

ABSTRACT

Title of Thesis: LIGHTING DESIGN OF WILLIAM SHAKESPEARE'S
THE TAMING OF THE SHREW,
INA AND JACK KAY THEATRE,
DEPARTMENT OF THEATRE,
UNIVERSITY OF MARYLAND AT COLLEGE PARK.

Andrew J. Guban, Master of Fine Arts, 2005.

Thesis Directed By: Professor and Department Chair, Daniel MacLean Wagner.

The purpose of this thesis is to document the lighting design process for the production of William Shakespeare's *The Taming of the Shrew*, produced by the Department of Theatre at the University of Maryland, College Park on March 3, 2005. The thesis begins with Chapter 1 in which an in-depth textual and production analysis of *The Taming of the Shrew* is explored. Chapter 2 discusses the production concept, its application to the lighting design, and the collaborative effort made between the lighting, costume, scenic, and sound designers to develop an environmentally cohesive stage design. Chapter 3 explores the steps taken to execute the process as the design makes the leap from intellectual to realized ideas. The thesis concludes in Chapter 4 with a critical analysis of the overall success of the production as well as a personal critique of my role as lighting designer. Following the written portion of the document is a series of appendices intended to provide visual documentation of the design process—ranging from research images to paperwork samples to production photographs.

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by

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INTRODUCTION

William Shakespeare embedded a variety of timeless themes in the majority of his plays. A variety of these themes have enticed theatre artists into exploring how and if the themes can be applied historically or currently to political, social or personal situations. Oftentimes, the artist will begin the exploration of these topics by gaining a comprehensive understanding of the state of affairs as they were in Elizabethan England and then investigate how and if these ideas can be applied to other time periods, with which he or she may or may not be familiar. Granted, the social and political hierarchy has changed immensely during the more than 400 years since Shakespeare first began writing his plays; however, exploring his works in a new light is what attracts so many theatre artists to design and produce the Bard's plays.

This thesis will document and explore the lighting design process in which I, in collaboration with other members of the design and production team, researched and shaped the thematic ideas found within *The Taming of the Shrew* into a cohesive, fully-realized production. Chapter 1 mainly examines the production history of *The Taming of the Shrew*, in an effort to better understand the various adaptations of the play.

Chapter 2 discusses the production concept, its application to the lighting design, and the collaborative effort made between the director, Dr. Heather Nathans, the scenic designer, Eve Feinberg, the costume designer, Yvette Ryan, the sound designer, David Kriebs, and myself to develop a visually unified stage design. The process by which I arrived at a final design concept is then articulated by showing

how the conceptual ideas were translated into the lighting designer's tool palette in the form of a wish list. (The wish list is a chart that allows the lighting designer to systematically organize the ideas of the design and then apply those ideas to define the technical requirements for realizing the lighting design). After the wish list was finalized those tools were then plotted on the light plot, which became the critical document in communicating with the electricians as to how the technical elements of the design would be realized.

Chapter 3 deals primarily with how the intellectual ideas established in Chapter 1 and the practical decisions made in Chapter 2 shaped the realization of the design. This chapter shows the processes of executing the design as it applies to focusing and cueing the show. The chapter will further explore the trials and tribulations of cueing and teching a show under extreme conditions and time constraints as the show inched closer and closer to opening night.

Chapter 4 provides a critical analysis of the overall success of the design team as well as a personal critique of my successes and weaknesses as the lighting designer. The lighting designer's overarching responsibilities in a production include, but are not limited to: creating an environment that supports the mood and atmosphere of the play; reinforcing the theme by use of color and quality of light; and adding dimensionality to the overall surroundings by way of texture and direction of light. Arguably, the lighting designer's primary responsibility is to maintain audience access to the characters and the action transpiring onstage by means of selective visibility. By combining these fundamental elements of design, the lighting designer is able to create a world that is layered with rich textures and colors that support the

overall emotional quality of the play. It is these fundamental ideas upon which the analysis of the success of the lighting design will be based.

CHAPTER 1: TEXTUAL ANALYSIS

Since Shakespeare originally wrote *The Taming of the Shrew* circa 1594, the story has been adapted on numerous occasions by a variety of theatre artists. In fact, with the exception of the original productions with which Shakespeare was involved, only adaptations of the text were performed by the popular theatre companies for the 200 years following; Shakespeare's play script was not the popular choice.¹ In many respects, because the original plot of *The Taming of the Shrew* depicted the leading female character as subservient to her husband, the goal of many directors and playwrights over the centuries has been to alter the basic plot structure in an attempt to make the play more accessible to audiences. Some directors have chosen to do this by staging the play as a farce, relying heavily on the Sly framing story to distance the audience from the plot.² Alternatively, others have played up the staging of the final monologue "to grant her [Katherina] subtle or not-so-subtle powers of manipulation and control."³

In this chapter I will explore the production history and complete a brief play script analysis of *The Taming of the Shrew*. By researching these topics I will develop a better understanding of the play as well as examine the countless ways in which the script has been adapted by various directors. These topics will serve as the

¹Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 7-22.

²Hamilton, Sharon. *Shakespeare's Daughters*. (London: McFarland and Company, Inc., 2003), 108-109).

³Michael Shapiro, "Framing the Taming: Metaphysical Awareness of Female Impersonation in the *Taming of the Shrew*," in *The Taming of the Shrew: Critical Essays*, ed. Dana Aspinall (New York: Routledge, 2002), 210-211.

starting point in Chapter 2 as the lighting design is conceptualized and eventually realized.

PLOT ORIGINS

The plot of *The Taming of the Shrew* is framed by the story of a drunken man, Sly, who is thrown out of a tavern and picked up by a Lord. The Lord wants to try an experiment to see if he can trick Sly into thinking that Sly is also a Lord. During the induction scene, a troupe of strolling players arrive at the Lord's home and offer to perform a play—*The Taming of the Shrew*. The Lord hires them in an attempt to convince Sly of his supposed upper class status. In this instance, Shakespeare is using this framing device to distance the audience from the story of *The Taming of the Shrew* by telling them that this is a play within-a-play.

The conflicts in the play are established immediately following the Sly induction scene. Baptista (Bianca and Katherina's father) discloses the terms of marriage to Bianca's potential suitors—Hortensio, Gremio, Lucentio. Hortensio and Lucentio decide that they will become tutors in order to have the upper hand at wooing Bianca. Hortensio persuades Petruchio to marry Katherina, because of the large dowry. The plot unfolds as Petruchio meets Katherina and proclaims that he will marry her. After the marriage of Katherina is arranged by Baptista, Baptista announces that potential suitors are once again allowed to woo Bianca. In Act III, Hortensio and Lucentio secretly woo Bianca disguised as tutors—it is evident that Lucentio and Bianca have an emotional connection. After Petruchio and Katherina are married, there are a series of scenes in which Petruchio teaches Katherina how to behave by way of example. By the end of the play identities are revealed and it is

evident that Petruchio and Katherina have reached an agreement; and, that the other couples—Bianca and Lucentio, and Hortensio and The Widow, have married into a situation completely unexpected.

Shakespeare often used stories created by others as the basis of his plays. Some of the sources of the borrowed stories are more evident than others depending on the style of the play. For example, Shakespeare used Sir Thomas North's translation of Plutarch's *Lives of the Noble Grecians and Romans* as the basis for *Julius Caesar*.⁴ On the other hand, many of the plots from which the comedies were devised developed from multiple sources. There is evidence to support the premise that the three principle story lines found within *The Taming of the Shrew* originated in some of the popular stories present during Shakespeare's lifetime: the Sly scene; Petruchio's taming of Kate; and Bianca's wooing scene.

There are a number of possible sources from which Shakespeare may have derived this story. Shakespeare may have read a version of Heuterus' *The Arabian Nights* in which "a drunk artisan tricked by the Duke of Burgundy is entertained with a pleasant comedy."⁵ Other versions were being written and could have been the plot source for Shakespeare's play, such as Sir Richard Barckley's *A Discourse of the Felicitie of Man*.⁶

Although there is not an identifiable source for the "taming" plot, there are several possible sources from which Shakespeare may have derived the plot. More than likely, because of its popularity in England at the time, Shakespeare had been

⁴ Kenneth Muir, *The Sources of Shakespeare's Plays*. (New Haven: Yale University Press, 1978), 116-117.

⁵ Ibid 19.

⁶ Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*. (New York: Columbia University Press, 1961), 58-59.

aware of the ballad, *A Shrewde and Curste Wyfe*.⁷ A number of similarities exist between the two texts, as Mr. Ribner states: “the contrast of the shrew with her sister, the description of the shrew as mad, a fiend, an angry wasp, and the mention of the rout at the wedding.”⁸ In conjunction with this ballad and the Elizabethan belief that women should be subordinate to their husbands, Shakespeare probably used these texts to help create the main plot.⁹

Scholars tend to agree that the wooing of Bianca plot appears to have been loosely based off of Gascoigne’s *Supposes*. Bullough summarizes the plot of

Supposes:

*For at the beginning the heroine Polynesta has been seduced two years ago by her lover, Erostrato and is pregnant. Erostrato is known as Dulipo, for he has changed identities with his servant of that name, taking service in the house of Damon to get access to his daughter. The false Erostrato pretends to wish to marry her, and so becomes the rival of an old lawyer Cleander, who longs for a child to replace the son he lost long ago when the Turks took Otranto. There is much fun between the servants; a Nurse who is the bribable go-between; and there are plenty of verbal battles. The false Erostrato (Dulipo) has said that his rich father is coming with a large dowry; to support this he persuades a Sienese merchant that Ferrara is dangerous, that he should pretend to be his father Philogano. When Damon discovers the false Dulipo (Erostrato) with his daughter he casts him into a dungeon. Then the real father of the true Erostrato comes expecting to meet his son, but finds Dulipo in disguise. The latter refuses to recognize him and confusion abounds until the old lawyer Cleander discovers that the false Erostrato (Dulipo) is really his long lost son. Reconciliation follows; Cleander surrenders his claim to Polynesta; Erostrato is forgiven for his amorous offense, and all ends happily.*¹⁰

⁷ Irving Ribner, “The Taming of the Shrew,” in *Shakespearean Criticism*, ed. Mark Scott and Sandra Williamson (Detroit: Gale Research Inc., 1989), 391-392

⁸ Kenneth Muir, *The Sources of Shakespeare’s Plays*. (New Haven: Yale University Press, 1978), 19-21.

⁹ Angela Pitt, *Shakespeare’s Women*. (New Jersey: Barnes and Noble Books, 1981), 14-15.

¹⁰ Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*. (London: Routledge and Kegan Paul, 1957), 56-67.

Shakespeare most likely referred to *Supposes* when writing *The Taming of the Shrew*. He altered the names and plot structure of Gascoigne's work, thus creating a play that focused on the characters' personalities rather than the external slapstick type of action found in *Supposes*.

Despite the evidence that Shakespeare probably pulled plot information from at least three separate sources when writing *The Taming of the Shrew*, he created a play that was linked thematically and structurally. Scholar Kenneth Muir notes how easily Shakespeare unites the plots: "in all three plots there are characters who are role-playing. Sly, for a few hours, is made to play the part of a lord; characters in the Bianca plot pretend to be servant or master, music tutor or Latin tutor, father or son; Petruchio pretends to be a male shrew in order to cure Katherina; and she enters into the game of pretending."¹¹

'A' OR 'THE' SHREW?

Within the first 30 years or so of its known existence, two versions of the story of Kate and Petruchio had been published: *The Taming of A Shrew* (1594); and *The Taming of The Shrew* (1623). Although many Shakespearian scholars agree that *The Taming of the Shrew* (*The Shrew*), published in the first folio is Shakespeare's work, some claim that *The Taming of a Shrew* (*A Shrew*) was penned by a separate writer.¹² (These arguments may have developed out of the theory that argues against the very existence of William Shakespeare). Although the possibility exists that *A Shrew* was developed by a different author, there is a greater amount of evidence to

¹¹ Kenneth Muir, *Sources of Shakespeare's Plays*. (New Haven: Yale University Press, 1978), 22.

¹² Mark W. Scott and Sandra Williamson, ed., *Shakespearean Criticism*. (Detroit: Gale Research Inc., 1989).

support the notion that *A Shrew* and *The Shrew* were both written by Shakespeare. One theory is, as Geoffrey Bullough stated, that “*A Shrew* may not be so much the source play as Shakespeare’s first shot at the theme.”¹³

Interestingly, *A Shrew* was the only printed version of the play available while Shakespeare was alive and it offers modern readers a glimpse into the possibilities of some original staging ideas of the play as well as what is considered to be the original text for the induction scene. The published version of *A Shrew* contains the alterations to the script as remembered by company members and documentation found in prompt books. Furthermore, *A Shrew* “condenses the taming story, relocates it to Athens, gives Katherina two sisters instead of one, adds some Marlovian poetry, and like the Folio, gets into some continuity tangles.”¹⁴ Although *A Shrew* offers many insights into the staging, it is not the authoritative text of Shakespeare’s work. It took nearly seven years after Shakespeare’s death (April 23, 1616) for the first folio, containing all but two of his original works, to be published. With the publication of this folio, a well-regarded version of the play was now in print: *The Taming of The Shrew*.¹⁵

However, nearly fifteen years before the Folio text was published, other adaptations of Shakespeare's plays began to appear. In 1611, for example, John Fletcher wrote a sequel called *The Woman’s Prize or The Tamer Tamed* in which Petruchio is widowed and his new wife, Maria, begins the process of taming him in a manner similar to how he tamed Katherina. For the next century or so, mainly

¹³ Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*. (London: Routledge and Kegan Paul, 1957), 57-58.

¹⁴ Elizabeth Shafer, ed., *The Taming of the Shrew*. (Cambridge: Cambridge University Press, 2002), 1-4.

¹⁵ Elaine Novak Adams. *Staging Shakespearian Theatre*. (Cincinnati: Betterway Books, 2000), 5-6.

during the Restoration period, *The Woman's Prize* was performed almost as much, or more so than *The Taming of the Shrew*.¹⁶ Conceivably, one of the reasons why *The Woman's Prize* was so well received was because it presented a message of equality amongst the sexes and that love needs to be mutual in order to succeed.¹⁷

As the seventeenth century pressed on, more adaptations of Shakespeare's play began to be developed and produced. In 1667, for example, John Lacy wrote *Sauny the Scot*, which instead of exploring the ideas and events surrounding Petruchio's taming of Katherina, embellishes the character of Grumio, who is named Sauny in this version. Although there are many occasions in which Grumio upstages the major plot unfolding onstage, this adaptation follows fairly closely Shakespeare's original taming plot. This adaptation helped to fuel or extinguish, depending on who was interpreting the message of the play, many debates about the battle of the sexes, during the Restoration period. "*The Taming of the Shrew* was attractive to Restoration playwrights and audiences for its representation of the battle of the sexes its witty dialogue, its upper-class society, and its use of dialogue and intrigue in the pursuit of love."¹⁸

At precisely the same time in 1716, two new adaptations of the same name, *The Cobbler of Preston*, appeared in English playhouses. Both of these adaptations were an attempt to create a more complete framing story of Christopher Sly.

Christopher Bullock claims to have copied the title from Charles Johnson, who had

¹⁶ Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 8.

¹⁷ Shafer, Elizabeth, ed., *The Taming of the Shrew*. (Cambridge: Cambridge University Press, 2002), 6-7.

¹⁸ Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 9.

been working on the adaptation well before. Unfortunately for Bullock, Johnson's version was received far better when it was released shortly after. Unlike Johnson's version, Bullock's version does little more than extend the focus of the Sly story by adding the rest of Sly's family to the story.¹⁹

For the several decades following, Bullock's version of *The Cobbler of Preston* and Lacy's *Sauny the Scot* were the most widely produced adaptations of *The Taming of the Shrew*.²⁰ Then, in 1754, an entirely new adaptation was introduced: David Garrick's, *Catharine and Petruchio*. As Elizabeth Shafer states, Garrick's purpose in creating such an adaptation was "to produce a simple, farcical battle of the sexes, which proclaims the duty wives have to submit and makes *The Taming of the Shrew* seem a masterpiece of ambiguity and complexity by comparison."²¹ This adaptation focused on Katharine's taming. The other wooing scenarios with Bianca and Lucentio are essentially eliminated and all that remains is the wooing of Kate, the wedding, dinner and the tailor's visit—condensing the play from five to three acts. From 1754 to 1844, Garrick's version of *The Taming of the Shrew* dominated the English-speaking theatre scene. This version was only an afterpiece--meant to be performed with another three to five theatre pieces of similar length. Thus, there were very few theatrical evenings dedicated solely to *The Taming of the Shrew*.²²

While *Catharine and Petruchio* was being played in the majority of the playhouses in England and America in 1844, J.R. Planché convinced Benjamin

¹⁹ Elizabeth Shafer, ed, *The Taming of the Shrew*. (Cambridge: Cambridge University Press, 2002), 8-9.

²⁰ *Ibid*, 12-13.

²¹ *Ibid*, 11.

²² Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 24-29.

Webster, the manager of The Haymarket Theatre in London, to stage a production of *The Taming of the Shrew* in the Elizabethan style that Shakespeare had most likely intended.²³ *The Examiner* stated: “the absence of scenery, in an age when scenes are everyday things became in its turn a scenic effect” and “more persons came to see how a stage was filled in the sixteenth century than for any other purpose whatsoever.”²⁴ Very simple staging techniques were used to show the differences in time and place such as holding up signs to denote the time and place of a particular scene—a technique that was mostly uncommon to nineteenth century theatre goers.²⁵ Most were amazed at being able to see how the staging simplicity of the Elizabethan script could be done effectively.

Despite the initial popularity of Webster and Planché’s production, it did not gain enough momentum to overpower Garrick’s version of *The Taming of the Shrew*. In fact, it was not until 1887 when Augustin Daly opened a production of *The Taming of the Shrew* that Garrick’s version was no longer the popular choice. One of the main reasons Shakespeare’s play had such a difficult time receiving public approval was because of the harshness and seemingly cruelty with which Petruchio handles Katherina. In order to maintain the comedic structure of the play in light of nineteenth century audience tastes, Daly included Sly’s induction to help reinforce the upbeat quality of the play. This move reminded the audience that this was merely a play being performed by company of actors—it was not meant to be a realistic situation. Unlike Webster and Planché’s version which did not edit any of the

²³ Ibid, 44.

²⁴ Quoted in Elizabeth Shafer, ed. *The Taming of the Shrew*. (Cambridge: Cambridge University Press, 2002), 12-13.

²⁵ Mainly, they were used to seeing complex scenic effects and staging techniques.

original text, Daly cut some of the original text that did not propel the overall action of the story forward. Daly's version became a popular success and thrust Shakespeare's version of *The Taming of the Shrew* into the limelight.²⁶ A critic for the *New York Times* wrote:

In the adaptation of the poet's text and the needful arrangement of the episodes scholarly discretion was joined with managerial tact, and while the omissions were warranted by good taste, the additions to the original dialogue were few in number and equally in tasteful, and the new "business" was all in keeping the tone of the play....The coarse allusions and positive vulgarity that did not offend the audiences of the Globe Theatre in Elizabethan days were wisely eliminated.²⁷

By the mid twentieth century, directors were beginning to explore the vast range of historical and social settings into which the play could be placed. Tyrone Guthrie directed a monumental production in 1954 in Ontario, Canada in which he altered the setting of the play to a location in Canada. Elizabeth Shafer states that "it was Guthrie's Canadianised production which really started the trend for finding a localized and meaningful context for the problem of unruly women, Katherina."²⁸ Even today, *The Taming of the Shrew*, along with other Shakespeare plays, has the flexibility to be set in a variety of different locations and time periods depending on what type of social, political, or historical context is trying to be conveyed by the director and the production team.

²⁶ Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 61-64.

²⁷ *Ibid*, 62.

²⁸ Elizabeth Shafer, ed., *The Taming of the Shrew*. (Cambridge: Cambridge University Press, 2002), 33-35.

STRUCTURE

The plot of *The Taming of the Shrew* gives the director and production team the option of delivering one of the following messages (or even others) in the final scene: 1) when married, a woman should serve her husband unconditionally—in a submissive manner; or, 2) that marriage is an agreement between a man and woman in which both must participate equally. During its earlier production history, productions primarily chose to stage the text with the concept of reinforcing the sixteenth century ideal of the proper place in society for women. On the other hand, especially as productions were being performed closer to and after the start of the Restoration period, the view of marriage as being an equal contractual agreement was favored.²⁹ In order to gain a clear understanding of the play, the characters, the text and the societal expectations of sixteenth century England must be explored.

HARMONY

“The official Ecclesiastical view, up to and well beyond Elizabeth’s reign, was that man represented the supreme height of God’s creation, while woman was secondary, inferior to him in every way.”³¹

In England during the Elizabethan period, women were expected, upon reaching adulthood, to be married to either a man or the church. While unmarried, a woman maintained many of the same legal rights as men. However, it was socially unacceptable for women to remain unmarried. Furthermore, if a woman did not marry then she shattered the possibility for her family to expand their overall wealth

²⁹ Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew. 1594-1983*. (London: Greenwood Press, 1985), 45.

³¹ Angela Pitt, *Shakespeare’s Women*. (New Jersey: Barnes and Noble Books, 1981), 16.

and prosperity as citizens of the community. Thus, the social pressures encouraged fathers to marry off their daughters--since the daughter was legally his property he could arrange for a marriage at his will. After the wedding had taken place, the woman would then become the property of her husband and any legal rights or property that she may have owned would be bequeathed to him.³²

In some rare cases, a woman would not want to get married, but instead remain single her entire life. If a woman could not or would not marry, her only other option, in order to remain accepted by society, was to become a nun and in this way relinquish her independence to the church and establish a commitment with God. The only acceptable situation in which a woman could be legally equivalent to a man in Elizabethan England would be if she were widowed and her husband had left a business or family estate for her to manage. Only in this instance would she be a socially acceptable equal amongst the men of the society.³³

Thus, with women's roles in society placed on the margins and, essentially, submissive to men, one may begin to see why Katherina is against the notion of marriage altogether—or at least what the men of her life have dictated. In the opening scene Katherina's negative outlook towards societal views are evident as she speaks to Baptista, Bianca, and her potential suitors:

Bap. Gentlemen, that I may soon make good
What I have said—Bianca get you in:
And let it not displease thee, good Bianca,
For I will love thee ne'er the less, my girl.

Kat. A pretty pet! It is best
Put finger in the eye, an she knew why.

³² Tori Haring-Smith, *From Farce to Metadrama: A Stage History of the Taming of the Shrew, 1594-1983*. (London: Greenwood Press, 1985), 32-36.

³³ Marion D. Perret, "Petruccio: The Model Wife." *Studies in English Literature, 1500-1900*, Vol. 23, No. 2, Elizabethan and Jacobean Drama (Spring, 1983), 223-226.

Bia. Sister, content you in my discontent.
Sir, to your pleasure humbly I subscribe:
My books and instruments shall be my company,
On them to look and practice by myself. (I.2.76-85)

As the plot unfolds and Petruchio arrives in Padua to claim his bride along with the dowry, it seems as though Katherina, too, will become another submissive woman of society. During the wooing scene in Act II, we begin to see her shrewish behavior shine through in an attempt to fight off the controlling men of society—in this instance, her suitor, Petruchio. Petruchio responds, in his first schooling attempt to tame the shrew, by returning every derogatory comment that she makes with a compliment:

Kat. I chafe you if you tarry; let me go.

Pet. No, not a whit; I find you passing gentle.
'Twas told me you were very rough and coy and sullen,
And now I find report a very liar;
For thou art pleasant, gamesome, passing courteous
But slow in speech, yet sweet as springtime flowers.
Thou canst not frown, thou canst not look askance,
Nor bite the lip as angry wenches will,
Nor hast thou pleasure to be cross in talk;
But thou with mildness entertainst thy wooers,
With gentle conference, soft and affable.
Why does the world report that Kate doth limp?
O' sland'rous world! Kate, like the hazel twig
Is straight and slender, and as brown in hue
As hazelnuts and sweeter than the kernels.
O, let me see thee walk: thou dost not halt!

(II.1. 273-288)

During the wooing scene of II.i, Katherina appears to respect Petruchio's wit and intellect as he is probably one of the only people in her recent memory with whom she has been able to have an intelligent conversation—even if she outwardly claims that Petruchio is not up to her standards.

In some ways, Petruchio is treating Katherina in the same manner that Katherina treated Bianca. He is attempting to teach Katherina how miserable it is to be treated like an animal. Petruchio never raises a hand to her which further suggests that he is working towards creating a common bond. According to Aspinall, “if she is a true Shakespearian heroine, in marriage she becomes herself only more so... Marriage, is addition, not subtraction: it is a sad let-down if the dazzling action of the play produces only a female wimp. But at the end of the play she shows that she shares with Petruchio an understood frame for both of their lives.”³⁴

The next step Petruchio makes in the effort to tame his wife is an odd one as he assumes the role of wife in an attempt to teach Katherina her duty. Upon arriving at his house, he assumes what would normally be three roles for which a wife is typically responsible: nurturer; homemaker; and master of the bedroom.³⁵ The first thing that he does is refuse to allow Katherina to eat the charred food because “it engenders choler, planteth anger,/And better ‘twere that both of us did fast” (IV.1.168-170). Although Petruchio was the master of the servants prior to the wedding, it is now his wife’s responsibility to supervise and punish them if necessary. However, Petruchio does not leave that task to his wife; instead he maintains control over them in a verbally abusive manner. The other role that Petruchio assumes is master of the bedroom. Petruchio denies Katherina consummation of their marriage on their wedding night. In these lessons, Petruchio teaches Katherina how to be the

³⁴ Dana E Aspinell, *The Taming of the Shrew: Critical Essays*. (New York: Routledge, 2002), 80-81.

³⁵ Marion D. Perret, “Petruchio: The Model Wife.” *Studies in English Literature, 1500-1900*, Vol. 23, No. 2, Elizabethan and Jacobean Drama (Spring, 1983), 226-229.

model wife. By the end of the play it is clear that both Petruchio and Katherina believe that the husband and wife must work as a team on equal footing.³⁶

Kat.Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready; may it do him ease.

Pet. Why, there's a wench! Come on and kiss me, Kate.

As David Daniell said, "I am suggesting that a special quality of mutuality grew between Katherina and Petruchio as the play progressed, something invisible to all others in the play and sealed for them both by Kate's last speech."³⁷

At the conclusion of the play, after all of the couples have been married and are at the beginning of their new lives, the commitment that Petruchio and Katherina have for each other is evident (especially in the adaptation that we produced in which we treated the final speech as a contract between the two). Perhaps, because The Widow and Bianca have taken on the former shrew-like qualities that Katherina had possessed, Petruchio's success is made clear:

Pet. Come, Kate, we'll to bed.
We three are married, but you two are sped.
'Twas I won the wager, though you hit
the white;
And being a winner, God give you good night!
(V.2. 207-211)

Fundamentally, *The Taming of the Shrew* is a play about the battle of the sexes and focuses on three couples: Katherina and Petruchio; Bianca and Lucentio; and The Widow and Hortensio. While the majority of the plot concerns the circumstances surrounding the courtship of Katherina and Petruchio, all three couples

³⁶ Dana E. Aspinell, ed., *The Taming of the Shrew: Critical Essays*. (New York: Routledge, 2002), 107.

³⁷ *Ibid*, 78.

are used in a comparison scene at the end of the play to show the different types of marriages that exist and that, contrary to the extreme dislike for Petruchio that Katherina portrayed before and immediately after the wedding, the two have actually found a happy compromise.

CHAPTER 2: DESIGN PROCESS

Perhaps the most vital step in the design process is the translation of intellectual thoughts generated from the textual analysis into the visual expressions (i.e. research images and sketches) developed during design and production meetings. This step allows the design team to discuss how all the visual elements—sets, costumes, and lighting—will eventually be combined together to create the world of the play. In this chapter, the process by which the production team transformed the director’s concept statement into a visually cohesive world will be explored. The reader will be guided in chronological order through the development of ideas by exploring those steps which were critical to the process of realizing the lighting design.

During the development of this production of *The Taming of the Shrew*, Eve Feinberg, set designer, Yvette Ryan, costume designer, and myself as lighting designer met on a regular basis to discuss and receive feedback on critical elements of the production design. After creating the visual framework for the world as a collaborative whole, I then translated those ideas into the wish list and plot, essential tools that a lighting designer uses in realizing his or her design.

Concept Meeting

At our first design meeting the director, Dr. Heather Nathans, presented her production concept. Nathans utilized examples of artistic works by William Hogarth to communicate her ideas behind the basic visual setting. Nathans stated that she

wanted to replicate the world of the eighteenth century strolling players as presented in Hogarth's engraving, "Strolling Actresses Dressing in a Barn" (figure 1). This image was critical to understanding that this performance of *The Taming of the Shrew* is a play-within-a-play (the strolling players are rehearsing the text of *The Taming of the Shrew*). Hogarth was a satiric artist whose works became famous during the early to mid-eighteenth century. In his collection of Hogarth's engravings, editor Sean Shesgreen writes: "this iconoclastic print is a witty play on the comic incongruity between the dignity, grandeur and mythic dimensions of the roles, costumes and symbols of classical culture and the earthy, vexed and common nature of the real lives of the players who are now the guardians and transmitters of the past."³⁸ This incongruity between elements was vital to Nathans' directorial concept.

To further discuss the foundation for this setting, Nathans explained that the world of the strolling players should seem chaotic enough to appear as though the strolling players rehearsed in this barn often, but should still maintain the clean lines presented in Hogarth's works. Furthermore, Nathans stated that she wanted the world to mirror how Hogarth portrayed it in his engravings, and to create hidden spaces onstage from which props could magically appear. Nathans provided a reference from *Mary Poppins* in which logic cannot explain how objects larger than a carpet bag emerge from it.

Maintaining the silhouette and overall style of the period was also crucial in developing the world of the strolling players. By maintaining the overall shape of the figure through use of appropriate eighteenth century dress, such as corsets, a specific time period could be maintained. Although Nathans wanted to maintain the period

³⁸ Sean Shesgreen, ed., *Engravings By Hogarth*. (New York: Dover Publications, Inc., 1973), plate 46.

silhouette, she also wanted to incorporate a modern flavor, similar to the fashion styles of Vivienne Westwood's work (figures 2 and 3). A British fashion designer, Westwood is known for giving "clothes a kind of automatic feel of movement: garments were cut into rectangles and gussets to give a three-dimensional shape, proportions were altered by cutting the top much higher than the waist, giving the feeling that different parts of the body could move in different ways. It was a way of cutting shapes based on rectangles that struck a dynamic with the body..."³⁹

To further our understanding of how all the design elements fit together, Nathans then explained the vision for the opening of the production. The play would begin with a thunderstorm and the members of the strolling player company would rush in out of the rain as if seeking refuge from the elements. Once the door was closed, the space would warm up as we saw the actors preparing the space for rehearsal. Furthermore, Nathans explained that the base color palette should be a neutral blend of beiges and whites and that as members of the acting company portrayed characters within *The Taming of the Shrew*, layers of costumes with color could be added.

CONCEPT DEVELOPMENT

The visual world that Nathans had presented at the concept meeting was multi-layered because it required the design team to not only master the text and meaning of the play, but to also understand the eighteenth century world in which the strolling players lived. It was the design team's responsibility to figure out how to clearly articulate the world of the strolling players as well as the world of Padua, the

³⁹ McDermott, Catherine. *Vivienne Westwood*. (Dubai: Carlton Book, 1999), 15-16.

textual locale of *The Taming of the Shrew*. Specifically, Nathans' idea of having a neutral color palette or base look for the world of the strolling players versus the tints of color that are added for the story being told would become the critical element in maintaining clarity and separation between the two worlds. Thus, in order to be able to fully communicate my ideas, I needed to spend some time researching not only the world of the eighteenth century strolling players, but also identifying my emotional response to the play, *The Taming of the Shrew*.

In an effort to better connect with the visual world, I began the research process by looking at painters of the eighteenth century. As I sifted through the work of the period, one artist's work continually caught my attention: Jean Fragonard. (figures 4-6). A French painter most popular during the late Rococo Period of the mid eighteenth century, Fragonard's career began with landscape painting and ended in portraiture painting.⁴⁰ The manner in which Fragonard represents light in nature is captivating. Not only does he beautifully capture the natural characteristics of the light source (the sun) to create the focal point of the painting, but surrounding the principle compositional element, he distorts the light source to help create the overall emotional quality of the piece. "His delicate coloring, witty characterization, and spontaneous brushwork ensured that even his most erotic subjects are never vulgar, and his finest work has an irresistible verve and joyfulness."⁴¹ As a painter he is able to interpret and create the interaction of light within the world of the painting. Furthermore, his ability to convey realism within the artificial world of the painting was exactly the visual example for which I had been searching.

⁴⁰ Fleming, William. *Art and Ideas*. (Fort Worth: Harcourt Brace Publishers, 1995), 468-469.

⁴¹ <http://www.ibiblio.org/wm/paint/auth/fragonard>.

In “The Swing” (figure 4), for example, Fragonard “portrays the frivolous, pleasure-seeking pursuits of his [the aristocrat in the lower right hand corner] class. He has bribed the servant [right] to conceal him in the shrubbery while his lady love swings herself.”⁴² Although the story that is being told in the painting does not follow the same plot lines of *The Taming of the Shrew*, it does provide insight into the personalities of the aristocrats of the time period—an idea which is important to understand when transferring the time period of the play. Some of his other works, such as “The Woman Gathering Grapes” (figure 5) and “The Pursuit” (figure 6) contained possible color palette ideas—light pastels.

Fragonard’s paintings clearly represented the quality of light, both realistically and abstractly, for which I had been searching. The manner in which he painted his scenes could be translated into lighting terms and be used to create the world of the strolling players as well as the world in which the characters of *The Taming of the Shrew* resided. In addition to using Fragonard’s paintings to identify the quality of light, I needed to find visual sources that gave insight to the possible settings of the world of the strolling players within the barn (figure 8). Unfortunately, this step of the research was less useful in describing my ideas as a lighting designer and served merely as an image gathering exercise.

Typically, the intent of the lighting research is to give a starting point in which to open up a dialogue of conversation between myself and the director about what the show should feel like rather than what the show should necessarily look like. In other words, discussing what the emotional arc of a particular scene may be is more

⁴² Fleming, William. *Art and Ideas*. (Fort Worth: Harcourt Brace Publishers, 1995), 468.

beneficial during the design stage of the lighting designer's process, rather than getting into the specifics of the cueing structure or the mechanics of the lighting design. Furthermore, by discussing the "feel" of the show, the lighting designer also adds another layer of knowledge to the pool from which all designers can work.

Having identified the emotional tones of many of the scenes—(i.e. in Act III.i, the romantic undertones surrounding the wooing of Bianca by Lucentio contrasted against the harsh environment in which Petruchio lives and introduces Katherina to in Act IV.i) the next step of the design process was to chart (figure 9) the action of the scenes in an attempt to gain a more thorough understanding of how lighting could most effectively support the play. The creation of this chart allowed me to organize the facts of the play in a visual way that could be easily referenced as decisions were made about the play. The given circumstances, or the situations in which the plot unfolds, that the chart highlighted in the first column proved to be invaluable. The second column stated how lighting would aid in setting up and achieving distinction between the two worlds.

The underlying lighting idea was that the actors would be responsible for creating the motivational light source for a particular scene by either manipulating the exterior natural light source (i.e. opening the doors to create a more airy feeling and closing the doors to convey a confined feeling), or strategically placing practical sources, such as lanterns, chandeliers, or any light source that is clearly visible to the audience and fits into the period. By giving the strolling players the power of controlling the design elements within the rehearsal space, the logic of the world

would be preserved, thus achieving a level of realism necessary to clearly express the production concept.

The final piece of the research puzzle was understanding the eighteenth century world in which the strolling players in this production lived. In order to gain a better understanding of this, I took a trip to Williamsburg, Virginia, to get original source material on the life and times of actors in eighteenth century America. While in Williamsburg, I also had the opportunity to look at the architecture and observe how the “citizens” of the town may have worked in the eighteenth century. Patricia Kearney’s *Taverns, Roads, Fairs, Barns, Boats and Prisons: The Strolling Life of Players in Eighteenth Century England and the Colonies* is a four part research series that documents the life of the strolling players and their relationship to society and their audiences. Ms. Kearney writes: “although this performance (in a barn) was unintended, many a play did take place in a barn. The better quality acting companies played at the big inns in major towns; barns were a lower order of theatre and far less likely than any tavern to attract a genteel audience.”⁴³ Although this source did not provide direct design ideas, I did gain a general understanding of how a strolling company could operate in eighteenth century America. It also gave me insight into the status of our production’s strolling player company: because they are using a barn as a rehearsal space rather than a tavern, the company would probably be of low status.

⁴³ Patricia Kearney, *Taverns, Roads, Fairs, Barns, Boats and Prisons: The Strolling Life of Players in Eighteenth Century England and the Colonies*. (Williamsburg: Colonial Williamsburg Foundation Research Library, 1989), 3.

COLLABORATION

The results of the research phase proved to be invaluable in developing viable communication between myself, the director and the other members of the design team. Overall, my conceptual approach to the production appeared to be syncing up with the other design elements. However, before I could take the next step in my process I needed to grasp the scope of the scenic and costume designs.

In its rough design form, Feinberg's set design presented a beautiful sculptural world in which both parts of the concept could reside (figure 10). In its rough form, the scenic design was large in scale to a standard 5'6" human figure. The walls were over 35 feet tall and the footprint of the barn sculpture took up the entire proscenium opening.

Although the structure was large, and the proposed building material (wood) was heavy in idea, the overwhelming feeling of the sculpture was light and airy. In part this was due to the amount of space (and air) that was incorporated into the design which, in turn, helped to create a strong line that moved the eye gently through the set. For example, instead of being a solid mass of vertical boards, the stage right wall was designed to allow light to cut through it while also allowing access to the outside world and breaking up the heaviness of the set. A bounce drop was placed behind the stage right wall that, when lit, would have the potential to silhouette the wall. Furthermore, the bounce drop would help to indicate the presence of an outside world, as it could be lit to represent a sky.

The second major set element was the wooden sculpture located stage left. The wooden sculpture, (the apex of the sculpture began at center stage and spread

stage left to stage right), created both a heavy feeling and a light feeling, as light was able to pass through the openings between the boards. Behind this sculptural element a painted drop was placed. In a literal sense the painted drop represented the wall of the barn; in a figurative sense the painted surface helped to support the underlying emotional action within *The Taming of the Shrew*.

The third major element, the three levels of the set (all of which were raked), created a dynamic line that carefully moved the eye throughout the design and eventually pulled focus to center. The middle rake (the largest of the rakes), raked upstage to downstage; the lower and upper rakes angled from stage left to stage right. The surfaces of these levels had clay applied to provide textural unity. This thick clay helped to convey a rustic feel inside the barn. On the whole, Feinberg translated the barn world as represented in Hogarth's work into a visually successful environment in which the company of strolling players could rehearse *The Taming of the Shrew*.

However, there were a variety of concerns that my advisors, Daniel MacLean Wagner and Harold Burgess and myself had about the design. The largest of these was how to get light into this beautiful sculptural piece. As the rough scenic design existed, the walls were over 35' tall, the deck raked at $\frac{3}{4}$ " to a foot, and many of the lighting positions were blocked by scenic elements. At the conclusion of the rough design meeting, I had two questions to answer: 1) What modifications needed to be made in order to light the world of the play?; and, 2) Would there be enough time within the limitations of the scenic design, to get the show focused and cued on time?

Following the meeting, Feinberg and I met to discuss how scenery and lighting could co-exist within the space. What Feinberg and I agreed to at this

meeting was that in order to be able to have access to onstage lighting positions we would have to limit the height of the set to 25'. As originally conceived, Feinberg wanted the set to mask itself—thus the reasoning for the height of the walls.

Therefore, by reducing the height of the set to 25', masking would need to be added to hide the technical elements onstage. Originally, Feinberg did not like the idea of black masking, but the only other option would be for her to create header pieces to take the place of masking. If we did not want to see the onstage lighting units, we had to develop some method of hiding them. We both agreed that we would create a black void in which the scenery would be placed.

Reducing the height of the set by 10' also meant that elements of the set which were originally masked by other scenic elements would now require masking. Our biggest challenge would be masking the pipes and rigging for the bounce and the painted drop. Our first instinct was to tie the borders back and raise the top of the bounce and drop out of sightlines. However, we were not positive what type of line would be created by folding back the black masking. We knew that we might have a problem, so we alerted Kieran Kelly, Technical Director, that there may be some changes in terms of how to mask these items after load-in was complete.

After agreeing on the maximum height of the set, Feinberg and I began discussing the available lighting options. In order to light both the actors and the set effectively, I stressed the need for sidelight options in order to accentuate the beautiful sculptural quality. As the scenic design currently stood, the set was closed: the only sidelight options which existed were downstage of the proscenium. Although the ladder positions downstage of the proscenium would prove to be useful,

having true sidelight options upstage of the proscenium would create more opportunities to sculpt the actors and set pieces. Feinberg agreed, and created a space of approximately 7' between the proscenium and the edge of the scenery on both sides of the stage. The creation of this opening would allow the ladders upstage of the proscenium to be a strong source of sidelight.

The second modification we discussed dealt with the stage right wall. As it was originally designed, the wall had slits in it to allow light to pass through to create a very dynamic silhouette. However, it created a barrier in terms of lighting the upper platform. The solution that Feinberg and I decided upon was to cut four irregular sized holes into the upper third of the wall to create accessible lighting options from offstage.

The third scenic issue discussed was the viability of the rake in terms of being able to get the show focused within the allotted time period. (In order reach the onstage lighting units, a personnel lift must be used to raise a crew member over 25' in the air to focus the units). Aesthetically speaking, the rake helped to complete the overall environment by creating an active line to complete the composition as well as give the illusion of more depth and space. Logistically speaking, however, the rake would be a major hurdle in getting the light plot focused within the four day period prior to the start of tech. Before cutting the rake, we explored all viable options, including: the possibility of using a focus track (essentially, the electrician would be suspended in the air); constructing a grid that had the ability to fly in; splitting the line sets apart to "bounce focus" the plot (each line set would be brought into the deck, roughed in and flown back out until the desired focus of the lighting unit was

achieved); and/or constructing a counter-rake upon which the personnel lift would rest. Although all of these options have the ability to be realized in a production setting that has a greater flexibility with budget and time constraints, the only feasible option would be to build a counter rake on which to put the personnel lift. In this meeting Feinberg and I were not able to make a decision about the status of the rake.

It was not until the final design presentation, in conjunction with the advice from our professors, that Eve and I were able to make a compromise. We agreed that both the lower rake and the upper rake would remain and that the middle rake, the majority of the surface area, would be cut. Although the personnel lift would not need access to the lower level, as the lighting units above it could be reached from the catwalks in the front of house, we would need access to the lighting positions above the upper platform. Thus, further modifications would need to be explored as to how the lighting units above the upper platform could be reached.

Again, the primary option was to create a counter rake for the personnel lift. The idea of the counter rake would work, but getting the personnel lift to the more than 7' high platform would be a difficult task. With that in mind, Kelly made the suggestion that the center part of the platform could be made so that it was removable to provide personnel lift access from the stage floor. This solution appeared to be the most viable option; however, this meant that there were definite areas in which lighting units could not be hung, as the positioning of the lift would still be restricted. (see figures 11-14 for scenic drafts).

After ironing out some of the scenic and lighting concerns, the next major collaborative step for the design team was to agree on the color palette of the world of

the strolling players as well as that in which the characters in *The Taming of the Shrew* reside. Having worked together on a production the previous spring that used a very open-ended color palette, the design team was looking to create a much more controlled color palette. This seemed logical, since in the initial concept meeting Nathans stated that she wanted a neutral base look for the world of the strolling players and to add tints of color for the world of *The Taming of the Shrew*. Together we looked at a variety of images and eventually agreed on a color palette used in a production of *The Triumph of Love* in Stratford, Ontario in which the palette for both sets and costumes was shades of beiges and whites that combined together to create a sophisticated look. This image not only exemplified the look for which we were striving, but also gave us a thorough understanding of how we could use texture in sets, costumes, and lights to create depth and unity within the environment—rather than solely relying on color.

By the end of the color discussion, the design team was excited about the decision to use a neutral color palette. Clarifying how we planned to use color as a design team gave us all confidence in knowing that we were one step closer to creating a unified design. Although we knew that the base look would be neutral, we were also aware of the fact that the strolling players would be adding layers of colored costumes to help clarify that they were now a character within *The Taming of the Shrew*. The neutral base look for the characters worked very well within the world of the strolling players. Each of the characters had their own unique base look that contained a wide variety of beige shades and a very unique assortment of textures.

While the neutral base look was mostly symmetrical and balanced, the colored costumes of the characters that the strolling players would be wearing to portray specific characters were asymmetrical, containing a strong sense of movement and unbalanced. Ryan's design was based on the silhouette of the period and applied the fashion style of Vivienne Westwood to create a design with a modern flair that was still true to the silhouette of the period (figure 15). For example, Hortensio, a potential suitor to Bianca, wears an overcoat that has half of the bottom front missing, creating an irregular sense of movement throughout the costume that supports the character. Another example of the asymmetry within the costumes is seen in Katherina's costume in which a taper in the dress is shown that again creates an active line (moves the eye about the costume).

Despite the success of blending two essentially distinct period styles together, the colors seemed too bold for what we had discussed. Feinberg and I approached Ryan about her choices and Ryan reassured us that she was attempting to unify the color palette of the play and that after she selected fabric swatches, we would have a much greater understanding of how the costumes fit together within the world. Feinberg and I felt confident in Ryan's ability to pull the color palette together and would wait until the costumes were swatched to respond to the color choices again.

WISH LIST

After solidifying the major scenic and costume elements, the next step in my process was to develop the wish list. Before creating the wish list (as discussed in the introduction), I needed to think about how the stage was going to be utilized. Typically, the lighting designer would attend blocking rehearsals to gain insight into

how the space would be used; unfortunately, in this process, blocking rehearsals had not even started by the time I had to begin work on the plot. Thus, in order to fully understand the staging options, I needed to schedule a meeting with Nathans to discuss how she planned to generally use the space.

At this meeting, Nathans and I identified the major playing areas using the images of the model that I lit for the design meeting (figure 16): downstage of the proscenium; the downstage edge of the upper platform; and the stage left side of the lower platform. Furthermore, we identified the area upstage left and under the platform as actor “storage areas”--actors would be occupying this space as strolling players, not as characters in the play-within-the-play. As the meeting continued we discussed specifics of how we would transition into the opening of the show, between scenes, and in and out of each act.

The second topic for discussion was how the motivational lighting sources would be used for each scene. Although the original lighting concept was to have the actors manipulate the shutters and doors of the space to redirect the light, the finalized set design did not have these options built into it because the director did not need this option as it would detract from the main action of the plot. As a modification to this concept, Heather and I discussed the options of how the actors could manipulate the practicals to create the motivational source for the scenes. In preparation for this meeting, I had developed a chart (figure 17) that outlined these ideas as a starting point for our conversation. We discussed, for example, that the chandelier segments in the wooden sculpture would be the motivational source for scenes taking place within Baptista’s home. We also discussed that the torchières could serve as

motivational sources for scenes within Petruchio's home. There were also ten lanterns, five of which were to be attached on the under side of the platform, and five of which the actors could place anywhere within the space. Although we discussed how all of these practicals could be used, we could not actually know how they would work within the space until focus week.

Now that I had a sense of the blocking and the motivational sources for each scene, I could begin developing the wish list. In order to complete the process, I had to formalize this discussion by laying out the areas and zones in plan form (figures 18 and 19). Areas and zones are used to establish the focus points for the lighting units being used in the systems while creating the wish list. Generally, areas are a much smaller section of the stage, in this case a 5' diameter, whereas a zone is larger portion of the stage, for this production a 10' diameter. Having the layout of the areas and zones would allow me to understand the quantity of lighting units that would be required to light the show.

Because the lines of communication were maintained between the designers and director during the design process, I had a very clear picture of how the lighting interacted within the world of the play. Not only did I have a good understanding of how the space was going to be used, but I also had a unified lighting design concept. The idea of this neutral world in which the strolling players lived versus the lightly-shaded color world in which the characters resided became the driving force behind the creation of the wish list. The central idea was that the color world emerged from up left while the neutral world was motivated by the natural exterior world located behind the stage right wall. The drop became the primary motivational source

because it was the most abstracted scenic element on stage and, in theory, the actors would be emerging and disappearing into this upstage left zone.

I began creating the wish list by starting with the main idea of neutrality versus color. Thus, the up right diagonal units would have to be the neutral, yet very intense source to help simulate sunlight as the natural source. The up left diagonal units, on the other hand would need unlimited color options, which immediately made me think that the Morpheus color faders⁴⁴ would need to be incorporated in some way. The diagonal back placement of these two primary systems was inspired by the basic triangular layout of the set.

The next step in creating the wish list was to figure out how the actors would be sculpted. For example, if I were to key⁴⁶ with the neutral system from up right then I would need to fill⁴⁷ with a front neutral color from stage right (and reverse and repeat for the up left system). This meant that there would have to be two front light systems mirroring the angles of the up stage diagonal systems as well as a steep down left and down right diagonal systems used to shape the actors.

The front of house options would provide the tools necessary to give the audience visible access to the actors. However, two critical tools still needed to be added to the plot: a top light and a back light system. These two systems, both patterned and neutral in color, would be the tools used to cut the actors out from the scenery and sculpt them.

⁴⁴ The Morpheus color fader contains three separate color scrolls: Cyan, Magenta and Yellow. These scrolls can be combined at a variety of saturations to create almost any color.

⁴⁶ Key light source: the primary (and oftentimes, motivational) light source (the most intense) that is used when creating a look or lighting cue onstage.

⁴⁷ Fill light source: the secondary light source (oftentimes opposes the key light source) is used primarily to fill-in the shadows that have been created by the key light source.

After completing the list of tools necessary to light the acting areas of the stage, the scenic options needed to be developed. As with the acting area tools, the scenic tool options were driven by the up left color idea versus the up right neutral idea. What that meant was that the scenery would need to have the ability to be transformed into every color imaginable with the use of color fader slashes, as well as the means to cross fade to neutral at any given moment. In order to do this, there were two directions that needed to be incorporated into these ideas: a radiating out idea from the up left drop as well as a purely directional system from the up right exterior source. By arranging these tools in a seemingly symmetrical manner, I would create the possibility of being able to blend them together--to create a much more abstract, chaotic world as presented in Hogarth's engraving that was the initial inspiration for the director's concept. After all, although the systems were being created symmetrically, blending the ideas together at specific moments in the show would add unending possibilities.

The remaining tools that needed to be added to the wish were those necessary to realistically replicate the minor motivational sources—such as the lanterns, torchières, and the acting specials.⁴⁸ To accomplish this, I added six Varilite 1000 units to the plot. I arranged them asymmetrically to provide maximum use for acting specials as well as scenery. The addition of the automated units to the plot would allow for the flexibility required of the plot, since blocking had not yet occurred in the rehearsal hall. With the addition of these ideas, the wish list was now complete and

⁴⁸ A single lighting unit dedicated to isolating or used as a supplemental tool to help accentuate an actor or object within a scene.

could be transformed into a final wish list (figure 20) in which lighting unit type, color, pattern, and placement would be finalized.

As the final wish list was being developed, the approximate placement of the units was evident through a close examination of the ground plan and section view. During the process of determining the instrument position and type, I was also thinking about the colors in each system as well as which systems contained templates. I decided that all systems, with the exception of the up right and up left diagonal systems, would be patterned. The patterned world was not only driven by the textured surfaces of the set, but by the Hogarth's engraving that contained an enormous amount of textures.

LIGHT PLOT AND PAPERWORK

Transferring ideas from the wish into the light plot requires a designer to be able to visualize what the unit will be able to accomplish in any given position. In order to achieve this, the lighting designer must understand the basic photometrical properties of a given lighting unit being used, as well as the three-dimensional layout of the space. By combining these two fundamental ideas, the lighting designer is able to locate, with fairly decent accuracy, the exact position of each lighting instrument within each system.

However, before I began plotting, I needed to check in with the electricians and scene shops about the placement of electricians as well as identify the locations in which units could not be reached during focus. Thus, I scheduled a meeting with both the electrician and scene shops to discuss this issue. Kieran Kelly, technical director, Andrew Haag, electrician supervisor, and Kyle Kweder, electrician supervisor. and

myself discussed the options, came to the agreement that there would be fourteen electrics, and developed a plan of attack for focusing the plot.

With these decisions in mind, I began to develop the light plot by essentially plotting the information organized in the wish list onto a ground plan view of the space. As I plotted, I continually referred to the ground plan, section view, elevations, and model to get a clear understanding of this complex three-dimensional space. Thankfully, the discussions that Feinberg and I had provided the lighting positions required to plot the ideas on the wish list. We had managed to create an environment that was both lighting and scenery friendly. Feinberg was able to maintain the artistic integrity of the design as well create lighting options that may not have existed if we had not been so collaboratively involved.

However, before I could submit the plot to the shop, I met with my advisors to discuss any changes that were made from our last meeting (in which discussed the wish list) to the final plot. After explaining the plot to the advisors and the fact that there were around 475 units in the plot, they required me to reduce the size of the plot by about twenty-five percent. The main reason to reduce the size of the plot was because I did not have enough time or resources to focus and cue the production.

In order to reduce the size of the plot, I decided to cut one of the stage right wall support systems, the third front light option, and the fresnel system by half as well as some specials. By cutting these major system tools I managed to reduce the size of the plot. I chose to cut the system tools of which had been double hung. Granted, it would have been a luxury to have a second color option for these systems,

but as time was limited during the focus and tech week, having a smaller plot would hopefully free up more time for cueing.

Thus, with the completion of the light plot, I generated the necessary paperwork to submit to the electricians shop: a copy of the plot in 1/4" scale, a channel hookup, an instrument schedule, and a color and template count (figures 21-24). These pieces of paperwork would provide the necessary information for the Master Electrician, Kathryn Pong, to begin preparations for installing the technical elements of the lighting design into the Kay Theatre.

CHAPTER 3: DESIGN EXECUTION

BLOCKING REHEARSALS

As the electricians shop was preparing the equipment for installation, I began attending run-throughs of the show. As I attended rehearsals and took notes, the flexibility and asymmetricality that was built into the light plot seemed as though it would be useful in focusing and cueing the lighting design. Being able to see run-throughs, or sometimes only parts of the show, allowed me to not only understand how the actors moved within the space, but also reminded me of the pace of the show. Although there were a great deal of quick entrances and exits, the style of the play called for subtlety in lighting. For example, I knew that whenever an actor made an entrance on an obscure part of the set, the upper platform for example, the lighting would need to change unnoticeably. This meant that the overwhelming majority of the cueing would have to anticipate the movements of the actors onstage, so as to not give away entrances or exits or distract from the primary action onstage.

Although the style of the text of *The Taming of the Shrew* called for the utmost subtlety in terms of cueing, the action that occurred within the world of the strolling players, (between scene changes, for example), could be less source motivated and more unnatural and abrupt. For example, when the stage manager character, played by John Labombard, blew a whistle to signify that a particular scene had ended, and that preparations should be made for the next scene, the lighting needed to change abruptly—essentially, fading from a colored world to the neutral

base look. This abrupt change in the lighting would help to distinguish between the two worlds being created.

Attending the blocking rehearsals further permitted me to explore the emotional arc of the text. Being able to observe the text being performed in conjunction with physical movement and emotional nuance is critical to understanding the pace and flow of the show. While in rehearsal I made several comments in the margins of my script about the cueing structure in relation to the emotional arc of the scene. For a particular moment in Act III, scene i, I wrote: “Passionless scene. Bianca has no feelings for Hortensio. Contrived look. Add harshness. Motivation driven from stage right window.” Later in the play, in Act IV, scene ii, I made another note: “Emphasize the diagonal between Lucentio down right and the action on the upper platform.” These notes not only reminded me about the staging of a particular scene, but also provided insight into how to connect three critical elements of the scene: scenery, lighting and costumes.

FOCUSING THE PLOT

Going into focus week with a strong understanding of the types of compositions that were being created allowed me to solidify the purpose for each lighting instrument, or lighting tool as it was being focused. Because so many of the tools in the plot were based on conversations between the director and other designers, I did not know exactly how all the tools would be incorporated into the cueing structure of the show.

The first day of focus was unusual in comparison to the start of a traditional focus call. Instead of beginning focus on Monday, as was generally the procedure in

the Department of Theatre, I scheduled a work call for Sunday. The purpose of the work call was twofold: to train the light board operator how to use the board, and to program the short cuts or macros into the board for the automated and conventional lighting units. The first step in programming the shortcuts was to establish a list of focus points for each of the automated lighting units and to define the groups⁴⁹ for the conventional fixtures. After identifying the focus points and groups, the board operator could then program these lists into the board as macros. The board operator would then translate the information into the macro tablet. The macro tablet allows the board operator to reference a series of focus points, groups, or attributes at the touch of a button, rather than having to type in a series of numbers in the command line to reference the same instruments. Use of the macro tablet would thus expedite the cueing process substantially (figure 25).

The Sunday work call was not only beneficial in setting the board up for the most efficient programming, but it was also a good opportunity to establish a working relationship between the board operator and myself. In most productions, the board operator does not enter the process until the Thursday or Friday prior to tech; on this show, however, I arranged for the board operator, Andrew Gerritson, to become involved much earlier in the process in order to become comfortable and proficient in programming the light board. (Typically, the technical rehearsals move at a rapid pace and if the board operator is unfamiliar or uncomfortable with how to program the board, then tech will generally move at a much slower pace). The Sunday work call put me ahead of what promised to be an extremely busy focus and tech period.

⁴⁹ The term *group* refers to a list of channels or attributes that are programmed into the board and can be recalled by referencing the group # rather than each individual channel.

Having the opportunity to work in the space prior to the start of focusing the conventional lighting units painted a clearer image of the endless possibilities of how scenery and lights could interact with each other.

Monday's focus call started off with a quick, steady pace. In a matter of two hours we focused almost half of the units in the front of house, a total of approximately 60 units. My assistants, Andrew Conway and Amy Millican, became crucial in keeping the focus moving at the appropriate pace. Prior to the start of focus, Conway, Millican, Pong, and I met to discuss how focus would be run. I wanted Pong to run the light plot, while Conway and Millican would roughly focus each unit--adjusting the barrel to the correct sharpness and approximate the position of the beam of light according to its purpose as indicated on the magic sheet (figure 26). After my assistants roughed-in a lighting unit, the plan would be for me to put the final touches on it by checking: 1) the overall focus to make sure the center of the beam of light, or the "hot spot" was in the correct position, 2) the quality of the light—whether the edge of light had the correct sharpness, and 3) that the appropriate shutter cuts have been taken to compose the beam of light. The theory was that by giving each member of the lighting design team a specific role, we could achieve the maximum productivity.

At the conclusion of Monday morning's focus session, the majority of the doubts that I had about getting the 350 unit plot focused on time had subsided. I knew that if we maintained this pace that we would be able to complete focus by Wednesday afternoon—leaving all day Thursday and Friday to write cues. Furthermore, the photometric and section work that I had done to create the plot was

extremely accurate; very few adjustments to the positions of the instruments needed to be made. Overall, the plot appeared to be accomplishing the tasks for which it had been designed.

Because of the confidence that I had gained during the morning focus session and the need for the remaining scenic elements to be installed, I decided to cancel the afternoon focus call. The rationale behind canceling the focus call was to give scenery the opportunity to install the wood sculpture piece stage left. In order to progress beyond the lighting units located in the front of house, I needed to have this major sculptural element in place. At the current pace, we would be ready to focus the onstage units by about 9:00 Tuesday morning, well before scenery would have had the opportunity to install this piece. Granted, I could have focused the units blindly, by approximating the position of the sculptural piece, but I knew that there would be a very small amount of time to revisit units after the initial focus to correct any problems. Thus, the afternoon slot was given to scenery in an attempt to expedite the focus process on Tuesday.

By the time focus resumed on Tuesday morning, two major changes had occurred: the sculpture was in its final position and a two-foot extension had been added to the middle level. When I had agreed to the deck extension on Monday I understood that there needed to be more playing space downstage in order to safely block the show; I, however, also knew that there would be some major refocus notes. Essentially, everything that was focused during Monday's focus call would need to be retouched as the areas would be shifted downstage in order to accommodate the added playing area.

Before focus resumed, I repositioned the downstage areas and decided to move forward, rather than adjusting the units focused on Monday. During the six hour focus call we focused almost 225 units in the plot, including revisiting Monday's units; I had gotten back on schedule.

As we entered Wednesday, the goals were to focus all remaining units in the air as well as to install the deck mount units. The deck mount units had not been installed during load-in week because the clay floor had to be installed first. The clay floor could not be installed until we were finished using the personnel lifts. About halfway through the day, another modification had been made to the scenery: the overall height of the wood sculpture had been raised to 27'—incidentally, this opened the acting area by about four feet upstage left. Raising the sculpture created a few problems in previously focused units, which meant that they would have to be revisited to shutter the spill off of the sculpture. At this point in the process all changes in the scenery were discussed by Feinberg and myself in order to reach an appropriate compromise. At the conclusion of Wednesday, I had focused all but 35 units in the air and had the majority of the deck mounts in position. Although we did not make our goal, we were close and would be able to complete the focus during the first half of Thursday's focus call. All in all, we seemed to be in good shape.

Unfortunately, Thursday didn't go as planned. The University of Maryland closed due to a snow storm, which meant that only minimal ground work could be done by Electricians shop staff members and that undergraduates were not permitted to work in the shops. Furthermore, this meant that Thursday evening's cueing session, which I had blocked out as the critical time for cueing, would be cancelled. By the

conclusion of the work day on Thursday, at about 3:00, focus still was not complete and there were not any cues in the board. Beginning tech with no cues in the board is problematic because the pace of the tech rests on the lighting designer's shoulders. .

TECHNICAL REHEARSALS

The first day of tech is when all of the design elements—scenery, costumes, sound and lighting—are blended together. The ideal manner in which a lighting designer prefers to enter the tech process is to have all of the cues, indicated on the cue track (figure 27), programmed into the board prior to the start of tech. By prewriting the cues in the board, the lighting designer gains a clear understanding of the visual arc of the piece. Thus, during the tech process the lighting designer, for the first time, is able to show the design ideas to the design team.

Unfortunately, I did not have the luxury of beginning tech with all of the cues written; rather, I barely had the opening scene built at the start of tech. This was due in part to Thursday's snow day, which put me an entire day behind, and in part to the scenic load-in being a week late. Entering tech without having seen or created the cueing structure for the show hindered my ability to make quick, informed decisions. Not only did I not have a cue base from which to work and shape the looks of the scenes further, but I also did not have a clear understanding of how my lighting tools could be used most effectively. Thus, during the first day of tech, I spent a good deal of the time exploring the plot—time that would have better served the overall production by being able to compose the scene in an attempt to bring focus to the appropriate area of the stage.

The pressure began to subside as the first night of tech progressed. I realized early on in the process that I did not have time to shape the entire environment; rather, I should spend the tech time, while the actors were present, lighting and shaping them. (I took notes on the motivation for each scene as well as color options—based mainly off of the costumes, and planned to implement the ideas during work periods at a later point that week). As I frantically built cues during the tech period, I tried to maintain open communication between the director and other designers about the overall idea and shape of each scene.

In general, I felt under-prepared during the tech process. Although I had taken extremely detailed notes on the blocking, I was not using them during the process. Instead, I spent the tech period asking general blocking questions about the scene, rather than using the tech time to collaborate further. In an ideal world, I should have already had this roughed in and should have only had to make minor adjustments during the tech process. In an attempt to simply get cues in the board, I would copy what I thought were the right cues, in terms of where the action on stage was occurring, and shape it. Part of the time, this copy cue method worked and saved generous amounts of time; however, the majority of the copy cues lit the incorrect portion of the stage because I did not clearly understand the blocking notes that I had taken. As the night progressed, these mistakes seemed to get larger and larger and became annoying to those around me. By the conclusion of the night, we had gotten to Act I, scene ii and it was obvious that I would have to spend the Saturday morning work call writing more cues to make the tech run more smoothly.

Thinking about the next day of tech I knew that I had to work outside of rehearsal in an attempt to get back on track. The obvious lesson that I learned during the first day of tech was that I needed more detailed information about each cue in order to expedite the cue writing process. The solution was to study the play at home and translate the written notes in my script into diagrams that showed the blocking for each scene. Hopefully, the blocking diagrams would be more effective during the stressful tech process and would paint a clear picture of the scene. In order to do this, I had to find a quick and easy method of translating my cue notes.

At the start of Saturday's tech I felt confident about the tools in the plot. I had all cues through Act III in the board. Although I would still need to continue working at a rapid pace, I could spend more time shaping the scenes in conjunction with the other areas of design.

As we began teching Act II, when Bianca and Katherina are onstage, I had a difficult time maintaining an even focus between the two. The reason for this was the hue of the costumes. While Katherina was wearing a red leather dress that absorbed a great deal of light, Bianca wore a bright white dress that reflected it. I tried to sculpt more from the back and sides in an attempt to take down some of the front light, but that did not work as well as I had hoped. In order to attempt to fix this problem, I had a discussion with Ryan to see if there was anything that could be done to fix the problem. She explained that Bianca's dress would be distressed more. The best way for me to fix the problem was by adding more cues that decreased the front light as Bianca moved around the stage. This solution seemed to work, although the number of cues in the show would dramatically increase in the upcoming scenes as I was

having the same problem with some of the other supporting characters onstage in terms of the value, (the relationship between light and dark) of the fabrics, and the reflective and absorbent qualities of the fabrics.

At the conclusion of Saturday's rehearsal we managed to get through everything except for the final banquet scene. During the latter half of the day I did a better job at establishing the emotional quality of the environment. I was particularly pleased with Act IV, scene I, which occurs within Petruchio's home. The idea was to convey a dark, dingy, unkept home that was interesting to look at and to create an unsettling feeling. For what seemed like the first time, the depth of the drop as well as the rest of the scenery was visually articulated. This scene was my justification that, when given the opportunity to shape the environment, the light plot would work.

On Sunday afternoon, we finished teching the end of the show and prepared for the first dress rehearsal run of the show. I approached the run knowing that I still had a significant amount of shaping to do in order to create the distinction between the world of the strolling players and *The Taming of the Shrew*. Thus, during the run I decided that the only "live" fixes I would make would be those that ensured areas were lit; I would take notes about how to further shape the total environment.

The majority of the run was an embarrassment. As I watched, it was evident that I had neglected many of my conceptual ideas during the technical rehearsals in an attempt to "just get through the show". After the show I met with my advisors, Wagner and Burgess, to receive feedback and advice about how to proceed on Monday. Overall, both advisors felt that the world needed to be shaped further and had identified similar scenes, Act IV in particular, as being good examples of how the

show should look. One of the notes that I was not expecting to get was that I should use my fader system more to push more color to shape the world—a neutral scenic color and a neutral lighting palette would not work in the end. Using shades of colors ranging from pastel to saturated would help shape the world.

DRESS REHEARSALS

After the lighting disaster presented during Sunday's run, I was anxious to have the opportunity to continue shaping the environment at a much more controlled pace. Unfortunately, the prediction of another snow storm on Monday caused the university to close once again. I had about half of the day to complete work notes; I gave the afternoon to paints so that they could finish applying the floor treatment.

On Tuesday, when I finally got the opportunity to re-cue the show, I was able to move at a much more rapid pace than I normally did. This was because I had cued the show in tracking mode, which meant that any changes that I made to one cue, such as adding a slash of color to a section of the wall, would copy thru to all remaining cues in a particular scene. This meant that the environment could be reshaped in a matter of minutes, and applied to an entire sequence of cues. Tracking mode saved me countless hours of time and allowed me to have a very efficient cueing session. Although this was the first time in which I had used the tracking mode of the board, it was very useful in terms of doing notes that affected the overall composition in each scene.

During Tuesday's run, the largest note that I took was about creating shape within the environment and clarifying the emotional arc for the show. I continued to refine the cues all the way until opening night. As opening night got closer, the show

was beginning to become visually unified. However, the final moments, in which Katherina delivers her monologue, remained very weak. This was due in part to the costume design—Bianca was in white and Katherina was in dark velvets—as well as the blocking. In hindsight, I realize I could have solved much of this issue by having a follow spot for Katherina’s final monologue to pick her out, and by pulling down the intensity on the remaining characters. Instead, I tried to solve the problem by asking Nathans to separate the actors more on the upper platform. Although repositioning the women on the upper platform helped, the primary focus was still not on Katherina.

The technical and dress rehearsal process is the most critical part of the process for the lighting designer. It is during this process that the lighting designer has the opportunity to create his or her artwork product. Typically, the technical process allows the lighting designer to create the basic blueprint for the design; he or she then uses the dress rehearsal process to refine the stage composition as well as the timing of the cues. In this instance, however, I spent a great deal of time during the dress rehearsal process refining the look of the cues. Another week of dress rehearsals would have allowed me to completely shape the looks and conceptual approach to the play.

CHAPTER 4: DESIGN ANALYSIS

The lighting designer's final product is created during the focus and technical rehearsal process. Although the majority of the situations that occur within the production process are carefully thought out, there were also a great number of unplanned situations that arose: everything from the set load-in being behind schedule to inclement weather. In this chapter I will examine the variety of situations that occurred during the production process in an attempt to identify my strengths and weaknesses as a lighting designer. It is the intent that this self evaluation will strengthen my abilities as a lighting designer.

COMMUNICATION

Theatre is a collaborative art form in which all members of the production, whether directors, designers, actors, or technicians, need to have the ability to clearly articulate their ideas. Due to the visual nature of theatre, the artists tend to express their ideas through a variety of media—from still images to projections and everything in between. During the initial stages of design, the lighting designer often has the most difficult time expressing his or her ideas about the play. This is partly because the lighting designer needs to take the other areas of design into consideration in order to create and shape the environment, but can not do this until after the other designers have completed their designs.

Thus, in the beginning stages of the design, the lighting designer uses the play text to respond to the given and emotional circumstances of the play. It is at this

point that the lighting designer needs to establish a connection with the play that helps ground ideas that enhance and structure the lighting design.

Throughout this process I sought to establish effective means of communicating my ideas with the director, especially after the research meeting proved to be problematic in terms of conveying my ideas about the play. At this meeting, I only explored ways in which to create the setting, instead of establishing and conveying a firm understanding of the emotional environment of the play. I was trying to show what the environment looked like, rather than how it felt. After the initial research meeting I explored other avenues for expressing my thoughts about the play--not necessarily about the physical world of the play, but the emotional environment. In an attempt to correct my initial research errors, before each meeting with Nathans I wrote out my ideas and gave her a copy to follow along during the process. Presenting my ideas in a formal matter helped me to organize the information that most clearly conveyed my connection with the play.

As a lighting designer I often felt as though I had a small amount of information to present at the meetings—after all, sets and costumes had beautiful renderings and models to share and all that I had were words. In an attempt to bridge this gap, I lit the model to show the range of lighting possibilities that were available. These models only showed the basic lighting angles—front, back, up, side, etc.; but were key in explaining the emotional arc that I identified for each scene. Throughout the process I was attempting to find truly meaningful pieces of information to share with the other members of the design team.

DESIGNER COLLABORATION

Through this process, I have discovered that in order to create a successful lighting design, the lighting designer needs to be able to respond to the scenic and costume elements being created based on what he or she understands about the play and concept. In the end, the lighting design will be the final unifying element in the process. I got caught up in trying to have visual elements to share during the design meetings, when I should have actually been just talking and responding. Until my communication skills are fully developed, I will continue to create documents to share with the rest of the production team.

In the beginning, the design team--Feinberg, Ryan and myself--maintained open lines of communication, always eager to share our latest ideas with the others. We did not want to repeat past mistakes made in *The Triumph of Love*; during technical rehearsals *The Triumph of Love* we realized how far each had strayed from the initial color idea and were unable to unify the final design in production. In an attempt to prevent past production mistakes from resurfacing, we spent a significant amount of time discussing color palette options. Ryan and Feinberg began the process by creating a color and texture collage in an attempt to identify the color palette for the production. As a team, we then applied the ideas in the collage even further by searching for examples of how the neutral color palette, with subtle color highlights, could be applied. At the conclusion of this short, but very important exercise, we solidified the color palette for the production.

However, by the time final designs were presented, an obvious disconnect had occurred. Scenery and lighting were still in the same color world; however, costumes

seemed to digress into a color palette that was very similar to the one used in *The Triumph of Love*. Feinberg and I approached Ryan about this disconnect; we were encouraged by Ryan to wait until the fabric swatches were chosen in order to see the actual colors. When presented with the swatches in mid January, I saw a much more unified color idea in the costumes. There were some very bold fabric choices that felt as though they were part of a different world—some very similar to costumes in *The Triumph of Love*. Feinberg had a similar response and we both talked with Ryan about her choices and were told that many of the fabrics were under layers and/or accent pieces, and that many of the fabrics would be distressed to create a much more unified palette.

In hindsight, I should have explored the fabric options further by working with them in a light lab situation in which Ryan and I could have looked at the fabrics under stage lights. This may have allowed us to better understand the disconnect between the costume design and the other areas of design. As I stated in Chapter III, I had a very difficult time pulling focus to the leading characters when some of the supporting characters were costumed in fabrics that were more reflective than the leading characters. The light lab may have helped to identify these problems earlier, but ultimately a collaborative disconnect occurred between lighting and costumes after the final design meeting. After this meeting, Ryan explored fabric options without the input of the other designers. Unfortunately, this is the model in many theatrical production settings. However, it would be useful for the lighting and set designers to play a more collaborative role in the selection of fabrics. As a young lighting designer, I do not believe that I would have been able to identify the

problems related to the costume design and the inability to maintain focus that we had encountered during the technical rehearsal process. Although I had a difficult time maintaining character focus because of the surface quality of the fabrics, the end product could have been disastrous if the scenic environment had strayed away from the original color palette idea. Because the scenery was in a neutral palette, I could easily add color highlights in an attempt to bridge the gap between costumes and set. In order to unify the design elements, I had the flexibility of slashing the set with color—on the sculptural wood piece or on the floor, for example.

Feinberg and I collaborated on a daily basis in an attempt to create a design that integrated scenery and lighting. We spent a great amount of time negotiating the exact height and placement of the set in relation to how it could be lit. We drove each other's design ideas significantly by not only talking about the play but also offering advice and suggestions to the overall aesthetic presentation of the design. For example, we spent a great deal of time negotiating the logistics of how the lighting could be executed and made adjustments to the set accordingly.

EXECUTION

Going into the cue writing and technical rehearsal process, I felt as though I had a clear idea as to what the motivational ideas, the emotional arc, and the blocking for each scene were. My guiding concept throughout the entire conceptualization process was the idea of the world of the strolling players being motivated by the sun which penetrated the stage right wall, and the world of *The Taming of the Shrew* being motivated by the stage left drop. I was planning to use these two ideas to establish a clear distinction between the worlds—the world of the strolling players as

a no color idea, while color would gradually be incorporated into the created world of the play-within-the play. When I sat down to begin writing cues, the stage right motivational tools were not as effective as I had hoped. The idea was to create what appeared to be the single source, the sun, penetrating the stage right wall. Fresnels were the instruments of choice in this system in order to create a soft light source similar to the sun. However, each time I went to use this system, the appearance of a single source was not clear and created an unshaped world.

With the stage right motivational tool ineffective, I abandoned this driving element behind my concept early on in the cue writing process. Furthermore, as the tech process continued, I found myself using more and more color to help shape and create focus. Although the idea was to incorporate more and more color into the world as the strolling players became more invested into the play in which they were rehearsing, I noticed that during the Sunday run that I had gone too far. In Act IV, scene i, I had resorted to a “Crayola”-colored world. Feinberg and I had a discussion about the heavy handed use of color—and both agreed that the color had been taken too far. By the end of the tech process, I had simplified my concept so that color was used to indicate the world of *The Taming of the Shrew*. Although the no color idea versus the color idea was another critical piece of the concept, it is rather unfortunate that I was unable to incorporate the directional quality of light to make the lighting concept clearer.

The other motivational tool that did not work out as well as I had hoped was the use of the practicals. In early meetings Nathans and I had identified key scenes in which the lanterns and torchières could be used as motivational elements. However,

many of these ideas were abandoned during the rehearsal and technical processes and thus never incorporated into the final product. This happened mainly because I began the tech process behind schedule and did not have the time to incorporate these ideas—I rushed through the tech process. Not clearly establishing the motivational sources for each scene ultimately created a non-source motivated final lighting design. Unfortunately, the pressures of this particular technical process did not allow these ideas to be fully fleshed out. Because I did not have any cues in the board prior to tech, I did not have a clear understanding as to how the individual tools of the light plot worked as an ensemble.

CONCLUSION

The completion of this thesis means that I must start the transition from academia into the professional world of lighting design. For the past 19 years or so I have been enveloped in the educational world. There have only been a handful of occasions in which I have designed or assisted in the professional theatre. In those instances, my decisions and designs have been guided by advisors. Now, however, I will be transitioning into a completely independent design mode in which advisors will no longer be there to tell me that I need to “talk more” in a production meeting or “to get out from behind the tech table and collaborate”. Throughout the past three years I have identified my shortcomings as a communicator and have worked diligently to overcome them. Although I am aware of the huge strides made, further progress can still be accomplished.

There have been very few occasions within my design career in which I have been able to open up completely and participate fully. *The Taming of the Shrew* is the

first production in which I truly felt an equal player amongst the designers. Feinberg, Ryan and I created an open forum in which all of us were free to share our ideas. As I begin my professional career, I hope to continue this model of collaborative teamwork that we have developed, as it helps to create a safe but challenging environment in which to create theatrical art.



Figure 1. *Strolling Actresses Dressing in a Barn*

Reprint from: Sean Shesgreen, ed., *Engravings by Hogarth*.
(New York: Dover, 1980), plate 46.



Figure 2. *The Erotic Zone Collection*
Reprint from: Catherine McDermott, *Vivienne Westwood*.
(London: Carlton Books Limited, 1999), 54.



Figure 3. *Les Femmes Collection*

Reprint from: Catherine McDermott., *Vivienne Westwood*.
(London: Carlton Books Limited, 1999), 4.



Figure 4. *The Swing*

Reprint from: Jean-Pierre Cuzin, *Jean-Honore Fragonard Life and Work*.
(New York: Harry N. Abrams, Inc., 1988), 99.



Figure 5. *The Woman Gathering Grapes*

Reprint from: Jean-Pierre Cuzin, *Jean-Honore Fragonard Life and Work*.
(New York: Harry N. Abrams, Inc., 1988), 29.



Figure 6. *The Pursuit*

Reprint from: Jean-Pierre Cuzin, *Jean-Honore Fragonard Life and Work*.
(New York: Harry N. Abrams, Inc., 1988), 144.



Figure 7. *La Moulin a Eau*

Reprint from: Les Bergert Collectionneurs, *Fragonard et le Voyage en Italie*.
(Paris: Museum of Art and Louis-Senleq History, 2001), 35.



Figure 8. 18th Century Research

Reprint from: Brooks McNamara, *The American Playhouse in the Eighteenth Century*.
(Cambridge: Harvard University Press, 1969), 78, 14, 22.

The Taming of the Shrew

Lighting Motivation

Scene	Page	Outside World	World of the Play
1.1	59	<ul style="list-style-type: none"> ▪ Early morning rainstorm. 	<ul style="list-style-type: none"> ▪ Friday ▪ The early morning part is highlighted in the induction. The rainstorm is probably what propels us into the play with the rain stopping soon after the opening lines. On the exterior, the remainder of the scene feels dark and cloudy. ▪ Since the majority of the first scene deals with the circumstances surrounding Kate and Bianca's marriages, and the introduction of Hortensio, Luccentio, and Gremio trying to persuade Baptista to let them court young Bianca, it seems fitting to have the mood of the play start out in a shadowy and uncertain environment.
1.2	69	<ul style="list-style-type: none"> ▪ Rain has stopped and the skies are starting to open up; it is slightly overcast ▪ Direction of light from SR 	<ul style="list-style-type: none"> ▪ Outside of Hortensio's home ▪ Friday ▪ "My best beloved and approved friend,/Hortensio: and I trow this is his house." ▪ No direct quote that refers me to this assumption. Though, it makes sense in the play that as the characters personalities are revealed, that the overall mood of the piece begins to lighten. Because the majority of this scene is focusing on introducing Petruchio to Kate through description, we should not be immediately thrust into a bright, sunshine-filled morning/atmosphere.
2.1	80	<ul style="list-style-type: none"> ▪ Probably before lunch time. The "rain" clouds have disappeared; however, the sky is filled with puffy high clouds. ▪ Direction of light from SR, but higher in the sky. 	<ul style="list-style-type: none"> ▪ Friday ▪ (87) Perhaps, Petruchio's wooing of Kate has some type of romantic, but harsh light. Maybe one of the strolling players has opened a window and a strong shaft of light pours through. What will help make this play interesting/artistic, in terms of lighting, is using the structure to help reveal/hide the motivational light source—the sun. Something which I can definitely see the members of the company doing.
3.1	96	<ul style="list-style-type: none"> ▪ The outside world has now opened up and it is early afternoon. The light is beating straight down thru the spaces, holes within the roof structure. ▪ 1 PM 	<ul style="list-style-type: none"> ▪ Saturday (P.100) "You know tomorrow is the wedding day." ▪ The playing space of the actors is beginning to get more intense to support the courting between Luccentio and Bianca.
3.2	100	<ul style="list-style-type: none"> ▪ In the surround it is about 2 PM. ▪ The direction of the sun is now at a 70 degree angle from SR. 	<ul style="list-style-type: none"> ▪ Sunday, the day of the wedding. ▪ The marriage happens offstage in this scene and Petruchio begins to make "plans" on how he is going to tame his new wife. Angular lighting from SR will help to support the dramatic action ensuing within this act.
4.1	111	<ul style="list-style-type: none"> ▪ Fairly close to 3.2. Maybe a little more color in the sky as we are getting closer to sunset. The sun is at a 50-60 degree angle SR. ▪ 2:30 PM 	<ul style="list-style-type: none"> ▪ Monday ▪ The outside world of directional lighting will support this scene as well. We need some type of movement within the scenery in order to help suggest the passage of time. ▪ Time of day is evening. "Go rascals, go, and fetch my supper within."

Figure 9. Initial Lighting Design Concept/Analysis

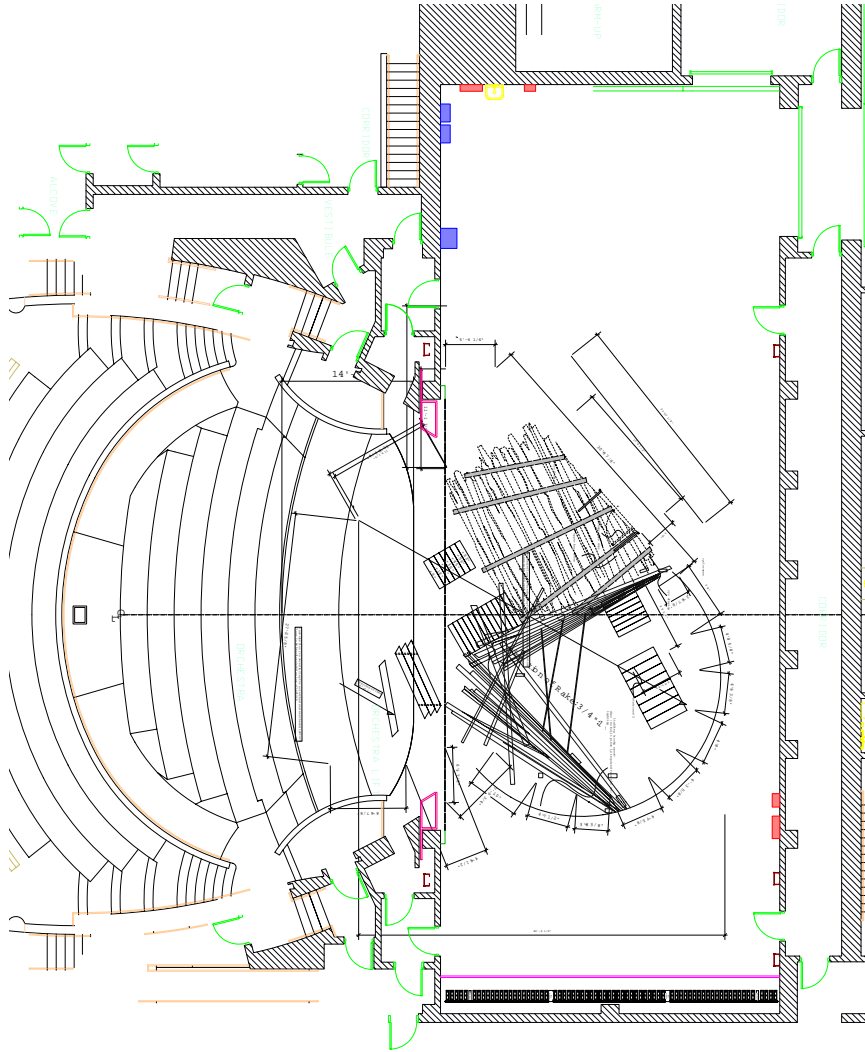
APPENDIX A: VISUAL RESEARCH

4.2	119	<ul style="list-style-type: none"> ▪ Fairly close to 4.1. Maybe a little more color in the sky as we are getting closer to sunset. The sun is at a 50-60 degree angle SR. ▪ 3:00 PM 	<ul style="list-style-type: none"> ▪ Dusk, the next day? Tuesday.
4.3	125	<ul style="list-style-type: none"> ▪ Fairly close to 4.2. Maybe a little more color in the sky as we are getting closer to sunset. The sun is at a 50-60 degree angle SR. ▪ 3:30 PM 	<ul style="list-style-type: none"> ▪ Afternoon. "Its' almost two"
4.4	133	<ul style="list-style-type: none"> ▪ About 4 PM 	<ul style="list-style-type: none"> ▪ Same day. A little later in the afternoon. ▪ What happens to the environment in terms of Petruccio's time of day and Bianca's? Anything? Are shutters rapidly opened and closed by the actors?
4.5	137	<ul style="list-style-type: none"> ▪ 4-5PM 	<ul style="list-style-type: none"> ▪ Battle over the time of day continues. How is the environment affected?
5.1	140	<ul style="list-style-type: none"> ▪ 6 PM ▪ Sunset 	<ul style="list-style-type: none"> ▪ Pre-dinner. ▪ Outside of Lucentio's home. Vincentio has arrived. ▪ Maybe all of the windows/portholes are open so that the time of day, and the fact that we are outside is revealed.
5.2	146	<ul style="list-style-type: none"> ▪ 7 PM ▪ Dusk 	<ul style="list-style-type: none"> ▪ Supper time. ▪ Scene goes into after dinner. Maybe a motivational source for this scene would be a few lanterns or small torches. It has this post dinner, pre desert feeling in which the men and women are gossiping in separate rooms. Lighting could definitely drive this scene and support the emotional undertones.



Figure 10. *Rough Set Design Model lit with preliminary lighting ideas.*

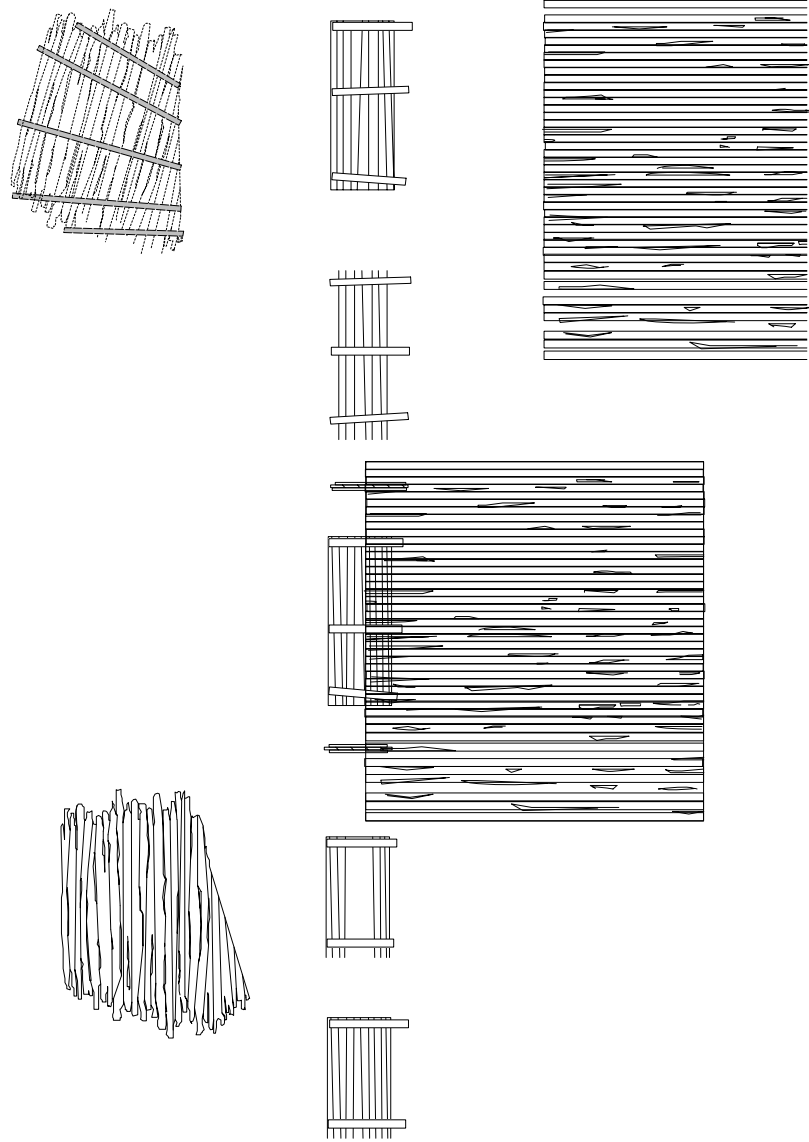
Photographs by: Andrew J. Guban



<p>SHEET #</p> <p style="text-align: center; font-size: 2em;">5</p> <p>OF</p>	<p>THE CLARICE SMITH PERFORMING ARTS CENTER</p> <p style="text-align: center;">TAMING OF THE SHREW</p> <p style="text-align: center;">DIRECTED BY: HEATHER NATHANS</p> <p style="text-align: center;">Board destruction wall Details and Elevations</p> <p style="text-align: center;">SCENIC DESIGN BY: EVE FEINBERG</p>	<p>SCALE: 1/4"=1'</p> <p>DATE: 12/12/04</p>
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Figure 11. Groundplan by Eve Feinberg

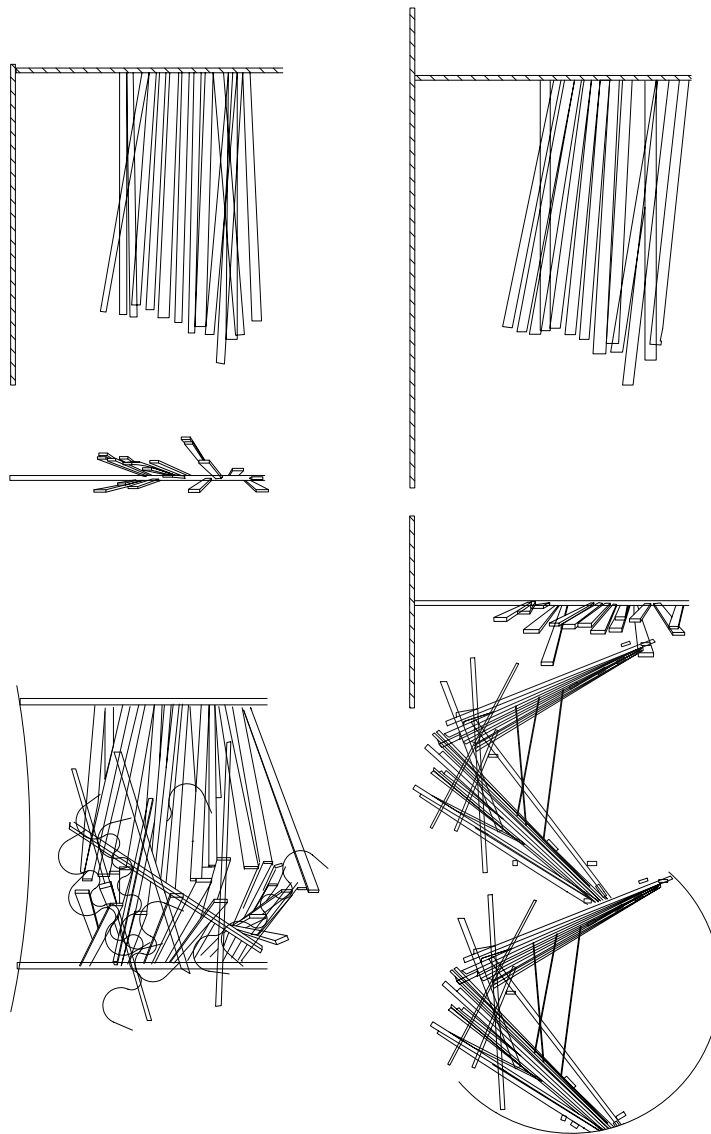
APPENDIX B: SET AND COSTUME DESIGNS



SHEET # 5 OF	THE CLARICE SMITH PERFORMING ARTS CENTER TAMING OF THE SHREW DIRECTED BY: HEATHER NATHANS Board destruction wall Details and Elevations SCENIC DESIGN BY: EVE FEINBERG	SCALE: 1/4" = 1' DATE: 12/12/04
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Figure 12. Barnwall Elevation

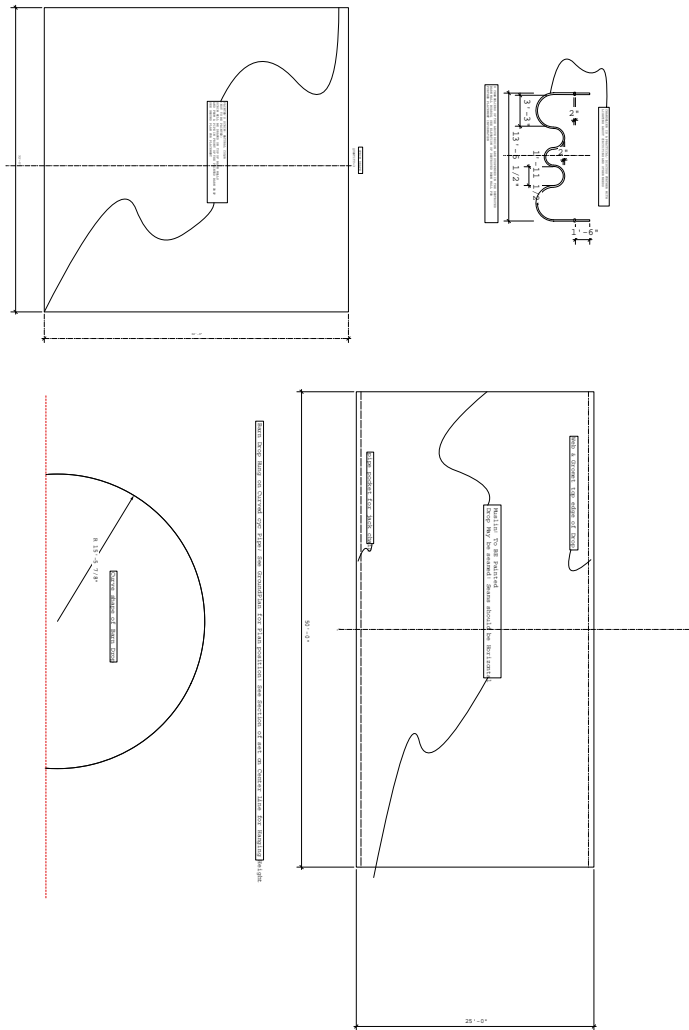
APPENDIX B: SET AND COSTUME DESIGNS



SHEET #	THE CLARICE SMITH PERFORMING ARTS CENTER
5	TAMING OF THE SHREW
	DIRECTED BY: HEATHER NATHANS
OF	Board destruction wall Details and Elevations
	SCALE: 1/4" = 1'
	SCENIC DESIGN BY: EVE FEINBERG
	DATE: 12/12/04

Figure 13. Sculpture Front Elevation

APPENDIX B: SET AND COSTUME DESIGNS



SHEET # 5 OF 8	THE CLARICE SMITH PERFORMING ARTS CENTER TAMING OF THE SHREW DIRECTED BY: HEATHER NATHANS Board destruction wall Details and Elevations	SCALE: 1/4"=1' DATE: 12/12/04
	SCENIC DESIGN BY: EVE FEINBERG	

Figure 14. Cyc Wall

APPENDIX B: SET AND COSTUME DESIGNS



Figure 15. Final Costume Design Renderings by Yvette Ryan.

APPENDIX B: SET AND COSTUME DESIGNS



APPENDIX B: SET AND COSTUME DESIGNS



APPENDIX B: SET AND COSTUME DESIGNS



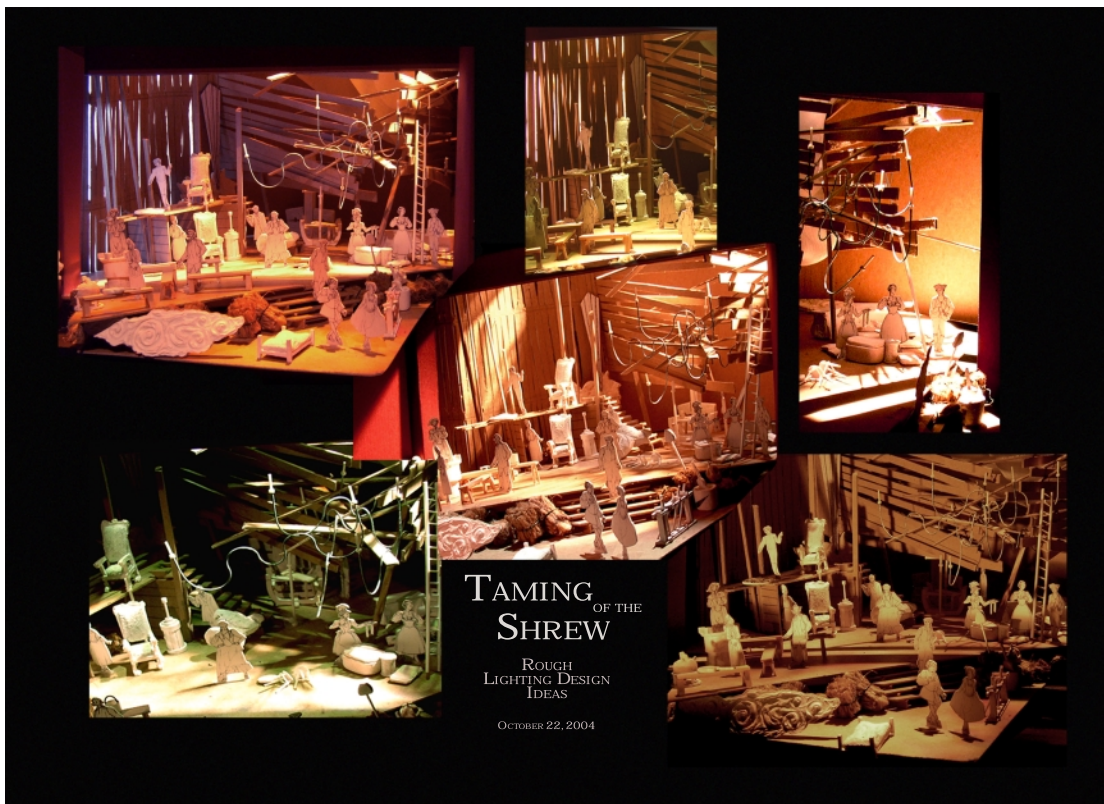


Figure 16. Final Lighting Design Ideas.
Presented at the Final Design Presentation on November 12, 2004.

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

The Taming of the Shrew Act Thematic Ideas, page 1

Act I: The Rules of Play

Key Words:			
Uncertainty Restriction Passion Competition			
Mood			
Welcoming, There seems to be a parallel by beginning the play with surroundings that are masked with what is known about the characters As the act progresses, we see what each character is willing to do in order to win over the heart of Bianca (or Katherina?) It isn't until the end of the act that the control of the environment begins to lift as each character explores ways to get the girl			
Action Sequence:			
*Rules of marriage are disclosed to potential suitors by Baptista *The suitors, Hortensio, Lucentio, decide to become tutors to get extra opportunity to woo Bianca *Petruccio agrees to meet Katherina because of the large dowry			
Day of Week:	Friday	Time:	Early Morning
Weather Arc:	Thunderstorm to Overcast		

Act II: The Pursuit

Key Words:			
Passion Competition Rejection Confidence			
Mood			
Warm, Sunny, Blindingly bright *Act I is fairly close in terms of the overall feeling of the piece. There is still a fair amount of competition and persuading happening--not to mention rejection *However, the script makes it apparent that it is sunny out--the feeling of this light, though is harsh, almost blinding			
Action Sequence:			
*Petruccio meets Kate and attempts to woo her heart--repeatedly tries as she continually rejects him *Instead of fighting against her, he continues to speak romantic thoughts, but never discounting her shrewdness' *Petruccio sets the wedding date for Sunday; Kate still does not agree *Baptista publicly opens competition for the pursuit and heart of Bianca			
Day of Week:	Friday	Time:	Mid Morning
Weather Arc:	Overcast to Bright Sunny/Harsh Light		

Figure 17. Act Thematic Ideas

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

The Taming of the Shrew

Act Thematic Ideas, page 2

Act III: The (Secret) Pursuit

Key Words:			
Passion Competition Romance Submissive Rejection			
Mood			
Sunny, romantic, soft edges/lines, interior setting *The way in which Bianca and Hortensio interact with each other requires this scene to have soft lines; they are obviously interested in each other, and are trying to keep their attraction for each other a secret			
Action Sequence:			
Hortensio and Lucentio pursue Bianca disguised as tutors The wedding			
Day of Week:	Saturday	Time:	Morning (105)
Weather Arc:	Sunny		

Act IV: Lessons

Key Words:			
Questioning Sanity Strictness Passion?			
Mood			
Dirty, rough, etc. Petruchio's home should feel old, worn down and unacceptable 4.2-dusk the next stay, go to a more romantic feel 4.3-next morning, similar feeling to 4.1...maybe a little more welcoming 4.4-back at Baptista's house, maintaining the romantic feel 4.5-bright, exterior afternoon			
Action Sequence:			
*Petruchio interacting with his servants at home, treating them very poorly in front of Katherina *In the 3rd scene, Katherina is beginning to break, as she attempts to understand why Petruchio is being such a brute *Petruchio finally "tames" Kate after a series of lessons at home and elsewhere.			
Day of Week:	Monday to Tuesday	Time:	Evening to Afternoon
Weather Arc:	Sunny/Clear		

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

The Taming of the Shrew

Act Thematic Ideas, page 3

Act V: The New Deal

Key Words:			
Confusion Passion Acceptance Disbelief			
Mood			
Shadowy-yet uplifting *There is an obvious directional light quality in this scene--some type of practical--scone, lantern, or something--maybe the lanterns are placed on hooks lining the downstage edge of the platform or on hooks on the wall *			
Action Sequence:			
*True Identities are revealed in the 1st scene *Men try to show off their abilities, or lack thereof, to tame/train their wives *A living agreement, so to speak, is reached by Petruchio and Kate (in UMD's version)			
Day of Week:	Tuesday	Time:	Late Afternoon
Weather Arc:	Sunny, but majority of barn in shade.		

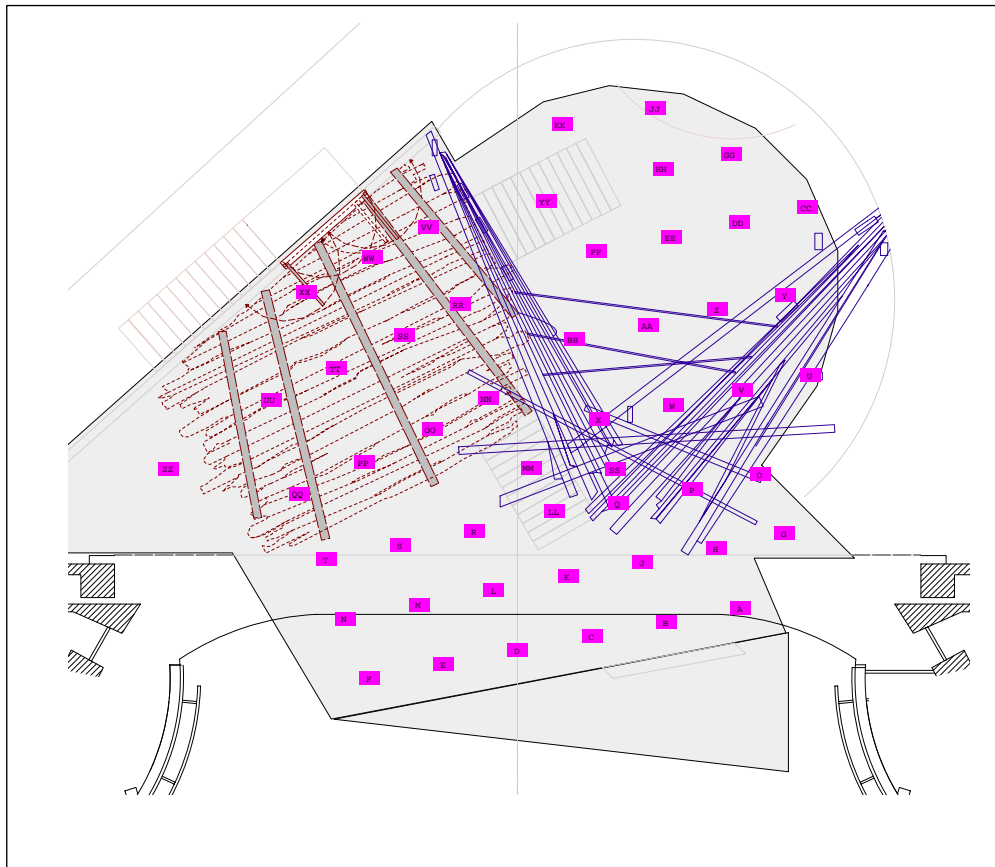


Figure 18. Area Layout

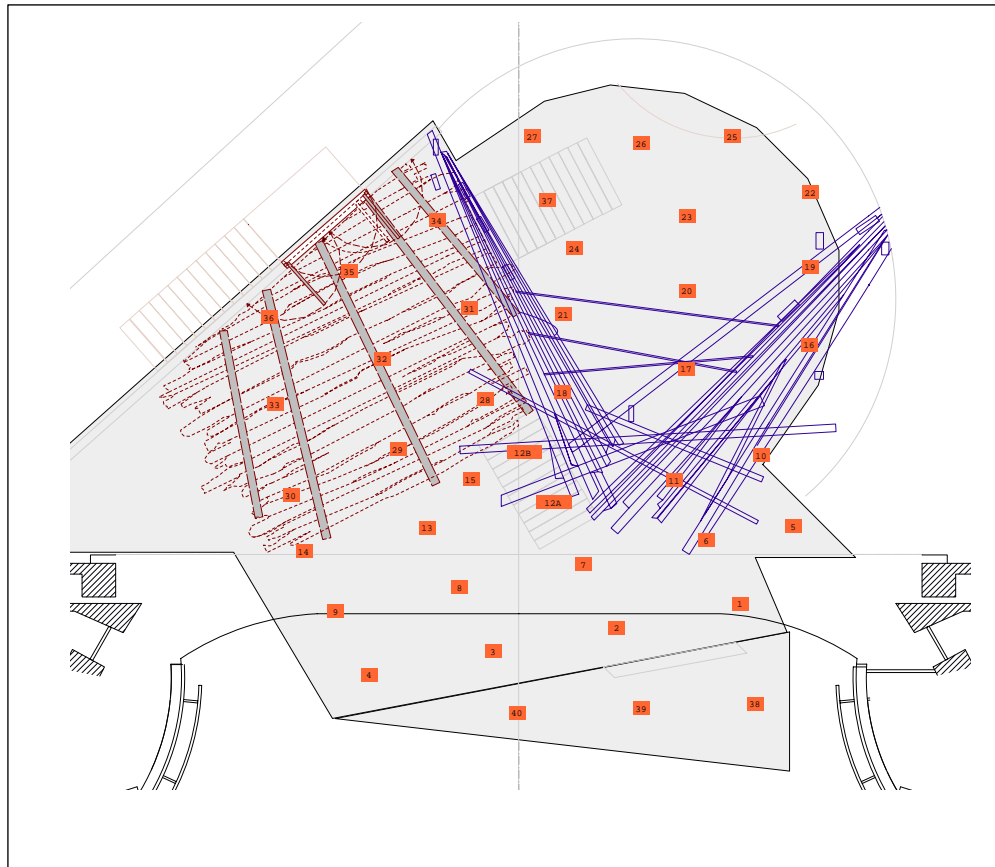


Figure 19. Zone Layout

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SL Front			
30 Angle / 60 from C		Color: R351	Template: G676: Puddled BU
Channel	Focus	Instrument	Position
1	A	S4 10°	FOH 3
2	B	S4 10°	FOH 3
3	C	S4 10°	FOH 3
4	D	S4 10°	FOH 3
5	E	S4 10°	FOH 3
6	F	S4 10°	FOH 3
7	H	S4 10°	FOH 3
8	J	S4 10°	FOH 3
9	K	S4 10°	FOH 3
10	L	S4 10°	FOH 3
11	M	S4 10°	FOH 3
12	N	S4 10°	FOH 3
13	O	S4 10°	FOH 3
14	P	S4 10°	FOH 3
15	Q	S4 10°	FOH 3
16	R	S4 10°	FOH 3
17	S	S4 10°	FOH 3
18	T	S4 10°	FOH 3
19	LL	S4 10°	FOH 3
20	MM	S4 10°	FOH 3
21	NN	S4 5°	FOH 4
23	PP	S4 5°	FOH 4
24	QQ	S4 5°	FOH 4
25	RR	S4 5°	FOH 4
26	SS	S4 5°	FOH 4
27	TT	S4 5°	FOH 4
28	UU	S4 5°	FOH 4
		10° - 23	
		5° - 8	

SL Platform - Secondary Front			
Steep		Color: R54	Template: R9652: Cloud 13
Channel	Focus	Instrument	Position
31		28 S4 26°	FOH 1
32		29 S4 26°	FOH 1
33		30 S4 26°	FOH 1
34		31 S4 26°	FOH 1
35		32 S4 26°	FOH 1
36		33 S4 26°	FOH 1
		26° - 6	

Figure 20. The Final Wish List

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SR Front Steep - Color 1			
Steep		Color: R02	Template: R9652: Cloud 13
Channel	Focus	Instrument	Position
41		1 S4 19°	FOH 2
42		2 S4 19°	FOH 2
43		3 S4 19°	FOH 2
44		4 S4 19°	FOH 2
45		5 S4 19°	FOH 2
46		6 S4 19°	FOH 2
47		7 S4 19°	FOH 2
48		8 S4 19°	FOH 2
49		9 S4 19°	FOH 2
50		10 S4 19°	FOH 2
51		11 S4 19°	FOH 2
52		12 S4 19°	FOH 2
53		13 S4 19°	FOH 2
54		14 S4 19°	FOH 2
55		38 S4 19°	FOH 1
56		39 S4 19°	FOH 1
57		40 S4 19°	FOH 1
		19° - 18	

Low Fill			
		Color:	Template:
Channel	Focus	Instrument	Position
		From SR - Lower Platform & Faders	
FADER			
61	Left	PAR MFL	Balcony Rail - Focus b/w 3 & 4
62	Center	PAR MFL	Balcony Rail - Focus b/w 8 & 9
63	Right	PAR MFL	Balcony Rail - Focus b/w 13 & 14
		From SL Upper Level	
FADER			
64	Left	PAR VN	Focus Left
65	Right	PAR VN	Focus Right - Cover whole platform
		PAR - 6 Faders - 6	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SR Diagonal - Toning			
Steep		Color: R333	Template: R7561: Linear 7
Channel	Focus	Instrument	Position
71		1 19°	SR Tech Box
72		2 19°	SR Tech Box
73		3 19°	SR Tech Box
74		4 26°	SR Tech Box
75		5 26°	SR Tech Box
76		6 19°	SR Tech Box
77		7 19°	SR Tech Box
78		8 19°	SR Tech Box
79		9 26°	SR Tech Box
80		10 26°	SR Tech Box
81		11 19°	SR Tech Box
82		12 19°	SR Tech Box
83		13 19°	SR Tech Box
84		14 19°	SR Tech Box
85		28 S4 36°	Added Prosc. Boom
86		29 S4 36°	Added Prosc. Boom
87		30 S4 36°	Added Prosc. Boom
88		31 S4 36°	Added Prosc. Boom
89		32 S4 36°	Added Prosc. Boom
90		33 S4 36°	Added Prosc. Boom
91		38 19°	Added Prosc. Boom
92		39 19°	Added Prosc. Boom
		36° - 6	
		26° - 6	
		19° - 10	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

DL Diagonal

Color: R364

Template: G575: Hillside

Channel	Focus	Instrument	Position
101		1 S4 19°	SL Tech Box
102		2 S4 19°	SL Tech Box
103		3 S4 19°	SL Tech Box
104		4 S4 19°	SL Tech Box
105		5 S4 19°	SL Tech Box
106		6 S4 19°	SL Tech Box
107		7 S4 19°	SL Tech Box
108		8 S4 19°	SL Tech Box
109		9 S4 19°	SL Added Apron
110		12 S4 19°	SL Added Apron
111		13 S4 19°	SL Added Apron
112		14 S4 19°	SL Added Apron
113		28 S4 26°	SL Proscenium
114		29 S4 26°	SL Proscenium
115		30 S4 26°	SL Proscenium
116		31 S4 26°	SL Proscenium
117		32 S4 26°	SL Proscenium
118		33 S4 26°	SL Proscenium
119		34 S4 26°	SL Proscenium
120		35 S4 26°	SL Proscenium
		19° - 13	
		26° - 8	

SL TRUE SIDE!

Color: R316

Template: G294: Sum Lvs.

Channel	Focus	Instrument	Position
121	1-2	26°	FOH 1
122	2-3	19°	FOH 1
123	3-4	19°	FOH 1
124	5-6	26°	FOH 1
125	6-7	26°	FOH 1
126	7-8	19°	FOH 1
127	8-9	19°	FOH 1
128	11-12	26°	1st Electric
129	12-13	19°	1st Electric
130	13-14	19°	1st Electric
		19° - 6	
		26° - 4	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Top Pattern from DR			
		Color: R60	Template: G671: Pasta 5
Channel	Focus	Instrument	Position
131		1 26°	FOH 1
132		2 26°	FOH 1
133		3 26°	FOH 1
134		4 26°	FOH 1
135		5 26°	FOH 1
136		6 26°	FOH 1
137		7 26°	FOH 1
138		8 26°	FOH 1
139		26°	FOH 1
140	12A	26°	FOH 1
141	12B	26°	FOH 1
142	13	26°	FOH 1
143	14	26°	FOH 1
144	16, 17	36°	1st Electric
145	17, 18	36°	1st Electric
146	19, 20	36°	1st Electric
147	20, 21	36°	3rd Electric
148	22, 23	36°	3rd Electric
149	23, 24	36°	3rd Electric
150	25, 26	36°	5th Electric
151	28	26°	4th Electric
152	29	26°	4th Electric
153	30	26°	4th Electric
154	31	26°	6th Electric
155	32	26°	6th Electric
156	33	26°	6th Electric
157	34	26°	6th Electric
158	35	26°	6th Electric
159	37	26°	8th Electric
160	38	26°	8th Electric
161	39	26°	8th Electric
162	40 (steps)	26°	8th Electric
		26° - 25	
		36° - 7	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

BACK PATTERN

TRUE			
		Color: R99	Template: R7728: Trusswork
Channel	Focus	Instrument	Position
171		1 S4 26°	3rd Electric
172		2 S4 26°	3rd Electric
173		3 S4 26°	3rd Electric
174		4 S4 26°	3rd Electric
175		5 S4 26°	3rd Electric
176		6 S4 26°	3rd Electric
177		7 S4 26°	3rd Electric
178		8 S4 26°	3rd Electric
179		9 S4 26°	3rd Electric
180		10 S4 26°	5th Electric
181		11 S4 26°	5th Electric
182		12 S4 26°	5th Electric
183		13 S4 26°	5th Electric
184		14 S4 26°	5th Electric
185		38 S4 26°	FOH 1
186		39 S4 26°	FOH 1
187		40 S4 26°	FOH 1
		26° - 17	

UPLIGHT FROM DL

Deck Mounts			
		Color: R99	
Channel	Focus	Instrument	Position
197	L	S4 50°	FOH Deckmount
198	C	S4 50°	FOH Deckmount
199	R	S4 50°	FOH Deckmount
		50° - 3	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

UL FADER SYSTEM			
Color: FADER			
Channel	Focus	Instrument	Position
201	1, 5	PAR MFL	1st Electric
202	2, 6	PAR MFL	1st Electric
203	3, 7	PAR MFL	1st Electric
204	4, 8	PAR MFL	1st Electric
205	6, 10	PAR MFL	1st Electric
206	7, 11	PAR MFL	1st Electric
207	12	PAR MFL	3rd Electric
208	8, 15	PAR MFL	3rd Electric
209	9, 13	PAR MFL	3rd Electric
210	16, 20	PAR MFL	6th Electric
211	12, 20	PAR MFL	6th Electric
212	19, 23	PAR MFL	6th Electric
213	18, 20	PAR MFL	6th Electric
214	21, 23	PAR MFL	9th Electric
215	22, 25	PAR MFL	9th Electric
216	26, 27	PAR MFL	9th Electric
217	28, 29	PAR MFL	9th Electric
218	30	PAR MFL	7th Electric
219	31, 32	PAR MFL	7th Electric
220	33	PAR MFL	7th Electric
221	34, 35	PAR MFL	7th Electric
222	38 (DOWN)	PAR MFL	FOH 1
223	39 (DOWN)	PAR MFL	FOH 1
		PAR - 22	
		FADER - 22	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

UR DIAGONAL - COLOR 1			
		Color: R08	Template: Summer Lvs.
Channel	Focus	Instrument	Position
231	1, 6	PAR MFL	1st Electric
232	2, 7	PAR MFL	1st Electric
233	3, 8	PAR MFL	1st Electric
234	4, 9	PAR MFL	1st Electric
235	5, 10	PAR MFL	1st Electric
236	6, 11	PAR MFL	1st Electric
237	7, 12	PAR MFL	3rd Electrc
238	8, 13	PAR MFL	3rd Electrc
239	9, 14	PAR MFL	3rd Electrc
240	16, 20	PAR MFL	6th Electric
241	17, 21	PAR MFL	6th Electric
242	18	PAR MFL	6th Electric
243	19, 23	PAR MFL	6th Electric
245	28, 32	PAR MFL	9th Electric
246	29, 33	PAR MFL	9th Electric
247	30	PAR MFL	9th Electric
248	31, 35	PAR MFL	9th Electric
249	34, 36	PAR MFL	7th Electric
	WIN		
250	A	PAR NS	1st Electric
251	B	PAR NS	3rd Electrc
252	C	PAR NS	6th Electric
253	D	PAR NS	8th Electric
		PAR - 22	

UR TRUE SIDE - COLOR 2 PATTERN			
WINDOW MOTIVATION		Color: R09	Template: Mechanical
Channel	Focus	Instrument	Position
271	WIN DS 1	36°	1st Electric
272		2 26°	1st Electric
273		3 26°	1st Electric
274	WIN D - BACK	36°	3rd Electric
275		1 36°	3rd Electric
276		2 26°	3rd Electric
277		3 26°	3rd Electric
278	WIN C - BACK	36°	7th Electric
279		1 36°	7th Electric
280		2 26°	7th Electric
281	WIN B BACK	36°	8th Electric
282		1 36°	8th Electric
283		2 26°	8th Electric
284	WIN A BACK	36°	9th Electric
285		1 36°	9th Electric
		36° - 9	
		26° - 6	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SKIMMING			
FROM DL, RADIATING		Color: N/C	Template:
Channel	Focus	Instrument	Position
291	DS	S4 36°	Booms SR
292	MS	S4 36°	Booms SR
293	US	S4 36°	Booms SR
294	UUS	S4 36°	Booms SR
295	DS FADER	S4 36°	Booms SL
296	MS FADER	S4 36°	Booms SL
297	US FADER	S4 36°	Booms SL
		36° - 7	
		Faders - 3	

SR WALL FRONT			
Channel	Focus	Instrument	Position
	VERTICAL SLASHES		R08/R7747-Tangles
301	D1	36°	2nd Electric
302	C1	36°	5th Electric
303	B1	36°	7th Electric
304	A1	36°	9th Electric
	HORIZ. SLASHES		R3315/Cloud 11
306	LOWER	36°	DECK MOUNTS
307	MID	36°	DECK MOUNTS
308	UPPER	36°	DECK MOUNTS
309	TOP	36°	DECK MOUNTS
	RADIATING SLASHES		N/C Branches
310	LOW	36°	1st Electric
311	MID	36°	1st Electric
312	UPPER	36°	1st Electric
	FROM SL - UL		FADER
313	LOW	PAR	DECK MOUNTS
314	MID	PAR	DECK MOUNTS
315	UPPER	PAR	DECK MOUNTS
		36° - 11	
		PAR - 3	
		FADERS - 3	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SR WALL TREATMENT			
(CONT'D)			
Channel	Focus	Instrument	Position
	General Wall		R 99/Jagged BU
317		1 50°	SR Proscenium
318		2 50°	SR Proscenium
319		3 50°	SR Proscenium
320		4 50°	SR Proscenium
	UPPER DOOR		R351
321	FRONT	36°	5th Electric
322	DOWN	PAR	5th Electric
	LOWER DOOR		R99
324	DOWN	PAR	Mounted under platform
	Parallel to Apron		R3316
331		1 8" FRESNEL	SR Ladder 2
332		2 8" FRESNEL	SR Ladder 2
333		3 8" FRESNEL	SR Ladder 2
334		4 8" FRESNEL	SR Ladder 2
335		5 8" FRESNEL	SR Ladder 2
336		6 8" FRESNEL	SR Ladder 2
337		7 8" FRESNEL	SR Ladder 2
338		8 8" FRESNEL	SR Ladder 2
339		9 8" FRESNEL	SR Ladder 3
340		10 8" FRESNEL	SR Ladder 3
		50° - 4	8" Fresnel - 10
		36° - 1	
		PAR - 2	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SCULPTURE			
Channel	Focus	Instrument	Position
	UPLIGHT		FADER
351	DL A	PAR - FADER	PROSC. LADDER
352	B	PAR - FADER	PROSC. LADDER
353	UL A	S4 50°	DECK
354	B	S4 50°	DECK
355	C	S4 50°	DECK
356	D	S4 50°	DECK
357	UL AXIS	S4 50°	DECK
358	UR AXIS	S4 50°	DECK
	DS SIDE SCULPTURE TEXTURE		G726: Smash
359	A	S4 26°	3rd Electric
360	B	S4 26°	5th Electric
361	C	S4 26°	5th Electric
362	D	S4 26°	7th Electric
	SIDE FROM UC		No Color
363	DL	S4 36°	2nd Electric
364	UL	S4 36°	2nd Electric
365	DR	S4 36°	2nd Electric
366	UR	S4 36°	2nd Electric
	CHANDELIER PRACTICAL		No Color
371	1	PRACTICAL	ON ELEVATION OF SCULPTURE
372	2	PRACTICAL	ON ELEVATION OF SCULPTURE
373	3	PRACTICAL	ON ELEVATION OF SCULPTURE
374	4	PRACTICAL	ON ELEVATION OF SCULPTURE
375	5	PRACTICAL	ON ELEVATION OF SCULPTURE
376	6	PRACTICAL	ON ELEVATION OF SCULPTURE
377	7	PRACTICAL	ON ELEVATION OF SCULPTURE
378	8	PRACTICAL	ON ELEVATION OF SCULPTURE
	CHANDELIER SUPPORT		R316
381	1-2	PAR	SL Ladder 1
382	3-4	PAR	SL Ladder 1
383	5-6	PAR	SL Ladder 1
384	7-8	PAR	SL Ladder 1
	TOP LIGHT & FADERS		R360
385	UL DIAG	PAR - WIDE, FADER	6th Electric
386	UR DIAG	PAR - WIDE, FADER	6th Electric
	SCULPTURE SPECIALS		No Color
387	1 - BOTTOM	S4 50°	4th Electric
388	2 - CLOTHESLINE	S4 50°	4th Electric
389	3 - CLOTHESLINE	S4 50°	4th Electric
	BLASTING LIGHT - NEUTRAL FROM UL		No Color
390	FROM UL	8" FRESNEL	3rd Electric
391	FROM UL	8" FRESNEL	3rd Electric
		50° - 9	PAR - 8
		36° - 4	FADERS - 4
		26° - 4	8" FRESNEL - 2

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

UNDER PLATFORM			
Channel	Focus	Instrument	Position
	BIRDIE DOWNLIGHTS		R99
401	Slot A-1	Birdie	Set Mount
402	A-2	Birdie	Set Mount
403	Slot B-1	Birdie	Set Mount
404	B-2	Birdie	Set Mount
405	B-3	Birdie	Set Mount
406	Slot C-1	Birdie	Set Mount
407	C-2	Birdie	Set Mount
408	C-3	Birdie	Set Mount
409	C-4	Birdie	Set Mount
410	Slot D-1	Birdie	Set Mount
411	D-2	Birdie	Set Mount
	UNDER DECK THRU PANELS - FADER USL		R87
412	DS	PAR	Deck Mount
413	US	PAR	Deck Mount
414	MS	PAR	Deck Mount
	UNDER PLATFORM PATT - NEUTRAL - SR		R99
415	DS	S4 36°	Boom
416	US	S4 36°	Boom
417	MD	S4 36°	Boom
	SCULPTURE		R16
418	DR Balcony Rail	S4 36°	at center
419	DL Balcony Rail	S4 36°	at center
		36° - 5	Birdie - 11
		PAR - 3	
		FADER - 3	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

SR CYC			
Channel	Focus	Instrument	Position
	GEN'L WASH TOOLS		R57/R74/R99
421	COL A	FAR CYC	Deckmount UL
421	COL A	FAR CYC	Deckmount UL
422	COL A	FAR CYC	Deckmount UL
423	COL A	FAR CYC	Deckmount UL
423	COL A	FAR CYC	Deckmount UL
424	COL B	FAR CYC	Deckmount UL
424	COL B	FAR CYC	Deckmount UL
425	COL B	FAR CYC	Deckmount UL
426	COL B	FAR CYC	Deckmount UL
426	COL B	FAR CYC	Deckmount UL
427	COL C	FAR CYC	Deckmount UL
427	COL C	FAR CYC	Deckmount UL
428	COL C	FAR CYC	Deckmount UL
429	COL C	FAR CYC	Deckmount UL
429	COL C	FAR CYC	Deckmount UL
	SUNSET SLASHES		R68
430		1 S4 19°	DECK MOUNT
431		2 S4 19°	DECK MOUNT
432		3 S4 19°	DECK MOUNT
	TOP MOTIVATION		No Color
433		1 S4 36°	9th Electric
434		2 S4 36°	9th Electric
435		3 S4 36°	9th Electric
	STAR SPECIALS		No Color/Realistic Stars
436		1 S4 26°	SR Ladder 4
437		2 S4 26°	SR Ladder 4
438		3 S4 26°	SR Ladder 4
439		4 S4 26°	SR Ladder 4
		FAR CYC - 5	19° - 3
		36° - 3	
		26° - 4	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

CURVED WALL			
Channel	Focus	Instrument	Position
FADER WASH			
441		1 PAR	Electrics
442		2 PAR	Electrics
443		3 PAR	Electrics
444		4 PAR	Electrics
445		5 PAR	Electrics
446		6 PAR	Electrics
447		7 PAR	Electrics
448		8 PAR	Electrics
449		9 PAR	Electrics
450		10 PAR	Electrics
SR MOTIVATION			
			R33/Branches
451	1	S4 19°	Electrics
452	2	S4 19°	Electrics
453	3	S4 19°	Electrics
454	4	S4 19°	Electrics
DL MOTIVATION (FROM BELOW DECK)			
455	1	S4 50°	Deck Mount
456	2	S4 50°	Deck Mount
457	3	S4 50°	Deck Mount
458	4	S4 50°	Deck Mount
UL MOTIVATION			
			Jagged B/U
459	1	S4 36°	Deck Mount
460	2	S4 36°	Deck Mount
461	3	S4 36°	Deck Mount
462	4	S4 36°	Deck Mount
UNCLEAR RANDOM FROM ABOVE			
			R64/Jagged BU
463	1	S4 19°	Electrics
464	2	S4 19°	Electrics
465	3	S4 19°	Electrics
466	4	S4 19°	Electrics
UNCLEAR RANDOM FROM BELOW - ABSTRACT			
467	1	S4 36°	Deck Mount
468	2	S4 36°	Deck Mount
469	3	S4 36°	Deck Mount
470	4	S4 36°	Deck Mount
		50° - 4	PAR - 10
		36° - 8	FADER - 10
		19° - 8	

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CURVED WALL (CONT'D)

Channel	Focus	Instrument	Position
	GROUND ROW COLOR WASH		R57/R74/R99
471	COL A	GROUND CYC	DECK MOUNT
472	COL A	GROUND CYC	DECK MOUNT
473	COL A	GROUND CYC	DECK MOUNT
474	COL A	GROUND CYC	DECK MOUNT
475	COL A	GROUND CYC	DECK MOUNT
476	COL A	GROUND CYC	DECK MOUNT
477	COL A	GROUND CYC	DECK MOUNT
478	COL A	GROUND CYC	DECK MOUNT
479	COL A	GROUND CYC	DECK MOUNT
481	COL B	GROUND CYC	DECK MOUNT
482	COL B	GROUND CYC	DECK MOUNT
483	COL B	GROUND CYC	DECK MOUNT
484	COL B	GROUND CYC	DECK MOUNT
485	COL B	GROUND CYC	DECK MOUNT
486	COL B	GROUND CYC	DECK MOUNT
487	COL B	GROUND CYC	DECK MOUNT
488	COL B	GROUND CYC	DECK MOUNT
489	COL B	GROUND CYC	DECK MOUNT
491	COL C	GROUND CYC	DECK MOUNT
492	COL C	GROUND CYC	DECK MOUNT
493	COL C	GROUND CYC	DECK MOUNT
494	COL C	GROUND CYC	DECK MOUNT
495	COL C	GROUND CYC	DECK MOUNT
496	COL C	GROUND CYC	DECK MOUNT
497	COL C	GROUND CYC	DECK MOUNT
498	COL C	GROUND CYC	DECK MOUNT
499	COL C	GROUND CYC	DECK MOUNT

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

OTHER SCENERY SPECIALS			
Channel	Focus	Instrument	Position
	FABRIC SWAGS SL		
501	1 Neutral	S4 36°	8th Electric
502	2 Neutral	S4 36°	8th Electric
503	3 Color	S4 36°	8th Electric
504	4 Color	S4 36°	8th Electric
	FABRIC SWAGS SR		
505	1 Neutral	S4 36°	4th Electric
506	2 Neutral	S4 36°	4th Electric
507	3 Color	S4 36°	4th Electric
508	4 Color	S4 36°	4th Electric
	SCENERY SPECIALS		
509	Boat	S4 19°	T.B.D.
510	Cloud Man	S4 19°	T.B.D.
511	Other 1	S4 36°	T.B.D.
512	Other 2	S4 36°	T.B.D.
513	Other 3	S4 36°	T.B.D.
514	INTERPRETER DOW	S4 36°	FOH 1
515	INTERPRETOR FRO	S4 36°	FOH 2
	STARS - FROM ABOVE		
521	1	S4 26°	Electrics
522	2	S4 26°	Electrics
523	3	S4 26°	Electrics
524	4	S4 26°	Electrics
525	5	S4 26°	Electrics
	END STAR IDEA - ALL OVER SET		
526	1	S4 5°	SR FOH 4
527	2	S4 5°	SR FOH 4
528	3	S4 5°	SR FOH 4
529	4	S4 5°	SR FOH 4
530	5	S4 5°	SR FOH 4
531	6	S4 5°	SR FOH 4
		36° - 13	5° - 6
		19° - 2	
		26° - 5	

VARILITES			
Channel	Focus	Instrument	Position
551	L	VL1000	T.B.D.
552	MR	VL1000	T.B.D.
553	UR	VL1000	T.B.D.
554	ML	VL1000	T.B.D.
555	UL	VL1000	T.B.D.
556	UR	VL1000	T.B.D.
		VL1000 - 6	

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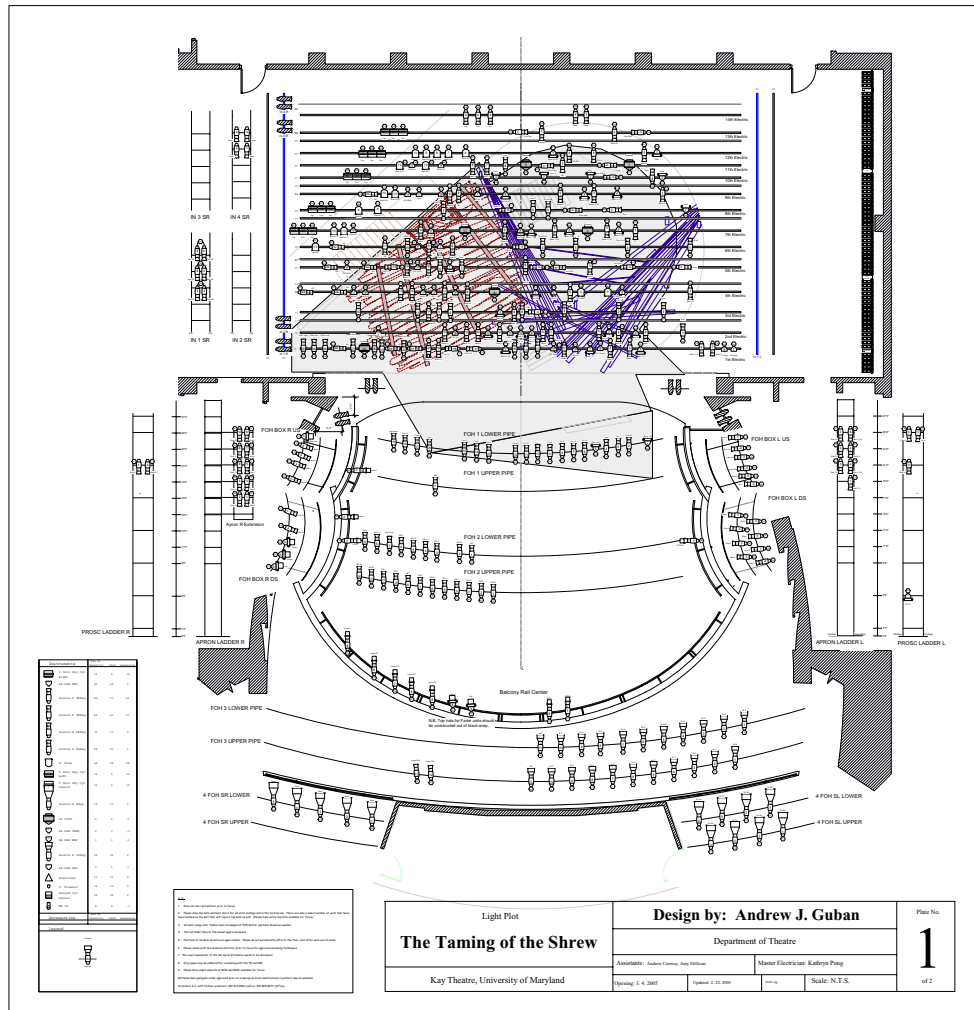


Figure 21. Light Plot

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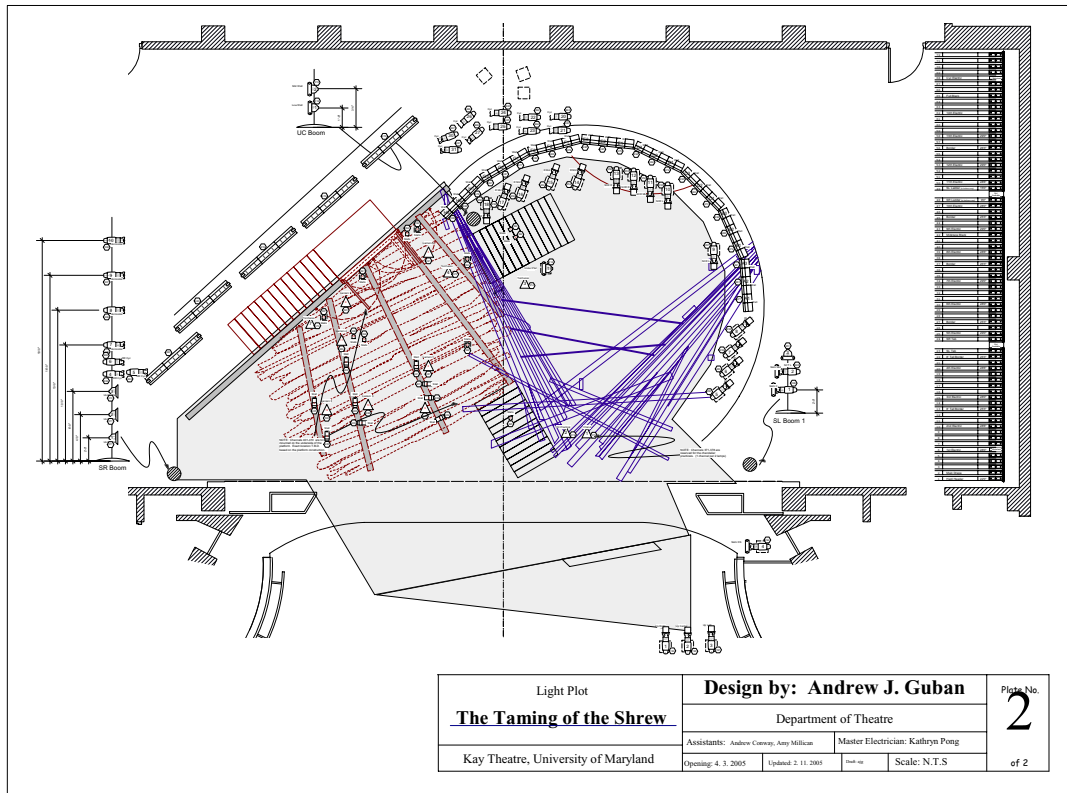


Figure 22. Light Plot: Deck Mount Plate

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(1)	27	SL A	FOH 3 UPPER PIPE	3	R351	G676: Puddled BU	Source 4 10deg
(2)	31	SL B	FOH 3 UPPER PIPE	1	R351	G676: Puddled BU	Source 4 10deg
(3)	23	SL C	FOH 3 UPPER PIPE	5	R351	G676: Puddled BU	Source 4 10deg
(4)	15	SL D	FOH 3 UPPER PIPE	7	R351	G676: Puddled BU	Source 4 10deg
(5)	18	SL E	FOH 3 UPPER PIPE	9	R351	G676: Puddled BU	Source 4 10deg
(6)	20	SL F	FOH 3 UPPER PIPE	10	R351	G676: Puddled BU	Source 4 10deg
(7)	25	SL H	FOH 3 UPPER PIPE	4	R351	G676: Puddled BU	Source 4 10deg
(8)	28	SL J	FOH 3 UPPER PIPE	2	R351	G676: Puddled BU	Source 4 10deg
(9)	22	SL K	FOH 3 UPPER PIPE	6	R351	G676: Puddled BU	Source 4 10deg
(10)	14	SL L	FOH 3 UPPER PIPE	8	R351	G676: Puddled BU	Source 4 10deg
(11)	16	SL M	FOH 3 LOWER PIPE	5	R351	G676: Puddled BU	Source 4 10deg
(12)	13	SL N	FOH 3 LOWER PIPE	7	R351	G676: Puddled BU	Source 4 10deg
(13)	29	SL O	FOH 3 LOWER PIPE	3	R351	G676: Puddled BU	Source 4 10deg
(14)	32	SL P	FOH 3 LOWER PIPE	1	R351	G676: Puddled BU	Source 4 10deg
(15)	30	SL Q	FOH 3 LOWER PIPE	2	R351	G676: Puddled BU	Source 4 10deg
(16)	21	SL R	FOH 3 LOWER PIPE	4	R351	G676: Puddled BU	Source 4 10deg
(17)	17	SL S	FOH 3 LOWER PIPE	6	R351	G676: Puddled BU	Source 4 10deg
(18)	19	SL T	FOH 3 LOWER PIPE	8	R351	G676: Puddled BU	Source 4 10deg
(19)	7	SL LL	FOH 3 LOWER PIPE	11	R351	G676: Puddled BU	Source 4 10deg
(20)	8	SL MM	FOH 3 LOWER PIPE	10	R351	G676: Puddled BU	Source 4 10deg
(21)	3	SL NN	4 FOH SL UPPER	1	R351	G676: Puddled BU	Source 4 5deg
(22)	1	SL OO	4 FOH SL UPPER	2	R351	G676: Puddled BU	Source 4 5deg
(23)	5	SL PP	4 FOH SL UPPER	3	R351	G676: Puddled BU	Source 4 5deg
(24)	2	SL QQ	4 FOH SL UPPER	4	R351	G676: Puddled BU	Source 4 5deg
(25)	36	SL RR	4 FOH SL LOWER	1	R351	G676: Puddled BU	Source 4 5deg
(26)	34	SL SS	4 FOH SL LOWER	2	R351	G676: Puddled BU	Source 4 5deg
(27)	33	SL TT	4 FOH SL LOWER	3	R351	G676: Puddled BU	Source 4 5deg
(28)	39	SL UU	4 FOH SL LOWER	4	R351	G676: Puddled BU	Source 4 5deg
(29)	11	MR	FOH 3 LOWER PIPE	9	R351	G676: Puddled BU	Source 4 10deg
(30)	12	UR	FOH 3 UPPER PIPE	11	R351	G676: Puddled BU	Source 4 10deg
(31)	101	SL 28	FOH 1 LOWER PIPE	15	R54	R9652: Cloud 13	Source 4 26deg
(32)	99	SL 29	FOH 1 LOWER PIPE	7	R54	R9652: Cloud 13	Source 4 26deg
(33)	96	SL 30	FOH 1 LOWER PIPE	10	R54	R9652: Cloud 13	Source 4 26deg
(34)	198	SL 31	1st Electric	15	R54	R9652: Cloud 13	Source 4 26deg
(35)	200	SL 32	1st Electric	16	R54	R9652: Cloud 13	Source 4 26deg
(36)	206	SL 33	1st Electric	19	R54	R9652: Cloud 13	Source 4 26deg
(39)	10	Lower Plat	FOH 3 UPPER PIPE	12	R02	R119: Leaf Breakup	Source 4 26deg
(40)	9	Lower Plat	FOH 3 UPPER PIPE	13	R02	R119: Leaf Breakup	Source 4 26deg
(41)	55	SR 1	FOH 2 UPPER PIPE	4	R02	R9652: Cloud 13	Source 4 19deg
(42)	52	SR 2	FOH 2 UPPER PIPE	7	R02	R9652: Cloud 13	Source 4 19deg
(43)	45	SR 3	FOH 2 UPPER PIPE	9	R02	R9652: Cloud 13	Source 4 19deg

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(1) thru (43)

Figure 23. Channel Hookup

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(44)	44	SR 4	FOH 2 UPPER PIPE	10	R02	R9652: Cloud 13	Source 4 19deg
(45)	59	SR 5	FOH 2 UPPER PIPE	2	R02	R9652: Cloud 13	Source 4 19deg
(46)	54	SR 6	FOH 2 UPPER PIPE	5	R02	R9652: Cloud 13	Source 4 19deg
(47)	46	SR 7	FOH 2 UPPER PIPE	8	R02	R9652: Cloud 13	Source 4 19deg
(48)	49	SR 8	FOH 2 LOWER PIPE	6	R02	R9652: Cloud 13	Source 4 19deg
(49)	43	SR 9	FOH 2 LOWER PIPE	9	R02	R9652: Cloud 13	Source 4 19deg
(50)	58	SR 10	FOH 2 LOWER PIPE	2	R02	R9652: Cloud 13	Source 4 19deg
(51)	56	SR 11	FOH 2 LOWER PIPE	3	R02	R9652: Cloud 13	Source 4 19deg
(52)	51	SR 12	FOH 2 LOWER PIPE	4	R02	R9652: Cloud 13	Source 4 19deg
(53)	50	SR 13	FOH 2 LOWER PIPE	5	R02	R9652: Cloud 13	Source 4 19deg
(54)	47	SR 14	FOH 2 LOWER PIPE	8	R02	R9652: Cloud 13	Source 4 19deg
(55)	60	SR 38	FOH 2 UPPER PIPE	1	R02	R9652: Cloud 13	Source 4 19deg
(56)	57	SR 39	FOH 2 UPPER PIPE	3	R02	R9652: Cloud 13	Source 4 19deg
(57)	53	SR 40	FOH 2 UPPER PIPE	6	R02	R9652: Cloud 13	Source 4 19deg
(58)	61	DR	FOH 2 LOWER PIPE	1	R54	R9652: Cloud 13	Source 4 19deg
(60)	166	Step Low	FOH BOX R US	1	Fader	-	S4 PAR MFL
(61)	163	Left	FOH BOX R DS	5	Fader	-	S4 PAR VNSP
(62)	164	Center	FOH BOX R DS	4	Fader	-	S4 PAR NSP
(63)	165	Right	FOH BOX R DS	3	Fader	-	S4 PAR MFL
(64)	152	Left	Balcony Rail Center	3	Fader	-	S4 PAR VNSP
(65)	153	Right	Balcony Rail Center	4	Fader	-	S4 PAR VNSP
(71)	116	Side 1	FOH BOX R US	5	R333	R7561: Linear 7	Source 4 19deg
(72)	115	Side 2	FOH BOX R US	4	R333	R7561: Linear 7	Source 4 19deg
(73)	114	Side 3	FOH BOX R US	3	R333	R7561: Linear 7	Source 4 26deg
(74)	113	Side 4	FOH BOX R US	2	R333	R7561: Linear 7	Source 4 26deg
(75)	119	Side 5	Apron R Extension	9	R333	R7561: Linear 7	Source 4 19deg
(76)	129	Side 6	Apron R Extension	7	R333	R7561: Linear 7	Source 4 19deg
(77)	42	Side 7	Apron R Extension	5	R333	R7561: Linear 7	Source 4 19deg
(78)	132	Side 8	Apron R Extension	3	R333	R7561: Linear 7	Source 4 26deg
(79)	134	Side 9	Apron R Extension	1	R333	R7561: Linear 7	Source 4 36deg
(80)	120	Side 10	Apron R Extension	10	R333	R7561: Linear 7	Source 4 19deg
(81)	130	Side 11	Apron R Extension	8	R333	R7561: Linear 7	Source 4 19deg
(82)	41	Side 12	Apron R Extension	6	R333	R7561: Linear 7	Source 4 19deg
(83)	133	Side 13	Apron R Extension	4	R333	R7561: Linear 7	Source 4 26deg
(84)	131	Side 14	Apron R Extension	2	R333	R7561: Linear 7	Source 4 36deg
(85)	356	Side 31	PROSC LADDER R	1	R333	R7561: Linear 7	Source 4 36deg
(87)	357	Side 28	PROSC LADDER R	2	R333	R7561: Linear 7	Source 4 36deg
(88)	178	Cloud	1st Electric	3	R08	R119: Leaf Breakup	Source 4 36deg
(89)	118	Side 38	FOH BOX R DS	2	R333	R7561: Linear 7	Source 4 19deg
(90)	117	Side 39	FOH BOX R DS	1	R333	R7561: Linear 7	Source 4 19deg
(91)	63	SR 38	FOH 2 UPPER PIPE	11	R333	R7561: Linear 7	Source 4 19deg

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(44) thru (91)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(92)	62	SR 39	FOH 2 UPPER PIPE	12	R333	R7561: Linear 7	Source 4 19deg
(93)	92	MR	FOH 1 UPPER PIPE	1	R333	R7561: Linear 7	Source 4 19deg
(99)	69	DL	FOH BOX L US	6	R364	G575: Hillside Branches	Source 4 19deg
(101)	127	Side 1	FOH BOX L DS	1	R364	G575: Hillside Branches	Source 4 19deg
(102)	125	Side 2	FOH BOX L DS	2	R364	G575: Hillside Branches	Source 4 19deg
(103)	124	Side 3	FOH BOX L DS	3	R364	G575: Hillside Branches	Source 4 19deg
(104)	121	Side 4	FOH BOX L DS	4	R364	G575: Hillside Branches	Source 4 19deg
(105)	362	Side 5	PROSC LADDER L	4	R3206	G575: Hillside Branches	Source 4 36deg
(106)	128	Side 6	FOH BOX L DS	5	R364	G575: Hillside Branches	Source 4 19deg
(107)	126	Side 7	FOH BOX L DS	6	R364	G575: Hillside Branches	Source 4 19deg
(108)	123	Side 8	FOH BOX L DS	7	R364	G575: Hillside Branches	Source 4 19deg
(109)	122	Side 9	FOH BOX L DS	8	R364	G575: Hillside Branches	Source 4 19deg
(110)	78	Side 12	FOH BOX L US	5	R364	G575: Hillside Branches	Source 4 19deg
(111)	80	Side 13	FOH BOX L US	1	R364	G575: Hillside Branches	Source 4 19deg
	"	Side 14	"	2	"	"	"
(112)	79	Lower Plat	FOH BOX L US	3	R316	G294: Summer Leaves	Source 4 36deg
	"	"	"	4	"	"	"
(113)	280	Side 29	3rd Electric	4	R316	G575: Hillside Branches	Source 4 36deg
(114)	204	Side 30	1st Electric	17	R316	G575: Hillside Branches	Source 4 36deg
(115)	399	Side 31	5th Electric	5	R316	G575: Hillside Branches	Source 4 36deg
(116)	284	Side 33	4th Electric	11	R316	G575: Hillside Branches	Source 4 36deg
(117)	406	Side 34	8th Electric	6	R316	G575: Hillside Branches	Source 4 26deg
(118)	291	Side 35	6th Electric	5	R316	G575: Hillside Branches	Source 4 26deg
(121)	137	Side 1-2	APRON LADDER L	3	R316	G294: Summer Leaves	Source 4 36deg
(122)	139	Side 2-3	APRON LADDER L	5	R316	G294: Summer Leaves	Source 4 26deg
(123)	77	Side 3-4	APRON LADDER L	7	R316	G294: Summer Leaves	Source 4 19deg
(124)	360	Side 5-6	PROSC LADDER L	2	R316	G294: Summer Leaves	Source 4 26deg
(125)	179	Side 6-7	1st Electric	4	R316	G294: Summer Leaves	Source 4 26deg
(126)	135	Side 7-8	APRON LADDER L	1	R316	G294: Summer Leaves	Source 4 19deg
(127)	138	Side 8-9	APRON LADDER L	4	R316	G294: Summer Leaves	Source 4 19deg
(128)	180	Side 11-12	1st Electric	5	R316	G294: Summer Leaves	Source 4 26deg
(129)	136	Side 12-13	APRON LADDER L	2	R316	G294: Summer Leaves	Source 4 26deg
(130)	140	Side 13-14	APRON LADDER L	6	R316	G294: Summer Leaves	Source 4 19deg
(131)	104	Top 1	FOH 1 LOWER PIPE	3	R60	G671: Pasta Point 5	Source 4 26deg
(132)	98	Top 2	FOH 1 LOWER PIPE	8	R60	G671: Pasta Point 5	Source 4 26deg
(133)	94	Top 3	FOH 1 LOWER PIPE	12	R60	G671: Pasta Point 5	Source 4 26deg
(134)	90	Top 4	FOH 1 LOWER PIPE	16	R60	G671: Pasta Point 5	Source 4 26deg
(135)	363	Top 5	PROSC LADDER L	3	R60	G671: Pasta Point 5	Source 4 26deg
(136)	103	Top 6	FOH 1 LOWER PIPE	4	R60	G671: Pasta Point 5	Source 4 26deg
(137)	97	Top 7	FOH 1 LOWER PIPE	9	R60	G671: Pasta Point 5	Source 4 26deg
(138)	93	Top 8	FOH 1 LOWER PIPE	14	R60	G671: Pasta Point 5	Source 4 26deg

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(139)	89	Top 9	FOH 1 LOWER PIPE	18	R60	G671: Pasta Point 5	Source 4 26deg
(140)	197	Top 12A	1st Electric	14	R60	G671: Pasta Point 5	Source 4 26deg
(141)	281	12B	3rd Electric	5	R60	G671: Pasta Point 5	Source 4 26deg
(142)	91	Top 13	FOH 1 LOWER PIPE	14	R60	G671: Pasta Point 5	Source 4 26deg
(143)	88	Top 14	FOH 1 LOWER PIPE	18	R60	G671: Pasta Point 5	Source 4 26deg
(144)	279	Top 16-17	3rd Electric	2	R60	G671: Pasta Point 5	Source 4 26deg
(145)	278	Top 17-18	3rd Electric	3	R60	G671: Pasta Point 5	Source 4 26deg
(146)	398	Top 19-20	5th Electric	4	R60	G671: Pasta Point 5	Source 4 26deg
(147)	396	Top 20-21	5th Electric	2	R60	G671: Pasta Point 5	Source 4 26deg
(148)	290	Top 22-23	6th Electric	4	R60	G671: Pasta Point 5	Source 4 26deg
(149)	292	Top 23-24	6th Electric	2	R60	G671: Pasta Point 5	Source 4 26deg
(150)	404	Top 25-26	8th Electric	4	R60	G671: Pasta Point 5	Source 4 26deg
(151)	405	Top 37	8th Electric	5	R60	G671: Pasta Point 5	Source 4 26deg
(152)	105	Top 38	FOH 1 LOWER PIPE	2	R60	G671: Pasta Point 5	Source 4 26deg
(153)	100	Top 39	FOH 1 LOWER PIPE	6	R60	G671: Pasta Point 5	Source 4 26deg
(154)	95	Top 40	FOH 1 LOWER PIPE	11	R60	G671: Pasta Point 5	Source 4 26deg
(171)	187	Back 1	1st Electric	7	R99	R7728: Trusswork	Source 4 26deg
(172)	194	Back 2	1st Electric	12	R99	R7728: Trusswork	Source 4 26deg
(173)	394	Back 3	2nd Electric	12	R99	R7728: Trusswork	Source 4 26deg
(174)	224	Back 4	2nd Electric	17	R99	R7728: Trusswork	Source 4 19deg
(175)	272	Back 5	2nd Electric	2	R99	R7728: Trusswork	Source 4 26deg
(176)	189	Back 6	1st Electric	8	R99	R7728: Trusswork	Source 4 26deg
(177)	390	Back 7	2nd Electric	8	R99	R7728: Trusswork	Source 4 26deg
(178)	227	Back 8	2nd Electric	14	R99	R7728: Trusswork	Source 4 19deg
(179)	209	Back 9	1st Electric	21	R99	R7728: Trusswork	Source 4 26deg
(180)	235	Back 10	4th Electric	1	R99	R7728: Trusswork	Source 4 26deg
(181)	397	Back 11	5th Electric	3	R99	R7728: Trusswork	Source 4 26deg
(182)	282	Back 12	3rd Electric	6	R99	R7728: Trusswork	Source 4 26deg
(183)	226	Back 13	2nd Electric	15	R99	R7728: Trusswork	Source 4 26deg
(184)	208	Back 14	1st Electric	20	R99	R7728: Trusswork	Source 4 26deg
(185)	274	Back 38	2nd Electric	4	R99	R7728: Trusswork	Source 4 26deg
(186)	275	Back 39	2nd Electric	6	R99	R7728: Trusswork	Source 4 19deg
(187)	389	Back 40	2nd Electric	7	R99	R7728: Trusswork	Source 4 19deg
(188)	301	Back 16	9th Electric	1	R99	R7728: Trusswork	Source 4 26deg
(189)	297	Back 17,20	7th Electric	3	R99	R7728: Trusswork	Source 4 26deg
(190)	300	Back 18,21	7th Electric	6	R99	R7728: Trusswork	Source 4 26deg
(191)	314	Back 22	12th Electric	2	R99	R7728: Trusswork	Source 4 26deg
(192)	303	Back 23,25	9th Electric	3	R99	R7728: Trusswork	Source 4 26deg
(193)	305	Back 24	9th Electric	5	R99	R7728: Trusswork	Source 4 26deg
(194)	326	Back 25	13th Electric	2	R99	R7728: Trusswork	Source 4 26deg
(195)	329	Back 26	13th Electric	3	R99	R7728: Trusswork	Source 4 26deg

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(139) thru (195)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(197)	462	Up Left	Deckmount NOT USED	3	R99	-	Source 4 50deg
(198)	464	Up Center	Deckmount	2	R99	-	Source 4 50deg
(199)	463	Up Right	Deckmount	1	R99	-	Source 4 50deg
(201)	185	Back 1,5	1st Electric	6	Fader	-	S4 PAR MFL
(202)	273	Back 2,6	2nd Electric	3	Fader	-	S4 PAR MFL
(203)	276	Back 3,7	2nd Electric	5	Fader	-	S4 PAR MFL
(204)	391	Back 4,8	2nd Electric	9	Fader	-	S4 PAR MFL
(205)	191	Back 7,11	1st Electric	10	Fader	-	S4 PAR MFL
(206)	392	Back 12	2nd Electric	10	Fader	-	S4 PAR MFL
(207)	201	Back 8,15	1st Electric	17	Fader	-	S4 PAR MFL
(208)	228	Back 9,13	2nd Electric	13	Fader	-	S4 PAR MFL
(209)	299	Back 16,20	7th Electric	5	Fader	-	S4 PAR MFL
(210)	382	Back 17,20	7th Electric	7	Fader	-	S4 PAR MFL
(211)	304	Back 19,23	9th Electric	4	Fader	-	S4 PAR MFL
(212)	296	Back 18,20	7th Electric	2	Fader	-	S4 PAR MFL
(213)	302	Back 21,23	9th Electric	2	Fader	-	S4 PAR MFL
(214)	317	Back 22,25	12th Electric	5	Fader	-	S4 PAR MFL
(215)	288	Back 28,29	4th Electric	7	Fader	-	S4 PAR MFL
(216)	370	Back 30	3rd Electric	7	Fader	-	S4 PAR MFL
(217)	381	Back 31,32	7th Electric	8	Fader	-	S4 PAR MFL
(218)	375	Back 33	5th Electric	8	Fader	-	S4 PAR MFL
(219)	306	Back 34,35	9th Electric	6	Fader	-	S4 PAR MFL
(220)	106	Down 38	FOH 1 LOWER PIPE	1	Fader	-	S4 PAR MFL
(221)	102	Down 39	FOH 1 LOWER PIPE	5	Fader	-	S4 PAR MFL
(231)	193	UR 1,6	1st Electric	10	R08	-	S4 PAR MFL
(232)	393	UR 2,7	2nd Electric	11	R08	-	S4 PAR MFL
(233)	225	UR 3,8	2nd Electric	16	R08	-	S4 PAR MFL
(234)	223	UR 4,9	2nd Electric	18	R08	-	S4 PAR MFL
(235)	237	UR 5,10	4th Electric	2	R08	-	S4 PAR MFL
(236)	240	UR 6,11	4th Electric	6	R08	-	S4 PAR MFL
(237)	285	UR 7,12	4th Electric	10	R08	-	S4 PAR MFL
(238)	234	UR 8,13	4th Electric	13	R08	-	S4 PAR MFL
(239)	231	UR 9,14	4th Electric	16	R08	-	S4 PAR MFL
(240)	283	UR 11	4th Electric	12	R08	-	S4 PAR MFL
(241)	244	Prop Storage	6th Electric	9	R68	-	S4 PAR MFL
(242)	246	Prop Storage	6th Electric	7	R68	-	S4 PAR MFL
(243)	388	Prop Storage	9th Electric	7	R68	-	S4 PAR MFL
(244)	378	UR 28,32	7th Electric	11	R08	-	S4 PAR MFL
(245)	372	UR 29,33	5th Electric	11	R08	-	S4 PAR MFL
(246)	230	UR 30	4th Electric	17	R08	-	S4 PAR MFL
(247)	385	UR 31,35	9th Electric	10	R08	-	S4 PAR MFL

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(197) thru (247)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(248)	268	UR 34,36	11th Electric	9	R08	-	S4 PAR MFL
(249)	266	UR WinA	11th Electric	11	R08	-	S4 PAR MFL
(250)	383	UR WinB	9th Electric	12	R08	-	S4 PAR MFL
(251)	252	UR WinC	7th Electric	13	R08	-	S4 PAR MFL
(252)	342	UR WinD	5th Electric	15	R08	-	S4 PAR MFL
(271)	219	SR	1st Electric	29	R3316	-	Source 4 36deg
(272)	213	SR	1st Electric	25	R3316	-	Source 4 26deg
(273)	211	SR	1st Electric	22	R3316	-	Source 4 26deg
(274)	331	SR	4th Electric	19	R3316	-	Source 4 36deg
(275)	229	SR	4th Electric	18	R3316	-	Source 4 36deg
(276)	232	SR	4th Electric	15	R3316	-	Source 4 26deg
(277)	233	SCULPTURE	4th Electric	14	R99	G294: Summer Leaves	Source 4 26deg
(278)	341	SR	5th Electric	16	R99	G294: Summer Leaves	Source 4 36deg
(279)	343	SR	5th Electric	14	R3316	-	Source 4 36deg
(280)	373	Bottom's Head	5th Electric	10	R99	G294: Summer Leaves	Source 4 26deg
(281)	241	SR	6th Electric	12	R3316	-	Source 4 36deg
(282)	242	SCULPTURE	6th Electric	11	R99	G294: Summer Leaves	Source 4 36deg
(283)	245	SR	6th Electric	8	R3316	-	Source 4 26deg
(284)	262	SR	9th Electric	15	R3316	-	Source 4 36deg
(285)	387	SR	9th Electric	8	R3316	-	Source 4 36deg
(286)	212	Upper Plat Front	1st Electric	23	R33	R7561: Linear 7	Source 4 36deg
(287)	210	Upper Plat Front	1st Electric	24	R33	R7561: Linear 7	Source 4 36deg
(288)	214	Upper Plat Front	1st Electric	26	R33	R7561: Linear 7	Source 4 36deg
(289)	218	Upper Plat Front	1st Electric	28	R33	R7561: Linear 7	Source 4 36deg
(290)	154	Lower Fill	Balcony Rail Center	1	R52	G674: Jagged BU	Source 4 19deg
(291)	155	Lower Fill	Balcony Rail Center	2	R52	G674: Jagged BU	Source 4 19deg
(292)	156	Lower Fill	Balcony Rail Center	3	R52	G674: Jagged BU	Source 4 19deg
(293)	147	Lower Fill	Balcony Rail Center	4	R52	G674: Jagged BU	Source 4 19deg
(294)	70	Skim DS	Deckmount	4	Fader	G726: Smash	Source 4 36deg
(295)	433	Skim Mid	SL Boom 1	2	Fader	G726: Smash	Source 4 36deg
(296)	432	Skim C	SL Boom 1	1	Fader	G726: Smash	Source 4 36deg
(297)	142	Under L	Balcony Rail Center	10	R06	G674: Jagged BU	Source 4 19deg
(298)	146	Under C	Balcony Rail SR	2	R52	G674: Jagged BU	Source 4 19deg
(299)	141	Under R	Balcony Rail SR	3	R06	G674: Jagged BU	Source 4 19deg
(300)	501	Under Plat	Balcony Rail Center	5	R54	R119: Leaf Breakup	Source 4 26deg
(301)	270	VERT A	11th Electric	7	R08	R7747: Tangle	Source 4 36deg
(302)	258	VERT B	8th Electric	7	R08	R7747: Tangle	Source 4 36deg
(303)	243	VERT C	6th Electric	10	R08	R7747: Tangle	Source 4 36deg
(304)	332	VERT D	5th Electric	13	R08	R7747: Tangle	Source 4 36deg
(305)	425	Horizontal	SR Boom	7	R3316	R7169: Cloud 11	Source 4 36deg
(306)	426	Horizontal	SR Boom	8	R3316	R7169: Cloud 11	Source 4 36deg

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(248) thru (306)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(307)	427	Horizontal	SR Boom	9	R3316	R7169: Cloud 11	Source 4 36deg
(308)	428	Horizontal	SR Boom	10	R3316	R7169: Cloud 11	Source 4 36deg
(309)	220	RAD Low	1st Electric	30	NC	G575: Hillside Branches	Source 4 36deg
(310)	221	RAD Mid	1st Electric	31	NC	G575: Hillside Branches	Source 4 36deg
(311)	222	RAD High	1st Electric	32	NC	G575: Hillside Branches	Source 4 36deg
(312)	418	Low Wall	UC Boom	1	Fader	-	S4 PAR MFL
(313)	470	Mid Wall	UC Boom	2	Fader	-	S4 PAR MFL
(315)	366	Upper Plat Front	3rd Electric	11	R99	G674: Jagged BU	Source 4 50deg
(316)	369	Upper Plat Front	3rd Electric	8	R99	G674: Jagged BU	Source 4 50deg
(317)	374	Upper Plat Front	5th Electric	9	R99	G674: Jagged BU	Source 4 50deg
(318)	368	Upper Plat Front	3rd Electric	9	R99	G674: Jagged BU	Source 4 50deg
(319)	376	Door	5th Electric	7	R54	G676: Puddled BU	Source 4 36deg
(320)	384	Door	9th Electric	11	R08	-	S4 PAR MFL
(341)	251	Wall Col 2	7th Electric	14	R3316	-	8" Fres
(342)	250	Wall Col 2	7th Electric	15	R3316	-	8" Fres
(343)	264	Wall Col 2	9th Electric	13	R3316	-	8" Fres
(344)	263	Wall Col 2	9th Electric	14	R3316	-	8" Fres
(345)	267	Wall Col 2	11th Electric	10	R3316	-	8" Fres
(346)	265	Wall Col 2	11th Electric	12	R3316	-	8" Fres
(347)	352	Wall Col 2	12th Electric	7	R3316	-	8" Fres
(348)	351	Wall Col 2	12th Electric	8	R3316	-	8" Fres
(349)	350	Wall Col 2	12th Electric	9	R3316	-	8" Fres
(350)	349	Wall Col 2	12th Electric	10	R3316	-	8" Fres
(351)	431	SCT L	SL Boom 1	3	Fader	-	S4 PAR MFL
(352)	361	SCT R	PROSC LADDER L	1	Fader	-	S4 PAR MFL
(353)	171	SCR L	Deckmount	10	NC	G643: Moonscape	Source 4 50deg
(354)	172	SCR ML	Deckmount	11	NC	G643: Moonscape	Source 4 50deg
(355)	173	SCR R	Deckmount	12	NC	G643: Moonscape	Source 4 50deg
(356)	453	SCR R	Deckmount	13	NC	G643: Moonscape	Source 4 50deg
(357)	434	SCR L	Deckmount	9	NC	G726: Smash	Source 4 50deg
(358)	469	SCR R	Deckmount	18	NC	G726: Smash	Source 4 50deg
(359)	145	STR L	Balcony Rail SR	1	NC	G706: Tangles	Source 4 26deg
(360)	157	STCR R	Balcony Rail SL	1	NC	G706: Tangles	Source 4 26deg
(361)	315	STR UL	12th Electric	3	NC	-	Source 4 36deg
(362)	316	STR DR	12th Electric	4	NC	-	Source 4 36deg
(371)	430	CH Practical	Practicals	1	-	-	Practical
(372)	429	CH Practical	Practicals	2	-	-	Practical
(373)	465	Torcheres	Practicals	4	-	-	Practical
	"	"	"	7	"	"	"
(374)	466	Torcheres	Practicals	3	-	-	Practical
(381)	175	CH Supp	1st Electric	1	R318	-	S4 PAR MFL

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(307) thru (381)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(382)	176	CH Supp	1st Electric	2	R318	-	S4 PAR MFL
(383)	190	CH Supp	1st Electric	9	R318	-	S4 PAR MFL
(384)	195	CH Supp	1st Electric	13	R318	-	S4 PAR MFL
(385)	236	PET MOT	4th Electric	3	R360	-	8" Fres
(386)	238	PET MOT	4th Electric	4	R360	-	8" Fres
(387)	436	Lantern 1	Practicals	8	R116	-	Practicals
(388)	435	Lantern 2	Practicals	9	R116	-	Practicals
	"	Lantern 3	"	10	"	"	"
(389)	437	Lantern 4	Practicals	11	R116	-	Practicals
(390)	355	Lantern 5	Practicals	12	R116	-	Practicals
(391)	358	Lantern 6	Practicals	5	R116	-	Practicals
	"	Lantern 7	"	6	"	"	"
(392)	439	Stalls	Fres Underplat	1	R99	-	3" Fresnel
	"	"	"	2	"	"	"
(393)	413	Stalls	Fres Underplat	3	R99	-	3" Fresnel
(394)	441	Stalls	Fres Underplat	4	R99	-	3" Fresnel
	"	"	"	5	"	"	"
(395)	438	Stalls	Fres Underplat	7	R99	-	3" Fresnel
(396)	442	Stalls	Fres Underplat	6	R99	-	3" Fresnel
(397)	449	Stalls	Fres Underplat	8	R99	-	3" Fresnel
(398)	443	Stalls	Fres Underplat	9	R99	-	3" Fresnel
	"	"	"	10	"	"	"
(401)	417	Stall	Birdie Underplat	1	R99	-	MR 16
	440	"	"	2	"	"	"
(402)	445	Stall	Birdie Underplat	3	R99	-	MR 16
	"	"	"	4	"	"	"
(403)	446	Stall	Birdie Underplat	6	R99	-	MR 16
	"	"	"	7	"	"	"
(404)	450	Stall	Birdie Underplat	5	R99	-	MR 16
(405)	447	Stall	Birdie Underplat	8	R99	-	MR 16
	448	"	"	9	"	"	"
(411)	423	Under Plat	SR Boom	1	R87	-	S4 PAR MFL
	"	"	"	2	"	"	"
(413)	424	Under Plat	SR Boom	3	R87	-	S4 PAR MFL
(414)	444	Under Plat	Deckmount	19	Fader	-	S4 PAR MFL
(415)	150	STR R	Balcony Rail Center	6	R318	G706: Tangles	Source 4 36deg
(416)	151	STR L	Balcony Rail Center	7	R318	G706: Tangles	Source 4 36deg
(419)	503	Cyc	Deckmount		R16	-	528 3 Circ 6'
	"	"	"		"	"	"
	"	"	"		"	"	"

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(382) thru (419)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(420)	504	Cyc	Deckmount	R68	-		528 3 Circ 6'
"	"	"	"	"	"	"	"
"	"	"	"	"	"	"	"
(421)	249	Cyc	7th Electric	A1	R52	-	3 Cell Sky Cyc Left
	255	"	8th Electric	"	"	"	"
(422)	311	Cyc	10th Electric	A1	R52	-	3 Cell Sky Cyc Left
(423)	348	Cyc	12th Electric	A1	R52	-	3 Cell Sky Cyc Left
	"	"	13th Electric	"	"	"	"
(424)	254	Cyc	13th Electric	A2	R09	-	3 Cell Sky Cyc Center
	248	"	7th Electric	"	"	"	"
(425)	312	Cyc	10th Electric	A2	R68	-	3 Cell Sky Cyc Center
(426)	347	Cyc	12th Electric	B1	R68	-	3 Cell Sky Cyc Center
	327	"	13th Electric	"	"	"	"
(427)	247	Cyc	7th Electric	A3	R364	-	3 Cell Sky Cyc Right
	253	"	8th Electric	B1	"	"	"
(428)		Cyc	10th Electric	B1	R364	-	3 Cell Sky Cyc Right
(429)		Cyc	12th Electric	C1	R364	-	3 Cell Sky Cyc Right
	328	"	13th Electric	"	"	"	"
(433)	323	Cyc	14th Electric	3	R68	G7169: Cloud 11	Source 4 36deg
(434)	321	Cyc	14th Electric	4	R68	G7169: Cloud 11	Source 4 36deg
(435)	322	Cyc	14th Electric	5	R68	G7169: Cloud 11	Source 4 36deg
(436)	339	Stars	IN 4 SR	3	R362	R9005: Night Sky 1	Source 4 26deg
	"	"	"	4	"	"	"
(437)	340	Stars	IN 4 SR	1	R362	R9005: Night Sky 1	Source 4 26deg
	"	"	"	2	"	"	"
(440)	401	Drop	8th Electric	1	Fader	-	S4 PAR MFL
(441)	307	Drop	10th Electric	1	Fader	-	S4 PAR MFL
(442)	313	Drop	12th Electric	1	Fader	-	S4 PAR MFL
(443)	337	Drop	10th Electric	4	Fader	-	S4 PAR MFL
(444)	336	Drop	10th Electric	5	Fader	-	S4 PAR MFL
(445)	310	Drop	10th Electric	6	Fader	-	S4 PAR MFL
(446)	271	Drop	2nd Electric	1	R99	R7728: Trusswork	Source 4 19deg
(447)	277	Drop	3rd Electric	1	R99	R7728: Trusswork	Source 4 19deg
(448)	395	Drop	5th Electric	1	R99	R7728: Trusswork	Source 4 19deg
(449)	289	SCULPTURE	6th Electric	1	R99	R7728: Trusswork	Source 4 19deg
(450)	76	DL Mot	Deckmount	5	R3206	G575: Hillside Branches	Source 4 50deg
	"	"	"	6	"	"	"
(452)	75	DL Mot	Deckmount	8	R3206	G575: Hillside Branches	Source 4 50deg
	"	"	"	12	"	"	"
(454)	457	R Mot	Deckmount	14	R33	R7561: Linear 7	Source 4 36deg
	"	"	"	15	"	"	"

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(420) thru (454)

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(456)	420	R Mot	Deckmount	16	R33	R7561: Linear 7	Source 4 36deg
		"	"	17	"	"	"
(458)	402	Drop	8th Electric	2	NC	G674: Jagged BU	Source 4 19deg
(459)	308	Drop	10th Electric	2	NC	G674: Jagged BU	Source 4 19deg
(460)	408	Drop	11th Electric	2	NC	G674: Jagged BU	Source 4 19deg
(461)	411	Drop	11th Electric	6	NC	G674: Jagged BU	Source 4 19deg
(462)	467		NOT USED				
(463)	334	Cyc	Deckmount	20	R64	-	Source 4 26deg
	"	"	"	21	"	"	"
(464)	338	Cyc	Deckmount	22	R68	-	Source 4 26deg
	"	"	"	23	"	"	"
(465)	335	Cyc	Deckmount	24	R09	-	Source 4 26deg
	"	"	"	25	"	"	"
(466)	416	Cyc	Deckmount	26	R64	-	Source 4 26deg
	"	"	"	27	"	"	Source 4 19deg
(467)	415	Cyc	Deckmount	30	R68	-	Source 4 19deg
	"	"	"	31	"	"	"
(468)	353	DR Cyc	SR Boom	5	R09	R7561: Linear 7	Source 4 36deg
(469)	354	DR Cyc	SR Boom	4	R64	R7561: Linear 7	Source 4 50deg
	"	"	"	6	R68	"	"
(471)	74	Wall	Ground Row	A1	R74	-	Ground Cyc Center
(472)	107	Wall	Ground Row	B1	R74	-	Ground Cyc Center
(473)	111	Wall	Ground Row	C1	R74	-	Ground Cyc Center
(474)	112	Wall	Ground Row	D1	R74	-	Ground Cyc Center
(475)	451	Wall	Ground Row	E1	R74	-	Ground Cyc Center
(476)	454	Wall	Ground Row	F1	R74	-	Ground Cyc Center
(477)	458	Wall	Ground Row	G1	R74	-	Ground Cyc Center
(478)	419	Wall	Ground Row	H1	R74	-	Ground Cyc Center
(481)	72	Wall	Ground Row	A2	R74	-	Ground Cyc Center
(482)	108	Wall	Ground Row	B2	R08	-	Ground Cyc Center
(483)	110	Wall	Ground Row	C2	R08	-	Ground Cyc Center
(484)	169	Wall	Ground Row	D2	R08	-	Ground Cyc Center
(485)	174	Wall	Ground Row	E2	R08	-	Ground Cyc Center
(486)	455	Wall	Ground Row	F2	R08	-	Ground Cyc Center
(487)	422	Wall	Ground Row	G2	R08	-	Ground Cyc Center
(488)	471	Wall	Ground Row	H2	R08	-	Ground Cyc Center
(491)	73	Wall	Ground Row	A3	R87	-	Ground Cyc Center
(492)	71	Wall	Ground Row	B3	R87	-	Ground Cyc Center
(493)	109	Wall	Ground Row	C3	R87	-	Ground Cyc Center
(494)	170	Wall	Ground Row	D3	R87	-	Ground Cyc Center
(495)	452	Wall	Ground Row	E3	R87	-	Ground Cyc Center

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(456) thru (495)

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew
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CHANNEL HOOKUP

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(496)	456	Wall	Ground Row	F3	R87	-	Ground Cyc Center
(497)	421	Wall	Ground Row	G3	R87	-	Ground Cyc Center
(498)	472	Wall	Ground Row	H3	R87	-	Ground Cyc Center
(501)	319	Fabric	14th Electric	1	R362	-	Source 4 36deg
(502)	320	Fabric	14th Electric	2	R33	R9005: Night Sky 1	Source 4 36deg
(503)	377	Fabric	7th Electric	12	R362	-	Source 4 36deg
(504)	365	Fabric	3rd Electric	12	R33	R9005: Night Sky 1	Source 4 36deg
(505)	239	SP	4th Electric	5	NC	-	Source 4 19deg
(506)	293	SP	6th Electric	3	NC	-	Source 4 19deg
(507)	295	SP	7th Electric	1	NC	-	Source 4 36deg
(508)	409	SP	11th Electric	3	NC	-	Source 4 36deg
(511)	87	Inter Down	FOH 1 LOWER PIPE	19	NC	-	Source 4 36deg
(512)	48	Inter Front	FOH 2 LOWER PIPE	7	R54	-	Source 4 36deg
(521)	403	Drop Patt	8th Electric	3	R52	G228: Cloud 5	Source 4 26deg
(522)	410	Drop Patt	11th Electric	4	R52	G228: Cloud 5	Source 4 50deg
(523)	330	Drop Patt	13th Electric	4	R52	G226: Cloud 3	Source 4 50deg
(524)	325	Drop Patt	13th Electric	1	R52	G226: Cloud 3	Source 4 50deg
(525)	309	Drop Patt	10th Electric	3	R52	R9064: Cloud 14	Source 4 50deg
(526)	38	SCULPTURE	4 FOH SR LOWER	1	R362	R9005: Night Sky 1	Source 4 5deg
(527)	35	SCULPTURE	4 FOH SR LOWER	2	R362	R9005: Night Sky 1	Source 4 5deg
(528)	37	SCULPTURE	4 FOH SR LOWER	3	R362	R9005: Night Sky 1	Source 4 5deg
(529)	40	Stars	4 FOH SR LOWER	4	R362	R9005: Night Sky 1	Source 4 5deg
(530)	4	Stars	4 FOH SR LOWER NOT USED	5	R362	R9005: Night Sky 1	Source 4 5deg
(531)	400	Back 28	5th Electric	6	R99	G635: Construction A	Source 4 36deg
(532)	286	Back 29	4th Electric	9	R99	G635: Construction A	Source 4 36deg
(533)	367	Back 30	3rd Electric	10	R99	G635: Construction A	Source 4 36deg
(534)	380	Back 31	7th Electric	9	R99	G635: Construction A	Source 4 36deg
(535)	294	Back 32	6th Electric	6	R99	G635: Construction A	Source 4 36deg
(536)	371	Back 33	5th Electric	12	R99	G635: Construction A	Source 4 36deg
(537)	269	Back 34	11th Electric	8	R99	G635: Construction A	Source 4 36deg
(538)	386	Back 35	9th Electric	9	R99	G635: Construction A	Source 4 36deg
(539)	257	Wall SP	8th Electric	8	R3316	-	8" Fres
(540)	256	Wall SP	8th Electric	9	R3316	-	8" Fres
(541)	333	Wall SP	6th Electric	13	R3316	-	8" Fres
(542)	318	Wall SP	12th Electric	6	R3316	-	8" Fres
(543)	344	Side SP	IN 1 SR	5	NC	-	Source 4 19deg
	"	"	"	6	"	"	"
(544)	345	Side SP	IN 1 SR	3	NC	-	Source 4 26deg
	"	"	"	4	"	"	"
(545)	346	Side SP	IN 1 SR	1	NC	-	Source 4 36deg
	"	"	"	2	"	"	"

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(496) thru (545)

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew

CHANNEL HOOKUP

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Chan	Dim	Purpose	Position	U#	Color	Template	Instrument Type
(551)	298	Specials	7th Electric	4	NC	-	VL 1000
(552)	287	Specials	4th Electric	8	NC	-	VL 1000
(553)	379	Specials	7th Electric	10	NC	-	VL 1000
(554)	217	Specials	1st Electric	26	NC	-	VL 1000
(555)	407	Specials	11th Electric	1	NC	-	VL 1000
(556)	412	Specials	11th Electric	5	NC	-	VL 1000
(600)	611	Houselights	Orchestra down Cat 1&2	-	-	-	Light
(601)	612	Houselights	Orchestra down Cat 1	-	-	-	Light
(602)	613	Houselights	Orchestra down Cat 2	-	-	-	Light
(603)	614	Houselights	Orchestra down Cat 3 Center	-	-	-	Light
(604)	615	Houselights	Orchestra down Cat 3 LNR	-	-	-	Light
(605)	616	Houselights	Orchestra down Cat 4	-	-	-	Light
(606)	617	Houselights	Balcony down rear	-	-	-	Light
(607)	618	Houselights	Orchestra boxes down	-	-	-	Light
(608)	619	Houselights	Balcony box down	-	-	-	Light
(609)	630	Houselights	Under balcony houseleft	-	-	-	Light
(610)	631	Houselights	Under balcony houseright	-	-	-	Light
(611)	632	Houselights	Under balcony dwlight mixed	-	-	-	Light
(612)	636	Houselights	house front access hall 1	-	-	-	Light
(613)	637	Houselights	house front access hall 2	-	-	-	Light
(614)	638	Houselights	Orchestra front stair entry	-	-	-	Light
(615)	639	Houselights	rear orchestra entry lights	-	-	-	Light
(616)	640	Houselights	Orchestra rear vestibule	-	-	-	Light
(617)	701	Houselights	Front orchestra seat lights	-	-	-	Light
(618)	702	Houselights	rear orchestra and balcony seat lights	-	-	-	Light
(619)	732	Houselights	2nd floor vestibule houseleft	-	-	-	Light
(620)	733	Houselights	2nd floor vestibule houseright	-	-	-	Light
(621)	734	Houselights	2nd floor vestibule houseright stair	-	-	-	Light
(622)	735	Houselights	Stair houseright	-	-	-	Light
(623)	740	Houselights	rear balcony vestibule	-	-	-	Light
(624)	742	Houselights	Orchestra step light	-	-	-	Light
(625)	743	Houselights	Balcony step light	-	-	-	Light
(630)	468	Hazer	hazer	-	-	-	hazer

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew
ShrewV7.lw4

COLOR CUTS

Page 1
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Fader		
S4 PAR MFL	34	cuts
Source 4 36deg	3	cuts
S4 PAR VNSP	3	cuts
S4 PAR NSP	1	cut
Total:	41	cuts
NC		
Source 4 26deg	4	cuts
Source 4 36deg	10	cuts
Source 4 19deg	8	cuts
Source 4 50deg	6	cuts
VL 1000	6	cuts
Total:	34	cuts
R02		
Source 4 26deg	2	cuts
Source 4 19deg	17	cuts
Total:	19	cuts
R06		
Source 4 19deg	2	cuts
Total:	2	cuts
R08		
S4 PAR MFL	20	cuts
Source 4 36deg	5	cuts
Ground Cyc Center	7	cuts
Total:	32	cuts
R09		
Source 4 26deg	2	cuts
Source 4 36deg	1	cut
3 Cell Sky Cyc Center	2	cuts
Total:	5	cuts
R116		
Practicals	7	cuts
Total:	7	cuts
R16		
528 3 Circ 6'	3	cuts
Total:	3	cuts
R316		
Source 4 26deg	7	cuts
Source 4 36deg	7	cuts
Source 4 19deg	4	cuts
Total:	18	cuts
R318		
S4 PAR MFL	4	cuts
Source 4 36deg	2	cuts
Total:	6	cuts

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Fader thru R318

Figure 24A. Color Count

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew

ShrewV7.lw4

COLOR CUTS

Page 2
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R3206		
Source 4 36deg	1	cut
Source 4 50deg	4	cuts
Total:	5	cuts
R33		
Source 4 36deg	10	cuts
Total:	10	cuts
R3316		
Source 4 26deg	4	cuts
Source 4 36deg	11	cuts
8" Fres	14	cuts
Total:	29	cuts
R333		
Source 4 26deg	4	cuts
Source 4 36deg	4	cuts
Source 4 19deg	13	cuts
Total:	21	cuts
R351		
Source 4 5deg	8	cuts
Source 4 10deg	22	cuts
Total:	30	cuts
R360		
8" Fres	2	cuts
Total:	2	cuts
R362		
Source 4 26deg	4	cuts
Source 4 36deg	2	cuts
Source 4 5deg	5	cuts
Total:	11	cuts
R364		
3 Cell Sky Cyc Right	5	cuts
Source 4 19deg	12	cuts
Total:	17	cuts
R52		
Source 4 26deg	1	cut
Source 4 19deg	5	cuts
Source 4 50deg	4	cuts
3 Cell Sky Cyc Left	5	cuts
Total:	15	cuts
R54		
Source 4 26deg	7	cuts
Source 4 36deg	2	cuts
Source 4 19deg	1	cut
Total:	10	cuts
R60		
Source 4 26deg	24	cuts
Total:	24	cuts

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R3206 thru R60

R64		
Source 4 26deg	3	cuts
Source 4 19deg	1	cut
Source 4 50deg	1	cut
Total:	5	cuts

R68		
S4 PAR MFL	3	cuts
Source 4 26deg	2	cuts
Source 4 36deg	3	cuts
Source 4 19deg	2	cuts
Source 4 50deg	1	cut
3 Cell Sky Cyc Center	3	cuts
528 3 Circ 6'	3	cuts
Total:	17	cuts

R74		
Ground Cyc Center	9	cuts
Total:	9	cuts

R87		
S4 PAR MFL	3	cuts
Ground Cyc Center	8	cuts
Total:	11	cuts

R99		
Source 4 26deg	23	cuts
Source 4 36deg	10	cuts
Source 4 19deg	8	cuts
Source 4 50deg	7	cuts
3" Fresnel	10	cuts
MR 16	9	cuts
Total:	67	cuts

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew TEMPLATE COUNT

ShrewV7.lw4

Page 1
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G226: Cloud 3		
Source 4 50deg	2	templates
Total:	2	templates
G228: Cloud 5		
Source 4 26deg	1	template
Source 4 50deg	1	template
Total:	2	templates
G294: Summer Leaves		
Source 4 26deg	7	templates
Source 4 36deg	5	templates
Source 4 19deg	4	templates
Total:	16	templates
G575: Hillside Branches		
Source 4 26deg	2	templates
Source 4 36deg	8	templates
Source 4 19deg	12	templates
Source 4 50deg	4	templates
Total:	26	templates
G635: Construction A		
Source 4 36deg	8	templates
Total:	8	templates
G643: Moonscape		
Source 4 50deg	4	templates
Total:	4	templates
G671: Pasta Point 5		
Source 4 26deg	24	templates
Total:	24	templates
G674: Jagged BU		
Source 4 19deg	11	templates
Source 4 50deg	4	templates
Total:	15	templates
G676: Puddled BU		
Source 4 36deg	1	template
Source 4 5deg	8	templates
Source 4 10deg	22	templates
Total:	31	templates
G706: Tangles		
Source 4 26deg	2	templates
Source 4 36deg	2	templates
Total:	4	templates
G7169: Cloud 11		
Source 4 36deg	3	templates
Total:	3	templates

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G226: Cloud 3 thru G7169: Cloud 11

Figure 24B. Template Count

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Taming of the Shrew TEMPLATE COUNT

ShrewV7.lw4

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G726: Smash		
Source 4 36deg	3	templates
Source 4 50deg	2	templates
Total:	5	templates

R119: Leaf Breakup		
Source 4 26deg	3	templates
Source 4 36deg	1	template
Total:	4	templates

R7169: Cloud 11		
Source 4 36deg	4	templates
Total:	4	templates

R7561: Linear 7		
Source 4 26deg	4	templates
Source 4 36deg	13	templates
Source 4 19deg	13	templates
Source 4 50deg	2	templates
Total:	32	templates

R7728: Trusswork		
Source 4 26deg	21	templates
Source 4 19deg	8	templates
Total:	29	templates

R7747: Tangle		
Source 4 36deg	4	templates
Total:	4	templates

R9005: Night Sky 1		
Source 4 26deg	4	templates
Source 4 36deg	2	templates
Source 4 5deg	5	templates
Total:	11	templates

R9064: Cloud 14		
Source 4 50deg	1	template
Total:	1	template

R9652: Cloud 13		
Source 4 26deg	6	templates
Source 4 19deg	18	templates
Total:	24	templates

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

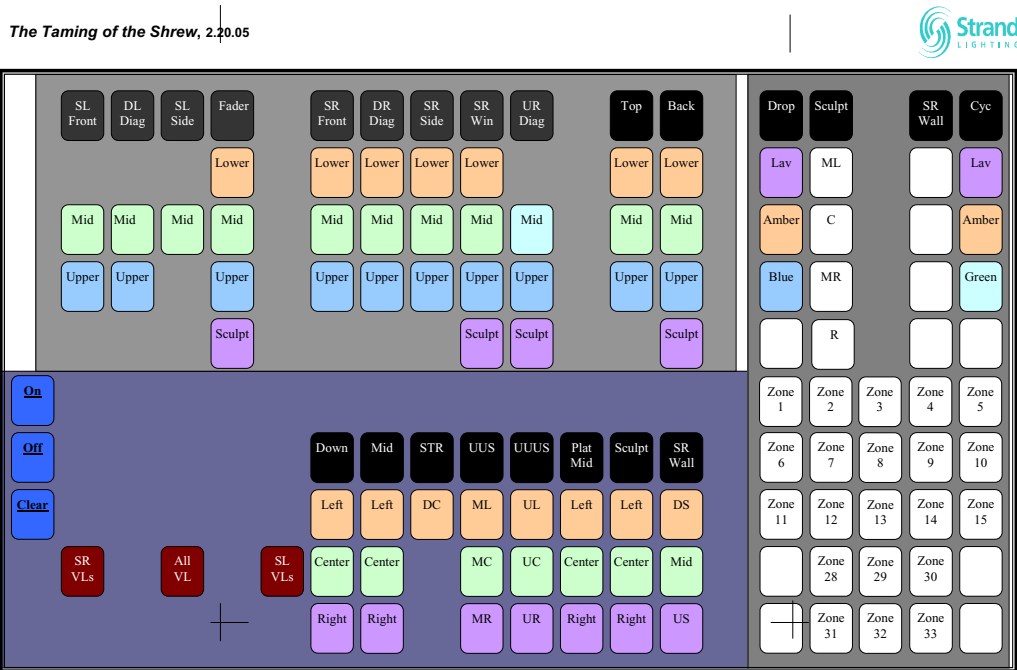


Figure 25. Macro Tablet

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

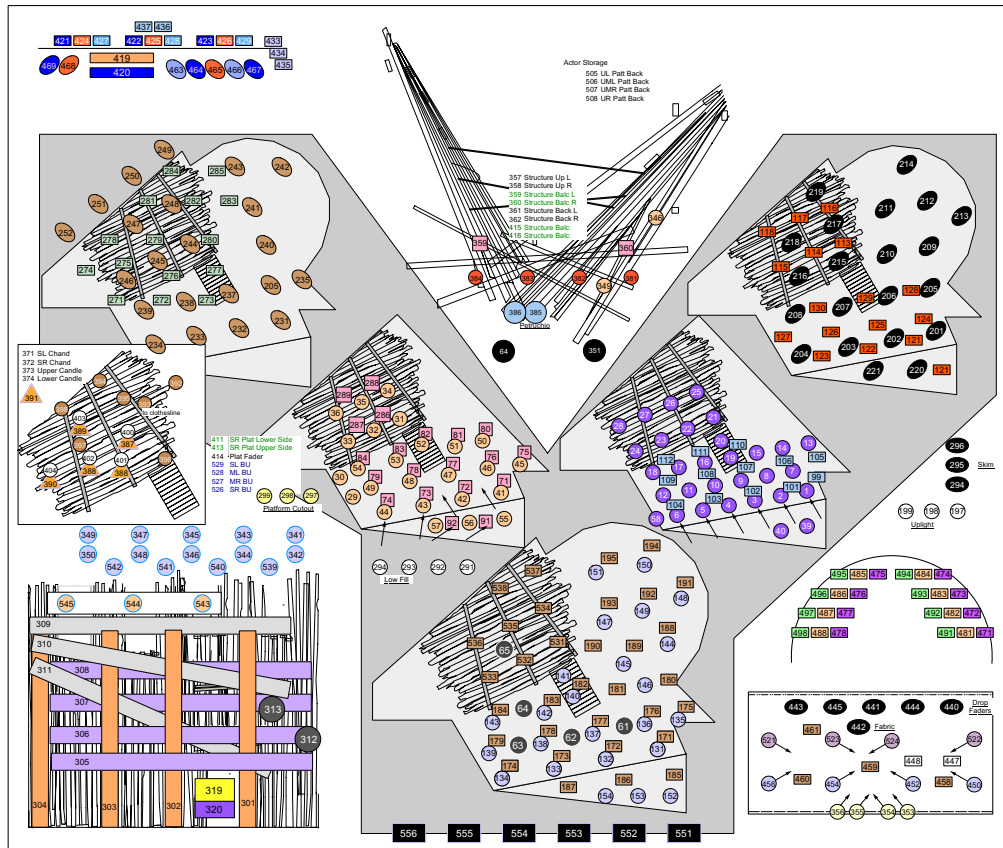


Figure 26. Magic Sheet

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban <i>The Kay Theatre</i> , Clarice Smith Performing Arts Center			Page <u>1 of 15</u> Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
1	5		10	Preset. House at full. Key from SR wall.	Preset
2	12			House to 1/2.	Opening
2.5	0			Black out with thunderclap.	
3	.1	.2	9	Flash keyed from SR Wall.	
3.5	0.2	4	9	Black out	
3.6	.2/5	5	9	Lights up.	
4	1	15	9	Lights flash up.	
4.5	25			Fill slowly with neutral palette. Textureless.	
5	20		9	Focus to Josh/John on Upper, MC of platform.	
6	10		9	Special on Kate under SR side of structure.	
7	15		9	Transition into warmer/neutral world. John X steps.	
8	2	4	9	Whistle. Neutral base look	
8.5	15		9	Act I scene up. Inviting. Key from SR wall	
9	10	15	16	Baptista stall #2, Tranio lower platform.	Act I. Scene i
9.5	10		16	Shape to DL/DR mid platform.	

Figure 27. Cue Track

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page 2 of 15
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
10	7		17	Focus to DL on lower platform.	<u>Act I, Scene i</u>
11	9		18	Slowly restore to middle platform.	
12	7/9		18	Cut out Tranio on lower platform.	
13	10		19	Focus to mid platform. Lower platform to zero.	
14	7	15	20	Pull focus to DL lower platform. Shape barn more.	
14.5	40/45		20	Slowly open to MLC zones.	
15	10		21	Slow build for X to staircase.	
16	10/18	10	22	Slowly pull focus to DR.	
16.5	10		22	Take DL out.	
17	7		23	Anticipate Biondello's entrance UL. Focus DL to DR.	
17.5	10		23	Pull lights down on upper platform.	
18	2		24	Call with whistle. Neutral base look.	
19	7	10	25	Focus begins UL. Pull color in. Focus to DC.	<u>Act I, Scene ii</u>
19.5	20		25	Slow build. Open to DR.	

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Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page 3 of 15
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
20					<u>Act I, Scene ii</u>
21	5/7		25	Pull to DR corner slowly.	
21.5	4		26	Stall #2. Anticipate Hortensio's entrance.	
22	10/15		27	Anticipate Petruchio's cross to L. Shape stalls.	
23	3/9		28	Pull DR out.	
24	7/9		29	Pull focus to DL/DC more.	
25	3/5	9	30	Anticipate HOR and GRUM on upper platform.	
25.5	7/11		30	HOR and GRUM X to DC. Upper platform out.	
26	5/7		31	Anticipate LUC X to lower steps. Special up.	
27	7/11		33	Upper platform step special up. BIO on steps.	
28	3/6	10	33	Upper platform up. Open up to DC.	
28.5	10		33	Step specials out. Maintain focus DC.	
29	3/7		34	Lower platform up. Multilevel scene. Scenery.	

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Q Track		Department of Theatre presents: The Taming of the Shrew <small>Designer: Andrew J. Guban</small>			Page 4 of 15
<i>The Kay Theatre, Clarice Smith Performing Arts Center</i>					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
30	3/12		34	Focus to DL. Shape DR.	Act I, Scene ii
31	7/9		35	X to lower platform. LUC center on platform.	
32	5/7		36	Pull focus to DRC. Lower platform to zero.	
32.5	7		36	Punctuation mark of scene. Pull into DC.	
33	2		36	Anticipate whistle. Neutral look.	
34	2	1.5	36	Anticipate 2nd whistle. Pull to stall #2..	Act II, Scene i
34.5	3		36	Focus center third of middle platform.	HARSH LIGHT
35	3		37	BAP enters stall #2. DR up.	
36	9/11		38	KATE X to upper platform. Sits in SL chair.	
37	15		38	Shape downstage more.	
38					
39	6/10		42	PET enters from stall #3.	

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Q Track		Department of Theatre presents: The Taming of the Shrew <small>Designer: Andrew J. Guban</small>			Page 5 of 15
<i>The Kay Theatre, Clarice Smith Performing Arts Center</i>				Opening: 3/4/2005	
Cue	Time	Wait	Page	Action/Look	Scene
40	7/15		43	All exit except PET/KATE. Enhance diagonal line.	<u>Act II, Scene i</u>
41	5/7		44	KATE X to steps. Push backlight. Push UR to DL	
42	3/7		44	KATE X down steps to DR. Pull upper plat out.	
43	5/9		45	Top steps out.	
44	4/11		45	Open to DR. Shape steps for when she tries to exit.	
45	3/14		48	KATE X up steps. Create line and make connection.	
46	3/11		48	BAP enters from stall #2.	
47	7/9		50	KATE/PET exits UL to sculpture area.	
48					
49	5/7		54	GREM exits to stall #2, Pull focus to DC.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> <small>Designer: Andrew J. Guban</small>			Page 6 of 15
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
50	3/15		54	TRA exits into stall #1. Pull in on exit.	<u>Act II, Scene i</u>
51	2		54	Anticipate whistle. Neutral look.	
52	7/9	15	54	LUC enters on upper plat, X to DR.	<u>Act III, Scene i</u>
52.5	7/15		54	Pull focus to DR.	Romantic Feel
53	7/9		55	HOR X to DL. Bench SP up. Anticipate.	
54	5/10		55	Passionless scene. Add harshness. Step SP up.	
55	5/7		58	MESS enters from UL.	
56	3/5		58	Restore to DS area.	
57	2		58	Anticipate whistle. Neutral look.	
58	2	2	58	Anticipate whistle. Mood change. Focus to C.	<u>Act III, Scene ii</u>
58.5	3		58	Open up to entire DS area	
59	3		59	Pull focus to KATE.	

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Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>7 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
60	3/7		59	BIO enters from UL to DC. Push her in with color.	Act III, Scene ii
61	3/7		60	Add backlight DS for BIO. Shape TRA/LUC UL.	
62					
63	3/7	2	62	Anticipate PET entrance UL..Make him pop.	
64	3/15		63	All exit to stall #3. Pull focus to DC for TRAN/LUC.	
65	4/9		64	TRA crosses to DS edge of plat. LUC at bench.	
66	5/7		64	GREM on upper plat, DL edge.	
67	7/9		65	Create line btw lower and upper plat. Leave steps up.	
68	7/9		66	GREM/TRAN X off plat to DR mid plat.	
69	7/9		66	Wedding party enter from under plat. Shape steps.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page 8 of 15
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
70				(Blocking: Civilized (SR) VS Craziiness (SL))	<u>Act III, Scene ii</u>
71	5/7		67	KATE X to DR. Pull focus to C third. Push back.	
72	5/7		67	Pull focus to DC.	
72.5	2		69	Punctuation mark.	
73	2		69	Exits to the upstage platform. Neutral look.	
74	2	2	69	Establish PET look, then X fade to scene look.	<u>Act IV, Scene i</u>
74.5	4		69	GRUM X to DC from UL. Sits on steps. Focus here.	
75	7/9		69	Enters from platform X to DR.	
76	5/7		71	GRUM X to steps.	
77	7/9		72	GRUM X to lower platform. Increase backlight.	
78	2/7		72	PET/KATE enter from UL. Keep light on lower level.	
79	5/7		73	PET X to upstage to get plates. Pull focus to DC.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>9 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
80	2/9		73	All exit to upper plat. KATE enters from UL X to C.	<u>Act IV. Scene i</u>
81	3/18		73	PET X to table on platform. Pull into upper platform.	Lantern motivation.
82					
83	5/7		75	As KATE X to upstage steps. Pull focus under plat.	
84	3/11		76	PET enter from SL steps. X to DS edge of plat.	
85	3/12		76	PET X to steps. Sits on top step. Pull focus.	
86	3/15		76	PET X down steps to C. Pull steps to zero.	
87	5		76	Tight focus on PET. Shape final look.	
88	2		76	Anticipate whistle. Neutral look to black out.	
89	7		76	After actors clear, house to full.	<u>Intermission</u>

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>10 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
90	7			House to 1/2.	<u>Intermission</u>
91	7/9		77	Cross fade to neutral look, with whistle.	<u>Act V, Scene ii</u>
					Soft, romantic look
92	3/5		77	Top of Act base look.	
93	7/9		77	TRAN enters from UL X to DL sits on lower steps.	
94	7/9		77	BIAN/LUC enter from stalls, X to DR, bench special	
95	5/7		77	Pull focus to DL. Cut out bench. Maintain Diag.	
96	3/9		78	TRAN X to DR, pull focus. HORT exits UL.	
97					
98	3/9		79	Enters from UL. X to C.	
99	3/9		80	Pull focus to DR bench scene. BIO on 3rd step.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>11 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
100	3/9		81	PED X to DC/DL.	<u>Act IV, Scene ii</u>
101	4/9		82	Preset. House at full. Key from SR wall. Preset	
101.5	3		82	Punctuation mark. Pull in.	
102	3/7		82	Anticipate whistle. Pull into neutral look.	
103	3/7		82	Scene look, add DS acting area.	<u>Act IV, Scene iii</u>
104	7/9		84	GRUM exits down steps. Pop out for next entrance.	
105	3/9		84	Enter from SL steps, X to Kate. HORT on plat.	
106	3/8		85	Tailor enters from UL, KATE and PET X from plat.	
107	3/9		86	Expand focus on upper plat. Special on chairs.	
108	7/9		87	GRUM on upper plat, X down steps, chair L to 0.	
109	3/7		88	GRUM X down steps.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>12 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center				Opening: 3/4/2005	
Cue	Time	Wait	Page	Action/Look	Scene
110	3/20		88	HORT X from plat. Pull focus to DS. Shape up plat.	<u>Act IV, Scene iii</u>
111	3/7		89	Pull focus to DR. TRAN plat, H @ steps, G DR.	
111.5	2		90	Punctuation mark. Anticipate dialogue button.	
112	2		90	Anticipate whistle. Neutral look.	
113	2/3		90	Focus DR. Be in taming world immediately.	<u>Act IV, Scene iv</u>
114	3/9		91	Enter from stall #2, BIO X to plat. Then down steps.	
114.5	3		91	Pull upper plat to zero.	
115	7/19		91	Exit UL, BAP X to low plat. BION X to center.	
116	4/9		94	Pull focus to DR. Shape/pop.	
116.5	6		95	Punctuation mark.	
117	2		95	X Fade to neutral look with whistle.	<u>Act IV, Scene v</u>
118	5/7		95	Anticipate whistle center on upper plat. Key structure.	Harsh light
119	3/7		96	VIN enter from UL. Shape DS edge of upper plat.	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Guban			Page <u>13 of 15</u>
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005
Cue	Time	Wait	Page	Action/Look	Scene
120	3/5		98	All exit except HOR.	<u>Act IV, Scene v</u>
121.5	5		98	Punctuation mark. Pull down.	
121	3/10		98	Anticipate whistle. Neutral Look.	
122					
123	7/9		99	GREM enters from stall #1. Add bench special.	<u>Act V, Scene i</u>
124	9/11		99	Pull focus to turrett	
125	7/9		100	BIO enters from UL. Pull focus.	
126	7/9		101	More focus to DL by turrett.	
127	3/7		101	Add special to DR bench.	
128	7/9		102	Add focus to platform.	
129	7/9		102	Pull focus to DC.	


APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> Designer: Andrew J. Cuban				Page 14 of 15
<i>The Kay Theatre</i> , Clarice Smith Performing Arts Center					Opening: 3/4/2005	
Cue	Time	Wait	Page	Action/Look	Scene	
130	3/7		103	Expand focus to DR.	<u>Act V, Scene i</u>	
131	7/9		104	Punctuation mark. Pull into Kiss at foot of steps.		
132	2		104	Anticipate whistle. Neutral look.		
133	3/5	.5	104	Strong jewel tone color idea. Establish scene look.	<u>Act V, Scene i</u>	
134	5/7		106	KATE X to center. Pull focus.		
135	5/7		107	Pull focus to upper platform. Romantic feel. Stern.		
136	2/3		108	BIO on top steps.		
137	9/15		108	Slowly take steps out as BIO crosses down.		
138						
139	3/7		109	Pull focus to DS edge of platform. Cut KATE out.		

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Q Track		Department of Theatre presents: <u>The Taming of the Shrew</u> <small>Designer: Andrew J. Guban</small>				Page <u>15 of 15</u>
<i>The Kay Theatre, Clarice Smith Performing Arts Center</i>						
Cue	Time	Wait	Page	Action/Look	Scene	
140	3/15		112	Follow KATE's X down steps.	<u>Act V, Scene i</u>	
141	3/11		113	Anticipate KATE's X to PET		
142	5		113	Pull into KATE/PET Final moment.		
143	2		113	Anticipate whistle blow. Black out.		
144	3			Curtain call	<u>Curtain call</u>	
145	4/15			House up, stage to preset level	<u>Post show</u>	

APPENDIX C: LIGHTING DESIGN DOCUMENTATION

Show: Taming of the Shrew					
Date: 15-Mar-05					
Prepared by: Kathryn Pong					
Initial Budget: \$ 1,800.00					
Adjustments: 					
Total Budget: \$ 1,800.00					
Lighting Budget Spent (X05)					Notes
Vendor	Description	Units	Each	Extended	
R & R Lighting	templates	99	\$10.00	\$ 990.00	
R & R Lighting	gel	45	\$5.00	\$ 225.00	
R&R Lighting	Black Tack	1	\$32.95	\$ 32.95	
R&R Lighting	gel	4	\$5.00	\$ 20.00	
Home Depot	zip cord	1	\$31.00	\$ 31.00	
Home Depot	birdie lamps JDR	5	\$9.97	\$ 49.85	
R & R Lighting	new templates	4	\$10.00	\$ 40.00	
R & R Lighting	new gel	1	\$5.00	\$ 5.00	
Premier Lighting	heat shield	10	\$8.96	\$ 89.60	
	shipping	1	\$40.00	\$ 40.00	
R & R Lighting	gaff tape	1	\$20.00	\$ 20.00	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
Total Spent				\$ 1,543.40	
Remaining				\$ 256.60	
Lighting Budget Projections (X05)					Notes
Vendor	Description	Units	Each	Extended	
Home Depot	9 Volt batteries	0	\$0.00	\$ -	
Morpheus	fader gel	3	\$70.00	\$ 210.00	
	shipping	1	\$40.00	\$ 40.00	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
				\$ -	
Total Projections				\$ 250.00	
Projected Total (X05)				\$ 1,793.40	
Projected Ending Balance				\$ 6.60	
NOTES					

projections with 0 units were not needed for show.

Figure 28. Lighting Budget



Figure 29. Prologue

The Taming of the Shrew, University of Maryland at College Park
Clarice Smith Performing Arts Center
The Ina and Jack Kay Theatre
Opening: March 4, 2005
Photograph by: Andrew J. Guban



Figure 30. Prologue

The Taming of the Shrew, University of Maryland at College Park
Clarice Smith Performing Arts Center
The Ina and Jack Kay Theatre
Opening: March 4, 2005
Photograph by: Andrew J. Guban



Figure 30. Act I

The Taming of the Shrew, University of Maryland at College Park
Clarice Smith Performing Arts Center
The Ina and Jack Kay Theatre
Opening: March 4, 2005
Photograph by: Stan Barouh



Figure 32. Act IV: Opening Look

The Taming of the Shrew, University of Maryland at College Park

Clarice Smith Performing Arts Center

The Ina and Jack Kay Theatre

Opening: March 4, 2005

Photograph by: Andrew J. Guban



Figure 33. Act IV, Scene 1

The Taming of the Shrew, University of Maryland at College Park
Clarice Smith Performing Arts Center
The Ina and Jack Kay Theatre
Opening: March 4, 2005
Photograph by: Stan Barouh



Figure 34. Act IV, Scene III: Base Look

The Taming of the Shrew, University of Maryland at College Park

Clarice Smith Performing Arts Center

The Ina and Jack Kay Theatre

Opening: March 4, 2005

Photograph by: Andrew J. Guban



Figure 35. Act V, Scene 2

The Taming of the Shrew, University of Maryland at College Park
Clarice Smith Performing Arts Center
The Ina and Jack Kay Theatre
Opening: March 4, 2005
Photograph by: Andrew J. Guban

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