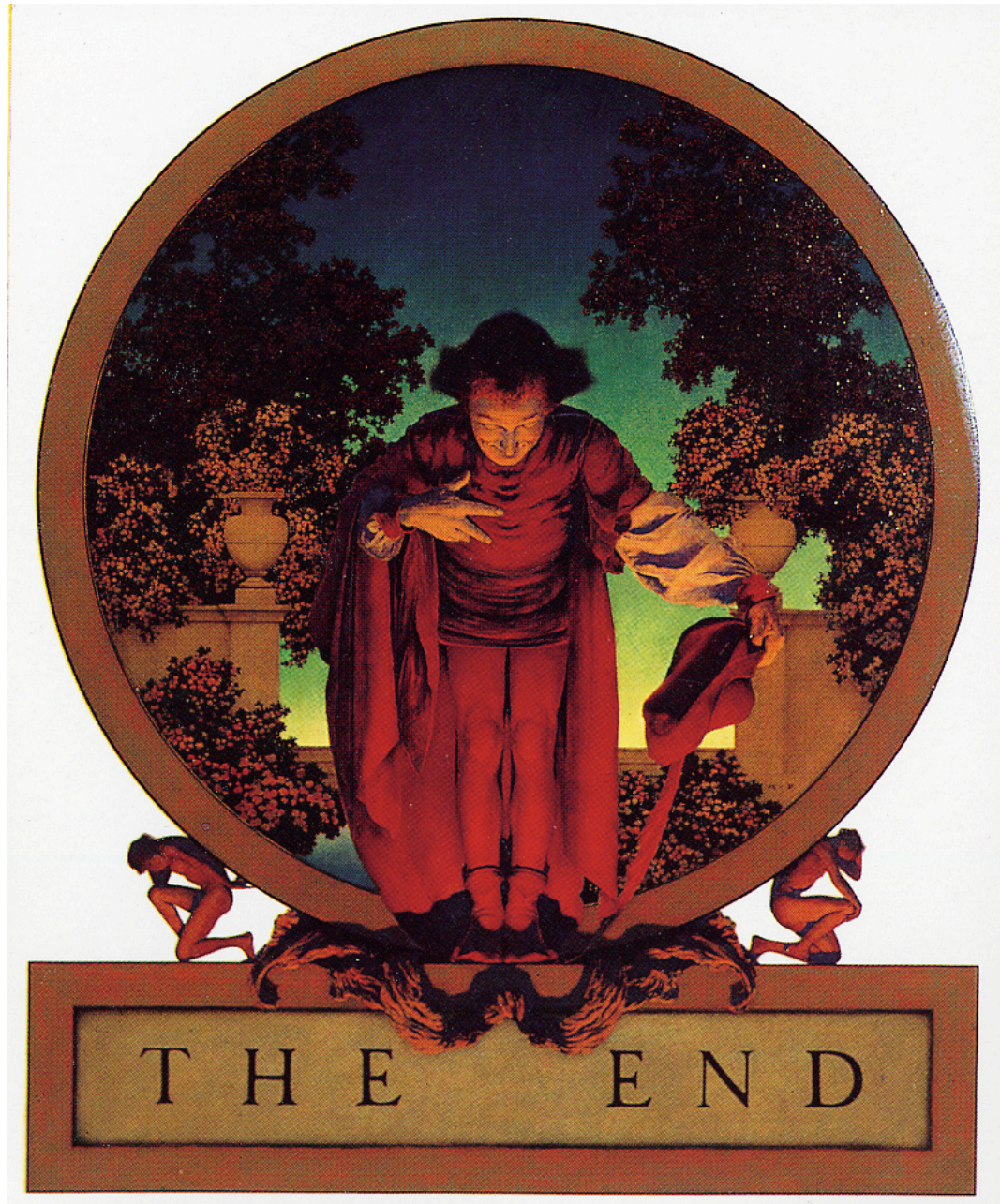


Fig. 5. *The End*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 52.

Appendix A: Research Images



Fig. 6. *Desert with Water*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 56.

Appendix A: Research Images

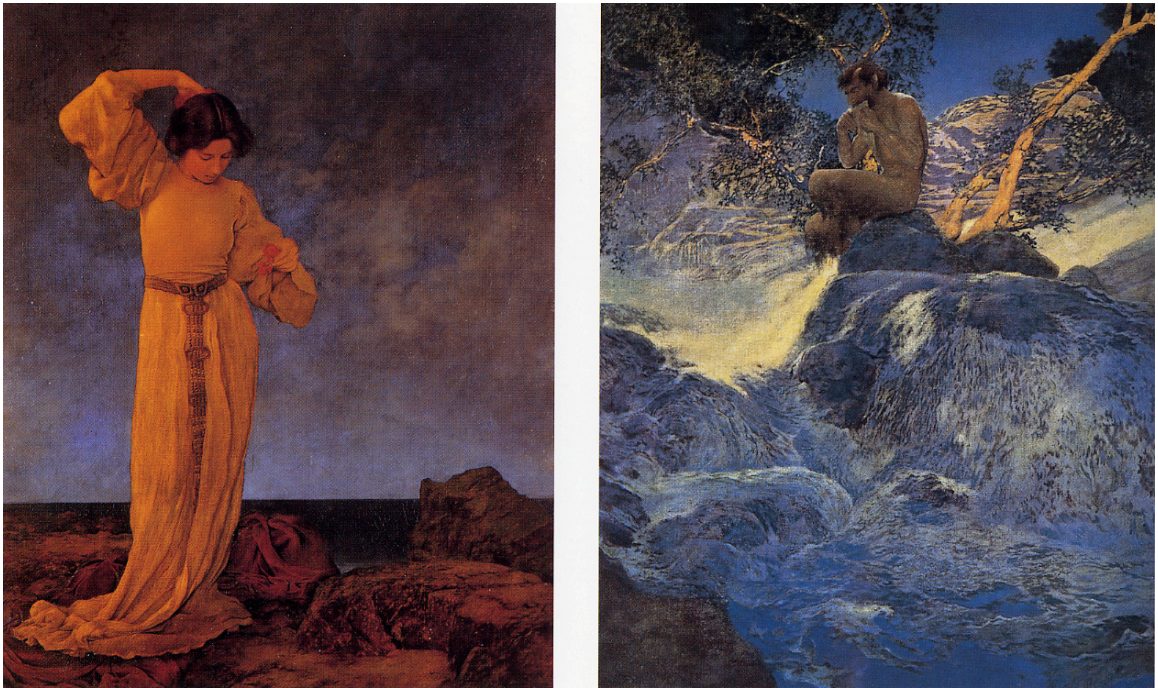


Fig. 7. Above left, *Griselda*; right, *Errant Pan*.

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 84.

Appendix A: Research Images



Fig. 8. *Djer Kiss*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 90.

Appendix A: Research Images



Fig. 9. *Spirit of the Night*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 100.

Appendix A: Research Images

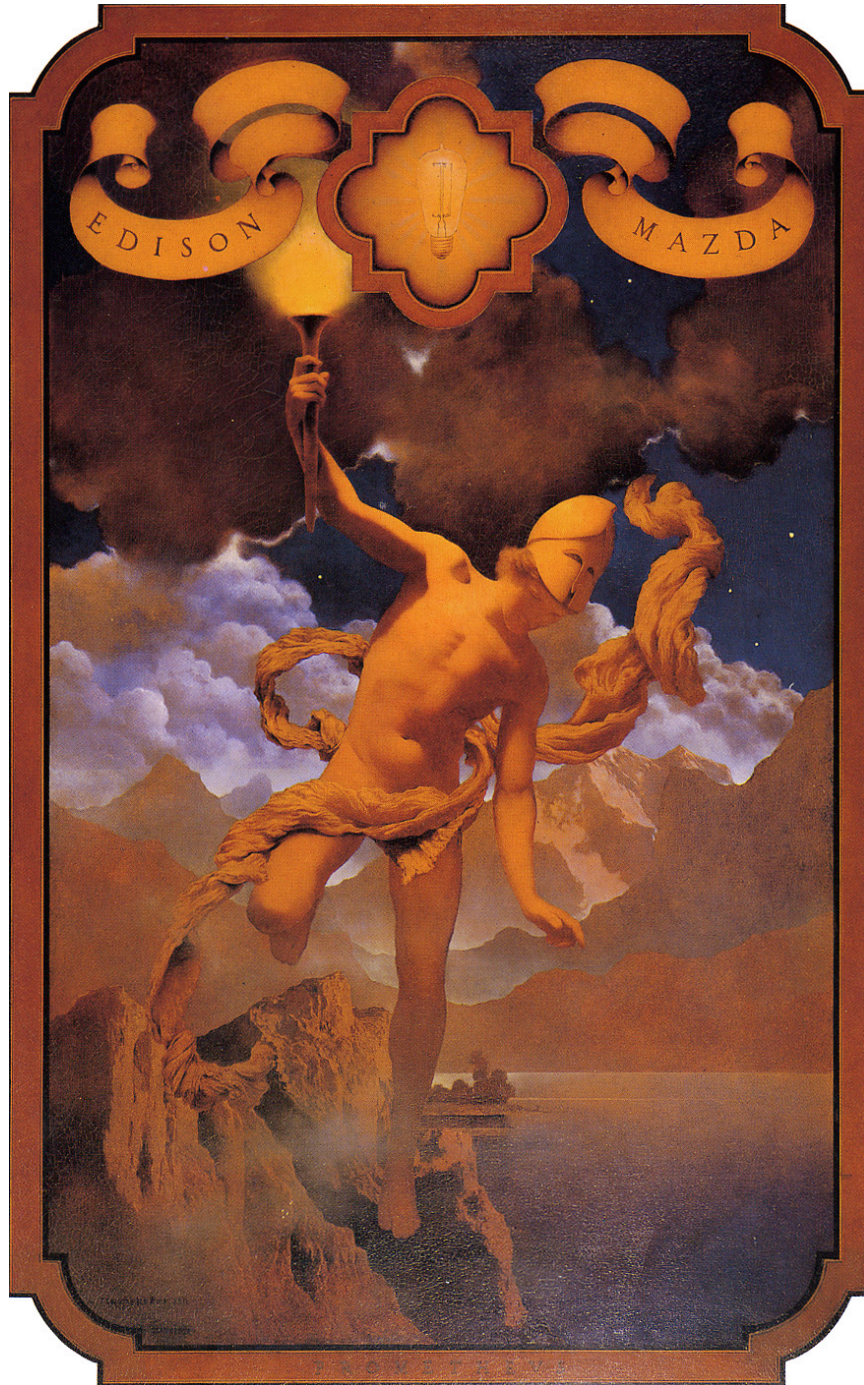


Fig. 10. *Prometheus*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 101.

Appendix A: Research Images



Fig. 11. *Contentment*

Reprint from: Alma Gilbert, *Maxfield Parrish: The Masterworks. Second Edition*, (Berkeley, California: Ten Speed Press, 1995), 108.

Appendix B: Supporting Paperwork

The Fantasticks : Wish List

RAD FRONT (LAV)			RAD IN BAX (NEUTRAL)		
HAN	FOCUS	INSTRUMENT	CHAN	FOCUS	INSTRUMENT
1	-A	S4 26° E.R.S. x 27	32	-A	S4 PAR MFL x 26
2	-B		33	-B	
3	-C		34	-C	
4	-D		35	-D	
5	-E		36	-K	
6	-F		37	-L-E	
7	-G		38	-M-F	
8	-H		39	-N-G	
9	-J		40	-O-H	
10	-K		41	-P-J	
	-L		42	-Q	
11	-M		43	-R-S	
12	-N		44	-S-T	
13	-O		45	-U	
14	-P		46	-V-W	
	-Q		47	-W-X	
15	-R		48	-Y	
16	-S		49	-Z	
17	-T		50	-AA	
18	-U		51	-BB	
19	-V		52	-CC	
20	-W		53	-DD	
21	-X		54	-GG	
22	-Y			-HH	
23	-Z		55	-JJ	
24	-AA			-KK	
25	-BB		56	-EE	
26	-CC			-FF	
27	-DD		57	-MM	
28	-EE			-LL	
	-FF				
29	-GG				
	-HH				
30	-JJ				
	-KK				
31	-LL				
	-MM				

PAGE TOTAL= 57

Fig. 12. The Wish List

Appendix B: Supporting Paperwork

The Fantasticks : Wish List

<u>FADER SIDE - L</u>		
CHAN	FOCUS	INSTRUMENT
78	-DC	S4 PAR MFL x 10
79	-L	
80	-C	
81	-R	
82	-ML	
83	-MC	
84	-MR	
85	-UL	
86	-WAGON	
	-WAGON	
87	-UR	

<u>FADER SIDE - R</u>		
CHAN	FOCUS	INSTRUMENT
88	-DC	S4 PAR MFL x 10
89	-L	
90	-C	
91	-R	
92	-ML	
93	-MC	
94	-MR	
95	-UL	
96	-WAGON	
	-WAGON	
97	-UR	

<u>FADER TREES UP</u>		
CHAN	FOCUS	INSTRUMENT
100	-UL	S4 PAR MFL x 10
101	-ULC	
102	-URC	
103	-UR	
98	-X UP	
99	-X UP	

<u>PRAC. SUPPORT</u>		
CHAN	FOCUS	INSTRUMENT
111	-DL1	3" FRES. X 4
112	-DL2	3" FRES. X 4
113	-DL3	3" FRES. X 4
114	-UL4	3" FRES. X 4
115	-UL5	3" FRES. X 4
116	-UL6	3" FRES. X 4
117	-UL7	3" FRES. X 4

<u>PRACTICAL CIRC.</u>		
CHAN	FOCUS	INSTRUMENT
104	-DL1	GAM FLICKER CNDL.
105	-DL2	
106	-DL3	
107	-UL4	
108	-UL5	
109	-UL6	
110	-UL7	

<u>STEEP BACK PATT (REQ.)</u>		
CHAN	FOCUS	INSTRUMENT
144	-DC	S4 26° E.R.S. x 9
145	-L	
	-R	
146	-UL	
	-UR	
147	-UC	
148	-WAGON	
	-WAGON	
149	-XUL	
	-XUR	

PAGE TOTAL= 66

Appendix B: Supporting Paperwork

The Fantasticks : Wish List

LANTERN X-SIDE PATT

CHAN	FOCUS	INSTRUMENT
118	-DC	S4 E.R.S. 36 x 12
119	-DC	
120	-L	
121	-R	
122	-MC	
123	-MC	
124	-ML	
125	-MR	
126	-UL	
127	-UC	
128	-UC	
129	-UR	

SL SIDE (NEUTRAL)

CHAN	FOCUS	INSTRUMENT
58	-A	S4 26° E.R.S. x 9
59	-B-C	
60	-C-D	
61	-E-F	
62	-G	
63	-H-J	
64	-K-L	
65	-N	
66	-O-P	
67	-S-R	
68	-U	
69	-W-X	
70	-WAGON	
71	-WAGON	
72	-WAGON	
73	-WAGON	
74	-GG-HH	
75	-JJ-KK	
76	-EE-FF	
77	-LL-MM	

OPPOSING COLOR (NIGHT)

CHAN	FOCUS	INSTRUMENT
138	-DC	8" FRES. x 5
139	-SL	
	-SR	
140	-UL	
	-UR	

OPPOSING COLOR (DAY)

CHAN	FOCUS	INSTRUMENT
141	-DC	8" FRES. x 5
142	-SL	
	-SR	
143	-UL	
	-UR	

UR LEAF B/U

CHAN	FOCUS	INSTRUMENT
130	-DC	S4 E.R.S. 36 x 4
131	-L	
132	-C	
133	-R	

UR LEAF B/U

CHAN	FOCUS	INSTRUMENT
134	-UL	S4 E.R.S. 36 x 4
135	-UC	
136	-UR	
137	-WAGON	

PAGE TOTAL= 46

Appendix B: Supporting Paperwork

The Fantasticks : Wish List

LOW DIAGONALS

CHAN	FOCUS	INSTRUMENT
151	-COL1	S4 26° E.R.S.
152	-COL1	↓
153	-COL2	
154	-COL2	

LOW DIAGONALS

CHAN	FOCUS	INSTRUMENT
155	PATTS	S4 26° E.R.S.
156	PATTS	↓
157	NEUT.	
158	PATTS	

US BLACK

CHAN	FOCUS	INSTRUMENT
187	LOWER	6'-3" MINISTRIP
189	LOWER	6'-3" MINISTRIP
191	LOWER	6'-3" MINISTRIP
187	UPPER	6'-3" MINISTRIP
189	UPPER	6'-3" MINISTRIP
191	UPPER	6'-3" MINISTRIP

WAGON SLASHES

CHAN	FOCUS	INSTRUMENT
174	SUN/MN.	S4 50° E.R.S. x 5
175	DL POLE	↓
	DR POLE	
176	UL POLE	
	UR POLE	

WAGON DROP

CHAN	FOCUS	INSTRUMENT
178	COL1	3" FRES.
	COL1	3" FRES.
179	COL2	3" FRES.
	COL2	3" FRES.
180	COL3	S4 50° E.R.S.
	COL3	S4 50° E.R.S.

FOLLOWSPOTS

CHAN	FOCUS	INSTRUMENT
197	F1	S4 19° E.R.S. x 4
198	F2	↓
199	F3	
200	F4	

TREES

CHAN	FOCUS	INSTRUMENT
181	T1	S4 36° E.R.S. x 6
	T2	↓
182	T3	
183	T4	
	T5	
184	T6	
185	T1/T2	6" FRES. X 4
	T3/T4	↓
186	T5	
	T6	

BAND

CHAN	FOCUS	INSTRUMENT
193	STAND	S4 50° E.R.S. x 8
	STAND	↓
194	STAND	
	STAND	
195	COL (SL)	
	COL (SL)	
196	COL (SR)	
	COL (SR)	

PAGE TOTAL= 29

Appendix B: Supporting Paperwork

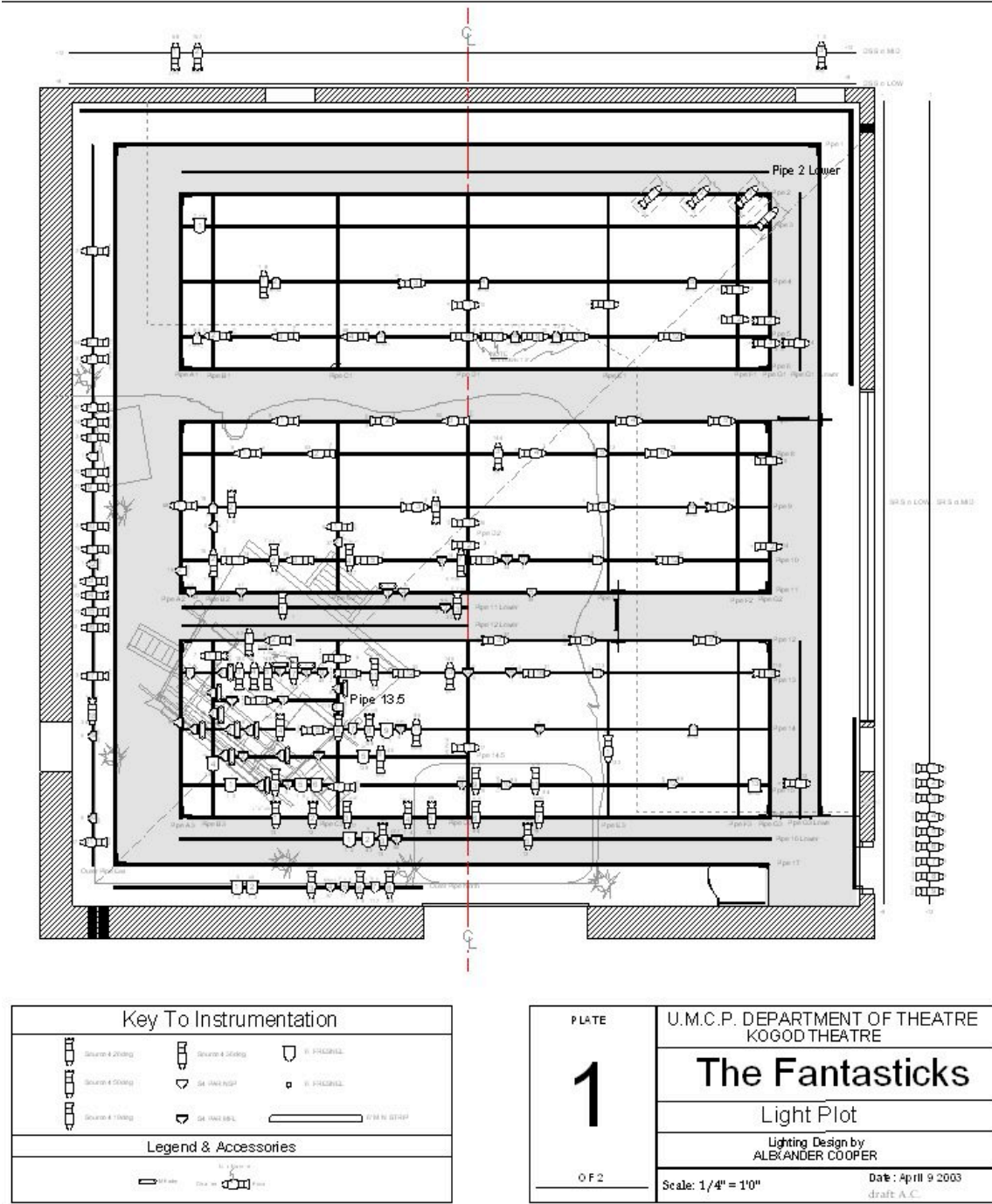


Fig. 13. The Light Plot

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:1 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
1	5	7		1		Pre-Show "Glen" Look - Wagon Stair Emph				
2	15	20		1		"Glen" Slow Expand MS Areas				
3										
4				1						
5										
6				1						
7										
					XX					
8	5	7		1		"Glen" into Orch Ent.				
					XX					
9										
10	0.20	0.20		1		"Glen" Orchestra _ - Wagon Build FULL _				

Fig. 16 The Cue Track

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:2 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
11										
12	5	7		1	Overture	Slow- Overture Look - MS Areas X				
13	1	2						_ Huck		
14	1	2		1				_	_ Bell.	
15	1	2							_	_ Luisa
16	1	2		1				_ Matt		_
17	1	2						_	_ El G.	
18.5	0.5	0.5				w/ Cort Pull				
18.7	5	7				Fill Out Full DS				
19	2	3				Pull in to Wagon				
20	7	20		1	Try to Remem "Lantern"	Pull Down to Just Foliage & Freeze US Wagon		_ El G.		

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:3 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
21										
22	9	12		2	Into "Lantern" Look	Build Lantern DR- W 1st "Follow" (DL & Wagon)				
23										
24	5	7		2		Slow Build Lantern-Slight Color Change-2nd "Follow" w/ Matt				
25										
26	9	12		2		Slow Build Lantern-Fathers "Follow"				
(27)										
(28)				3		Build Lantern				
(29)										
(30)	7	12		3		Build to Ent				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:4 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
31										
32	7	9		3	(Lantern)	Lantern Look-Fill in Wagon (restore)				
33	7	9				Into Luisa-Color UR/DR Emph	_ F1			
34	3	4		4	"Luisa's Introduction"	Wagon SR Emph-Build: Luisa Color; UR Back _ w/ Musical intro				
35										
36	5	7		5		Luisa Color: Build?				
37	2	3				Build Blue w/ Harp				
38				5						
39										
40	9	6		6		Luisa Intro: Build Color in Wagon "Blue"				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:5 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
41										
42	20	25		6	(Luisa's Intro)	Luisa's Intro: Button - Restore Luisa Color				
43										
44	5	7		7		Base Look: Restore - Wagon Emph	_ F1			
45	2	3		7		Base Look w/ Matt DL				
46	2	3		7	Matt's Intro	Build Slight Matt Color - Wagon DL Emph	_ Matt			
48	3	4		8		"Wall" + Mute Bench Sp.				
49	5	7						-		
50	2	3		9		Into "Metaphor"	(Luisa)		_ Matt	

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:6 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
51				1						
52	5	7		10	"Metaphor"	Base Look: Build Warm Lay Color				
53										
54	9	7		11		Warm Lay - Expand to US Areas				
55										
56	7	20		12		w/ cross MC: Pull in to Wagon				
57										
58	7	10		13		Base Look : Retstore Base-Fill out w/ Wagon DS Emph				
59										
60	7			15	"Huck's Intro"	Base Look-Fill out a little-"Green" Look w/ Huck, Wagon DL Emph				Huck

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG: 7 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
61										
62	9	15		19		"I'll Marry"			—	
63										
64	5	7	0.10	19		Restore				
65						Matt F_				—
66	3	4		20		Fill Out Wagon DS	—	—		
67	4	6				Fill Out Wagon L.				
68										
69										
70	5	7		22	"Never Say No"	Base Look: Color Build/Change in Wagon- Pull Down w/ Music		_Bell	_Huck	

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:8 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
71	9	12				Restore				
72	3	4		23		Restore- expand UC MC				
73	1	2				+ El Gallo	-			
75										
76	3	4		26	"It Depends on What You Pay"	Into "Rape" Look-Pull to El G.- Wagon & Lantern PATT				
77	9	11				Full "Rape" Look				
78	2	3		29		Expand to DS/MS w/ El G. X Out of Wagon				
79	1	2				X to Boogie-Woogie Color				
79.5	5	7								
80	2	3		30		Rape Look : Build Warm				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:9 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
81							(El G)	(Bell)	(Huck)	
82	0	0		31		Rape : Button				
83										
84	12	15		31		Slow Restore Base Look				
85										
86	9	12		32		Base Look w/ Stairs Emph Wagon _		-	-	
87										
88	20	25		32		Base Look: Expand UL, MS, ML Areas				
89										
90	20	30		34		Base Look w/ Henry X DS - Wagon _				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:10 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
91										
92	4	5	5	36		Into Moonlight Look - MR Emph				
93										
94	7	9		36		Full Moonlight Look- MR Emph				
95										
96	9	12		37		Slow Moon/Lantern Look-Pulled in Wagon UL	_El G			
97	15	18				+ Glen Drop				
98	12	15		37		Moon- Lantern Look - Fill out a Little	_	_Luisa	_Matt	
99	-	-		38		Thunder F/X				
100	12	15		39	"Soon It's Gonna Rain"	Moon-Lantern Look-Build Color (N/C Blue)				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:11 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
101	9	7				Slow-Pull into Bench - Color Change		(Luisa)	(Matt)	
102	4	7		40	(Soon It's Gonna Rain)	Moon-Lantern Look:Castle Look-Color Change ?				
102.5	7	9		40		Expand DS				
103	5	25				Color Change in w/X to Wagon				
104	5	7		41		Lighter				
105										
106	15	20		41		Slow Moon/Lantern Build Color (Lay?)-Pull in from DS				
107										
108	12	15		42						
109										
110	3	4		42		Moon Look - Fill out UR/MRC?				_ Henry

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG: 12 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
111								(Luisa)	(Matt)	(Henry)
112	12	15		42		Into: Rape Look				
113										
114	0	0		42		Rape Look	_ Mort			
115										
116				42						
117										
118	2	3		42				X to El G		
119	7	9				Pull in to Wagon	_			_
120	5	7		43		W/ El G Collapse	_ Bell			_ Huck

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:13 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
121									(Matt)	
122	3	5		43		Restore Base Look (Wagon Emph)	_ Luisa			
123										
124	0	0		44		Bump out Wagon	_	_	_	_
125										
126	1	2		44						
127										
128	12	15		44		Base Look- Fill ot MS/DS				
129										
130	1	2		45		Fast Base Look-Pull Down				_ Mort

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:14 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
131										(Mort)
132	5	5		45		Base Look Pulled Down - F4 Iris Down				—
133	0	0		45		Fast Clap!- Pull DS Down _ Intro		—		
134	3	5		45	"Happy Ending"	Base Look- Build Color on Wagon				
135										
136				45						
137										
138				45						
139										
140				45						

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:15 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
141								(El G)		
142	0	0		46		Base look- Restore Lantern Look & Just El G DS				
143										
144	15	25		46		Restore El G Look				
144.5	0	0				B/O				
145										
146	30	40		46		Intermission				
147										
148	9	9		47		B/O				
					H_1/2 H_out					
149										
150	2	3		47		El Gallo Look-Wagon Freeze-UL Look "Scary"		_El G		

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:16 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
151								(El G)		
152	2	3		47		Intro: Strong Sun-look: "Hot"		—		
153										
154	9	12		48		Slowish "Sun" Look- Wagon Emph				
155										
156				49		Sun Look?				
157										
158	9	12		49	"This Plum is Too Ripe"	Sun look-Build Color Wagon Emph	_Luisa	_Bell	_Matt	_Huck
159	5	7				Slow Color- Pull Build Out Front				
160	7	9				Sun Look-Restore Wagon Emph	—	—	—	—

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:17 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
161										
162	3	4		53		Sun Look: Expand US/MS (Right of Cent Emph)				
163										
164				55						
165										
166	7	20		58		Sun Look - Wagon _				
167										
168	5	7		61	"The Quarrel"	Sun Look- Slight Ominous Color Change	_Luisa		_Matt	
169										
170	0	0		61		El Gallo Look: Fast Pull in to DL Matt Sp-DR Luisa Sp-"L-M"-O" Emph		_El G		

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG: 18 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
171							(Luisa)	(El G)	(Matt)	
172	9	12		62	"I Can See It"	Alice Blue Color Change -(Matt Color) -(Build Patts)- Pull in	-			
173	9	12		63		Big Color Change w/ Tempo Change				
173.5	7	9				w/ matt X to Stairs				
173.7	4	9		62		Button- Pull in to Stairs				
174	9	12		65		Restore Pulled In Ominous look				
175										
176	3	7		65		Ominous look- Adventure Color - Fill out DS/MS Areas	_Mort	-	_Henry	_Matt
177										
178	9	12		67	"An Episode"	Pull in DC				
179										
180	5	7	7	68		+ Some "Look" in Wagon for Mute	-		-	-

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:19 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
181	12	15				Fade into Winter		(El G)		
182										
183						Into Wagon Look				
184	9	12		68		X to Wagon Look - Winter		—		
185										
186										
187										
188										
189										
190										

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:20 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
191										
192										
193										
194										
195										
196	15	20		70	"Plant A Radish"	Wagon Winter Look - Slight Build - Green	_Bell			_Huck
197										
198	4	6		72		Expand DS (To UC/MC)				
199	0	0				Button				
200	3	15		73		Restore Wagon winter look				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:21 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
201							(Bell)			(Huck)
202	6	8		73	Much Much More	X to MR- Build Blue X MR Emph	_		_Luisa	_
203	5	7				+Wagon		_El G		
204	7	15		74		Pull into Wagon				
205	20	25				Into R/R- Build Patt in Wagon				
206	9	12		78	"Round & Round"	Round & Round Look-Build Color Patt (Requiem-Blue & Wacky Wagon Color)				
207	3	4		79		R & R Look - Color Change Venice (Red/Orange)				
208	3	4		79		R & R Look-Build Fire Patt Look in Wagon-Pull into Luisa & El G				
209	3	3	3			+ Fire F/X				
209.2	2	2				F/X				
210	2	2		80		R & R Look- Restore MS/ML Emph				
210.5	1	2		81		Patts _				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:22 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
211	3	4		81		Color Build		(El G)	(Luisa)	
212	2	3		81		Round/Round - Color Change DS				
213										
214	3	4		82		Round/Round- Build Wagon				
215										
216	2	3		83		Round/Round- X to DS R & R Base				
217										
218	1.5	2		83		Round/Round- Build Color (Lav) DS				
219										
220	3	4		84		Round/Round - Build Wagon				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:23 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
221								(El G)	(Luisa)	
222	2	3		85		Restore R/R Look				
223	2	3				Rouind/Round Build in Tempo DC Change				
224	5	7		85		Big Build				
224.4	2	2				Build				
224.6						Final Build				
225										
226										
227										
228	7	9		86		Serious El G Look- Restore w/ DS Emph				
229	9	30				Expand MS ML				
230	6	12		87		Serios El G Look- Build Color DS- Build Uplights- Pull Look Down				_Matt

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:24 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
231								(El G)	(Luisa)	(Matt)
232	9	12		88		Restore Serious El G Look			—	
233	9	15		88		Pull in to El G MC				
234	9	12		89		+ Luisa Follow		—		
235										
236	20	60		89		Slow- Serious El G look- Pull in to Stairs- Delicate Back/Side Look				
237										
238	20	60		90	"They Were You"	Serious El G Look - Slow Color Build (Lav) on Stairs				
239										
240	5	30		90		Serious El G Look- Expand to Wagon				

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG:25 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
241									(Luisa)	(Matt)
242	12	15		92		El G/Glen Look- Slight Blue Shift- Pull in to Wagon				
243										
244	15	30		92		El G/ Glen Look- Slight Color Build- Wagon Emph				
245										
246	5	7		93		El G/Glen Look- Build Wagon (Fill Out)	_El G			
247										
248	12	15		93	"Try to Remember"	"Try to Remember" Restore			-	-
249										
250	5	7		93		Pull in to Tableau w/ XXX UC	_Iris Out			

Appendix B: Supporting Paperwork

Q TRACK

Show: The Fantasticks

PG: 26 OF 26

DESIGN: Alexander S. Cooper

Theatre: THE KOGOD THEATRE/ C.S.P.A.C.

Date: ____

Q	UP	DN	WT	PG	ACTION/CALL	LOOK	F1	F2	F3	F4
251	4	5				Pull Down to Just Sign	(El G)			
521.5	0	0				—				
252	2	2	2	93		CC				
525.3	3	4				CC				
253.5	1	1								
253										
254	5	5		93		Post				
255										
256										
257										
258										
259										
260										

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

Page 1
11/30/03

Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(1)		Pipe G1	2	Source 4 26deg	Front	Source 4 26deg 750w	A
(2)		Pipe F1	1	Source 4 26deg	Front	Source 4 26deg 750w	B
(3)		Pipe G1	3	Source 4 26deg	Front	Source 4 26deg 750w	C
(4)		Pipe G1 Lower	1	Source 4 26deg	Front	Source 4 26deg 750w	D
(5)		Pipe E1	1	Source 4 26deg	Front	Source 4 26deg 750w	E
(6)		Pipe 5	12	Source 4 26deg	Front	Source 4 26deg 750w	F
(7)		Pipe F1	2	Source 4 26deg	Front	Source 4 26deg 750w	G
(8)		Pipe 7	5	Source 4 26deg	Front	Source 4 26deg 750w	H
(9)		Pipe G2	1	Source 4 26deg	Front	Source 4 26deg 750w	J
(10)		Pipe 5	9	Source 4 26deg	Front	Source 4 26deg 750w	K
		Pipe D1	1	"	"	"	L
(11)		Pipe 5	11	Source 4 26deg	Front	Source 4 26deg 750w	M
(12)		Pipe 7	4	Source 4 26deg	Front	Source 4 26deg 750w	N
(13)		Pipe 8	6	Source 4 26deg	Front	Source 4 26deg 750w	O
(14)		Pipe 9	7	Source 4 26deg	Front	Source 4 26deg 750w	Q
		Pipe G2	2	"	"	"	P
(15)		Pipe 4	3	Source 4 26deg	Front	Source 4 26deg 750w	R
(16)		Pipe 5	6	Source 4 26deg	Front	Source 4 26deg 750w	S
(17)		Pipe 5	7	Source 4 26deg	Front	Source 4 26deg 750w	T
(18)		Pipe 8	4	Source 4 26deg	Front	Source 4 26deg 750w	U
(19)		Pipe 9	5	Source 4 26deg	Front	Source 4 26deg 750w	V
(20)		Pipe 10	12	Source 4 26deg	Front	Source 4 26deg 750w	W
(21)		Pipe 12	5	Source 4 26deg	Front	Source 4 26deg 750w	X
(22)		Pipe 9	3	Source 4 26deg	Front	Source 4 26deg 750w	Y
(23)		Pipe D2	2	Source 4 26deg	Front	Source 4 26deg 750w	Z
(24)		Pipe 10	8	Source 4 26deg	Front	Source 4 26deg 750w	AA
(25)		Pipe 10	5	Source 4 36deg	Front	Source 4 36deg 750w	BB
(26)		Pipe D2	1	Source 4 26deg	Front	Source 4 26deg 750w	CC
(27)		Pipe 12	3	Source 4 26deg	Front	Source 4 26deg 750w	DD
(28)		Pipe 12	4	Source 4 26deg	Front	Source 4 26deg 750w	EE-FF
(29)		Pipe 7	2	Source 4 26deg	Front	Source 4 26deg 750w	GG-HH
(30)		Pipe 13	12	Source 4 26deg	Front	Source 4 26deg 750w	JJ-KK
(31)		Pipe 13	16	Source 4 26deg	Front	Source 4 26deg 750w	LL-MM
(32)		Pipe 10	10	S4 PAR MFL	UR Back	S4 PAR MFL 575w	A

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(1) thru (32)

Fig. 17. The Channel Hookup

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

Page 2

11/30/03

Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(33)		Pipe 10	6	S4 PAR MFL	UR Back	S4 PAR MFL 575w	B
(34)		Pipe 10	9	S4 PAR MFL	UR Back	S4 PAR MFL 575w	C
(35)		Pipe 11	5	S4 PAR MFL	UR Back	S4 PAR MFL 575w	D
(36)		Pipe B2	1	S4 PAR MFL	UR Back	S4 PAR MFL 575w	K
(37)		Pipe C2	2	S4 PAR MFL	UR Back	S4 PAR MFL 575w	L-E
(38)		Pipe 11	4	S4 PAR MFL	UR Back	S4 PAR MFL 575w	J-M
(39)		Pipe 11 Lower	2	S4 PAR MFL	UR Back	S4 PAR MFL 575w	N-G
(40)		Pipe 13	14	S4 PAR MFL	UR Back	S4 PAR MFL 575w	O-H
(41)		Pipe 13	15	S4 PAR MFL	UR Back	S4 PAR MFL 575w	P-J
(42)		Pipe 14	12	S4 PAR MFL	UR Back	S4 PAR MFL 575w	Q
(43)		Pipe 11	1	S4 PAR MFL	UR Back	S4 PAR MFL 575w	S-R
(44)		Pipe 11	2	S4 PAR MFL	UR Back	S4 PAR MFL 575w	S-T
(45)		Pipe 13	9	S4 PAR MFL	UR Back	S4 PAR MFL 575w	U
(46)		Pipe 14	10	S4 PAR MFL	UR Back	S4 PAR MFL 575w	V-W
(47)		Pipe 15	8	S4 PAR MFL	UR Back	S4 PAR MFL 575w	WX
(48)		Pipe 13.5	1	S4 PAR MFL	UR Back	S4 PAR MFL 575w	Y
(49)		Pipe 13.5	3	S4 PAR MFL	UR Back	S4 PAR MFL 575w	Z
(50)		Pipe 14.5	4	S4 PAR MFL	UR Back	S4 PAR MFL 575w	AA
(51)		Pipe A3	1	S4 PAR MFL	UR Back	S4 PAR MFL 575w	BB
(52)		Pipe 14.5	2	S4 PAR MFL	UR Back	S4 PAR MFL 575w	CC
(53)		Pipe 15	4	S4 PAR MFL	UR Back	S4 PAR MFL 575w	DD
(54)		Outer Pipe East	19	S4 PAR WFL	UR Back	S4 PAR WFL 575w	GG-HH
(55)		Outer Pipe East	20	S4 PAR WFL	UR Back	S4 PAR WFL 575w	JJ-KK
(56)		Pipe 16 Lower	4	S4 PAR MFL	UR Back	S4 PAR MFL 575w	EE-FF
(57)		Outer Pipe North	4	S4 PAR WFL	UR Back	S4 PAR WFL 575w	MM-LL
(58)		Pipe 5	4	Source 4 26deg	SL Side	Source 4 26deg 750w	A
(59)		Pipe 5	3	Source 4 26deg	SL Side	Source 4 26deg 750w	B-C
(60)		Pipe 7	3	Source 4 26deg	SL Side	Source 4 26deg 750w	C-D
(61)		Pipe 5	2	Source 4 26deg	SL Side	Source 4 26deg 750w	E-F
(62)		Pipe 7	1	Source 4 26deg	SL Side	Source 4 26deg 750w	G
(63)		Pipe 8	2	Source 4 26deg	SL Side	Source 4 26deg 750w	H-J
(64)		Outer Pipe East	2	Source 4 26deg	SL Side	Source 4 26deg 750w	K-L

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

Page 3
11/30/03

Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(65)		Pipe 8	1	Source 4 26deg	SL Side	Source 4 26deg 750w	N
(66)		Pipe C2	1	Source 4 26deg	SL Side	Source 4 26deg 750w	O-P
(67)		Outer Pipe East	4	Source 4 36deg	SL Side	Source 4 36deg 750w	S-R
(68)		Pipe A2	1	Source 4 26deg	SL Side	Source 4 26deg 750w	U
(69)		Pipe 10	3	Source 4 26deg	SL Side	Source 4 26deg 750w	W-X
(70)		Outer Pipe East	8	Source 4 36deg	SL Side	Source 4 36deg 750w	WAGON
(71)		Outer Pipe East	9	Source 4 36deg	SL Side	Source 4 36deg 750w	WAGON
(72)		Outer Pipe East	14	Source 4 36deg	SL Side	Source 4 36deg 750w	WAGON
(73)		Outer Pipe East	15	Source 4 36deg	SL Side	Source 4 36deg 750w	WAGON
(74)		Outer Pipe East	5	Source 4 36deg	SL Side	Source 4 36deg 750w	GG-HH
(75)		Outer Pipe East	11	Source 4 36deg	SL Side	Source 4 36deg 750w	JJ-KK
(76)		Pipe 12	2	Source 4 26deg	SL Side	Source 4 26deg 750w	EE-FF
(77)		Pipe B3	1	Source 4 36deg	SL Side	Source 4 36deg 750w	LL-MM
(78)		Pipe 11	3	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	DC
(79)		Pipe 13	6	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	L
(80)		Pipe 13	8	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	C
(81)		Pipe C3	2	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	R
(82)		Pipe 13	2	S4 PAR WFL	Fader Rad Back	S4 PAR WFL 575w	ML
(83)		Pipe 14	3	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	MC
(84)		Pipe 14.5	3	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	MR
(85)		Pipe 14	2	S4 PAR WFL	Fader Rad Back	S4 PAR WFL 575w	UL
(86)		Pipe B3	3	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	WAGON L
(87)		Pipe 14.5	1	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	WAGON UL
(88)		Pipe 14	1	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	WAGON UR
(89)		Pipe B3	2	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	UL
(90)		Pipe 15	2	S4 PAR MFL	Fader Rad Back	S4 PAR MFL 575w	UR
(98)		Deck	4	Source 4 50deg	Uplight Fader	Source 4 50deg 750w	DL
(99)		Deck	5	Source 4 50deg	Uplight Fader	Source 4 50deg 750w	DR
(100)		Deck	10	Source 4 36deg	Tree Uplight Fader	Source 4 36deg 750w	Tree 1/2

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

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11/30/03

Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(101)	Deck		14	Source 4 36deg	Tree Uplight Fader	Source 4 36deg 750w	Tree 3
(102)	Deck		11	Source 4 36deg	Tree Uplight Fader	Source 4 36deg 750w	Tree 4
(103)	Deck		15	Source 4 36deg	Tree Uplight Fader	Source 4 36deg 750w	Tree 5
(104)	Deck		1	3" Fresnel	Lantern Support	3" Fresnel 150w	L1
(105)	Deck		2	3" Fresnel	Lantern Support	3" Fresnel 150w	L2
(106)	Deck		3	3" Fresnel	Lantern Support	3" Fresnel 150w	L3
(107)	Deck		6	3" Fresnel	Lantern Support	3" Fresnel 150w	L4
(108)	Deck		7	3" Fresnel	Lantern Support	3" Fresnel 150w	L5
		Set Mount		"	"	"	"
(109)	Deck		8	3" Fresnel	Lantern Support	3" Fresnel 150w	L6
		Set Mount		"	"	"	"
(110)	Deck		9	3" Fresnel	Lantern Support	3" Fresnel 150w	L7
(111)	Pipe 5		5	6" Fres	Lantern Support	6" Fres 1kw	L1 Supp.
		"	8	"	"	"	L1 Supp.
(112)	Pipe 5		10	6" Fres	Lantern Support	6" Fres 1kw	L2 Supp.
	Pipe 8		5	"	"	"	"
(113)	Pipe 10		11	6" Fres	Lantern Support	6" Fres 1kw	L3 Supp.
	Pipe 13		17	"	"	"	"
(114)	Outer Pipe East		7	6" Fres	Lantern Support	6" Fres 1kw	L4 Supp.
	"		12	"	"	"	"
(115)	Pipe 13		1	6" Fres	Lantern Support	6" Fres 1kw	L5 Supp.
	Pipe A2		2	"	"	"	"
(116)	Pipe 14		7	6" Fres	Lantern Support	6" Fres 1kw	L6 Supp.
	Pipe C3		3	"	"	"	"
(117)	Outer Pipe North		5	6" Fres	Lantern Support	6" Fres 1kw	L7 Supp.
	"		7	"	"	"	"
(118)	Pipe 4		1	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	DC
(119)	Pipe 13		18	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	DC
(120)	Outer Pipe East		1	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	L
(121)	Pipe G3 Lower		1	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	R

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(101) thru (121)

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

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Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(122)		Outer Pipe East	3	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	MC
(123)		Pipe E3	1	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	MC
(124)		Outer Pipe East	6	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	ML
(125)		Pipe 16 Lower	5	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	MR
(126)		Outer Pipe East	10	Source 4 50deg	Lantern X-Side Patt.	Source 4 50deg 750w	UL
(127)		Outer Pipe East	16	Source 4 50deg	Lantern X-Side Patt.	Source 4 50deg 750w	UC
(128)		Outer Pipe North	8	Source 4 36deg	Lantern X-Side Patt.	Source 4 36deg 750w	UC
(129)		Outer Pipe North	6	Source 4 50deg	Lantern X-Side Patt.	Source 4 50deg 750w	UR
(130)		Pipe 11 Lower	3	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	DC
(131)		Pipe 11 Lower	1	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	L
(132)		Pipe 14	6	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	C
(133)		Pipe 16	5	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	R
(134)		Outer Pipe East	17	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	XUL
		"	18	"	"	"	UL
(135)		Pipe 15	3	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	MC
(136)		Pipe 16 Lower	3	Source 4 36deg	UR Foliage Pattern	Source 4 36deg 750w	UR
		Outer Pipe North	"	Source 4 50deg	"	Source 4 50deg 750w	XUR
(137)		Pipe 16	1	Source 4 50deg	UR Foliage Pattern	Source 4 50deg 750w	Wagon
		"	2	Source 4 36deg	"	Source 4 36deg 750w	"
(138)		Pipe 14.5	5	8" Fres	UR Toning COL1	8" Fres 2kw	DC
(139)		Pipe 15	5	8" Fres	UR Toning COL1	8" Fres 2kw	L
		Pipe B3	4	"	"	"	UL
(140)		Pipe 16 Lower	1	8" Fres	UR Toning COL1	8" Fres 2kw	UR
		Outer Pipe North	"	"	"	"	R
(141)		Pipe 14	9	8" Fres	UR Toning COL2	8" Fres 2kw	DC
(142)		Pipe 15	1	8" Fres	UR Toning COL2	8" Fres 2kw	UL
		"	6	"	"	"	L
(143)		Pipe 16 Lower	2	8" Fres	UR Toning COL2	8" Fres 2kw	R
		Outer Pipe North	"	"	"	"	UR

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

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Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(144)		Pipe 8	3	Source 4 36deg	Patt Top	Source 4 36deg 750w	DC
(145)		Pipe 9	4	Source 4 36deg	Patt Top	Source 4 36deg 750w	R
		Pipe 10	7	"	"	"	L
(146)		Pipe 9	2	Source 4 36deg	Patt Top	Source 4 36deg 750w	UL
		Pipe 13	13	"	"	"	UR
(147)		Pipe 10	4	Source 4 36deg	Patt Top	Source 4 36deg 750w	UC
(148)		Pipe 13	5	Source 4 50deg	Patt Top	Source 4 50deg 750w	WAGON
		"	7	"	"	"	"
(149)		Pipe 10	1	Source 4 36deg	Patt Top	Source 4 36deg 750w	XUL
		Pipe 14.5	6	"	"	"	XUR
(150)		SR Slot MID	4	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	COL1
(151)		SR Slot MID	7	Source 4 36deg	DL Low Diagonals	Source 4 36deg 750w	COL1
(152)		SR Slot MID	1	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	COL1
(153)		SR Slot MID	5	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	COL2
		"	8	Source 4 36deg	"	Source 4 36deg 750w	"
(154)		SR Slot MID	2	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	COL2
(155)		SR Slot MID	6	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	PATT
		"	9	Source 4 36deg	"	Source 4 36deg 750w	"
(156)		SR Slot MID	3	Source 4 26deg	DL Low Diagonals	Source 4 26deg 750w	PATT
(157)		DS Slot MID	2	Source 4 36deg	DR Low Diagonals	Source 4 36deg 750w	COL
(158)		DS Slot MID	1	Source 4 36deg	DR Low Diagonals	Source 4 36deg 750w	PATT
(159)		Pipe 10	2	Source 4 36deg	SR Truck Sp.	Source 4 36deg 750w	
(160)		Pipe 14	4	Source 4 36deg	SR Stair Sp.	Source 4 36deg 750w	
(161)		Pipe 13	4	Source 4 36deg	Bench Sp.	Source 4 36deg 750w	
(162)		Pipe 13	11	Source 4 36deg	Wagon Top L	Source 4 36deg 750w	
(163)		Pipe 12	1	Source 4 36deg	Wagon Top R	Source 4 36deg 750w	
(164)		Pipe 16	4	Source 4 36deg	R&R Side COL	Source 4 36deg 750w	
		Outer Pipe East	13	"	"	"	
(165)		Deck	22	Source 4 36deg	US Black Patt	Source 4 36deg 750w	US Black
		"	23	"	"	"	"
(166)		Deck	24	Source 4 36deg	US Black Patt	Source 4 36deg 750w	US Black
(167)		Pipe B2	2	Source 4 36deg	Lantern Side L	Source 4 36deg 750w	Wagon
(168)		Pipe 14	8	Source 4 36deg	Lantern Side R	Source 4 36deg 750w	Wagon
(173)		DS Slot MID	3	Source 4 36deg	Banner Highlight	Source 4 36deg 750w	Drop

Appendix B: Supporting Paperwork

FantasticsHookup(U... CHANNEL HOOKUP

FantasticsHookup(Updated) (Ver 4).lw4

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Channel	Dim	Position	U#	Type & Accessories	Purpose	Type, Accessories, Watts	Focus
(174)		Pipe 13	10	Source 4 50deg	Wagon Slashes	Source 4 50deg 750w	SUN/ MOON
(175)		Pipe C3	1	Source 4 36deg	Wagon Slashes	Source 4 36deg 750w	DR POLE
		Pipe D3	"	"	"	"	DL POLE
(176)		Pipe 13.5	2	Source 4 36deg	Wagon Slashes	Source 4 36deg 750w	UR POLE
		Pipe 16	3	"	"	"	UL POLE
(177)		Outer Pipe East	21	Source 4 36deg	UC Window	Source 4 36deg 750w	WIN.
(178)		Set Mount	3"	Fresnel	Drop Col 1	3" Fresnel 150w	Drop
		"	"	"	"	"	"
(179)		Set Mount	3"	Fresnel	Drop Col 2	3" Fresnel 150w	Drop
		"	"	"	"	"	"
(180)		Pipe 13	3	Source 4 50deg	Drop Patt.	Source 4 50deg 750w	Drop
		Pipe 14	5	"	"	"	"
(181)		UL Boom	1	Source 4 36deg	Tree Side Patt	Source 4 36deg 750w	Tree 1
		"	2	"	"	"	Tree 2
(182)		Deck	12	Source 4 36deg	Tree Side Patt	Source 4 36deg 750w	Tree 3
(183)		Deck	13	Source 4 36deg	Tree Side Patt	Source 4 36deg 750w	Tree 4
(184)		UR Boom	1	Source 4 36deg	Tree Side Patt	Source 4 36deg 750w	Tree 5
		"	2	"	"	"	Tree 6
(185)		Pipe 15	10	6" Fres	Neutral Tree Col.	6" Fres 1kw	Tree 4/5
		"	12	"	"	"	Tree 6
(186)		Pipe 5	1	6" Fres	Neutral Tree Col.	6" Fres 1kw	Tree 3
		Pipe 9	"	"	"	"	Tree1/2
(187)		Deck	16	6'-0" Mini Strip	US Black COL1	6'-0" Mini Strip 750w	US Black
		"	17	"	"	"	"
		"	18	"	"	"	"
		"	19	"	"	"	"
		"	20	"	"	"	"
		"	21	"	"	"	"



Fig. 18. Preshow
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 19. Act I : *The Rape Ballet*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 20. Act I: *Soon Its Gonna Rain*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 21. Act II
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 22. Act II: *Round and Round*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 23. Act II: *Round and Round*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 24. Act II: *Round and Round*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003



Fig. 25. Act II: *Try To Remember- Reprise*
The Fantasticks, University of Maryland at College Park
Clarice Smith Performing Arts Center
Kogod Theatre
April, 2003.

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