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A Lighting Design Process for Twelfth Night

Erin Alberts

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A Light Design Process for *Twelfth Night*

By

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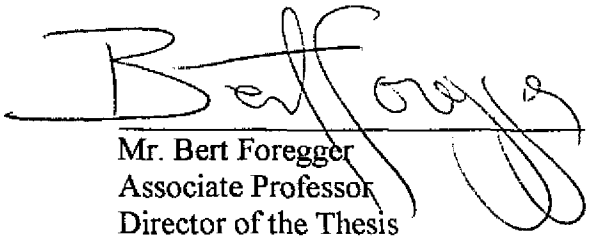

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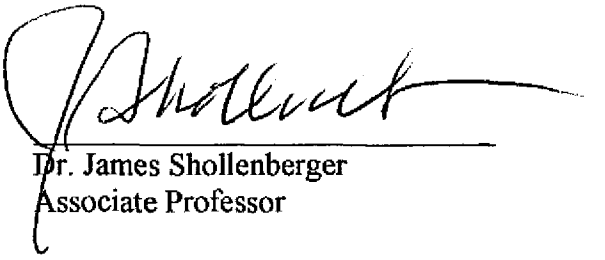

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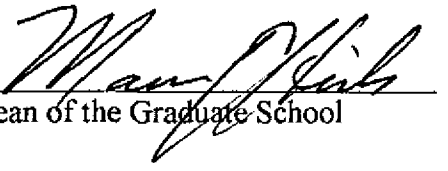

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Date May 1, 2003

A Lighting Design Process for *Twelfth Night*

A Thesis

Presented for the

Masters of Fine Arts

Degree

The University of Mississippi

Erin Elizabeth Alberts

May 2003

DEDICATION

I would like to dedicate this thesis to my loving husband Kirk, and son, Trey; without their unending support and love, I could not have achieved all I have today.

ACKNOWLEDGMENTS

The theatre prides itself on being a collaborative art form. This project could not be completed with the collaboration and help of several people.

I owe a huge amount to my advisor, Mr. Bert Foregger. His patience and advice during this process was unyielding and greatly appreciated. His instruction has helped me expand my horizons and accomplish feats I never thought possible.

My electricians, Ms. Ashley Vellano, Ms. Kellene DePew, Mr. Chad Howard and Ms. Angela Golightly, your technical assistance made this design a realization and for that I thank you.

Lastly, I wish to thank Mr. Dex Edwards, whose vision, and direction were a constant source of inspiration to me.

ABSTRACT

The profession of theatrical lighting design is a relatively young one. For many years the responsibility of lighting the stage fell on the shoulders of directors or technicians. In this ever-changing world, lighting, like so many other jobs, has grown not just with technology but with the functions lighting executes. Requirements of lighting now include: special effects, revealing as well as hiding, and texture of the stage. The need for illumination of the stage is a given; the people and things on stage must be seen. It is the artistry and technology that now goes along with this field that adds to and makes a designer necessary to a production. This change in the requirements of lighting necessitated a single person devoted to following the technology of the field while still maintaining the artistry involved in its creation. According to Richard Pilbrow:

> The specialist lighting designer has emerged; part artist, part technician, he must possess the imagination to grasp the director's and set designer's concept of the production and have the vision to contribute something of his own. He must also have at his command the ability to plan and use light as well as knowledge of stagecraft and electricity in order to realize his vision. Finally, in our seemingly ever faster society, he must work ever more efficiently and economically.[1]

The pages of this thesis contain the process of lighting *Twelfth Night*.

Chapter One describes the selection of the play. This tells what shows were under consideration and why *Twelfth Night* was ultimately picked. Chapter two is research

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[1] Richard Pilbrow, *Stage Lighting Design* (Nick Hern Books Limited: London, 1997), p. 33.

found on Shakespeare. Chapter three talks about the play. It contains the history of *Twelfth Night*, a plot synopsis and a short plot analysis. These were all important elements to the lighting designer's interpretation of the play. Chapter Four contains an analysis of the process. There are three sections to this chapter. Section one depicts the designer's concept and how it was to be implemented. The director's vision for the play as a whole is also talked about here. Section two outlines the venue and some unique characteristics of the theater in which the show was performed. These characteristics needed to be taken into consideration while establishing the design. Section three covers the design process. It is a daily account of what problems arose and how they were handled. In addition the reader will see how time management skills were used. The last chapter, chapter five, is a self-evaluation of the design and of the process. The Appendix contains the ground plan and section views from the set designer, the light plot and all paperwork pertaining to the design process. This includes an instrument schedule, hook-up sheets, magic sheets, cue sheets, sketches and production photos.

The thesis closes with a bibliography of all references.

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CHAPTER I

BACKGROUND AND SELECTION OF THE WORK

The season of the University Theatre, the production element of the department of Theatre Arts, was decided upon prior to the selection of the thesis play. The faculty of the Theatre Department decided on the following shows: *Noises Off!*, *Big River*, Mississippi: The Dance Company, *House of Blue Leaves*, *Agnes of God*, *Twelfth Night*, *Bus Stop* and Showstoppers. Three of the shows were student directed (*House of Blue Leaves*, *Agnes of God*, and *Bus Stop*) and two shows were dance reviews (Mississippi: The Dance Company and Showstoppers). Both the committee and the designer felt a student directed show with a small budget would not fulfill the thesis requirement. The dance shows were not picked because the designer needed to be able to demonstrate the ability to work with a team of designers and since the dance shows at the University of Mississippi only have one designer, a lighting designer, a dance show would not fulfill the thesis requirement. Initially, the musical *Big River* was chosen to be the thesis topic. Musicals, because of the many different and often unrealistic settings, typically allow a designer to stretch the bounds of their creativity. Since *Big River* was scheduled to open in October, however, the designer and her thesis committee was concerned about time constraints. She anticipated the delivery of her baby in September and there were major reservations as to whether or not she could do both within a matter of months. *Twelfth Night*, conversely, opened in February, making it more than possible to deliver her baby, design the show, and complete the thesis. Also, because the play and the playwright have been much debated and thoroughly documented, research materials would be both interesting and plentiful. *Twelfth Night* was then chosen.

CHAPTER II

WILLIAM SHAKESPEARE

Unfortunately, not much documentation exists detailing Shakespeare's life. From the first document, his baptismal certificate, it can be seen that Shakespeare's life started in 1564. The exact date however is not known. It is known that infants were baptized 'the Sunday or other holy day next after the child be born' as the Anglican Prayer Book stated. Therefore, it is generally accepted that since he was baptized on April 26, 1564, his birth must have been sometime that week. Mr. Thomas de Quincey believes Shakespeare was born on April 22nd , since his granddaughter was married on that day in 1626.[1] Shakespeare died on April 23rd; his monument at Holy Trinity Church states that he was 53 when he died in 1616, and therefore could not have been born before April 23rd.[2]

His parents, John and Mary Shakespeare had eight children. William was the third child and first son. The first two daughters, Joan and Margaret died during infancy. Only five, including him, survived to adulthood. Gilbert, the second son was born in 1566, a second Joan was born in 1569, Anne was born in 1571 and Richard was born in 1574. When William was 15 in 1579, his sister Anne died at seven years old. The youngest son, Edmund, was born a year later in 1580.[3]

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[1] Thomas de Quincey, Encyclopædia Britannica (21 vols., Adam Black, Edinburgh, 1830-1842).

[2] Stanley Wells, Shakespeare For All Times, (New York: Oxford University Press, 2003) 405.

[3] For pictorial evidence please see Samuel Schoenbaum, William Shakespeare: A Documentary Life (New York: Oxford University Press, 1975).

When William was less than three months old a plague hit Stratford. By the end of the year 240 of the 1,800 who lived there died.[4] The grammar school closed and many people fled to the country where relatives lived. Between the ages of five and seven, William would have been sent to petty school where he would have learned to recognize and reproduce his letters, memorize short prayers and perhaps some phonics. Robes were worn by both sexes to petty school; when a boy turned seven he was said to be breeched. This was when he was allowed to wear breeches as a sign he was approaching manhood.[5]

Shakespeare's youth was not well documented but scholars know what a typical boy experienced during the seventeenth century. They left their homes for school around six a.m. and rarely had holidays. At school they learned to read, write, speak and memorize Latin. Latin was taught for practical purposes, but also so they, as young men, could read the works of Virgil, Julius Caesar, Cicero, Horace, Livy and Ovid. Occasionally, they would act out the comedies of Plautus or Terence. Other forms of entertainment were swimming, bowling, archery, dancing, football, fishing and hunting. William left school when he was fifteen and there is no proof that he ever attended University of any type John Shakespeare experienced increasing debt as William got older. John even mortgaged most of his wife's inheritance from her father. He had stopped going to council meetings and was replaced as alderman. According to Stanley Wells, William stayed with his father during these dark times, but there is another theory.

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[4] Wells, 6.
[5] Ibid., 11.

Some say that there is substantial evidence that William lived with a wealthy Catholic landowner named Alexander Hoghton.[6]

A bond certificate states that William Shakespeare wed a pregnant Anne Hathaway on November 28th, 1582; she was twenty-six and he was eighteen. But both Frank Harris and Anthony Burgess believed Shakespeare did not intend to marry Anne Hathaway.[7] Even so, seven months later Anne gave birth to their first daughter, Susanna. In 1585, Shakespeare became the father of two more children, twins Judith and Hamnet. The twins were named after Shakespeare's close friends, Judith and Hamnet Sadler.

The years 1585-1592 are called the Lost Years because no information exists that can tell us what he was doing. Many theories exist on what he was doing; some argue that William was a butcher, a barrister, and even a soldier.[8] It is thought that around the year 1587 he started regular traveling to London, though no one knows why or exactly when. During the next four years he wrote *The Comedy of Errors*, *Titus Andronicus*, *The Taming of the Shrew*, *Henry VI* (parts 1,2, and 3) and *Richard III*.

Many believe that Shakespeare left his children and wife back in Stratford, only to see them once a year, if that. This is an easy assumption to make. London did have the best theatres and it housed the royal court; everyone aspired to perform there both for the

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[6] Mark Eccles, Shakespeare in Warwickshire (Wisconsin: University of Wisconsin Press, 1961), p. 74; Robert Bearman, '"Was William Shakespeare William Shakeshaft?" revisited', *Shakespeare Quarterly* 53, Spring 2002, pp 83-94; Minutes and Accounts of the Corporation of Stratford-Upon-Avon, vol.2, ed. Fripp, Edgar I. (London: Dungale Society, 1924), p. 54.

[7] Schoenbaum, William Shakespeare: Records and Images (Solar Press, London, 1981), pp. 160-1; Further discussion can be found in Honigmann, E.A.J., Shakespeare: the 'lost years' (Manchester: Manchester University Press, 1985).

[8] Wells, 26.

money and the honor. Shakespeare was bound to end up there. There is also the question of children; none were born to the Shakespeares after 1584. John Aubrey said that Shakespeare was "wont to go to his native country but once a year".[9] However, there is a mistaken perception that London was hundreds of miles away from Stratford when in all actuality, Stratford is located only 100 miles Northwest of London. In fact, when Richard Quiney, a friend of William, made the trip he wrote it "was six days going thither and coming homewards".[10]

According to Stanley Wells, there is strong evidence that Shakespeare maintained very close ties with Stratford, returning often. Besides the records of the time it took to travel between the two cities, there is also the question of the purchase of a rather sizable piece of land, New Place, in May 1597. This was the second largest house in Stratford. It was sixty feet long and seventy feet deep with three stories, five gables, ten fireplaces (though houses built in this time period did not necessarily have one fireplace per room), two barns, two gardens and two orchards. Also, the house was apparently built around a courtyard. Though it is known that he bedded in several different houses, there was no record of him buying property in London until 1613 when he purchased a gatehouse at Blackfriars.[11] New Place was a status symbol; William was now a wealthy landowner. This point would also be proven in later business dealings. According to town legal documents, William started to diversify his income by selling corn and malt, buying

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[9] Fripp, Master Richard Quyney , 185-6.
[10] Ibid.
[11] S. Schoenbaum, William Shakespeare: A Compact Documentary Life (Oxford: Clarendon Press, 1977), 222-3.

property[12] and investing. In 1601, William's father died at the age of seventy. William was left the house in John's will, though William's mother was still allowed to live in it. Even so, he was then responsible for that property also. Later, he also became involved in the town's enclosure battles.[13] These battles were over whether or not a group of men, including Shakespeare, could put up fences around their land.

Also, Mr. Wells states that such a distinguished author would need to be well read. Books in the Elizabethan period were not highly portable. Therefore, one would need someplace to store them where they could have access to them for when they wrote. Since Shakespeare was "a highly literary writer"[14], he would have needed access to his books. Wells also believes that while Shakespeare was an actor, he was not the lead actor. Wells goes on to say that Shakespeare was the company playwright but because he had tenure and could write at Stratford, he could stay away for long periods of time. Wells' last point involves the will, where money was not only left to family but also townspeople.

Scholars agree that around 1592, Shakespeare's career as a playwright began to pick up. Robert Greene wrote the first confirmation of Shakespeare's professional career; ironically, it was not complimentary. In Greene's book *Greene's Groatsworth of Wit Bought with a Million Repentance*, he commented:

> there is an upstart crow, beautified with our feathers, that with his 'tiger's heart wrapped in a player's hide' supposes he is as well able to bombast out a blank

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[12] Schoenbaum, William Shakespeare: Records and Images, 57-64.
[13] Park Honan, Shakespeare: A Life (Oxford: Oxford University Press, 1997), 406-7.
[14] Wells, 36.

verse as the best of you; and, being an absolute Johannes Factotum, is in his own conceit the only Shakes-scene in a country.[15]

Shakes-scene was a pun on Shakespeare's name, while "tiger's heart wrapped in a player's hide" was a reference to *Henry V, Part III.* Greene was commenting on Shakespeare's change of career and even expressing a little envy.[16]

A plague hit London in 1592, closing all theatres; it is thought that to keep busy, Shakespeare turned his attention to writing poetry. By 1593, he was seeking aristocratic connections and dedicated *Venus and Adonis* to Henry Wriothsley, Earl of Southampton. This poem was registered on April 18th, 1593. Shakespeare also later dedicated *The Rape of Lucrece* to him in 1594 (registered May 9th, 1594). These two poems were his first printed works and as a poet, in general, he was quite successful. By addressing a more highly developed audience, he reached a more educated reader, thereby obtaining better patronages.[17]

When the plague ended in 1594, Shakespeare was one of the founding members of the Lord Chamberlain's Men, an acting group under the patronage of the Lord Chamberlain. John Davies wrote that Shakespeare was an actor,[18] and chief playwright for the acting troupe. During the years 1594-1596 it is thought that Shakespeare wrote *A Midsummer Night's Dream, Romeo and Juliet, Richard II* and *Merchant of Venice.* His collection of sonnets was completed by 1597. He also wrote *Two Gentlemen of Verona*

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[15] Ibid., 49.
[16] Ibid.
[17] Ibid., 55-6.
[18] Printed in John Davies of Hereford's collection The Scourage of Folly (c.1610) 'To our English Terence Mr. Will Shakespeare'; Shaw on Shakespeare, ed. Edwin Wilson (New York: E.P. Dutton & Co., Inc.,), p.85.

and *Love's Labour's Lost* during this time. Shakespeare was also receiving acclaim from his peers at this time. Frances Meres published a book on the arts entitled *Palladis Tamia*, in 1598. In it he said, "As Plautus and Seneca are accounted the best for Comedy and tragedy among the Latins, so Shakespeare among the English is the most excellent in both kinds for the stage." This was also the year that *Love's Labour's Lost* was published with Shakespeare's name on the title page,[19] the first of his works marked with his authorship. Another way Shakespeare received acclaim from other writers was in the form of the Parnassus plays. The anonymous author's character Gullio has somewhat of an enthrallment with Shakespeare.[20]

During the period 1597-1599 Shakespeare wrote *The Merry Wives of Windsor*, *As You Like It*, *Much Ado About Nothing*, *Henry V*, and *Julius Caesar*. In 1597, the lease for the land on which the Theatre was built, came up. The contract stated, however that Burbage could take the building with him if he chose. On Christmas of 1599, he did just that. According to the landowner, Giles Allen, the peaceful dismantling soon turned into a riot. The wreckage was paraded through the streets of London and re-assembled to form the Globe.[21] An investment in the Globe Theater in 1599 made Shakespeare a shareholder, giving him a right to ten percent of the profits. He was one of eight original sharers.[22]

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[19] In Love's Labour's Lost and the second editions of both Richard II and Richard III.

[20] The Three Parnassus Plays, 1598-1601, ed. J.B. Leishman (London: Ivor Nicholson and Watson, 1949) as cited by Wells, 68.

[21] Legal documents relating to these events can be found in E.K. Chambers', The Elizabethan Stage (Oxford: Oxford University Press, 1923), vol. 2.

[22] The sharers, or shareholders, owned a reserve of props, costumes, and scripts and also split up expenses while sharing profits.

The period between 1600 and 1609 is often called the Period of the Great because of Shakespeare's many great achievements. He wrote *Twelfth Night*, *Hamlet*, *Trolius and Cressida*, *All's Well That Ends Well*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleoplatra*, *Coriolanus* and *Timon of Athens*. In 1603, Queen Elizabeth died and King James I granted royal patronage to The Lord Chamberlain's Men. The acting troupe's name was then changed to The King's Men.

In 1608, The King's Men also began playing in an old Dominican monastery in London's Blackfriars district. The Blackfriar's playhouse had a roof that accommodated fewer audience members who sat, instead of standing, around the stage. Artificial lighting was needed because of the roof, which also enabled the troupe to hold winter performances. The King's Men still toured and performed in the King's court and at the Globe.

The period from 1609-1611 is called Shakespeare's Period of the Romances. It was during this time that he wrote *Pericles, Prince of Tyre*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. In 1609, his sonnets were published, though it is thought to be without Shakespeare's permission. During this time Shakespeare also wrote *Henry VIII*, and *The Two Noble Kinsmen*. In 1612, it is widely thought that Shakespeare started to retire from London life, heading for the comforts of Stratford.

On June 29, 1613, during a performance of *Henry VIII*, the Globe accidentally caught fire and burned down. Though the theatre was rebuilt some say that the fire marks the end of Shakespeare's career. On April 23, 1616, Shakespeare died and was buried in Holy Trinity Church in Stratford.

Shakespeare's First Folio, a collection of 36 of his plays, was published in 1623, seven years after his death. John Heminges and Henry Condell, two members of The

King's Men published the collection of Shakespeare's works. This was also the same year his wife, Anne, died. She was buried beside him.

CHAPTER III

HISTORY AND SYNOPSIS

The order of the first folio, bearing *The Tempest* first and *Cymbeline* last, was for a long time trusted as the correct chronology of Shakespeare's works.[1] This theory has been abandoned. In reference to *Twelfth Night* in particular, general consensus is that it was composed sometime between 1599 and 1601.[2] This has been attributed to several references within the script.[3] In Mark Eccles' editing of the script, Maria makes an indication to a map in Act III, Scene ii. She talks about the "new mappe, with augmentation of the Indies."[4] H.H. Furness believes this passage points to a 1599 "map

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[1] Ivor Brown, Shakespeare (Garden City, New Jersey: Doubleday and Co., Inc., 1949), p.ii.

[2] Scholars who agree to this include Ivor Brown, Eva Turner Clark, and Karl J. Holzkneckt.

[3] Elizabeth Lindsay Hilton, "A Production Study of Shakespeare's Twelfth Night" (M.F.A. thesis, University of Mississippi, 1962), 6.

[4] William Shakespeare, Twelfth Night or What You Will, ed. Mark Eccles (New York: Appleton – Century – Croft, Inc., 1948), 51.

published to be bound up with Hakluyt's Voyages".[5] Another piece of internal evidence are two songs found in the play, Sir Toby's "Farewell Deare Heart, Since I Must Needs to be Gone", and Festes' song, both found in Act II, Scene iii. Sir Toby's song can be found in the *Book of Ayres,* published in 1601. It was a collection of songs by Robert Jones. The second song can be found in Morey's *Consort Lessons* published in 1599.[6]

There is also evidence given by others, besides Shakespeare himself, as to the date of composition. In 1598, Francis Meres put together a list of plays written by Shakespeare. Critics accept the completeness of this document. Since *Twelfth Night* was absent from the list one can assume it was written after 1598.[7]

The diary of John Manningham, a student at the Inner Temple, has also offered up a great deal of evidence. The passage dated February 2, 1601/2[8] describes the performance of a play entitled *Twelfth Night or What You Will* at a feat he attended. He goes on to describe the plot, thus confirming that it is Shakespeare's play.

> At our feast wee had a play called Twelve Night or What You Will. Much like the comedy of errors or Menechmi in Plautus but most like and neare to that in Italian called Inganni a good practise in it to make the steward believe his lady

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[5] "The New Shakespeare Society", citied by H.H. Furness (ed), A New Variorium Edition of Shakespeare's Twelfth Night or What You Will (New York: J.P. Lippincott Co., 1904), p. x.

[6] William Shakespeare, Twelfth Night or What You Will, eds. Charlotte Porter and Helen A. Clark (New York: Thomas Y. Crowell and Co. 1906), p. x.

[7] Marchette Chute, Shakespeare of London (New York: E.P. Dutton & Co., Inc., 1951), 180.

[8] The year is recorded as 1601 but because New Year began in March, the modern equivalent is 1602.

> widowe was in love with him by countarfeyting a letter as from his lady in generall tearmes, telling him what she liked best in him and prescribing his gesture in smiling, his apparaile and c. and then when he came to practise making him believe they took him to be mad.[9]

It is also said that Shakespeare's cousin, Thomas Greene[10], was a member of the Middle Temple during that period and might have had something to do with the play being performed at the school.[11]

Another clue into the actual date of composition is the fact that there was a play presented in court on January 6, 1600/1. In addition, Queen Elizabeth was entertaining Virginio Orsino, Duke of Bracciano, during Twelfth Night. According to Leslie Hotson, this was the world premiere of Shakespeare's *Twelfth Night* or *What You Will*.[12] These facts were known for some fifty years before J.W. Draper cautiously deduced that Shakespeare's title *Twelfth Night* "would seem to refer...more probably to the occasion of its original performance, the Queen's Twelfth Night entertainment to regale the living Duke Orsino."[13] Anthony Arlidge debates this, saying the visit was purely coincidental.

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[9] John Manningham, Diary, ed. J. Bruce (London: Camden Society, 1868); British Museum Harl, MS 5353, fo.III.

[10] Greene refers to Shakespeare as his cousin in his diary, but actual relation, by marriage, has since been proven.

[11] Anthony Arlidge, Shakespeare and the Prince of Love (London: Giles de la Mare, 2000).

[12] Leslie Hotson, The First Night of Twelfth Night (London: Rupert Hart-Davis, 1954), 12.

[13] J.W. Draper, The Twelfth Night of Shakespeare's Audience (Octagon Books, 1975), 258-9.

These same two authors, Hotson and Arlidge, debate why *Twelfth Night* was written. Hotson firmly believes that the play was written for the arrival of Virginio Orsino, Duke of Bracciano on Twelfth Night 1600/1 as previously described by the author. Arlidge believes that the Duke's arrival was too sudden to have a play written. Also, there was no listing of the name of the play performed but Lord Hunsdon, who was at court that night, did give a vivid description of the show, saying it had "a rich apparel and frequent changes of music and dance." This does not match the plot of *Twelfth Night.*[14] Arlidge's theory is explained in his book *Shakespeare and the Prince of Love.* He believes that *Twelfth Night* was written for the law students at Middle Temple because of "its many legal references and 'inn-jokes'". There was also a network of undiscovered poets who attended Middle Temple at this time like John Webster, John Marston, and John Ford. Arlidge also attempts to prove these men were friends of Shakespeare's, met through his cousin, Thomas Greene who attended the school.

Critics are divided over the meaning of the title of the play: *Twelfth Night* or *What You Will.* It is widely accepted that *Twelfth Night* refers to Epiphany, or January 6th, and *What You Will* describes the popular behavior during the festivities of Epiphany.[15] According to Salingar:

Sir Toby turning night into day... scenes of mock wooing, a mock sword fight,

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[14] For more on this subject please see Mr. Arlidge's book, Shakespeare and the Prince of Love, p. 8-11.

[15] Hotson, 148.

> and the gulling of an unpopular member of the household.... A girl and a coward are given out to be ferocious duellists; a steward imagines that he can marry his lady; and finally a fool pretends to assure a wise man that darkness is light.... In the main plot, sister is mistaken for brother, and brother for sister. Viola tells Olivia `That you do think you are not what you are' -- and admits the same holds true of herself. The women take the initiative in wooing, both in appearance, and in fact; the heroine performs love-service for the lover. The Duke makes his servant `your master's mistress' and the lady who has withdrawn from the sight of men embraces a stranger."[16]

But according to Anthony Arlidge, John Marston had written a play entitled *What You Will*. Since Arlidge believes Shakespeare and Marston were friends, this addition to Shakespeare's title could have been his way of teasing Marston.[17]

In Elizabethan England, the Christmas season ran twelve days, Christmas Eve December 24th through Epiphany January 6th. The evening of January 6th was called Twelfth Night and was the greatest feast of the season. Actually, there was little reference to religion during the season in the Elizabethan period. In fact, gifts were not exchanged on Christmas, but on New Year's Day. Midwinter feasting was a rich tradition that extended further back than Christian beliefs. Christmas had not yet been associated with St. Nicholas or any other present day icon. In the Elizabethan's eyes, it

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[16] L.G. Salingar, "The Design of *Twelfth Night*" in *Twentieth Century Interpretations of "Twelfth Night"* (New Jersey: Prentice-Hall, Inc., 1968), 26.

[17] Arlidge, 6.

was time for feasting, disguises, pageants, role-reversal, and merriment. Tables are furnished with as much food as can be afforded and everyone invited to partake.[18]

In the upper echelons of society, a Lord of Misrule was appointed to oversee the twelve days of festival. He helped organize the events and elected other courtiers of Misrule like Marshal, Master of the Game, Constable and Chief Butler. For the less exalted members of society, there was the King of the Bean, who was elected on the day of Twelfth Night. A bean is baked into a cake and pieces presented to servants and children. The finder of the bean was pronounced the King of the Bean for the day. The same thing was often done with a pea, only the finder was or chooses the Queen of the Pea.

There are many outside influences that affected this play, the first being socio-political views. A debate was raging between the Protestants and the Catholics. Puritans, a small division of Protestantism, banished all theatre and most forms of pleasure and entertainment, classifying them as sins. One can see Puritan characteristics in Malvolio.[19] Porter and Clark are in agreement saying, "Maria is right. Malvolio is not a

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[18] Ronald Hutton, *Stations of the Sun: A History of the Ritual Year in Britain* (Oxford: Oxford University Press, 1995).

[19] Hilton, 9.

Puritan. There is nothing of religious faith or zeal about him. He is only 'sometimes...a kinde of Puritan' and nothing constantly but a time-pleaser and an affectioned Asse.[20]

John Hales agrees with Porter and Clark stating,

> There is a touch of Puritan in Malvolio, but the merest touch. Fabian's remark, "You know he brought me o'favour with my lady about a bear baiting here" cannot but remind one of the Puritan disapproval of the popular sports and the stiff and ungenial respectability and acrid manner of the steward were certainly features vulgarly associated with those unpopular pharisees...[21]

Shakespeare uses Sir Toby, Sir Andrew, Fabian and Maria to play off of Malvolio. They stand for much of what he detests and does not understand. In fact, it seems as though they are almost caricatures of everything the Puritan finds sinful. Elizabeth Hilton describes the three characters as "those persons who freely indulged in pleasure seeking without regard for the consequences. They are quick to seek revenge upon those who are bent on destroying their sport; even their retribution offers them a form of amusement."[22] In closing, there is much evidence supporting the theory that Shakespeare wove both social and political issues into *Twelfth Night.*

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[20] William Shakespeare, Twelfth Night or What You Will. Porter and Clark (eds.), p. xviii.

[21] John W. Hales, "Shakespeare and Puritanism", The Contemporary Review, LXVII (January – June, 1895), p. 54.

[22] Hilton, 10.

Some, like Hotson, believe that Malvolio is based on Sir William Knollys, First Lord Knollys, K.G. Comptroller of Elizabeth's household,[23] as he was the son of Sir Francis Knollys, a Puritan sympathizer. Hotson[24] and Georg Brandes[25] have both suggested that the main characters of *Twelfth Night* were taken from Queen Elizabeth's court. In fact, this is the central issue in Hotson's book. If this hypothesis is indeed true, it is still possible for laymen and outsiders to enjoy the show. It is not required that the audience members be familiar with the court gossip to ascertain what is going on. The audience has the freedom of reading what they will into the puns, making the performance even more enjoyable and personal. Some consider the ability to be understood out of context to be an indicator that the piece is a classic.

The two major elements of Shakespeare's plot, that of mistaken identity and of mistaken wooing, are nothing new. It was the weaving of the lives and characters that made this story stand out. Shakespeare had many predecessors from which he could have drawn; probably the first was Plautus' *Menaechmi* in 215 B.C.[26] There were others for Shakespeare to choose: Secchi's *Gl'Inganni* in 1574,[27] Gonzave's *Gl'Inganni* in 1592,[28]

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[23] A comptroller was the head servant in charge of a household.
[24] Hotson, 15.
[25] Georg Brandes, William Shakespeare (New York: Macmillian, Co., 1935), 233.
[26] Whitney Oates and Eugene O'Neill, Jr., (eds.) A Complete Roman Drama (New York: Random House, 1942), 448.
[27] Furness (ed.), 326.
[28] Furness, 327.

Bandello's *The Thirty-Sixth Novel* of 1554,[29] Belleforest's translation of *Bandello*,[30] Riche's *Apolonius and Silla* and an Italian play *Gl'Angannati*.[31] H.H Furness and Arlidge believe *Gl'Angannati* was most likely the plot source for *Twelfth Night*.[32]

John Manningham's diary compares *Twelfth Night* to both *The Comedy of Errors* and *Gl'Inganni*. This plot, where a woman disguised as a page falls in love with her master who has asked her to woo another who falls in love with the page and accidentally marries the twin brother, can also be found in a 1581 work by Barnaby Riche called *Riche his Farewell to Militarie*. The work is often refered to as "Apolonius and Silla" because of its resemblance to the poem.[33]

There are several different versions of *Gl'Inganni* written in the sixteenth century that have been found and all have roughly similar plots. According to both Mr. Furness and Mr. Arlidge, *Gl'Ingannti* mostly closely matches the plot of the separation of twins after which a love triangle and mistaken identity ensues found in *Twelfth Night*. But according to Lothian and Craik:

> ...much more of the play is taken up with the old men's folly, the nurse's resourcefulness [prime source material for *Romeo and Juliet*], the servants' jealousy of their new fellow the page, the rivalry of two innkeepers for Fabrizio's

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[29] William Winter, Shakespeare on the Stage (New York: Moffat-Yard & Co., 1915), 6.
[30] Furness, 327.
[31] William Shakespeare, Twelfth Night, eds. Porter and Clark, 95.
[32] Hilton, 1.
[33] Joseph L. Lockett. "'An Improbable Fiction': Shakespeare's Twelfth Night in Sources and Performance". (A Final Paper for "Shakespeare Sources": September 12, 1991).

> custom, the mutual abuse of the Pedant and Fabrizio's servant, the comic greed of the latter, and the maidservant's tricking of the Spaniard...[34]

But one major difference between the two plays is that in *Twelfth Night*, the heroine, Viola, has no prior introduction to her master, Orsino. While in *Gl'Ingannti*, the heroine's (Lelia) master, Flamminio, was a previous lover who had rejected her. Other than a small sub-plot, and change of names, the texts are almost identical.

The plot and character interactions of *Twelfth Night* are also very closely related to that of Riche's *Riche his Farewell to Militarie*, or "Apolonius and Silla". The heroine's motivation is also different in Riche's story; Silla misses her lost love Apolonius and disguises herself as her brother Silvio, sneaking onto his ship, and entering into his service. It is here that similarities can be seen between Silla and Viola; they both care so deeply for their loves that they care nothing of what they must do in order to please them.[35] It is here that the plot of Apolonius and Silla begins to lose the wholesomeness that Shakespeare wove into his plot. Silla's brother, the true Silvio comes back and meets Julina, Apolonius's love and she, thinking that he is Silla/Silvio, becomes impregnated by him. Silvio leaves town thinking his identity has been mistaken for someone else. Apolonius is furious and demands Silla/Silvio marry Julina. Silla/Silvio than undresses on stage to reveal who she is. Another difference between

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[34] Lothian, J.M. & T.W. Craik. *Twelfth Night,* Arden Edition (Methuen & Co., Ltd.: London, 1975) xxxvi-xxxvii.

"Apolonius and Silla" and *Twelfth Night* is that Shakespeare's Viola has no malice in her motivations, thus the audience perceives her actions as independence rather than defiance as with Silla and Lelia.

Shakespeare also altered the character of Olivia from that of Isabella (the *Gl'Ingannti* equivalent) and Julina. Mr. Lockett states, "Riche's Julina is older and a widow, and it is this version of the character that Shakespeare adapts for his countess."[35] Olivia does seem to be purer than Julina in her dealings with her lover. Olivia proves to be subtler with her feelings, implying her love rather than stating it as Julina does with her feelings.

The play opens with Viola and the sea captain on the shores of Illyria, it is explained that Viola and her twin brother, Sebastian, have been involved in a horrible storm in which their boat crashed and Sebastian, has been killed. She contemplates what to do next, what work she can do while she is on the island and the sea captain tells her of a man named Count Orsino who is in love with Lady Olivia, but she is in mourning for her dead brother and not accepting any proposals of marriage. Viola decides she cannot work for Olivia because she is in mourning and therefore not entertaining strangers. Leaving Viola no choice but to dress as a man and work for Orsino, taking on the name Cesario.

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[35] Lockett.

Cesario and Orsino become close quickly and Orsino makes Cesario his page. Slowly, Viola starts to fall in love with Orsino, but since she is disguised as a man, she must hide her feelings. Orsino continually asks Cesario to deliver messages trying to woo the lovely Lady Olivia. Unfortunately, the plan backfires and Olivia falls in love with Cesario, thinking of course, that she is a man.

Several of Olivia's household are main characters in this play: Sir Toby, her drunken uncle, Sir Andrew, a friend of Sir Toby's who is trying to gain Olivia's favor, Maria, Olivia's witty and beautiful maid, Fester, the clown and lastly, Malvolio, the very prudish and stern steward. Sir Toby, Sir Andrew Fabian and Maria soon tire of Malvolio and his constant squandering of their fun, so they devise a plot to teach Malvolio a lesson. Maria would forge a letter in Olivia's hand addressing her beloved whose name is signified by the letters MOAI. The letter continues with ways for her beloved to win her favor, wearing yellow stockings and cross garters, acting haughty, smile constantly and not to explain to anyone. Malvolio's reaction to the letter is beyond Maria's expectations, following the letter with such fervor and zeal that Olivia believes he is mad.

Else where on the island, the audience finds that Sebastian is indeed alive but thinks it is his sister who is dead. He arrives in Illyria with his friend Antonio, who it turns out is an old enemy to Orsino.

Meanwhile, Sir Andrew has noticed Olivia's attraction to Cesario and challenges her to a duel. Sir Toby, who sees the prospective duel as entertainment, encourages Sir Andrew. Then Sebastian enters, Sir Andrew and Sir Toby, thinking that Sebastian is

Cesario, come to blows with Sebastian. Olivia enters in the middle of chaos and sends Toby and Andrew away after scolding them. Believing Sebastian is Cesario, Olivia asks him to marry her. He notices that she is beautiful and rich and therefore goes along with it. In the meantime, Orsino's officers have arrested Antonio and he begs Cesario to help, but Cesario, not knowing who Antonio is, denies him. Feeling hurt and betrayed, Antonio is forced off stage.

While Malvolio is locked in a dungeon, Sir Toby and Maria continue to toy with Malvolio. Maria and Toby dress Feste up as "Sir Topas", a priest sent to 'examine' Malvolio. Sir Topas claims that Malvolio is insane despite his protests. However, Sir Toby begins to get a conscience and allows Malvolio to write a letter pleading with Olivia to set him free.

When next Orsino and Cesario approach Olivia's house, she welcomes Cesario as her husband. Orsino, blinded by fury, demands an explanation, but Cesario has none until her brother shows up, all is revealed and the siblings are joyfully reunited. Orsino discoveries his love lies with Viola, not Olivia and proposes to Viola. Then Maria and Sir Toby's secret marriage is revealed. Amidst all the merriment, Malvolio is finally remembered and he is let out of the dungeon. Feste comes clean and a very bitter Malvolio storms off, declaring "I'll be revenged on the lot of you." The couples are then left to rejoice and celebrate.

CHAPTER 4

THE PROCESS

In early November, the director of *Twelfth Night*, Mr. Edwards and the lighting designer began discussing the appearance of the set and how it fit into his concept for the show. He started off explaining that the show was to be set in 18th century New Orleans right around the time of Mardi Gras. In one sentence, Mr. Edwards summed up what he saw as the most important theme of the play: letting go of what stands in the way of love and merriment. Mr. Edwards' vision for the show was very romantic. He went on to describe the show as a Harlequin romance novel cover. His idea of the general picture of the show was of a clearing in the forest with beautiful sunsets and sunrises, in which everyone just happens to be standing. We talked about how best to achieve this, and it was decided that gobo[1] washes,[2] very slow cue changes and idealistic looking skies would best accomplish the scenic looks Mr. Edwards wanted. There were other requests Mr. Edwards gave me. First, he wanted everyone's mouth seen. He said that servants and secondary characters did not matter but every main character had to be seen so that they could be understood. He also did not want any light on the theatre walls, the

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[1] Also called patterns or templates, a metal pattern that, when placed inside an ellipsoidal spotlight, throws a shadow pattern onstage

[2] General lighting that illuminates and adds color to the stage

proscenium, the stage walls or the portal. He thought bounce light and gobo light would be enough to light the walls.

On November 21, the lighting designer met with Jacob Pollard, the set designer. Mr. Pollard described the set. There would be a sound portal[3] and two other soft portals[4]. In addition, there would be an eight-foot long stage extension. Olivia's house would be stage left and Orsino's house would be stage right with the sound portal bridging the gap. The houses would both be on revolving platforms, or revolves, enabling the audience to see both the interior and exterior of the houses. The houses would be hues of pink with light natural stonework. There was also an emphasis on the foliage. Spanish moss and magnolia leaves were to be everywhere. Mr. Edwards also talked about specials that he wanted, like a water effect on the groundrow[5], the moon box[6], butterflies in bushes, flower petals being tossed from the catwalk, and lights to pick up Malvolio in the jail located under the stage extension. Ms. Patsy Rainey, the costume designer, was also in attendance. She said that she had renderings and swatches to show everyone, but she had not yet finished them. She said that most characters would be in soft, warm tones. She

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[3] An archway formed by two legs and a header, which is used to reflect sound into the audience.

[4] An archway cut from pieces of fabric, in this case muslin, which is normally painted.

[5] A low piece of scenery, usually less than four feet tall, which serves to hide any lights on the floor

[6] A large shallow box of which a piece of muslin is stretched over a circle cut in the front. Lights line the back and when they are illuminated, the circle glows, imitating the moon.

cited examples of lavenders, blues, soft browns, pinks, lilacs, and rose tones. These colors are important to the lighting designer because lights can actually change the color of an object viewed. The next things to consider before the plot[7] was started were the physical constraints of the theatre and my own concept.

Physical Description of Fulton Chapel

Fulton Chapel is a proscenium style theatre[8] with 818 seats. The plaster line[9] measures 37'-6" with a proscenium height of 18 feet. The stage is 32 feet deep with wing space of approximately eight feet on either side of the stage.

The fly system[10] consists of four hard-wired electrics[11], two winch pipes[12], and 14 empty battens. The fly space[13] extends above the stage 26 feet. There are six electrics pipes in the front of house[14] positions. Two pipes, the 1st and 2nd AP[15] battens, are 36 feet long, the 1st AP is approximately six feet downstage of the plaster line and the catwalk[16] (or 2nd AP) is fourteen feet downstage[17] of the plaster line. Two pipes, the 3rd

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[7] A physical map of where all lights are going
[8] Architectural wall that separates the backstage from the audience
[9] An imaginary line stretching from one side of the proscenium to the other
[10] Counterweight system used to rise and lower the battens with ease.
[11] Batten with the circuitry run directly above it in what is called a raceway.
[12] Battens that are raised and lowered using a winch
[13] Space located above the battens
[14] Anything in the audience area of the theater

and 4th AP battens, are 16 feet long; they are 34 feet downstage of the plaster line. The last two pipes, the 5th and 6th AP battens, are eight feet long and are approximately 54 feet downstage of the plaster line.

The lighting system consists of an ETC Expression III board and 96 2.4kW dimmers and 42 600W SCRimmer dimmers. Circuits are distributed among the battens with three located on the stage left and three located on the stage right walls. The hard patch is permanently wired one dimmer per circuit.[18] An instrument inventory can be found in the appendix.

Concept

The director's idea for the show was a romantic one. He used the phrase "Harlequin romance novel" and "Watteau inspired arcadian fantasy" several times during conversations with the designer. Mr. Edwards has an almost perfect world established for this play, but he also wanted to see a hint of the unrealistic nature of the play. He suggested that a good way to do this might be with color; using a color that is somewhat realistic but is off ever so slightly, so the audience may not even register the difference. Mr. Edwards also mentioned that the show required as much front light as possible. He

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[15] Stands for Ante-Proscenium or in front of the proscenium
[16] A walkway system found behind or above a batten.
[17] Part of the stage closest to the audience, opposite of upstage
[18] A wiring scheme where every circuit in the theater has its own dimmer, thereby eliminating the patch panel

also said that he would prefer no fast cues. Lastly, he suggested that the cyclorama[19], or cyc be experimented with so that every sunset and sunrise was different. Armed with these suggestions, I went on to develop a concept. The concept I choose for this project was an impressionistic painting. The following paragraphs explain why.

Many similarities existed between the director's concept for *Twelfth Night* and the designer's concept of an impressionistic painting. First, both the play and impressionism had a sense of romantic energy. The young love that is encountered in *Twelfth Night* possessed a vibrancy that was somewhat infectious, a similar feeling to that experienced when viewing an impressionistic painting. The unblended lines and blocks of color somehow represent intensity, for example, Monet's Waterlily Pond. The idea cannot wait to be expressed, so much so that the work almost looked unfinished.

Another parallel found between the director's concept and the designer's concept was color. Mr. Edwards stated in earlier meetings that colors should be just slightly more than realistic, not too dramaticly different but different nonetheless. This helped to make the world these characters live in more than perfect, a given for a romantic story.

This was a great concept for *Twelfth Night* thirdly because of lack of details. Shakespeare, like these painters, skipped over details, instead he asked the audience to accept what was presented onstage. For instance, the readers find out only at the end of the play that three months has elapsed since the crashing of Sebastian and Viola's ship

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[19] Large backdrop

through the end of the play's events. Impressionists asked their audience for the same faith. An example would be Camille Pacer (Landscape at Chaponval), whose fields were no more than yellow and green dots. These dots came together and the viewer accepted that the dots form a picture. This lack of detail caused the essence, the emotion of an object or situation to emerge.

An adjective commonly used to describe romanticism is softness. This softness hides imperfections. Softness helps portray that this is not reality but an alternative world, a better world. This type of softness was seen in the works of impressionistic painters like Degas. Softness can be employed on the stage in different ways, like instrument angles and color.

There are several different ways that this concept was implemented onstage. The first was in how the area light was distributed; no top light was used, only backlight and frontlight. Another way this concept was implemented was in what colors were chosen. Soft pastels were chosen for the frontlight while more saturated and intense colors were used for backlight. Also, many gobo washes, both of prismatics and break-up washes, were used. Lastly, the diffusion of light was very important to the concept and therefore had to be put onstage.

Design

Diffusion was very important in softening the look of the stage. Silk[20] was used to complement the verticalness of the set. The only problem with this method is that diffusion reduces the output of light. In order to keep the required footcandles[21] on the stage, more lights were necessary and focus areas needed to be overlapped. It is generally felt that 100 footcandles is needed to illuminate a ten-foot circle, or an area. To find how many areas were needed for the set, the stage was divided into bands, the width being determined by the distance between the proscenium columns. The depth of 10 feet was used because that is the diameter of the area to be lit; all true distances, or throws[22], needed to be computed for each hanging position. This figure was computed using the Pythagorean Theorem. Then, the number of footcandles required to illuminate the area from that distance was found by dividing the peak candelas[23] by the square of the throw. Next, a fixture was chosen that could emit the required amount of footcandles. Then the exact diameter of the pool of light emanating from each fixture was established. This figure was used to determine how many areas were needed across the stage. To find the

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[20] A type of gel media that distorts the direction of the direction of the effected beam, thereby extending the amount of area lit.

[21] Amount of light each lighting fixture can produce per square foot

[22] The distance from the lighting instrument to the person or object it is lighting.

[23] The maximum intensity of a lighting instrument, a function of the lumens of the lamp and the optics of the lens

diameter, the throw is multiplied by the square of the multiplying factor.[24] From here the number of instruments needed and the distances between instruments could be generated. Please see the appendix for algebraic calculations and scale drawings.

Another way the stage was softened was by using lighter, pastel gel[25] colors. These colors better imitated sunlight. After all, when the sunlight hits human skin, our eyes do not perceive the light as being super saturated. Instead, soft pale yellows and golds are seen.

Backlight[26] was chosen instead of toplight[27] because the sun would not be coming from above for the most of the show. Most scenes take place during sunset or sunrise; after all, these are the most romantic looking times of day.

Many washes were used during this show. The area light contained a warm wash, a cool wash and a neutral wash. A night wash was used to add more blue to the night scenes without taking away the footcandles coming from the area light. This enabled audience members to better see the actors as Mr. Edwards asked and also helped "paint" more of a picture. Area light can be up on one part of the stage while the rest of the stage

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[24] Number that when multiplied by the throw, can give the diameter of the beam from a specific instrument at any distance

[25] An antique name for lighting color filters, left over from when they were made from animal gelatin

[26] Light coming from behind an object or person

[27] Light coming from directly above an object or person

is colored deep night blue. A break-up wash[28] was added to the night and day area light to better model the actor and create the shadowiness of being hidden in the trees while still being able to see faces and mouths. A tree gobo wash without any color bathed the scenery in leaves, adding depth and dimension to the set. The last wash was a prismatic[29] wash. The point of this was to cover the stage in colored, dappled light that looked as if it were spilling through the trees.

The new Zipstrips[30] with shades of cyan, deep blue, orange red and amber illuminated the cyc. Judging from the full stage front elevation[31], only twelve feet of the cyc was to be seen. For this reason, only two striplights were hung for the top of the cyc and two for the bottom. Two booms[32] with two sets each R40 striplights running vertically, were placed flush up against the cyc. These filled in any areas on the sides of the cyc missed by the Zipstrips, producing a more realistic and rich look by creating a box of light rather than two bands of light across the top and bottom of the cyc. These lights were to be gelled with the same colors as the top and bottom Zipstrips. Another set of booms were placed just downstage of the striplight booms, these instruments held any

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[28] A wash with instruments containing gobos, used to create dimension and texture to the stage

[29] A glass pattern which bends light to separate colors, much like a prism would

[30] A type of striplight

[31] A drawing of the set from an audience member's perspective

[32] A heavy metal base that holds a piece of pipe vertically, usually for the purpose of holding instruments

templates for the cyc. Some gels were to be split while others were singles. These template booms had a combined total of 18 instruments on them and contained cloud and star templates.

The last part of the design that needs to be discussed is the special effects. The director requested a water effect on the scenic groundrow. The groundrow had two parts. The first and most downstage part was a pier, the second represented the water. An ERS[33] with a TwinSpin gobo rotator[34] was placed between the two groundrows. In the rotator there was a purple/pink prismatic and a break-up pattern similar to waves. When thrown out of focus, it looked like rippling water. This would be gelled with a deep blue such as R80. Another effect used was of branches blowing in the breeze. Two ERSs were equipped with GAM FilmFX rotators[35] with film loops of tree branches, the instruments turned on their sides. When the instrument was slightly out of focus and the loop rotated at a very slow speed, the branches appear to rustle. These were gelled with a grayish blue to achieve a stormy look. Mr. Edwards requested a final effect, a shooting star. He explained that by mounting a maglite to a line of aircraft cable that was angled on a downward slope then releasing the maglite a shooting star effect would result.

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[33] Ellipsoidal Reflector Spotlight, a type of lighting instrument that produces a sharp-edged beam using an ellipsoidal reflector and one or more lenses

[34] A small machine which spins a gobo in a circular motion while holding another pattern stationary

[35] A small machine which circulates a gobo loop (much like film strip) in a similar fashion as that of a film projector

University Theatre did not have enough of the prismatics in stock, so 12 (ten green/yellow and three pink/purple) prismatics needed to be ordered. In addition, University Theatre did not own a sufficient amount of matching foliage or break-up templates, therefore, 13 foliage and eight break-up gobos needed to be purchased. The windows of the houses were specially made for this show. Since they were not from stock, a stock gobo should not be used because the gobo needed to line up with the window. The gobos had to be custom made, a service most template manufacturers provide for a nominal fee. Also, only four of the Altman[36] template holders could be found. The Altman ERS and Zoom instruments both require this type of template holder, therefore nine of these were ordered. Other items that needed to be purchased were materials to fabricate the booms for the cyc, gel, lamps for the borrowed practicals, and two period-looking sconces. In addition to these purchases, at least twenty lamps[37] were needed to have a full inventory. Lastly, the lighting designer considered it necessary to buy two GAM FilmFX loops. These would be of trees so that the actual motion of trees blowing in the wind was seen. The lighting designer also wanted to investigate buying or renting a used fiber optic star drop.[38]

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[36] A lighting instrument and accessory company
[37] Erroneously called bulbs by laymen
[38] A curtain made from weaved fiber optics and a light source (or multiple light sources), so that when the curtain is illuminated, it looks like twinkling stars

The Process

It was announced at the February 5th production meeting that the lighting budget had been cut in half. Cuts needed to be made from the original design. The designer had strong feelings for keeping the daylight prismatic wash, but determined the second prismatic wash would only be implemented if the budget would allow. Stock templates were substituted. This was difficult as there are not enough foliage gobos (which was the reason for buying them) nor are there enough of the same break-up. Ultimately, it is not important for all the break-up to be the same; in fact, it might look better if they are all different. Templates that the University Theatre had in stock were cut down for the 3.5x6 ERSs under the stage extension. The templates were taped into the instruments so that no template holders needed to be ordered. The custom made templates for Orsino and Olivia's interiors were cut. Stock gobos were used and minor shutter cuts[39] made to make the shadow resemble the window. Buying FilmFX loops was also out of the question, as there was neither the money nor the extra ERSs to accomplish this. Mr. Edwards and I talked about this and he suggested actual branches be used with mini-fans. Another cost-cutting measure implemented was the use of stock gel. As the annual purging of damaged stocks items just took place, whether or not the stock holds enough options was a concern. Sconces were not purchased; instead area light was cheated downstage to create an area in front of the jail in order to give Malvolio front light. The

fiber optic star drop was no longer an option. To try to create the same effect, Mr. Edwards and I discussed using Christmas tree lights. The department graciously offered to donate money so that lamps can be bought. Other topics discussed at the meeting were the build schedule versus the hang and focus schedule and what needed to be done in what order. Ms. Rainey was asked if she was done with her costume renderings at this meeting. She said no, but that she would be done soon.

The electricians and lighting designer prepared for the hang[40] on Thursday February 6th. All instruments were checked to make sure all had lamps and were working. Also, all cable was tested to make sure it was functioning. All instruments required for the plot were found and placed in the dressing rooms. The master electrician, Ashley Vellano, made hang cards and measured the distances between instruments. The hang of the instruments was planned for Saturday, February 8th. Ms. Rainey was asked today about the costume swatches and renderings and she said she would be done at the beginning of next week.

On Saturday during the hang, it was discovered that one of the rooms where instruments had been stored was locked and no one had the key. The designer called her lighting advisor, Mr. Bert Foregger. He told us to come get the key from him, but when the key was tried, it did not work. Access to the room could be obtained through another

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[39] The process of blocking light using a shutter
[40] Term for the time when the instruments are hung on battens

room but the shelves had to be taken off the back of the door to get to the lock. The lighting designer felt that no more time should be wasted, so she told the electricians to take the shelves off the door. In order to keep the process running as smoothly and efficiently as possible, Kellene DePew and the lighting designer hung instruments on the catwalk batten; it was quite complicated and the designer knew the plot the best. Ms. Vellano and Angela Golightly hung instruments on the first electric batten while Chad Howard hung the first AP. As the electricians were hanging instruments on the first electric batten, they forgot to periodically check the weight of the line until after they had hung the all the instruments. To solve this, instruments were taken off the electric and the electric flown out[41]. The arbor was re-weighted and the batten flown in[42] and the rest of the instruments put back on the batten. The next obstacle was that the department was no longer authorized to use the hydraulic lift. A key from Physical Plant Department must be obtained and this key was not acquired. The hydraulic lift was needed to move the Genie lift around to the front of house positions. Since the genie could not be moved, these positions had to wait until Monday. However, this was not a problem. The main goal was to hang all instruments on the plot but since we would not be in the carpenter's way if we were hanging instruments in the front of house area the designer felt confident it would not be a problem to finish on Monday.

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[41] Term used for raising the batten into the fly space
[42] Term used for lowering the batten toward the floor

On Monday, the technical director was very upset with the electricians for opening the door to the dressing room at the hang on Saturday and considered it breaking and entering, so this will not happen again. We apologized; Mr. Howard put the shelves back on the door, and the remaining instruments were placed on battens. Before leaving, the lighting designer asked Ms. Rainey about the costume swatches and rendering and she said she was not done. The designer apologized in case it seemed as though she was badgering her, but explained that swatches were needed to decide on gel colors. Since the budget was cut, money could no longer be allotted to pay extra shipping charges to have the order rushed. She said she understood and would finish as soon as possible.

On Wednesday, February 12th, the technical director stated that the electricians could start working on installing the Christmas tree lights on the portal. The holes where we wanted lights were marked and drilled. Ms. DePew came in later and helped cover the lauan with spray adhesive, tape in the lights and cover the back of the portal with duvetene.[43] The production meeting held that day was helpful. Mr. Pollard said that the practicals would be coming at the end of this week. Mr. Edwards said that Jon Williamson would be building the moon box this week, a great relief since the electricians needed to wire it up soon in order to have it working for the first technical rehearsal. During lab, the lights for the jail were installed, circuits were run for all

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[43] Black, light-weight material which blocks light

floormounts and the groundrow and the Zipstrips were hung on the fourth electric. The swaying branches effect was experimented with and it was determined that an 8" Fresnel[44] without a lens would work best. The reason the lens was removed was to obtain a bigger, less directed pool of light but because the instrument still has its reflector, the light was still directional enough to put an object, in this case a branch, in front of the beam to create waving shadows. A scoop also has these characteristics, but was decided against because it does not have the power of a 1Kw Fresnel. The electricians were still waiting on the set to be finished in order to put down the floormounts (both the scenery lights and the water effect), and the groundrow, and to install the four booms. The practicals were to be wired as soon as they arrived.

The designer attended rehearsal Wednesday, February12th. It was a great time to watch blocking and make out magic sheets.[45] During this time, it could be seen that there would be major sightline issues with the booms; all of them were going to be seen. Mr. Pollard was asked about this since the paperwork received from him did not illustrate this. He explained that there was a mistake made with the measurements of the most upstage painted drop.

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[44] The most common instrument that produces a soft-edged beam of light, uses a distinctive lens that has concentric ridges in the glass

[45] A sheet of paper with four 1/16" scale drawings of the set used to draw cues and blocking

Thursday the gel order still had not been placed; in fact, colors had not even been selected. Focus[46] was in two days and the lighting designer had heard nothing from the costume designer about the swatches and renderings. The lighting designer approached her advisor about this and he recommended talking to Ms. Rainey again when it was found that she was still not done. The designer suggested to her advisor that maybe the gels should be selected without the swatches, as the budget would not allow for the shipping charges to overnight the materials to the theatre. He told her not to worry he would get the swatches. That night the lighting designer had the swatches and had decided on colors.

Friday focus was prepared for by pulling all available gel and gobos, getting them into frames and template holders, and organizing the frames and holders in the order in which they go into the instruments. For area light R02 was used for warm, R60 for neutral and for cool. The bastard amber and no color blue make a nice daylight, and it would be interesting to experiment with modeling a person in the same color light coming from three different angles for the night scenes. The tree template wash was not to have any color. This decision was because there was not an appropriate color in stock and anything that could have been mixed and matched that was in stock would not have blended well. The designer also thought the prismatics would give enough greens and

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[46] Term used to describe the time when instruments are aimed and focused; also can be used to describe the act of focusing an instrument

yellows that other colors would be overwhelming. The backlight washes were colored with R317 (warm) and R60 (cool). The warm would be used for sunsets and sunrises, while the cool would be used most other times at varying intensities. Cyc colors were determined on both what was in stock (because it takes a lot of gel to color 8 striplights) and what was needed to obtain realistic day, night, and sunset and sunrise looks. Cyc silk (R124, R125, R126, R127)[47] was used; it blended well and the University Theatre had enough to color that many striplights. The interior lights were gelled with R51, which gives a nice rosy tone to the skin. The 3" Fresnels used for the dungeon footlights were double gelled with R378 and R114. The 3.5x6 ERS for the dungeon sidelight were gelled with a split gel of R15 and R80. The breeze lights were double gelled with R64 and R65. To see the gels and templates that were used, please see the appendix.

Focus started at 8am on Saturday, February 15th. Luckily, Mr. Edwards happened by and was available for questions. Unfortunately, the set designer and technical director had not set trim on the borders. After calling the technical director, the electricians set the scenery trims so that the electrics could be set at trim. Focus started in the house as that area takes the most time because the genie needs to be moved every two lights and the floor of the house is raked so the genie must be leveled every time it is moved. Ms. Vellano also sent two electricians up to the catwalk so that focus could occur in both areas at the same time. This was a big time saver because the catwalk was a very heavily

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[47] Colored silk diffusion most commonly used in striplights on cycs

hung area with forty instruments. Several problems had to be overcome. The 5th and 6th AP battens are next to impossible reach without taking out the seats. Mr. Foregger attempted a couple of different ways to counteract this problem with a permanent solution. He tried using a sidearm,[48] making a counter-rake[49] and different types of washers. Eventually, because of time, the seats were taken out. After the 5th and 6th AP battens were finished, the 3rd and 4th AP battens were focused. A couple of problems surfaced on the AP battens; these included iris[50] slots getting stuck and shutter and dimmer problems. These were tended to on Monday. Because a rehearsal was scheduled for the space, the electricians took a break while the lighting designer watched rehearsal. Focus restarted at 5 pm., and all lights on the first electric were focused. Lights on the second and third electric were not focused because the sound portal had not been finished; a piece was missing from the bottom. This meant that trim could not be set for the second or third electrics. The floormounts, groundrow, and booms were not focused. These instruments could not be placed because the set had not yet been finished. The technical director said the sound portal would be finished by Tuesday. We left having dropped as much gel and as many templates as we could.[51]

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[48] A pipe extension that can be attached so that it is horizontal or vertical with the hanging position

[49] A contraption used to make a raked or pitched surface flat

[50] Control on an instrument that makes the circle of light smaller or bigger by opening or closing it

[51] Phrase used to describe the acting of putting gel and templates in instruments

On Monday we addressed the instruments that had problems on Saturday. The solutions included getting glass out of an instrument, rerunning some circuits, and fixing the iris slot of an instrument. The portal was complete, but the technical director said that the bottom piece was too short. The carpenters ran a piece of tie line across where the portal should hang so that the focus could be finished tonight. There was concern as to when the electricians would be able to wire the practicals because the set designer had not received them yet. Mr. Pollard said they would be here by the end of the week.

The lighting designer attended rehearsal Monday night and then finished the focus afterward. There were a couple of problems with the remainder of focus. The Source Four PARs[52] were originally hung with wide lenses but after looking at the beam with the set partially up, there was too much spill into the audience. Therefore, many of the 2nd and 3rd electric PARs were switched to narrow and medium lenses. The other problem that was encountered was that when the Christmas tree lights were installed, they were not circuited. Tonight, zipcord extension cords[53] were run off the ends of the portal but it was quite difficult to reach the plugs of the lights. In order to get to the last string of lights one of the not yet functioning revolves had to revolve so it was decided that would have to wait for another day. The lighting designer attended rehearsal Tuesday night also.

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[52] Type of parabolic reflector instrument that is made by Source Four
[53] Typical extension cord

At the February 19th production meeting the lighting designer expressed unease because the moonbox had not yet been produced. An appropriate substitute needed to be ready in case the moon box was not made. Assurance was made that it would be built and to leave it in the design. Wednesday afternoon, Mr. Foregger and the designer discussed the problems with the booms. It was decided that the booms with the R40s would be cut and those instruments would be used as the groundrow while the Zipstrips that were used as the groundrow would cover extra area on the top of the cyc. This extra coverage was necessary because the width of the cyc seen by the audience had increased as discussed previously. The extra width also caused another problem; the other set of booms that would hold the templates for the cyc could also be seen from the audience. A pipe was already hung flush against the stage left wall. It was decided that this pipe would suffice as the stage left boom. The stage right boom would be placed in front of the lock rail.[54] The electricians installed the groundrow, the booms and the lights for the booms. The Thursday before tech[55] was spent dressing cable.[56] Because of the massive amounts of cable running off the electrics to the groundrow and the booms, an abundance of cable needed to be pulled up and tied off. The water effect was also put in place and

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[54] Where a person stands to operate the fly system
[55] The first technical rehearsal when all cues, levels and timings are recorded
[56] Term meaning to cover and tape down any loose cables that might be tripped over

DMX[57] run to the rotator. While the electricians did this, cue writing occurred on the board. Mr. Edwards and the lighting designer had scheduled time to look at cues the next day. After the electricians were finished, the booms and groundrow were focused. Today the portal was officially finished. Unfortunately, with all the trims set, the Christmas tree lights could not be seen; they were eliminated from the plot. The lights were left hanging to deal with at strike.[58] The practicals were wired up today. It was assumed that all they would need was lamps and some zip cord. Unfortunately, once they were opened up, Mr. Howard found they had no lamp bases. Luckily, there were bases in stock. The next problem was that there were no holes through the center of the fixture through which to run the cord neatly. So I told Mr. Howard to install the bases and run the zipcord down the back of the fixture so that the cord could not be seen. Finally, the shooting star was set up today by Mr. Foregger.

It was the designer's understanding that the meeting with Mr. Edwards was scheduled for 2:00 pm. The director and designer must have missed each other. She decided not to look for him and instead spent the rest of the afternoon writing cues for dry tech the next day.

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[57] Digital Multiplex cable, digital data information based cable that provides a means for information to pass between the lighting console and the appropriate light attachments or fixtures

[58] Period after the show ends where the set is taken down

Dry tech the next day held several frustrations. First, the headsets were not working correctly, making communication very cumbersome. It was a difficulty our sound person was not able to fix. Second, the designer had only planned general illumination cues. This was not what was wanted and therefore there were many board notes. Thirdly, a dimmer controlling the channel of blue light for the cyc was blown, so we were unable to see what the cyc was going to look like. Mr. Edwards had a change of schedule beyond his control and therefore could not continue with dry tech, so the stage manager, Ms. Golightly, and the lighting designer went through the rest of the cues. She practiced calling the cues and the designer looked for potential problems. Traditionally, the lighting console operator attends all technical rehearsals to help program cues. The console operator for *Twelfth Night*, Kelly Walton, was attending a conference so Mr. Howard programmed the board. Also Ms. Vellano was in attendance. This was very convenient because the programmer knew all the commands given and the master electrician was recording notes so she automatically knew and understood all that needed to be done.

Changes that needed to be made for Sunday night's rehearsal included: change the cloud gobo in channel 96 to something puffier, replace the lamp in the instrument in channel 119, add more break-ups to catwalk. The designer also wanted to replace the gel in channel 24 with R60, refocus Orsino and Olivia's windows, and tape down the "inkys" used in front of the dungeon. Other items that required attention were moving genie legs from house, putting a barrel in the last instrument of the 5th AP, putting up some running

lights so that the backstage area was lit, and refocusing channel 22, and channel 24 which were area lights for the outside of the house.

In order to solve the dimmer problem on the 4th electric batten, the instruments in that channel were recircuited. Mathematically, the circuiting should have been acceptable, but overuse of a dimmer with out regular maintenance can weaken it, making it unable to carry its original maximum load[59]. While the 4th electric was flown in, the direction of the roundels[60] was changed. There were several more lamp issues that needed to be addressed, some instruments seemed to be gelled the wrong color and certain instruments were not able to utilize templates. This was because nine template holders had not come in. The circular platform stage right still had serious area light problems stemming from an angle problem; another instrument was hung off the catwalk to aid this problem. There were many board notes; these included slowing down the timing of many fades, adding and taking away break-ups, and removing practicals from certain cues. The striplights were not working because of the dimmer problems described earlier, so all those lights had to be added in to all cues. In addition, there were timing issues with which to deal. Transition cues had been placed between every cue, and many of these needed to be deleted. Other easy fixes included adding more texture and backlight to certain cues.

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[59] The amount of electricity a piece of equipment can handle

The first technical rehearsal where actors attended was on Sunday. The dimmers on the 4th electric still had problems, making it impossible to see what the cyc looked like. A major hole[61] was discovered when the actors were onstage beside the fountain. The main problem of the night was that too much light was taken away at dry tech. Unfortunately, the designer confused the director's wish for focus with isolation, so the actors were often in the dark. The designer attempted to fix these problems during rehearsal so as not to disturb the flow of the show. She added more frontlight in cues where actors were in darkness. The last cue of the show is the most important and the designer was hesitant to write it until the transitions of the cyc during the cues could be seen because it is a sunset cue. Other than that, cues needed the prismatics balanced because certain areas looked brighter than others. Dimmer profiling[62] might be the solution because it would insure that all dimmers are at the levels set in the console. The other solution was going in by hand and reducing or increasing the individual levels of all the dimmers involved. The night cues did not look appropriate either; they seemed very institutional and the night wash of R80 across the set did not help. The instruments in the cool wash were regelled with R76. In addition to one or two timing issues, the headset problem continued to plague us, making communication very difficult. Many notes

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[60] Lenses of the R40 striplights which have grooves that direct the light in the opposite orientation of these grooves

[61] Also called dead space, term that refers to an area without light, a shadow

[62] Programming in the board that makes the dimmers dim at the same rate

needed to be completed: fix the area light on the circular platform, fix the gel frame holder of instrument on 3rd AP, the 1st instrument on the 4th AP batten needed a break-up, refocus channels 77, 78, and 71 to the fountain in order to fix the hole. Board notes that needed to be fixed were to obtain a darker preshow look, take channel 53 out of cue 25, and fix the transition in cue 50. Other board notes that needed attention were to write an intermission sequence, increase the intensity of group 4 in cue 135, add more centerstage light to cue 167 and work on the last cue of the show. Lastly, the designer needed to add area 4 to cue 5, leave in prismatics, but take down intensities and extend the time on cue 90.

During the day on Monday, the electricians and I finished all notes that were previously mentioned. Also, to try to fix the 4th electric, all the circuits of the striplights were separated. Hopefully, this fixed the obviously over loaded dimmers. A big concern was that the moonbox had still not been completed.

Writing cues was difficult at this point because parts of the set were still not painted so it was hard to tell if the washes were even or if the surfaces only appear brighter because they were unpainted. The designer thought it was possible an uneven wash might be one of the culprits in her focus problem, so all washes were inspected for evenness. The lighting console malfunctioned, during which time the designer was unable to control any dimmers from the console and all onstage lights went out. The

console had to be shut down and rebooted. The designer thought that all changes had been saved, but found during rehearsal the actors were still in darkness. It seemed either the changes from the pervious night were lost when the console malfunctioned or the designer made the existing problems worse when she tried to correct them. Area light was again added to these cues during rehearsal in an effort to fix the problems.

On Monday afternoon cables backstage were cleaned up, the R40s were refocused, and the cable was tightened for the shooting star. Board notes that were addressed included: adding the fountain area lights to all appropriate cues, writing the intermission sequence, and writing a new set of night cues. The last cue of the show did not satisfy the designer. She wondered if the last three cues could some how be melded together to create a more seamless effect.

Monday night was first dress rehearsal. It was the first opportunity the lighting designer had to see the costumes under the lights. There were no color problems. On the other hand, there were plenty of other problems, the biggest being the two interior scenes. There were major dark spaces that the designer thought could be corrected through the console. Tonight it was decided to hang more lights to cover the areas. In Olivia's interior, there were two instruments containing window templates but it could be reduced to one instrument so that an extra instrument would be available to cover the dead space around the settee. In Orsino's interior, there was a dark spot beside the door and Viola stands there most of the scene so an instrument was needed to add more light to that area. Also, the Zipstrips did not appear to be at trim; that would need to be checked. As for

board notes, the slow sunrises and sunsets did not work correctly. A smooth transition from one cyc cue to the other had not been obtained without the area light (which is not supposed to change) dipping slightly. More control was needed so that everything did not happening in such a uniform state. Another disappointment for the designer was the fact that focus still appeared to be drawn to the wrong areas of the stage. Tonight she decreased the intensity of the gobo washes in an attempt to bring the focus back to the central actors. This recurrent problem concerns the designer because her changes seemed to be either too severe, which caused some areas to be dark in comparison to others or the changes were too subtle to fix the situation. She had not found the correct balance between the two extremes.

Tuesday during lab, the moonbox was finished. In addition, the groundrow was refocused and cable was dressed back stage. The designer thought the cyc problems could be solved by using a second set of faders.[63] If the area light cues were on the A/B faders and they had their own go button and the cyc cues were on the C/D faders with their own go button, then there would be independent control over them. This did not work during the rehearsal, and, yet again, the cyc cues could not be seen in their proper state. The designer's board notes were to take emphasis off stage right during cue 40 and put emphasis on the band, work on the stormy cyc, add sunset starting at cue 55

continuing through cue 75, work on cyc in cues 105, 115, 125 and 135, check that channels 57 and 58 are at 25% in cue 65 and track through rest of cues, check area 13 is at 50% in cues 155 and 155.6, and change last cue so that night comes in sooner.

The next day while on the phone with Electronic Theatre Controls[64] technical support the designer was told that primary and secondary faders could not be used in the same cue. The original idea of writing a separate cue for each cyc change was used. So, the cues were rewritten with Ms. DePew and Ms. Vellano's assistance. The lighting designer finished writing cues and hoped everything would go well at the opening performance tonight.

It did not and the next day it was brought to the attention of the designer that not only were there still dark places on stage, there were massive dimmer problems. The designer went to the theatre to discuss the cue problems with Mr. Edwards. Additional area light was added to these cues and a dimmer check done. There did not seem to be any problems. When a performance was watched later that night, the 3rd and 4th AP battens were flickering during the entire second half of the show. During photo call later that night, the dimmers flickered constantly. So, cuts were made to the picture list in a futile attempt to keep the dimmers from breaking since there was another show the next

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[63] The Expression II has two sets of faders that can control the speed of a cue. One set can be controlling one cue, while the other faders are controlling another cue, thus enabling the designer to run two cues simultaneously.

[64] The manufacturer of the lighting console

night. The lighting designer was informed that the last night of the show, the 3rd and 4th AP battens were not coming on at all. During all performances there were always portions of the production so dark as to elicit comments from the audience unable to completely see. An example was when Voila stands down center and "urinates" in the drain. "What is she doing?" was heard from the audience because she was so dark, they could not tell.

CHAPTER V

EVALUATION

When lighting a show, a designer will discover elements that really worked in the show and some that did not work. In *Twelfth Night* there were programming issues, scenic lighting problems, communication issues and budgetary concerns that were never solved or were solved incorrectly. However, the designer was very pleased with the different looks of the cyc, the prismatic wash, and the romantic night scenes.

Several factors contributed to the designer's immense problems with drawing the correct focus to a scene. The two most important factors were not writing enough cues and approaches taken when dealing with the problem. Other contributing factors included the amount of time spent programming, the need for drastic re-programming earlier in the process, and both the lighting console and dimmers. Addressing all these factors during the process would have helped the designer direct the audience's attention better throughout the show.

The designer's solutions proved to be either too drastic or too minimal to solve the lack of focus. She tried making more subtle changes, but, these where never enough to correct the problem. Then, when an actor walked onstage and was in darkness, she automatically brought up that area to full. This caused the stage to be even more out of

balance because several minutes later the actor would walk out of the area but because the previous area was so bright, the actor looked dim.

Writing more cues could have also solved some of the problems with focus. The designer was determined to keep the show simple and therefore thought the fewer the number of cues, the more simple the show. That is not necessarily true. Writing more internal cues for the scenes would enable one area to be lit as the actors were crossing into that area while the previous area was taken down. Since doubling the amount of cues in the show at the last minute would not allow the stage manager to practice calling the cues, the designer was reluctant to use this solution.

More time should have been spent programming, which should have begun earlier in the first place. This particular lighting designer never feels finished with a design, but, if the process of writing cues had started earlier, more help could have been obtained from both Mr. Foregger and Mr. Edwards. One thing this experience has taught her is that she is still not equipped to handle writing these kinds of complicated cues at such a fast pace. Instead of trying not to interrupt rehearsal, the designer should have stopped rehearsal more often when she had the opportunity to do so. Working at a faster pace while the action was moving onstage probably attributed to some of the mistakes made while attempting to put focus in the correct areas of the stage.

Once it was found that the console was not be able to do what was expected, the show should have been re-programmed. Since the time constraint was a major concern, the designer kept trying to make the faster method work. It is not often that giving up is

advocated, but a lot less pressure would have been felt on opening night. Two other alternatives that could have worked were submasters[1] and effects[2]. A series of submasters could have been written that contained each cyc look. The lighting console operator would then move the submaster fader manually in time with the cue. This was probably the most fail-proof plan, if it had been implemented earlier. Ms. Walton would have needed time to practice moving the cue manually, but this might have been an excellent solution. A macro[3] would have worked but once you start a macro, you cannot stop it; an effect would have been a better choice. Effects give the designer better control. Unfortunately, effects take a long time to program and the process was to close to opening to permit reprogramming. The designer's main aversion to writing the cyc cues and area light cues together in one cue was the meticulous programming it took. She believes this is a possible reason as to why there was a dip in area light during the cyc transitions; she was not careful enough when writing these cues and lights were left out. Programming in tracking mode[4] might have helped. However, if the designer had

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[1] A submaster is a series of channels that can be recorded at different intensities and are controlled by a fader, either manually or by the lighting console.

[2] An effect is a series of cues programmed into the lighting console so that a multi-step cue is controlled by the console's go button

[3] A macro is a series of keystrokes that the lighting console can learn and play back at the touch of a button.

[4] An option on the console that allows the programmer to start a fresh cue with every channel set at the same levels as the previous cue without all channels resetting to zero.

used only one option rather than jumping back and forth, plenty of time would have been left to accomplish the programming.

A working, dependable lighting console and dimming system is indispensable; unfortunately, the University Theatre system was not properly working. This show illustrated that both dimmer and console maintenance are ultimately in the theatre's best interest. The dimmers were repaired to the best of our abilities before the hang and several malfunctioning dimmers were found. However, some were in dimmer packs that could not be opened and some could only be repaired by the person who built them. The best solution for this problem was to send the dimmers to be repaired, but, this presented two difficulties. First, the solution was not immediate and second the solution was both expensive and time-consuming. Another solution to the dimmer problem was the new dimmers waiting to be installed. Two problems existed with this solution. First, Fulton Chapel is an in-demand facility and summer is the only time during which the lighting system could be non-functioning. Second installation of the new dimmers costs extra money and was a fee for which it was rarely budgeted. As was previously stated in the thesis, dimmers were malfunctioning during rehearsal and it was brought to the attention of the designer by several people that 3rd and 4th AP batten dimmers were not functioning during performances. Having working dimmers would have helped the designer write cues more easily and helped the audience view the show with more ease.

The lighting console also needs work; a very humid environment has taken its toll on the equipment. The console is less than five years old; it does not need replacement,

only maintenance. An immense amount of faith is placed in the console's ability to function properly. Dependency on technology is not often realized until it starts to malfunction. If the board were to fail during the show, for instance in a blackout cue, it could be disastrous for the actors. Money should have been allotted to get the board checked out, but, the extent of the problem was not known until it was too late to send the board to be repaired. It would not have come back in time, and even if it had, the show would have had to be reprogrammed in case the disk saved any contaminated data. Though the malfunctioning console may not have effected what was ultimately seen onstage, dealing with it delayed or prevented other lighting issues from being resolved. There were several scenic elements with which there were problems. The first being the Christmas tree lights, but problems also resided in the breeze lights and the gobo washes. The Christmas tree lights generated a couple of different issues. The first mistake was not circuiting the Christmas tree lights when they were originally attached to the portal. Before the legs[5] were placed on the portal, the header[6] could be flown in. The electricians flew in the portal to put on the Christmas tree lights; the lights were not circuited because the lighting designer thought it would be faster to do it later. Once the legs were on the portal, the bottom of the header was installed. This piece went on at a 45° angle, making it nearly impossible to reach the strings of lights. The electricians

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[5] Vertical extensions hung from a batten
[6] Horizontal extension hanging from a batten

spent a great deal of time trying to get to three plugs. A more efficient use of time would have been to circuit the lights while the portal was down on the day they were hung.

Clip fans should have been purchased for the breeze lights and maybe some additional lights added to the effect to make it more noticeable. This really was a great idea but once area light was added to the stage, the shadows were lost, even without any other light on the walls. This was quite frustrating, but by adding a fan as originally planned so that the leaves would move during the show, the difference could have been seen from the audience. Another thing that might have helped is adding more fixtures to other areas of the stage. The effect was limited to the catwalk because of the nature of the trick, but by playing with the angles a bit more and adding another instrument or two to the wash, the look could have worked.

Better use could have been made of the gobo washes. In the beginning it is very easy to run out of dimmers, so the designer used two-fers[7] where possible, resulting in a complicated plot. If this was not done, individual control over each instrument could have been maintained. This would have made it easier to model the stage by having different instruments at different intensities. Another issue with the modeling of the stage was found in the night wash. As was mentioned earlier an attempt was made to model the actor in the same color light from three directions. Unfortunately, the color chosen

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[7] A device enabling two lights to be pulled into the same circuit

was far too cool and icy feeling. Gelling the tree gobo washes might have helped this institutional feeling. Using different shades of green, in retrospect would have added an intense depth to the stage and that would have accentuated the set nicely. At the time of the design formulation, the concern was that the colors would not blend, but splotches might have added to the effect.

Two communication problems arose during the process of this show that slowed tech and left unanswered questions. The biggest miscommunication was the meeting scheduled for Friday, February 21; there was confusion as to the place of the meeting. If she had taken the initiative to find the director, many questions could have been answered, making dry tech the next day very fast and the director's other meeting a non-issue. All that would have been left to do at dry tech would be to have Ms. Golightly practice calling the cues. Also, in retrospect, it was unprofessional; he offered his help and the designer dismissed it. Mr. Edwards could have looked at and given the designer feedback on cues. The help was really needed. It was naive of the lighting designer not to take it.

The second problem stems from a failure in the theatre's headset system. Mr. Foregger should have been contacted about this headset problem. He has a supply of walkie-talkies that could have been used by the lighting console operator and the designer. Talking and hearing is often taken for granted until one or the other or both are lost. The loss of communication caught her off guard and she had a difficult time thinking. This is no excuse to why more writing did not get done during tech, but it was

a significant complication that was difficult to overcome. At the time, it seemed an insurmountable problem even though the solution now seems so clear. By stepping back and thinking clearly about the problem, maybe a better alternative would have arisen.

The lighting budget from *Big River* was $700.00 in the red; this difference was taken out of the budget for *Twelfth Night*. Mistakes like over-ordering items and not returning malfunctioning items were at the root of this budget problem. If this problem had been corrected directly after *Big River*, there might not have been such a drastic cut. By having more money, more of the original design could have been implemented. For instance, extra prismatics could have been ordered, creating two prismatic washes, or a star drop rented as originally planned. Even so, budgetary constraints were created and they had to be worked within. The cuts made were logical and effective while still protecting the integrity of the design but obviously more could have been done without the budget cut.

Although there were a few difficult moments, some positive elements of the design existed. Some of the cyc looks were very nice. I really liked the prismatic wash and was happy that I made sacrifices to make it work. Also, the ultimate look of the night scenes was pleasing.

The new striplights were instrumental in achieving the smooth look of the cyc. Adding the cyc silk to those instruments produced a seamless looking color. Also, there is a large stock of cloud gobos, making it easy to layer both templates and color. These elements aided tremendously in the look of the skies.

I was quite satisfied with the prismatic wash, but as stated earlier, better use could have been made of all gobo washes. The overall effect without the added area light was exactly what I was aiming for. Once the other lights were added, however, I was less satisfied with the wash. More effort with the wash and the area light would have fixed the dissatisfaction.

The end look of the night scenes was very realistic. The need to add color was disappointing. However, once the color was changed, one could see it was the right decision. The addition of the blue green gel conveyed the feeling of a swamp at night nicely. The color was just enough to improve the stark night on stage that was previously discussed. If the stars had worked, it would have looked extremely romantic.

Twelfth Night did have problems, but it also held breakthroughs for the designer. The lessons learned in this show were important and will hopefully carry her further in her career. Two important lessons were the need to work well and effectively under pressure and to use time more effectively. This was a good experience, one that I ultimately enjoyed. If the designer was required to tackle this project again, she would have done so with these points in mind.

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APPENDICES

APPENDIX A

Table 1 Selected Performances of Twelfth Night

1600-1945[1]
England

1599-1600:	Globe Theatre
1622-1623:	Performed under the title Malvolio
1663:	Actors included Betterton as Sir Toby, Henry Harris as Sir Andrew, Thomas Love as Malvolio, Cave Underhill as Feste, Ann Gibbs as Olivia, and Dot Given as Viola.
1741:	Drury Lane: Fleetwood, manager. Hannah Pritchard as Viola, Kitty Clive as Olivia, Henry Woodward as Sir Andrew, and Charles Macklin as Malvolio.
1756:	Drury Lane: Peg Woffington as Viola and Macklin as Malvolio.
1763:	Drury Lane: Kitty Clive as Viola.
1771:	James Dodd as Sir Andrew and Thomas Jefferson as Orsino.
1772:	Covent Garden: Isabella Hallam as Olivia.
1777:	Covent Garden: Mrs. Spangler Barry as Viola.
1782:	Haymarket Theatre
1783:	Covent Garden
1785:	Drury Lane: Dora Jordan as Viola.
1790:	Covent Garden

[1] From William Winter's *Shakespeare on the Stage* (New York: Moffat Yard & Co., 1915) Chapter 1, as cited by Elizabeth Hilton.

1798: Covent Garden: Joseph Munden as Malvolio.

1811: John Liston as Malvolio

1813: Covent Garden

1820: Covent Garden

1825: Revival of the opera: Frederick Reynolds, adapter.

1836: Haymarket: Ellen Tree as Viola.

1848: Samuel Phelps' production at the Sadler Wells Theatre.

1851: Schlegel and Henry Crabb Robinson's German Translation, Oslo, Sweden.

American Theatre

1794: First American Production: The Theatre in Federal Street with William Warren as Sir Toby.

1803: Old Park Theatre: Mrs. Hallam as Olivia.

1824: Chatham Garden Theatre: Henry Wallack as Malvolio.

1852: Chambers Street Theatre, New York (William Evans Burton Production): William Burton as Sir Toby.

1853: Chambers Street Theatre.

1856: New Theatre.

1869: Fifth Avenue Theatre, West 28th Street: Mrs. Scott-Siddons as Viola, and Fanny Davenport as Maria.

1877: Fifth Avenue Theatre, West 28th Street: Adelaide Neilson as Viola and Charles Fisher as Malvolio.

1880: Both's Theatre: Adelaide Neilson as Viola.

1881: Fifth Avenue Theatre, Washington, D.C.: Helena Modjeska as Viola.

1887: Old Star Theatre: Julia Marlowe as Viola.

1893: Daly's Theatre: Ada Rehan, Viola.

1894: Augustain Daly's Production appeared in London.

1904: Knickerbocker Theatre: Ben Greet Production.

1905: Knickerbocker Theatre: E.H. Sothern as Malvolio, Julia Marlowe as Viola.

1908, 1913, and 1914:Margaret Anglin Production.

1910: New Theatre: Annie Russell as Viola.

1930: Margaret Webster's Production.

1941: Little Theatre: Chekov Theatre Players.[2]

1941: St. James Theatre (Theatre Guild Production): Helen Hayes as Viola, Maurice Evans as Malvolio.[3]

1949: Empire Theatre: Francis Reid as Maria, Nina Foch as Olivia.[4]

1954: Jan Haus Auditorium (Norman Peck Production).[5]

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[2] New York Times, Dec. 1941.
[3] New York Times, Jan. 1941.
[4] New York Times, Oct. 1949.
[5] New York Times, Dec. 1954.

APPENDIX B

PRELIMINARY SET SKETCHES

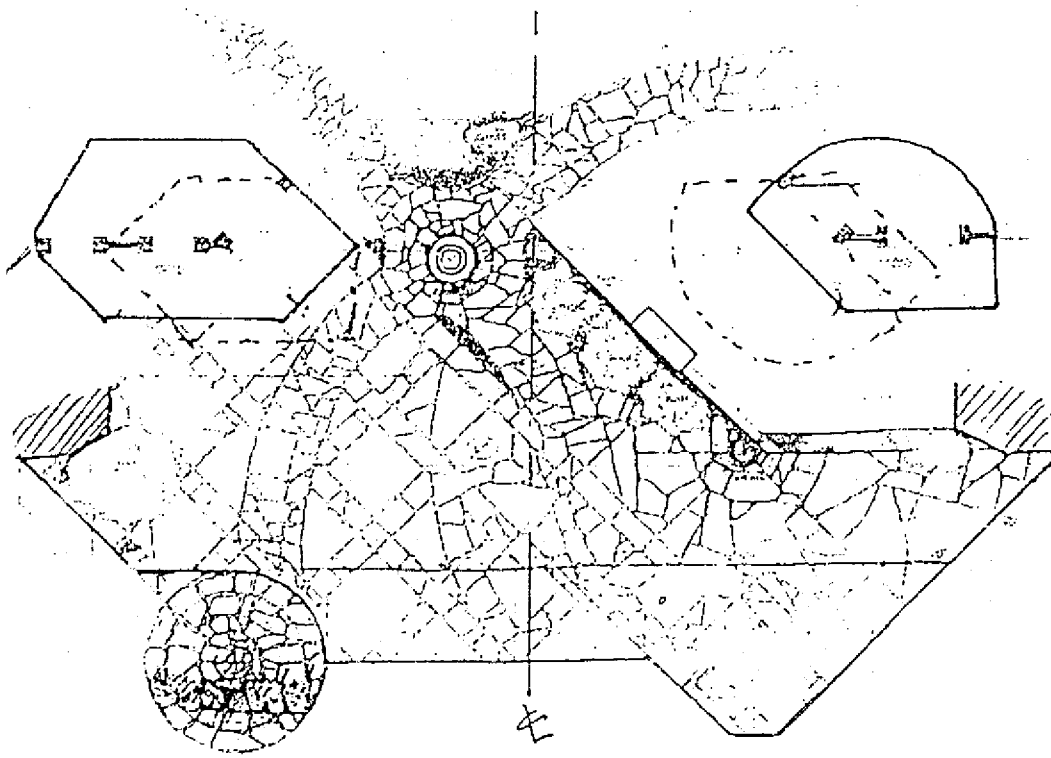


Figure 1 A Sketch of the Groundplan

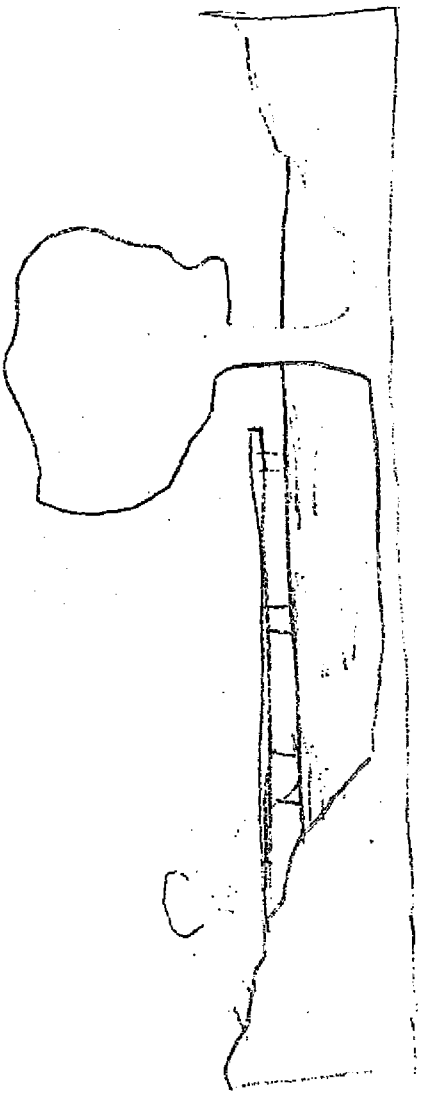


Figure 2 A Sketch of the Groundrow by the Set Designer

APPENDIX C

CYC INSPIRATIONS

Plate 1 Sunrise

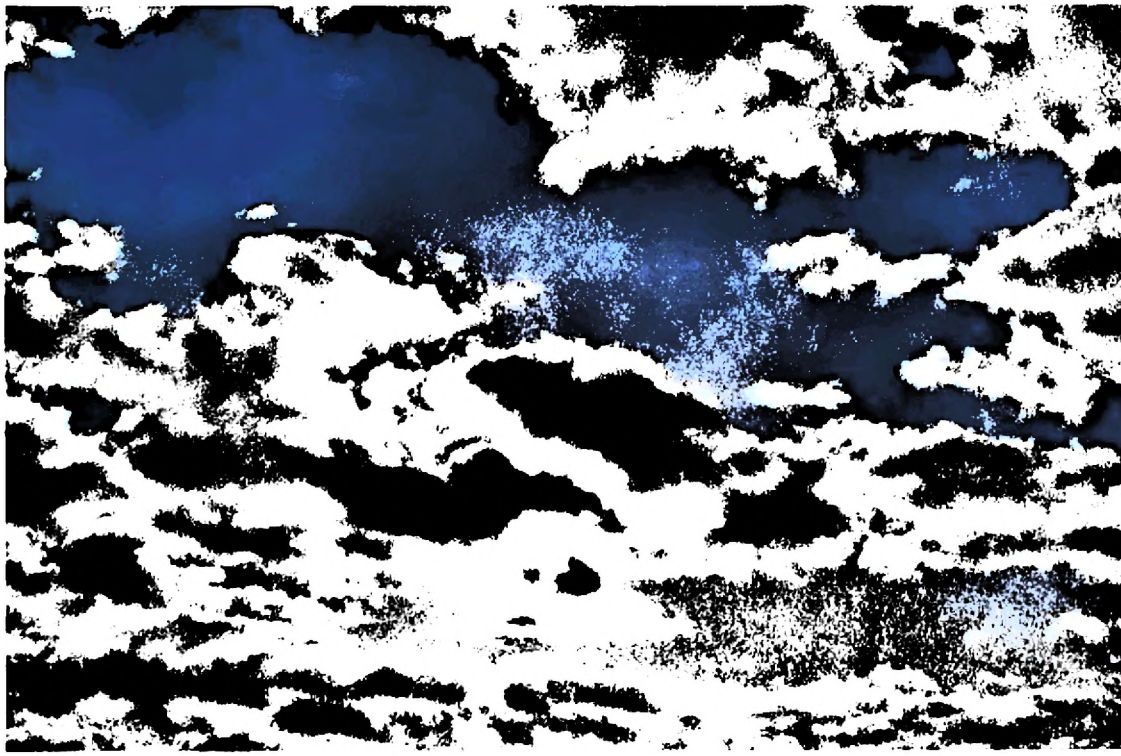


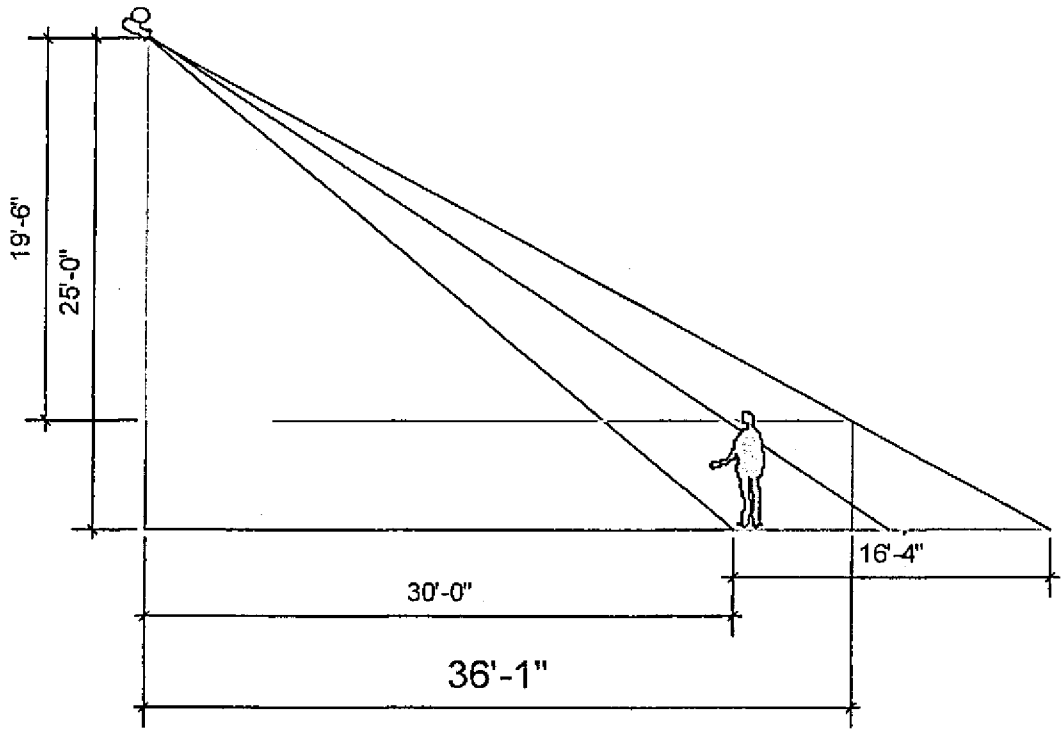
Plate 2 Daylight

Plate 3 Sunset

APPENDIX D

CALCULATIONS

Figure 3 Diagram and Calculations for the Front Light on the 3rd and 4th AP battens



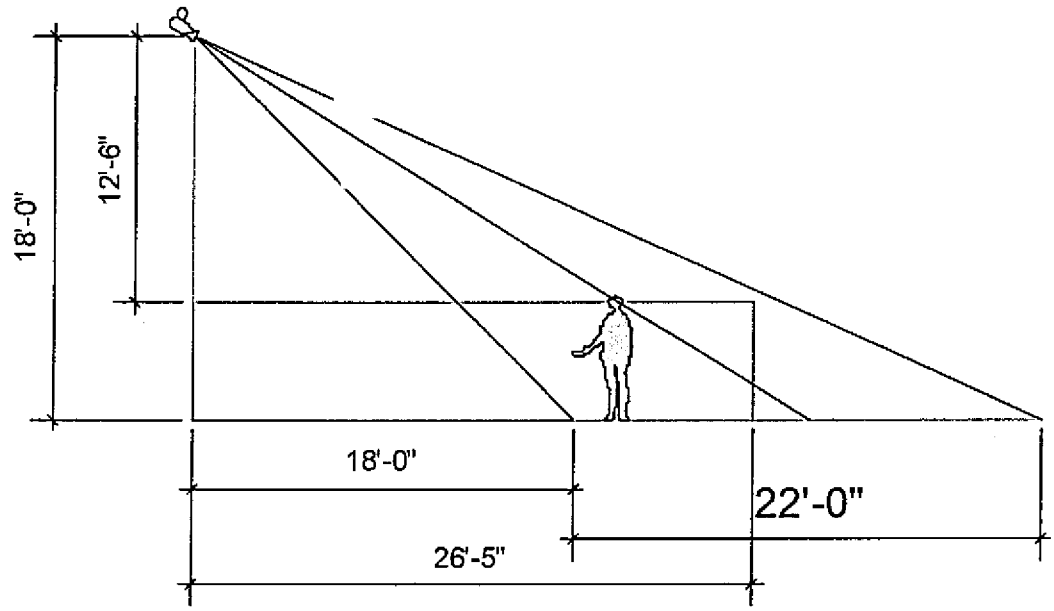
Calculation of throw: $(19'6")^2 + (30'0")^2 = \sqrt{(364' + 900')} = \sqrt{1264'} = 35'6"$

Calculation of footcandles emitted from a 26° ERS at that throw:

Peak Candela/(throw)^2 = 138,079 pc/$(35'6")^2$ = 138,079 pc/1260.25 ft^2 = 109.56 pc/ft^2 = 110 footcandles

Calculation of diameter of light beam emitted from a 26° ERS at that throw:
(Multiplying Factor)(throw) = (.46)(35'6") = (.46)(35.5') = 16.33 ft = 16'4"

Figure 4 Diagram and Calculations for the Front Light on the Catwalk



Calculation of throw: $(12'6")^2 + (18'0")^2 = \sqrt{(324' + 147')} = \sqrt{471'} = 22'0"$

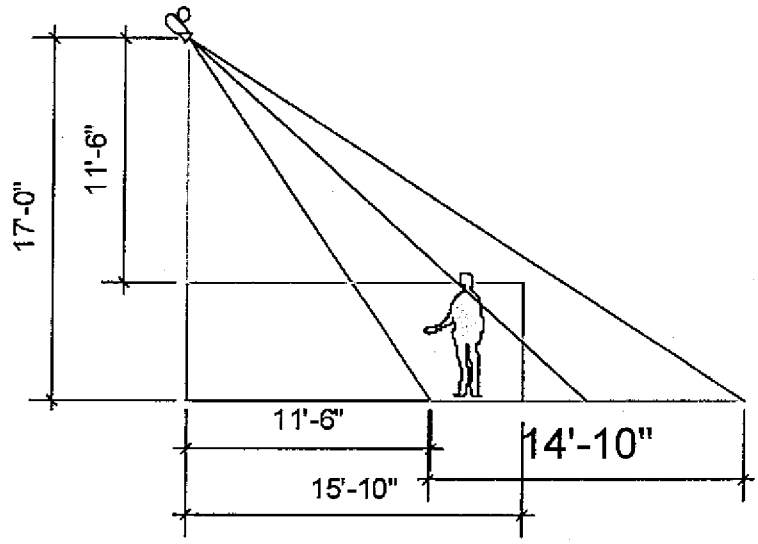
Calculation of footcandles emitted from a 36° ERS at that throw:

Peak Candela/$(\text{throw})^2$ = 84,929 pc/$(22'0")^2$ = 84,929 pc/484 ft^2 = 175.47 pc/ft^2 = 175 footcandles

Calculation of diameter of light beam emitted from a 36° ERS at that throw:

(Multiplying Factor)(throw) = (.65)(22'0") = 14.3 ft = 14'4"

Figure 5 Diagram and Calculations for the Front Light on the 1st Electric

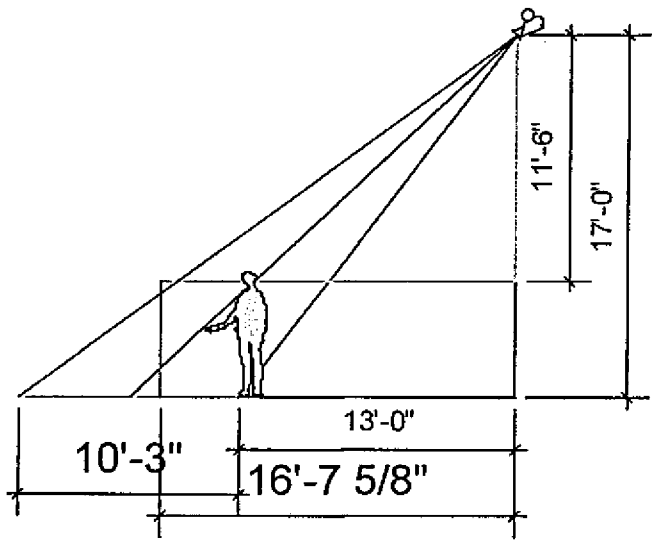


Calculation of throw: $(11'6")^2 + (11'6")^2 = \sqrt{(124' + 124')} = \sqrt{248'} = 16'0"$

Calculation of footcandles emitted from a 50° ERS at that throw:
Peak Candela/(throw)^2 = 34,866 pc/$(16'0")^2$ = 34,866 pc/256 ft^2 = 136.20 pc/ft^2 = 136 footcandles

Calculation of diameter of light beam emitted from a 50° ERS at that throw:
(Multiplying Factor)(throw) = (.93)(16'0") = 14.88 ft = 14'10"

Figure 6 Diagram and Calculations for the Back Light for 1st and 3rd Electric Battens

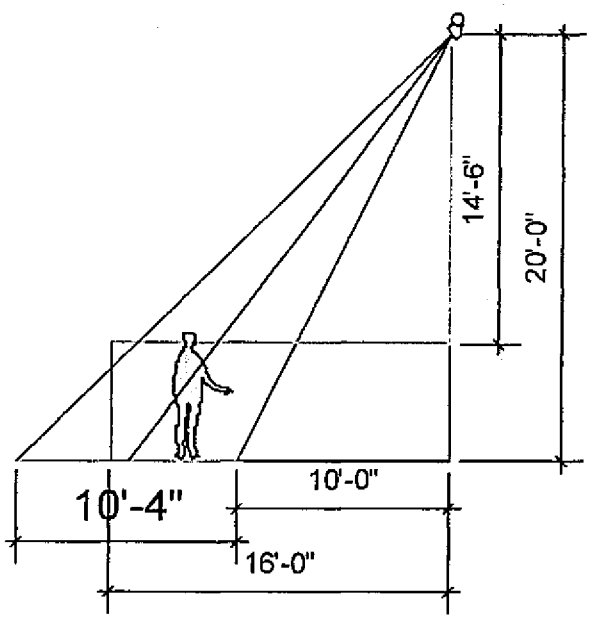


Calculation of throw: $(11'6")^2 + (13'0")^2 = \sqrt{(124' + 169')} = \sqrt{293'} = 17'0"$

Calculation of footcandles emitted from a MFL PAR at that throw:
Peak Candela/$(\text{throw})^2$ = 104,000 pc/$(17'0")^2$ = 104,000 pc/289 ft^2 = 359.862 pc/ft^2 = 360 footcandles

Calculation of dimensions of light beam emitted from a MFL PAR at that throw:
(Multiplying Factor)(throw) = (.37 x .61)(17'0") = [(.37)(17'0")] [(.61)(17'0")] = 6.29' x 10.37'

Figure 7 Diagram and Calculations for the Back Light for the 1st AP Batten



Calculation of throw: $(14'6")^2 + (10'0")^2 = \sqrt{(199' + 100')} = \sqrt{299'} = 17'0"$

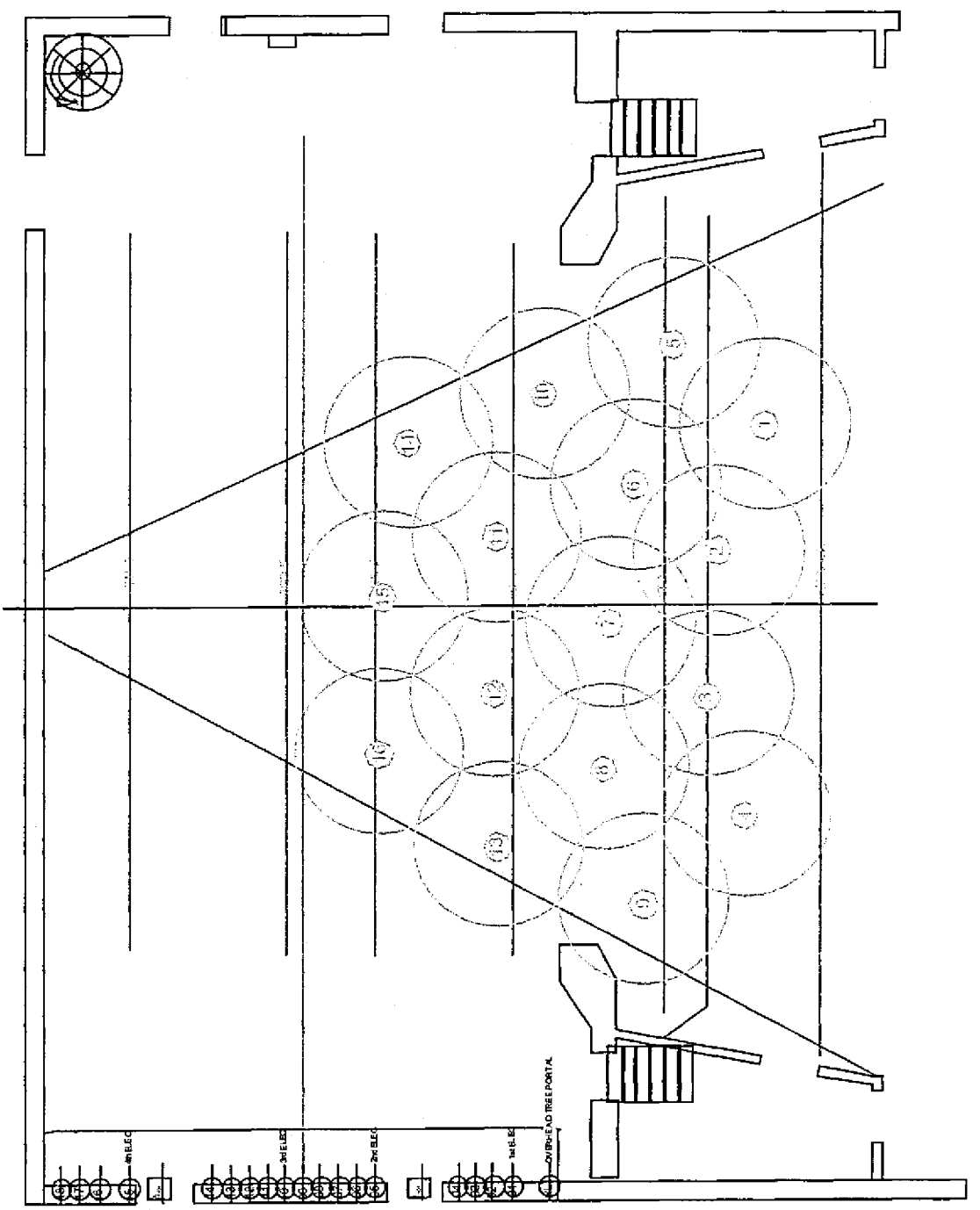
Calculation of footcandles emitted from a MFL PAR at that throw:
Peak Candela/(throw)^2 = 104,000 pc/$(17'0")^2$ = 104,000 pc/289 ft^2 = 359.862 pc/ft^2 = 360 footcandles

Calculation of dimensions of light beam emitted from a MFL PAR at that throw:
(Multiplying Factor)(throw) = (.37 x .61)(17'0") = [(.37)(17'0")] [(.61)(17'0")] = 6.29' x 10.37'

APPENDIX E

FOCUS AREAS

Figure 8 Focus Areas



APPENDIX F

THE LIGHTING PLOT

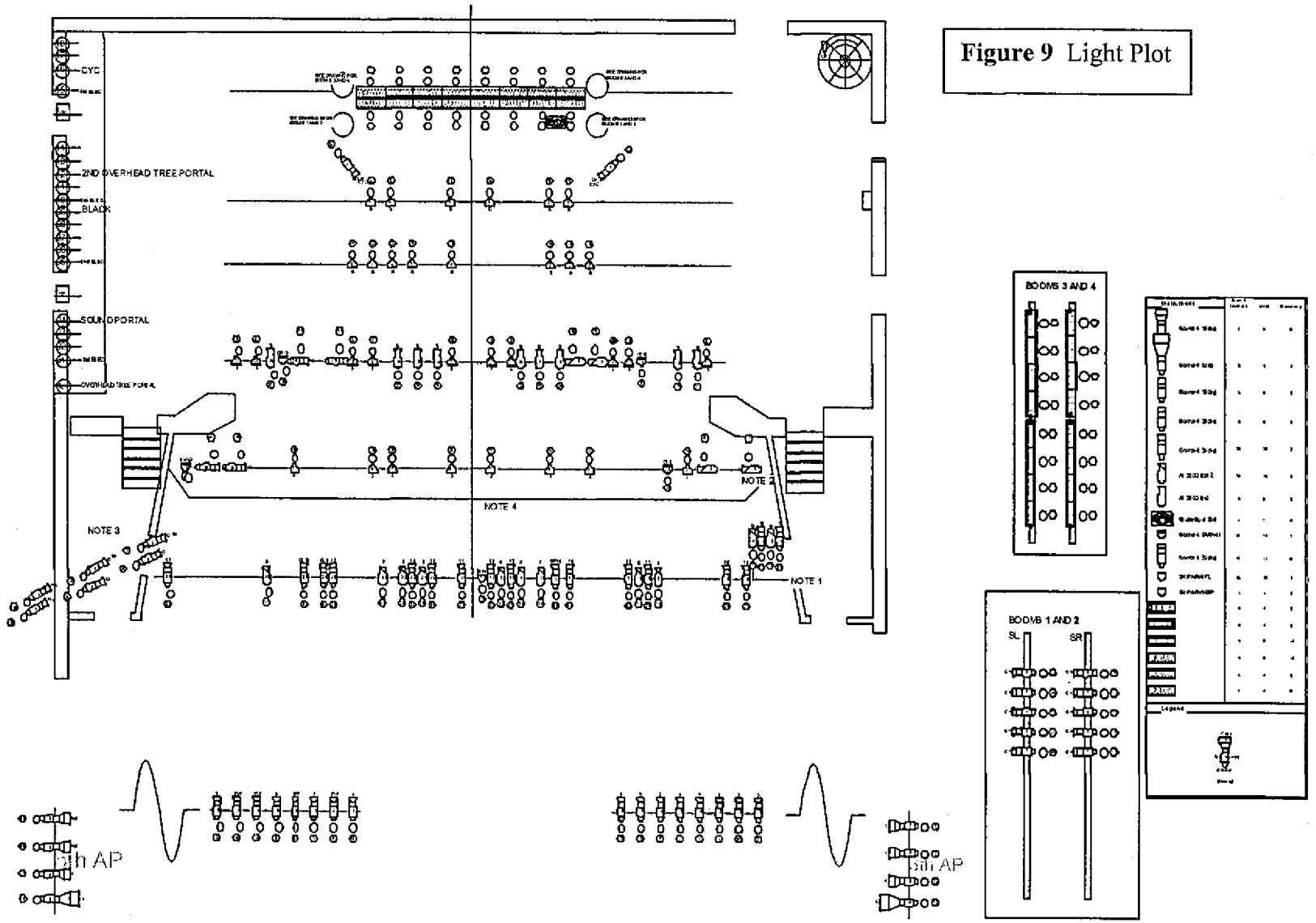


Figure 9 Light Plot

APPENDIX G

PAPERWORK

6TH AP

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 10deg	575w	1	R02	(1)	351
2	S4-10	575w	1	R60	(3)	352
3	Source 4 10deg	575w	PW		(10)	353
4	Source 4 19deg	575w	PW	T:R3802-03	(12)	354

5TH AP

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 10deg	575w	PW	T:R3803-02	(57)	355
2	S4-10	575w	PW	T:R3803-02	(58)	356
3	Source 4 10deg	575w	4	R60	(11)	357

4th AP

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 26deg	575w	5	R60	(13)	120
2	Source 4 26deg	575w	5	R02	(15)	119
3	Source 4 26deg	575w	2	R60	(4)	118
4	Source 4 19deg	575w	2	R02	(6)	117
5	Source 4 19deg	575w	3	R60	(7)	116
6	Source 4 19deg	575w	3	R02	(9)	115
7	Source 4 19deg	575w	9	R60	(19)	114
8	Source 4 19deg	575w	9	R02	(21)	113

3rd AP

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 19deg	575w	5	R60	(14)	124
2	Source 4 26deg	575w	PW	T:R3803-02	(59)	123
3	Source 4 19deg	575w	2	R60	(5)	121
4	Source 4 26deg	575w	PW	T:R3803-02	(60)	128
5	Source 4 19deg	575w	3	R60	(8)	126
6	Source 4 26deg	575w	PW	T:R3803-02	(61)	125
7	Source 4 26deg	575w	PW	T:R3803-02	(62)	122
8	Source 4 19deg	575w	9	R60	(20)	127

CATWALK

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	G	N/C T:64	(69)	4
2	Alt 360Q 6x12	750w	G	N/C, T:33	(70)	5
3	Source 4 36deg	575w	G	N/C, T:35	(71)	8
4	Alt 360Q 6x12	750w	G	N/C, T:32	(72)	6
5	Source 4 36deg	575w	10	R02	(22)	7
6	1KL6-2040		NIGHT	R80, T:28	(123)	1
7	Source 4 36deg	575w	10	R60, T:28	(24)	9
8	1KL6-2040		NIGHT	R80, T:28	(123)	1
9	1KL6-2040		NIGHT	R80, T:28	(124)	3
10	8" Fres	1kw	BREEZE	R64/65	(127)	16
11	Alt 360Q 6x12	750w	6	R02	(16)	17
12	Source 4 36deg	575w	11	R02	(25)	12
13	Alt 360Q 6x12	750w	6	R60, T:28	(18)	10
14	Source 4 36deg	575w	11	R60, T:28	(27)	11
15	Source 4 36deg	575w	10	R60	(23)	14
16	Source 4 50deg	575w	OR15	N/C, T:27	(66)	13
17	Alt 360Q 6x12	750w	7	R02	(16)	17
18	Alt 360Q 6x12	750w	7	R60, T:28	(18)	10
19	Source 4 36deg	575w	12	R02	(25)	12
20	Alt 360Q 6x12	750w	6	R60	(17)	22
21	Source 4 36deg	575w	12	R60, T:28	(27)	11
22	Source 4 36deg	575w	11	R60	(26)	20
22	S4 PAR VNSP	575w	DUN		(126)	15
23	Source 4 36deg	575w	13	R02	(28)	19
24	Alt 360Q 6x12	750w	8	R02	(16)	17
25	Source 4 36deg	575w	13	R60, T:28	(30)	21
26	Alt 360Q 6x12	750w	8	R60, T:28	(18)	10
27	Alt 360Q 6x12	750w	7	R60	(17)	22
28	Source 4 36deg	575w	12	R60	(26)	20
29	Source 4 50deg	575w	OL5	N/C, T:27	(82)	25
30	Source 4 50deg	575w	OL10	N/C, T:27	(94)	27
31	Alt 360Q 6x12	750w	8	R60	(17)	22
32	8" Fres	1kw	BREEZE	R64/65	(127)	16
33	1KL6-2040		NIGHT	R80, T:28	(124)	3
34	1KL6-2040		NIGHT	R80, T:28	(125)	2
35	1KL6-2040		NIGHT	R80, T:28	(125)	2
36	Source 4 36deg	575w	13	R60	(29)	24

1ST AP

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Alt 360Q 6x12	750w	G	N/C, T:51	(77)	108
2	Alt 360Q 6x12	750w	G	N/C, T:64	(78)	97
3	S4 PAR WFL	575w	1	R60	(34)	98
4	Source 4 PARNel	575w	OL5	R51	(81)	100
5	S4 PAR WFL	575w	2	R60	(35)	99
6	S4 PAR WFL	575w	1	R317	(36)	102
7	S4 PAR WFL	575w	2	R317	(37)	103
8	S4 PAR WFL	575w	3	R60	(38)	105
9	S4 PAR WFL	575w	4	R60	(39)	106
10	S4 PAR WFL	575w	3	R317	(40)	107
11	S4 PAR WFL	575w	4	R317	(41)	109
12	Source 4 PARNel	575w	BAND	R60	(93)	110
13	Source 4 26deg	575w	PW	T:R3603-02	(65)	112
14	Source 4 26deg	575w	PW	T:R3603-02	(66)	111

SR SLOT

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	G	N/C	(73)	~~26~~ 212
2	Source 4 36deg	575w	G	N/C, T:68	(73)	~~20~~ 25
3	Source 4 36deg	575w	G	N/C	(75)	29
4	Source 4 36deg	575w	G	N/C, T:68	(75)	29
5	Source 4 36deg	575w	4	R02, T:90	(64)	30
6	Source 4 36deg	575w	4	R60, T:90	(63)	45

1ST E

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 PARNel	575w	5	R60	(42)	31
2	Alt 360Q 6x9	750w	14	R02	(31)	37
3	Alt 360Q 6x9	750w	14	R60, T:28	(33)	38
4	Source 4 PARNel	575w	OL13	R51	(83)	32
5	Source 4 PARNel	575w	5	R317	(43)	33
6	Source 4 PARNel	575w	6	R60	(44)	42
7	Alt 360Q 6x12	750w	G	N/C T:32	(79)	34
8	Alt 360Q 6x12	750w	G	N/C, T:49	(80)	35
9	Alt 360Q 6x9	750w	15	R02	(31)	37
10	Alt 360Q 6x9	750w	15	R60, T:28	(33)	38
11	Alt 360Q 6x9	750w	14	R60	(32)	39
12	Source 4 PARNel	575w	6	R317	(45)	48
13	Source 4 PARNel	575w	7	R60	(44)	42
14	Source 4 PARNel	575w	8	R60	(44)	42
15	Alt 360Q 6x9	750w	15	R60	(32)	39
16	Source 4 PARNel	575w	7	R317	(45)	48
17	Source 4 PARNel	575w	9	R60	(46)	49
18	Source 4 36deg	575w	PW	T:R3803-02/90	(67)	50
19	Source 4 36deg	575w	PW	T:R3803-02/90	(68)	53
20	Source 4 PARNel	575w	OR15	R51	(85)	52
21	Source 4 PARNel	575w	8	R317	(45)	48
22	Source 4 PARNel	575w	9	R317	(47)	54

2ND E

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	S4 PAR WFL	575w	10	R60	(48)	58
2	S4 PAR WFL	575w	10	R317	(49)	59
3	S4 PAR WFL	575w	11	R60	(50)	60
4	S4 PAR WFL	575w	11	R317	(51)	64
5	S4 PAR WFL	575w	12	R60	(50)	60
6	S4 PAR WFL	575w	12	R317	(51)	64
7	S4 PAR WFL	575w	13	R60	(52)	66
8	S4 PAR WFL	575w	13	R317	(53)	67

3RD E

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	S4 PAR WFL	575w	14	R60	(54)	73
2	S4 PAR WFL	575w	14	R317	(55)	74
3	S4 PAR WFL	575w	15	R317	(56)	75
4	S4 PAR WFL	575w	15	R60	(54)	73
5	S4 PAR WFL	575w	16	R60	(117)	77
6	S4 PAR WFL	575w	16	R317	(56)	75

4TH E

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	ALTMAN ZS-4		CYC	R127	(116)	85
1	ALTMAN ZS-4		CYC	R126	(115)	86
1	ALTMAN ZS-4		CYC	R125	(114)	87
1	ALTMAN ZS-4		CYC	R124	(113)	88
2	ALTMAN ZS-4		CYC	R127	(116)	85
2	ALTMAN ZS-4		CYC	R124	(113)	88
2	ALTMAN ZS-4		CYC	R125	(114)	87
2	ALTMAN ZS-4		CYC	R126	(115)	86
3	ALTMAN ZS-4		CYC	R124	(113)	88
3	ALTMAN ZS-4		CYC	R126	(115)	86
3	ALTMAN ZS-4		CYC	R127	(116)	85
3	ALTMAN ZS-4		CYC	R125	(114)	87
4	ALTMAN ZS-4		CYC	R125	(114)	87
4	ALTMAN ZS-4		CYC	R124	(113)	88
4	ALTMAN ZS-4		CYC	R126	(115)	86
4	ALTMAN ZS-4		CYC	R127	(116)	85

BOOM 1

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	CYC	T:73	(98)	76
2	Source 4 50deg	575w	CYC	T:75	(97)	79
3	Source 4 50deg	575w	CYC	T:76	(96)	78
4	Source 4 50deg	575w	CYC	T:87	(95)	89
5	Source 4 50deg	575w	CYC	T:CARA	(94)	90

BOOM 2

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	CYC	T:48	(103)	72
2	Source 4 50deg	575w	CYC	T:13	(102)	84
3	Source 4 50deg	575w	CYC	T:15	(101)	83
4	Source 4 50deg	575w	CYC	T:63	(100)	82
5	Source 4 50deg	575w	CYC	T:66	(99)	81

FLOOR

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	DROP	C/C, T:52	(118)	
2	Source 4 36deg	575w	DROP	C/C, T:52	(118)	

GROUNDROW

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
	Studio Spot 250	375w	CYC			
1	R40		CYC	R125	(120)	96
1	R40		CYC	R126	(121)	80
1	R40		CYC	R127	(122)	95
1	R40		CYC	R124	(119)	94
2	R40		CYC	R126	(121)	80
2	R40		CYC	R127	(122)	95
2	R40		CYC	R125	(120)	96
2	R40		CYC	R124	(119)	94
3	R40		CYC	R124	(119)	95
3	R40		CYC	R127	(122)	95
3	R40		CYC	R126	(121)	80
3	R40		CYC	R125	(120)	96
4	R40		CYC	R125	(120)	96
4	R40		CYC	R127	(122)	95
4	R40		CYC	R126	(121)	80
4	R40		CYC	R124	(119)	94

UNDER PLATFORM

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	3.5Q-10	500w	DUNGEON	R80/15	(104)	41
2	3.5Q-10	500w	DUNGEON	R80/15	(104)	41

CARPET

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	3" Fresnel	100w	DUNGEON	R378/378/114	(105)	46
2	3" Fresnel	100w	DUNGEON	R378/378/114	(105)	46
3	3" Fresnel	100w	DUNGEON	R378/378/114	(105)	46

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Template
(1)	351	6TH AP	1	Source 4 10deg 575w	1	R02
(3)	352	6TH AP	2	S4-10 575w	1	R60
(4)	118	4th AP	3	Source 4 26deg 575w	2	R60
(5)	121	3rd AP	3	Source 4 19deg 575w	2	R60
(6)	117	4th AP	4	Source 4 19deg 575w	2	R02
(7)	116	4th AP	5	Source 4 19deg 575w	3	R60
(8)	126	3rd AP	5	Source 4 19deg 575w	3	R60
(9)	115	4th AP	6	Source 4 19deg 575w	3	R02
(10)	353	6TH AP	3	Source 4 10deg 575w	PW	
(11)	357	5TH AP	3	Source 4 10deg 575w	4	R60
(12)	354	6TH AP	4	Source 4 19deg 575w	PW	T:R3802-03
(13)	120	4th AP	1	Source 4 26deg 575w	5	R60
(14)	124	3rd AP	1	Source 4 19deg 575w	5	R60
(15)	119	4th AP	2	Source 4 26deg 575w	5	R02
(16)	17	CATWALK	11	Alt 360Q 6x12 750w	6	R02
	"	"	17	"	7	"
	"	"	24	"	8	"
(17)	22	CATWALK	20	Alt 360Q 6x12 750w	6	R60
	"	"	27	"	7	"
	"	"	31	"	8	"
(18)	10	CATWALK	13	Alt 360Q 6x12 750w	6	R60, T:28
	"	"	18	"	7	"
	"	"	26	"	8	"
(19)	114	4th AP	7	Source 4 19deg 575w	9	R60
(20)	127	3rd AP	8	Source 4 19deg 575w	9	R60 + [illegible]
(21)	113	4th AP	8	Source 4 19deg 575w	9	R02
(22)	7	CATWALK	5	Source 4 36deg 575w	10	R02
(23)	14	CATWALK	15	Source 4 36deg 575w	10	R60
(24)	9	CATWALK	7	Source 4 36deg 575w	10	R60, T:28
(25)	12	CATWALK	12	Source 4 36deg 575w	11	R02
	"	"	19	"	12	"
(26)	20	CATWALK	22	Source 4 36deg 575w	11	R60 + [illegible]
	"	"	28	"	12	"
(27)	11	CATWALK	14	Source 4 36deg 575w	11	R60, T:28
	"	"	21	"	12	"

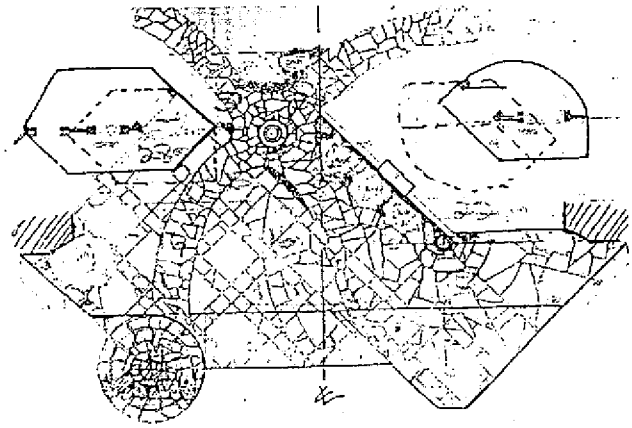
Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Template
(28)	19	CATWALK	23	Source 4 36deg 575w	13	R02
(29)	24	CATWALK	36	Source 4 36deg 575w	13	R60
(30)	21	CATWALK	25	Source 4 36deg 575w	13	R60, T:28
(31)	37	1ST E	2	Alt 360Q 6x9 750w	14	R02
			9		15	
(32)	39	1ST E	11	Alt 360Q 6x9 750w	14	R60
			15		15	
(33)	38	1ST E	3	Alt 360Q 6x9 750w	14	R60 T:28
			10		15	
(34)	98	1ST AP	3	S4 PAR WFL 575w	1	R60
(35)	99	1ST AP	5	S4 PAR WFL 575w	2	R60
(36)	102	1ST AP	6	S4 PAR WFL 575w	1	R317
(37)	103	1ST AP	7	S4 PAR WFL 575w	2	R317
(38)	105	1ST AP	8	S4 PAR WFL 575w	3	R60
(39)	106	1ST AP	9	S4 PAR WFL 575w	4	R60
(40)	107	1ST AP	10	S4 PAR WFL 575w	3	R317
(41)	109	1ST AP	11	S4 PAR WFL 575w	4	R317
(42)	31	1ST E	1	Source 4 PARNel 575w	5	R60
(43)	33	1ST E	5	Source 4 PARNel 575w	5	R317
(44)	42	1ST E	6	Source 4 PARNel 575w	6	R60
			13		7	
			14		8	
(45)	48	1ST E	12	Source 4 PARNel 575w	6	R317
			16		7	
			21		8	
(46)	49	1ST E	17	Source 4 PARNel 575w	9	R60
(47)	54	1ST E	22	Source 4 PARNel 575w	9	R317
(48)	58	2ND E	1	S4 PAR WFL 575w	10	R60
(49)	59	2ND E	2	S4 PAR WFL 575w	10	R317
(50)	60	2ND E	3	S4 PAR WFL 575w	11	R60
			5		12	
(51)	64	2ND E	4	S4 PAR WFL 575w	11	R317
			6		12	
(52)	66	2ND E	7	S4 PAR WFL 575w	13	R60
(53)	67	2ND E	8	S4 PAR WFL 575w	13	R317

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Template
(54)	73	3RD E	1	S4 PAR WFL 575w	14	R60
			4		15	
(55)	74	3RD E	2	S4 PAR WFL 575w	14	R317
(56)	75	3RD E	3	S4 PAR WFL 575w	15	R317
			6		16	
(57)	355	5TH AP	1	Source 4 10deg 575w	PW	T:R3803-02
(58)	356	5TH AP	2	S4-10 575w	PW	T:R3803-02
(59)	123	3rd AP	2	Source 4 26deg 575w	PW	T:R3803-02
(60)	128	3rd AP	4	Source 4 26deg 575w	PW	T:R3803-02
(61)	125	3rd AP	6	Source 4 26deg 575w	PW	T:R3803-02
(62)	122	3rd AP	7	Source 4 26deg 575w	PW	T:R3803-02
(63)	45	SR SLOT	6	Source 4 36deg 575w	4	R60, T:90
(64)	30	SR SLOT	5	Source 4 36deg 575w	4	R02, T:90
(65)	112	1ST AP	13	Source 4 26deg 575w	PW	T:R3803-02
(66)	111	1ST AP	14	Source 4 26deg 575w	PW	T:R3803-02
(67)	50	1ST E	18	Source 4 36deg 575w	PW	T:R3803-02/90
(68)	53	1ST E	19	Source 4 36deg 575w	PW	T:R3803-02/90
(69)	4	CATWALK	1	Source 4 36deg 575w	G	N/C, T:64
(70)	5	CATWALK	2	Alt 360Q 6x12 750w	G	N/C, T:33
(71)	8	CATWALK	3	Source 4 36deg 575w	G	N/C, T:35
(72)	6	CATWALK	4	Alt 360Q 6x12 750w	G	N/C, T:32
(73)	26	SR SLOT	1	Source 4 36deg 575w	G	N/C
			2			N/C T:68
(75)	29	SR SLOT	3	Source 4 36deg 575w	G	N/C
			4			N/C, T:68
(77)	108	1ST AP	1	Alt 360Q 6x12 750w	G	N/C, T:51
(78)	97	1ST AP	2	Alt 360Q 6x12 750w	G	N/C, T:64
(79)	34	1ST E	7	Alt 360Q 6x12 750w	G	N/C, T:32
(80)	35	1ST E	8	Alt 360Q 6x12 750w	G	N/C, T:49
(81)	100	1ST AP	4	Source 4 PARNel 575w	OL5	R51
(82)	25	CATWALK	29	Source 4 50deg 575w	OL5	N/C, T:27
(83)	32	1ST E	4	Source 4 PARNel 575w	~~OL13~~ OL10	R51
(84)	27	CATWALK	30	Source 4 50deg 575w	OL10	N/C, T:27

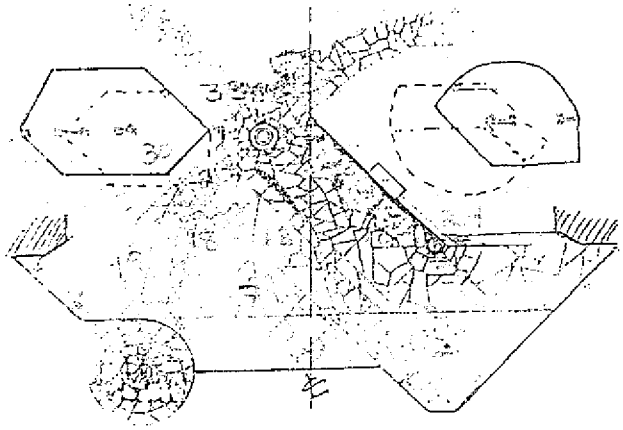
Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Template
(85)	52	1ST E	20	Source 4 PARNel 575w	OR15	R51
(86)	13	CATWALK	16	Source 4 50deg 575w	OR15	N/C, T:27
(93)	110	1ST AP	12	Source 4 PARNel 575w	BAND	R60
(94)	90	BOOM 1	5	Source 4 50deg 575w	CYC	T:CARA
(95)	89	BOOM 1	4	Source 4 50deg 575w	CYC	T:87
(96)	78	BOOM 1	3	Source 4 50deg 575w	CYC	T:76
(97)	79	BOOM 1	2	Source 4 50deg 575w	CYC	T:75
(98)	76	BOOM 1	1	Source 4 36deg 575w	CYC	T:73
(99)	81	BOOM 2	5	Source 4 50deg 575w	CYC	T:66
(100)	82	BOOM 2	4	Source 4 50deg 575w	CYC	T:63
(101)	83	BOOM 2	3	Source 4 50deg 575w	CYC	T:15
(102)	84	BOOM 2	2	Source 4 50deg 575w	CYC	T:13
(103)	72	BOOM 2	1	Source 4 36deg 575w	CYC	T:48
(104)	41	UNDER PLATFORM	1	3.5Q-10 500w	DUNGEON	R80/15
			2			
(105)	46	CARPET	1	3" Fresnel 100w	DUNGEON	R378/378/114
			2			
			3			
(113)	88	4TH E	1	ALTMAN ZS-4	CYC	R124
			2			
			3			
			4			
(114)	87	4TH E	1	ALTMAN ZS-4	CYC	R125
			2			
			3			
			4			
(115)	86	4TH E	1	ALTMAN ZS-4	CYC	R126
			2			
			3			
			4			
(116)	85	4TH E	1	ALTMAN ZS-4	CYC	R127
			2			
			3			
			4			
~~(117)~~		3RD E	5	S4 PAR WFL 575w	16	R60
(118)		FLOOR	1	Source 4 36deg 575w	DROP	C/C, T:52
			2			

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Template
(119)	94	GROUNDROW	1	R40	CYC	R124
			2			
	~~95~~ 94		3			
	94		4			
(120)	96	GROUNDROW	1	R40	CYC	R125
			2			
			3			
			4			
(121)	80	GROUNDROW	1	R40	CYC	R126
			2			
			3			
			4			
(122)	95	GROUNDROW	1	R40	CYC	R127
			2			
			3			
			4			
(123)	1	CATWALK	6	1KL6-2040	NIGHT	R80, T:28
			8			
(124)	3	CATWALK	9	1KL6-2040	NIGHT	R80, T:28
			33			
(125)	2	CATWALK	34	1KL6-2040	NIGHT	R80, T:28
			35			
(126)	15	CATWALK	22	S4 PAR VNSP 575w	DUN	
(127)	16	CATWALK	10	8" Fres 1kw	BREEZE	R64/65
			32			

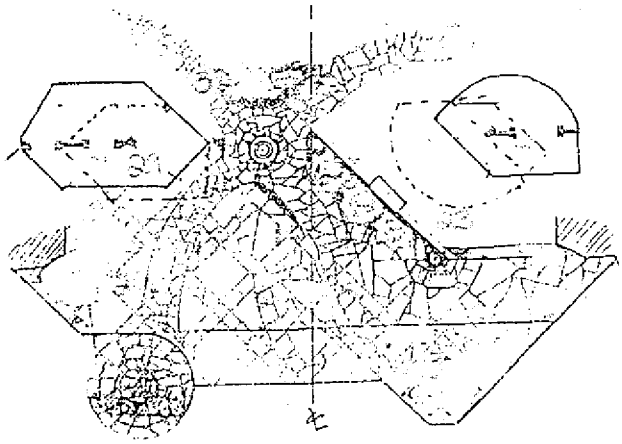
Magic Sheets



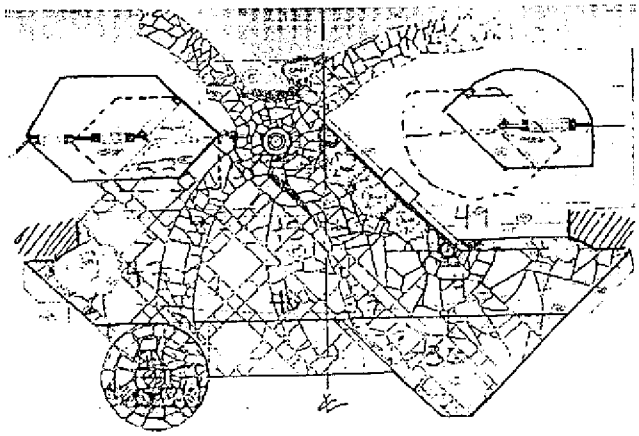
Area Warm
R02
Group 1



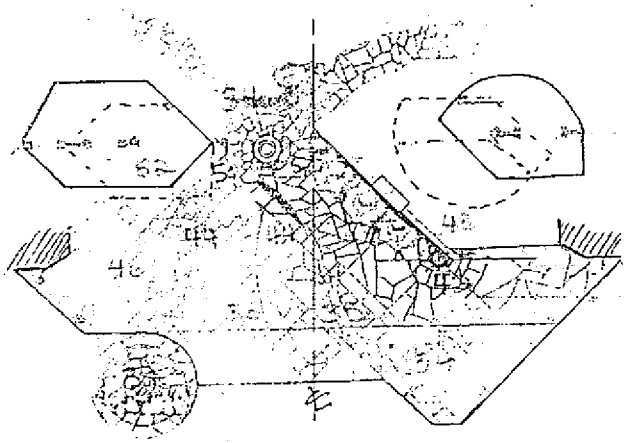
Area Cool
R60
Group 2



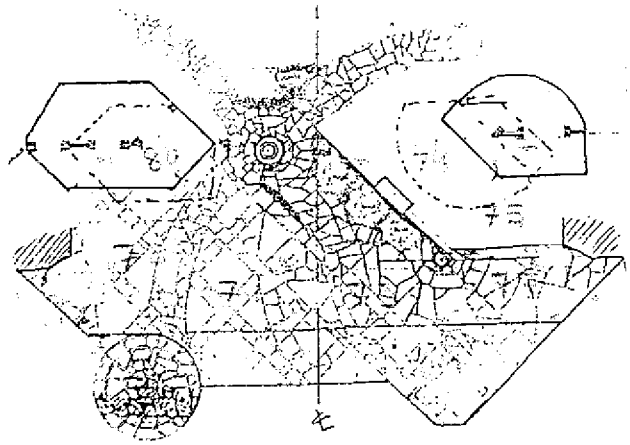
Area Swing
R60
Group 3



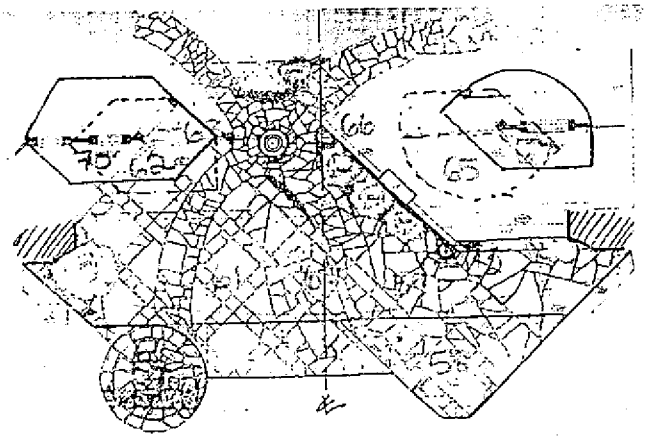
Back Warm
R317
Group 4



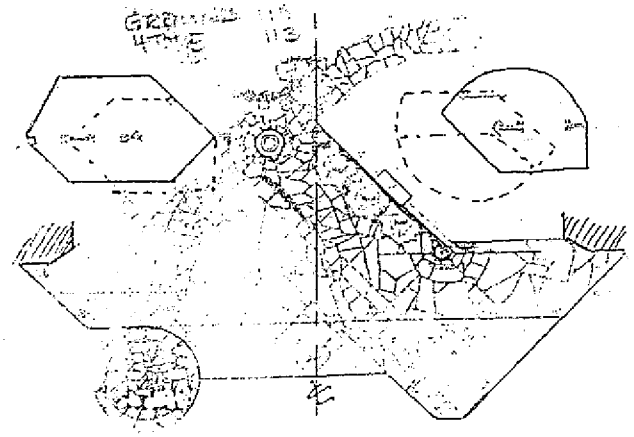
Back Cool
R60
Group 5



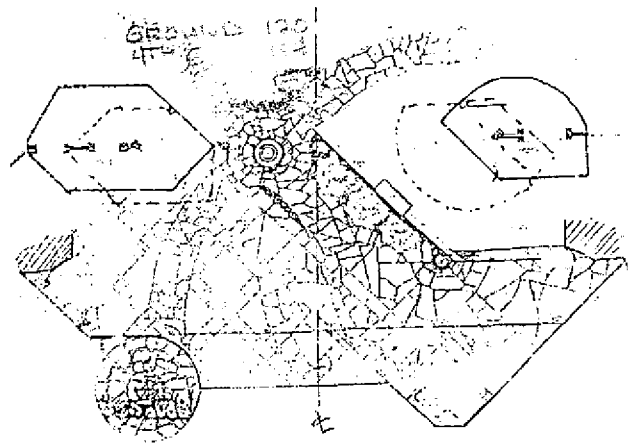
Gobo Wash
N/C
Group 6



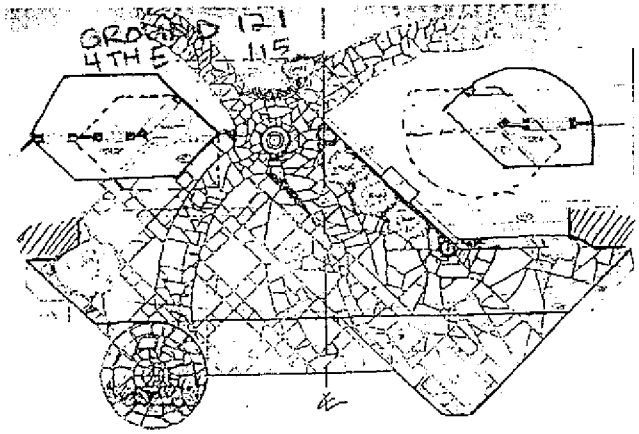
Prismatic Wash
R3803-02
Group 7



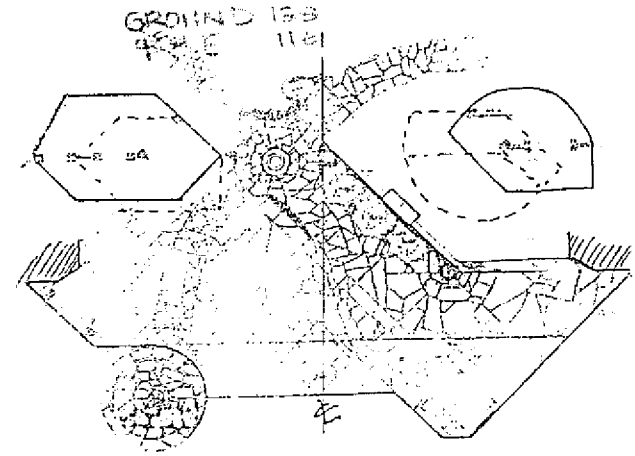
Red Cyc
R124



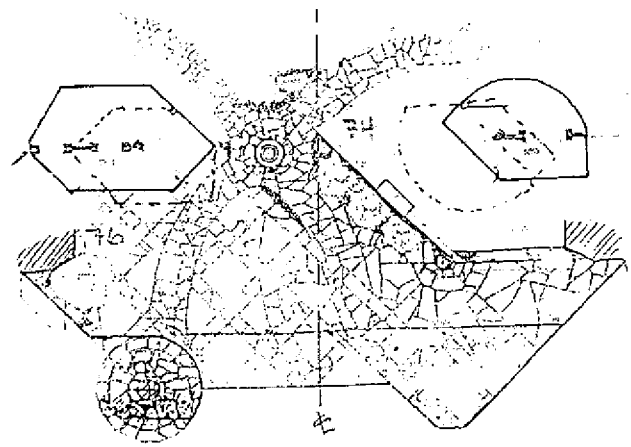
Blue Cyc
R125



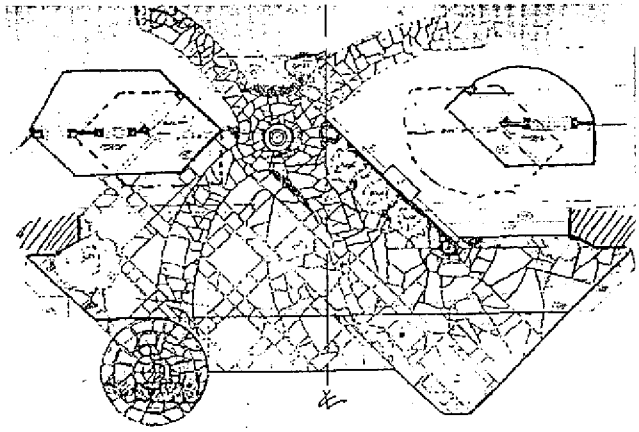
Green Cyc
R126



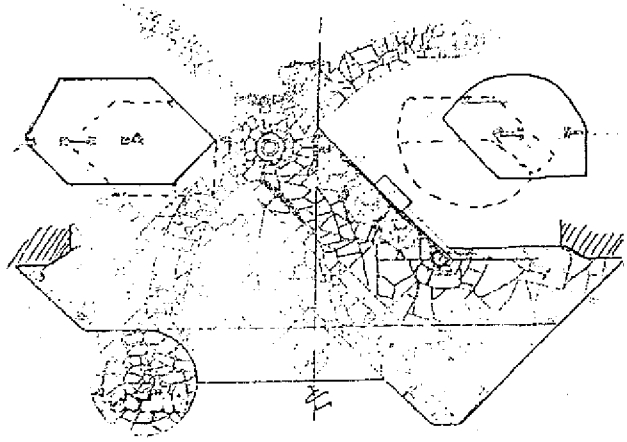
Amber Cyc
R127



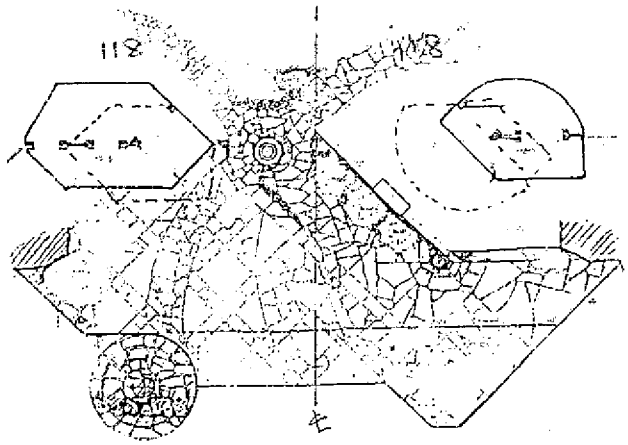
Practicals



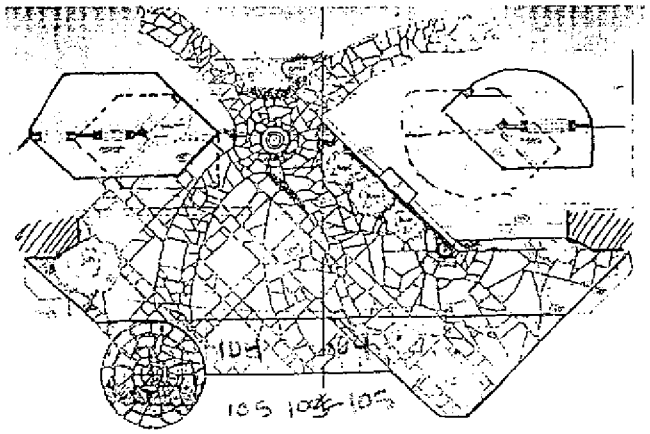
Moonbox
Channel 106



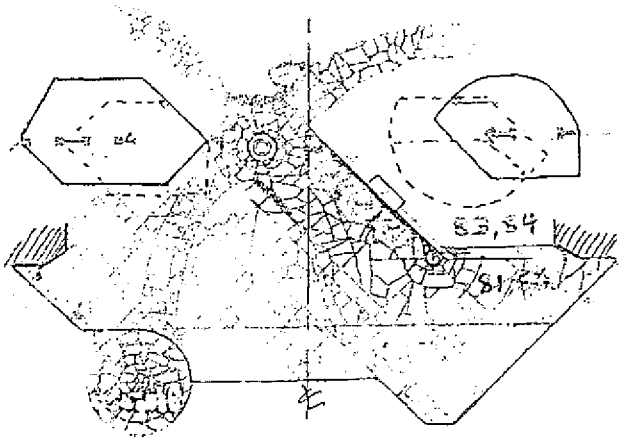
Water Effect
Lamp – 108
Speed - 109



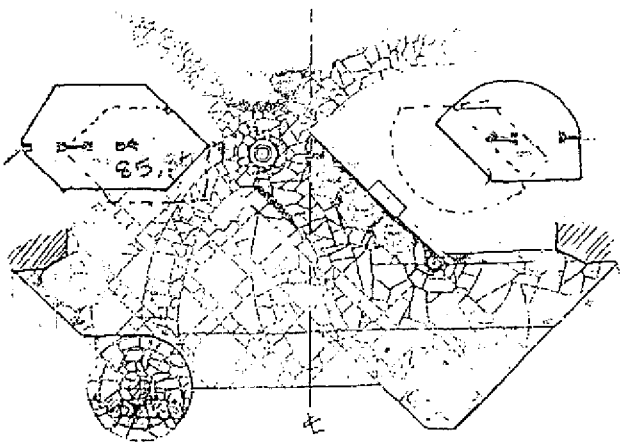
Portal Lights
R382



Dungeon
3.5 x 6 – Channel 104
3" Fresnel – Channel 105
VNSP PAR – Channel 126



Olivia's Interior
Top Light – Channels 81, and 83
Gobo – Channels 82, and 84
Area Light – Channels 12-15
and 22-25

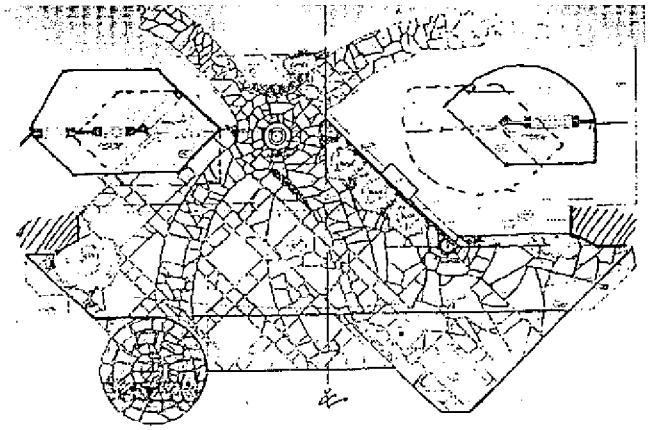


Orsino's Interior

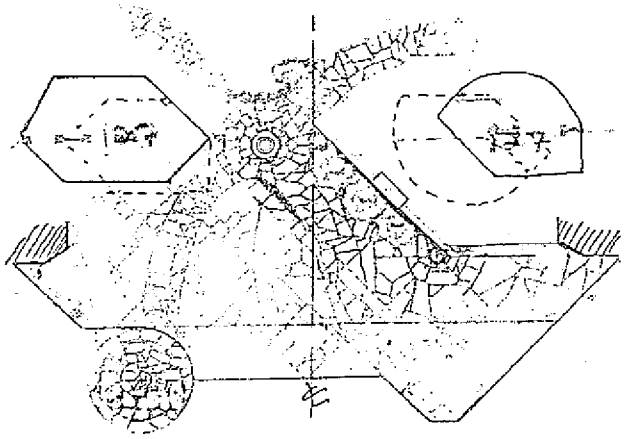
Top Light – Channel 85

Gobo – Channel 86

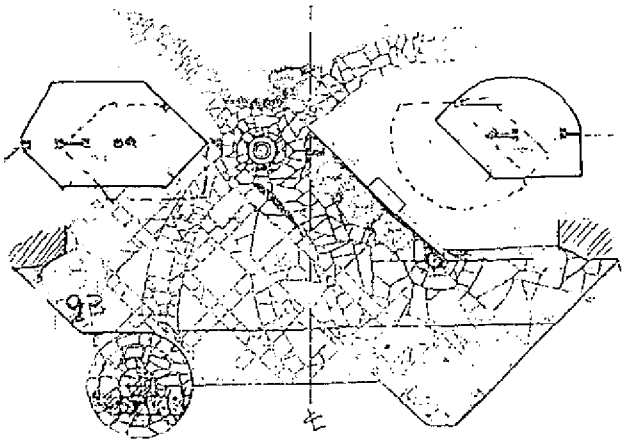
Area Light – Channel 28-30



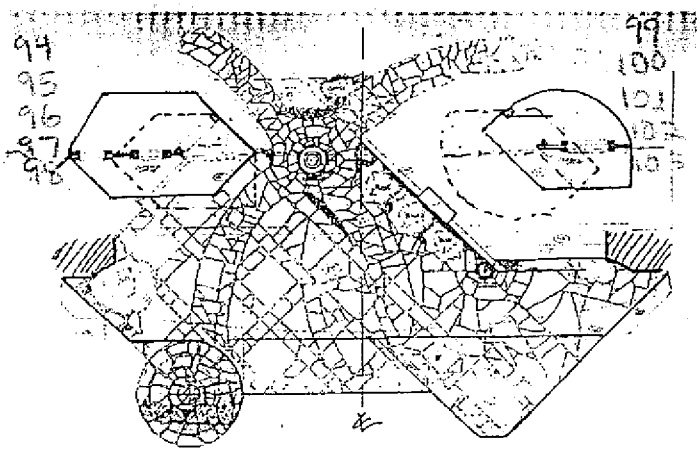
Night Wash
R80
Channels 123-125



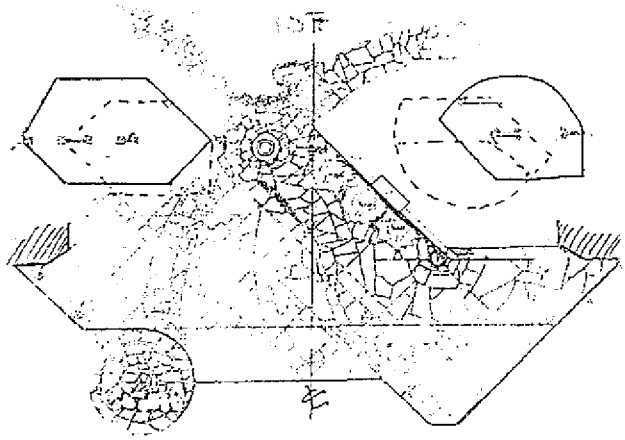
Breeze Lights
R64/65



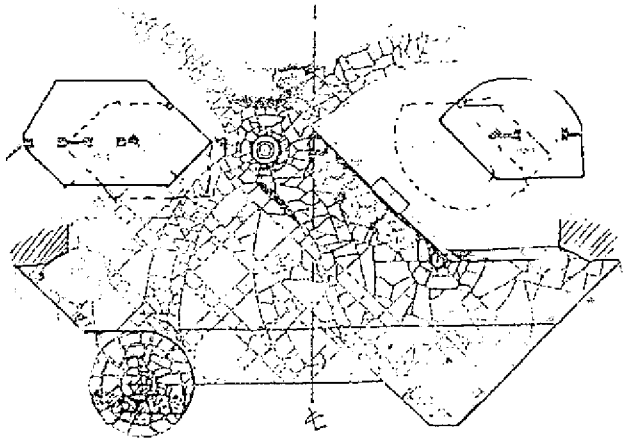
Band Light
R54



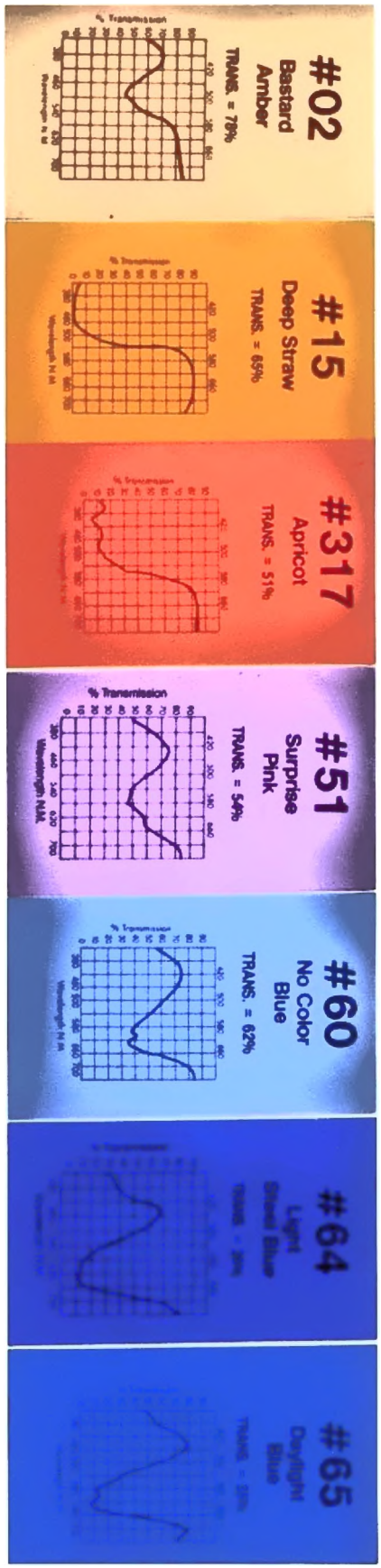
Clouds



Stars



GEL COLORS



Warm Area Light

Dungeon Light

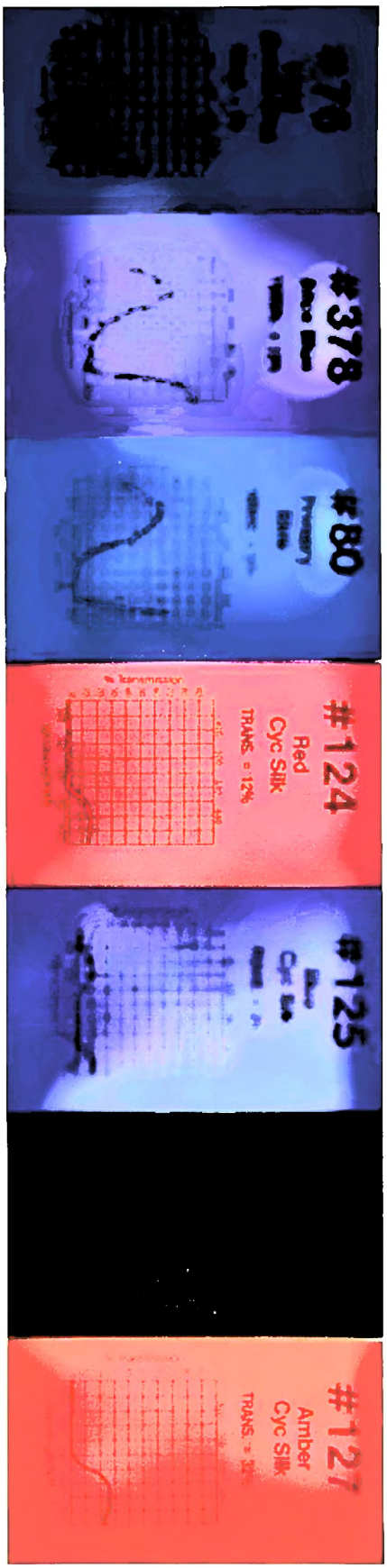
Warm Back Light

Interior

Neutral Area Light

Breeze Light

Breeze Light



Cool Area Light

Dungeon Light

Night Wash and

Dungeon Light

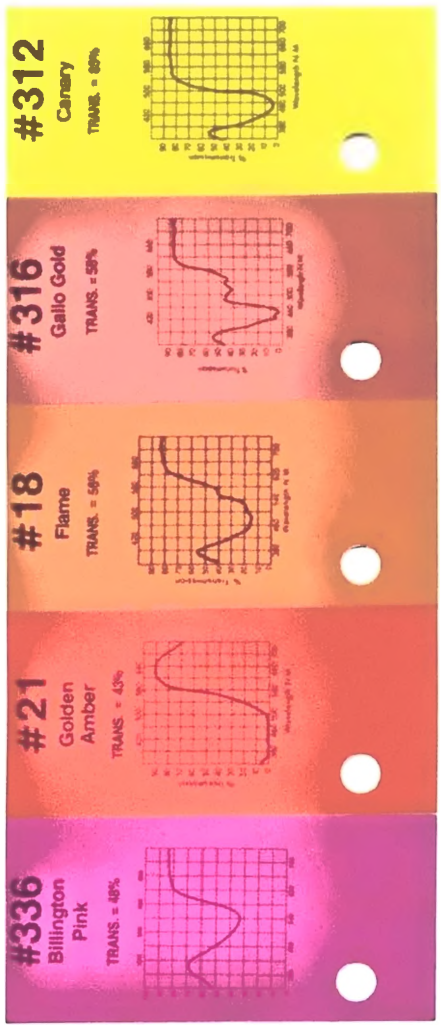
Red Cyc Light

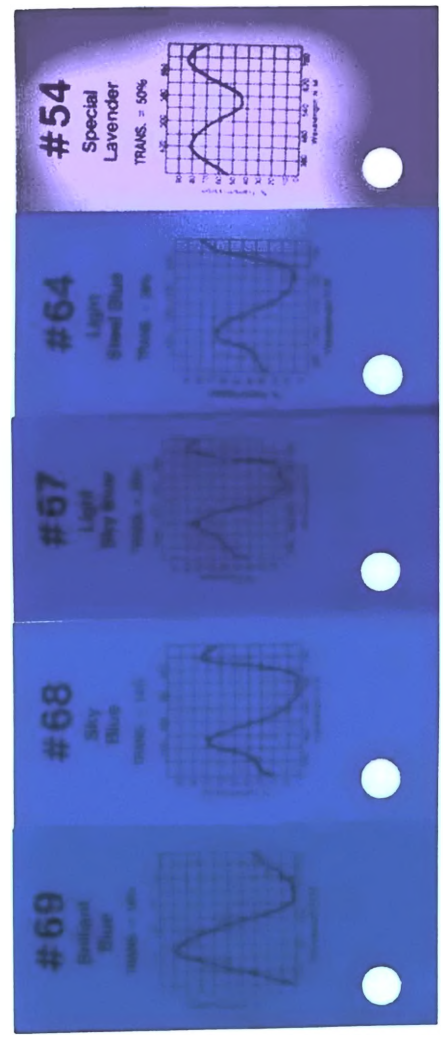
Blue Cyc Light

Green Cyc Light

Amber Cyc Light

Boom Colors


#312
Canary
#316
Gallo Gold
#18
Flame
#21
Golden Amber
#336
Billington Pink


#54
Special Lavender
#64
#57
#68
#69

APPENDIX H

PRODUCTION PHOTOS

Plate 4 Cesario and Feste

Plate 5 Come Away Death

Plate 6 Sir Andrew Wants to Leave

Plate 7 Malvolio in the Dungeon

Plate 8 Married?

VITA

The author was born and raised in Poquoson, VA. Upon graduation from high school, she went onto college in Staunton, VA. In 1999 she graduated from Mary Baldwin College with a B.S. in biochemistry and a B.A. in theatre production. When her M.F.A. is completed she plans to reside in Oxford, MS until her husband has completed his Ph.D. in physics.

4TH E

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	ALTMAN ZS-4		CYC	R127	(116)	85
1	ALTMAN ZS-4		CYC	R126	(115)	86
1	ALTMAN ZS-4		CYC	R125	(114)	87
1	ALTMAN ZS-4		CYC	R124	(113)	88
2	ALTMAN ZS-4		CYC	R127	(116)	85
2	ALTMAN ZS-4		CYC	R124	(113)	88
2	ALTMAN ZS-4		CYC	R125	(114)	87
2	ALTMAN ZS-4		CYC	R126	(115)	86
3	ALTMAN ZS-4		CYC	R124	(113)	88
3	ALTMAN ZS-4		CYC	R126	(115)	86
3	ALTMAN ZS-4		CYC	R127	(116)	85
3	ALTMAN ZS-4		CYC	R125	(114)	87
4	ALTMAN ZS-4		CYC	R125	(114)	87
4	ALTMAN ZS-4		CYC	R124	(113)	88
4	ALTMAN ZS-4		CYC	R126	(115)	86
4	ALTMAN ZS-4		CYC	R127	(116)	85

BOOM 1

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	CYC	T:73	(98)	76
2	Source 4 50deg	575w	CYC	T:75	(97)	79
3	Source 4 50deg	575w	CYC	T:76	(96)	78
4	Source 4 50deg	575w	CYC	T:87	(95)	89
5	Source 4 50deg	575w	CYC	T:CARA	(94)	90

BOOM 2

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	CYC	T:48	(103)	72
2	Source 4 50deg	575w	CYC	T:13	(102)	84
3	Source 4 50deg	575w	CYC	T:15	(101)	83
4	Source 4 50deg	575w	CYC	T:63	(100)	82
5	Source 4 50deg	575w	CYC	T:66	(99)	81

FLOOR

U#	Instrument Type	Watts	Purpose	Color & Template	Chn	Dim
1	Source 4 36deg	575w	DROP	C/C, T:52	(118)	
2	Source 4 36deg	575w	DROP	C/C, T:52	(118)	