

THE UNIVERSITY OF CALGARY

Pink Flamingos and The Two Queens

by

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Abstract

This document is a supplement to the practical work undertaken by the candidate to demonstrate proficiency in lighting design and technical direction. The lighting design was for Barry Harman and Keith Herrmann's Romance, Romance, directed by Dr. Barry Yzereef. This production was performed February 24-27 and March 3-6, 1999 in the University Theatre at the University of Calgary. The technical direction was for Dacia Maraini's Mary Stuart, directed by Mr. Brian Smith. This production was presented in the University of Calgary's Reeve Theatre from March 24-27 and March 31-April 3, 1999.

This paper is written to support both thesis productions, with each project handled separately. The lighting design and technical direction segments include elements on the design concept, process, and analysis. In various appendices are supporting documents such as the lighting plot, channel control sheets, research, and pictures for Romance, Romance, and the design drawings, production schedule, and budget of Mary Stuart.

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Chapter One

Preliminary Ideas and Discussions for Romance, Romance

Mr. Semple and I met in mid-December to discuss his design concept for Romance, Romance. In consultation with the director, Dr. Yzereef, they had decided upon a final set design. The design concept was that the whole production was like a fashion show. Mr. Semple felt that the production had everything one dimensional and shallow about the nineteen eighties and he thought that a fashion show was the ideal reflection of this image. With the agreement of Dr. Yzereef, he had decided that the set would look much like a fashion runway. It would consist of three levels; around the upstage edges would be high walls and there would be a logo of Romance, Romance on the centre of the furthest upstage wall. Around the bottom level would be strewn a multitude of clothes and as everyone changed onstage, they would throw their used belongings into the pit. This was to reflect the idea that both worlds of the play were disposable societies. For Act I the furniture would consist of a large rectangular seat on the bottom platform downstage centre, a chaise longue on the stage right side of the middle platform and a dressing table on stage left of the same platform. For Act II the furniture would be a patio table and four chairs on the centre of the downstage platform, a bar on the stage right side of the middle platform, and a barbecue on the stage left side of the same platform. Theoretically this could also have made my job as lighting

designer easier as the same areas were used in Act I and Act II. The upstage area was going to be used for the orchestra and for certain scenes in the acts, although in the end Dr. Yzereef decided to keep the upper platform as a separate plane. With the set, my only concern was the fact that Mr. Semple planned to paint it just a shade or two off white. With a white or off-white stage, light bounce can be a real problem, especially if you're trying to keep the light contained in one area. The only solution that is remotely effective is to use very steep angles. The other problem that I saw at this time was the possibility that the back walls might cut off side light. However, neither of these problems were of great concern.

At this time Mr. Semple and I also had a brief discussion of costumes. Both sets of costumes would be appropriate to the time period, although Mr. Semple was thinking of making the Act I costumes a little snazzier than they were in the era. While Mr. Semple had costume renderings, they were really only to give sketches of what he wanted as our budget was extremely limited and he wanted a large number of costumes for Act I. He did warn me that the costumes would probably be scattered all over the colour and value range for both acts as so many had to be pulled from stock. This led me to consider how to solve this dilemma, as any strong lighting colours would tend to counteract the innate costume colours. At this point I felt that the probable way around this would be to use my strong colours from top or back light and to ensure that my front fill light was in colours as close to white as possible.

My next meeting was with the director, Dr. Yzereef. This was just a preliminary meeting to discuss the very sketchiest of concepts and cues. Dr. Yzereef had only a few requests in the way of lighting. He was quite insistent that, unless they were absolutely required for the show, we did not use footlights. If we were trying to use period lighting, I would have wanted the footlights, but since we weren't trying to be overly realistic, I felt no real need for them. Dr. Yzereef asked me if I had a rough concept for the show and we discussed it for a while. I felt that Act I should be a highly coloured act, very theatrical with deep, saturated colours such as red and indigo. For Act II I saw a more realistic lighting scheme, with the moonlight dictating the major look with changes for a number of the songs. To balance out stronger top lights, I would use front lights with almost open white colours as well as followspots for highlighting the singers. This combination of white light and followspots would also help solve the costume difficulties. At this point I also discussed with Dr. Yzereef the possibility of using very strong sidelight to create shape as well as colour. For me this fit in very well with the concept of fashion show, as my forays into Fashion TV and Fashion File had shown a lot of sculpturing with light. Dr. Yzereef seemed to like this idea very much. His only other request was for the song "I'll Always Remember The Song" to have a wash of star gobos all across the back wall. (Gobos are metal cutouts that are placed behind the lenses of a lighting instrument and whose shapes are then reflected on the floor). Our only point of contention was whether or not there was any

need for gobos in the show. I felt that a gobo wash was rather important to give some texture to the stage, but Dr. Yzereef was completely opposed to this concept. He was open to the idea of occasional well placed gobos in the show, i.e. a window for Alfred in Act I, but he was firm in wanting absolutely no gobo washes across the stage. This caused me some consternation, but I felt I could probably incorporate some texturing later.

Just after Christmas, Dr. Yzereef and I met again. This time we had a more thorough discussion of the cues. We started at the beginning of the play and worked our way through, editing my preliminary cue list as we went. Surprisingly, we agreed on almost every cue. My only concern was in Act II where Mr. Yzereef wanted a number of very quick, radical changes. With only two lines in which to make these changes and before they switched to another change, I was concerned with finding a successful way of implementing this idea without it being too jarring. I was at something of a loss so I discussed this with my supervisor. Mr. Semple suggested that in his experience cues such as these tend to disappear later in the process as the director realises that they are jarring. Otherwise things seemed to be going very well.

At the first production meeting after Christmas I was somewhat concerned to discover that the first run-through of the play would take place after I had not only plotted, hung, and focussed, but also after we had set all of the cues. Mr. Yzereef assured me that this would not be a problem as I would have ample opportunities to see choreography and both he and the assistant

director, Christine Johns, would be at my disposal to discuss blocking. I was a little unhappy with this scenario but understood Dr. Yzereef's problem as he had been forced to recast due to one of his cast members breaking an ankle. When the rehearsal schedule was readjusted partway through January, it appeared that I would in fact be able to see a run of each act before I plotted the show. Indeed, in the end I saw a partial run of Act I several days before my plot was due, missing only the last three songs. However, Dr. Yzereef chose to cancel the run of Act II that was scheduled to take place before my plot was due as he was more concerned with the dancers than the need for the lighting designer to view the show. I sat in on rehearsal and saw some of the blocking. Two days later, I did manage to see a preliminary run through of most of Act II before I hung my plot.

Dr. Yzereef and I met one more time to discuss cues. I had previously presented him with a preliminary cue list, but this time we discussed things in much more depth. Together we went through the script and discussed where we needed and wanted cues. Once again, Dr. Yzereef and I agreed on most everything. We re-discussed the issue of gobos, but Dr. Yzereef remained firm in his belief that the show did not call for them and that they would not work.

Mr. Semple and I had a brief meeting the week the plot was due. We discussed my ideas and he seemed very supportive. He then took me to see the completed flats and to discuss the costumes. When I saw the flats I was somewhat surprised to see that instead of off-white they were almost flesh

coloured. This meant that my lighting really needed to be strong on the three dimensional modelling as actors in front of flesh coloured sets tend to disappear into them. After we had examined the flats, Mr. Semple and I went to look at the costumes. For Act I, the costumes were almost solely in the red/mauve/pink range, except for the white night-gown, off-white dress, and single deep green costume. This confirmed my idea of using very light front lights, as any colour that I used on the reddish costumes would cause the green costume to go black. Equally, open white front light would cause the white costumes to have a blinding glow. The Act II costumes were all over the colour range from a pure white suit jacket to a neon green dress to yellowish pants. Again, this reaffirmed my colour choices.

Before we did the levels session, Dr. Yzereef, the stage manager Jesse Read and I met to discuss cues. We all thought that this would make levels and technical rehearsals go much smoother. We went through the script from start to finish, establishing where cues were needed, what the stage would look like under the lights, and when they would be called. This left all of us with a better grasp of what the show's lighting imagery would be and what we needed for levels.

Chapter Two

Design Concept for Romance, Romance

My design concept for Romance, Romance was very simple. My main lighting would come from six different directions mixed with followspots for highlight and specials where needed.

My front lighting was basic McCandless. (Stanley McCandless was the lighting designer who explored a method for creating more naturalistic lighting. He noted that in natural light such as a sunny day, one side of a person's face was highlighted while the other was in shadow. From these observations he created a concept of front lighting consisting of two washes, one from each side of the theatre coming on to the stage at a forty-five degree angle. One wash is in a warm colour highlighting the light source while the other is in a cool colour denoting the shadow.) Thus, I would place two forty-five degree washes, one coming from each side of the stage for front light. Since the costumes covered such a wide colour palette, white light was really the only way for their true colour to show onstage. However, white light tends to make actors look ghostly white, so I compromised by choosing gel colours which were very pale tints, one of apricot and one of pale blue. To choose which side the warm and cool lights would come from was easy after I'd seen Dr. Yzereef's blocking. In Act II, in the second scene Monica comments on the beautiful moon, and persuades Sam to come look at it with her. Both actors

stand downstage right looking up at the “moon”. Thus, my cool wash came from house left and my warm wash from house right.

There is one major problem with McCandless lighting. The combination of warm and cool sides of faces tends to leave the centre of the face with a somewhat startling line down it. I added a shallow front fill light which would blend the shadows as well as the colours. I briefly considered using no gel colour here as the white would tend merely to mute the amber and blue, but in the end I decided that since this was a musical a little more colour could be added. I decided to gel the front fill lights with pale pink, a colour which would give a gentle glow to everyone on stage.

I had already decided that my side lighting was going to be very strong, so I placed it at a fairly sharp fifty-degree vertical angle. This relatively steep angle would make lovely shadows on faces, catching cheekbones exceedingly well. This would also lend itself to giving a three dimensionality to characters who might otherwise seem rather flat against the flesh-coloured walls. This was very important to me, as I wanted that very strong sense of shape that you get from watching models on a catwalk. I thought that while a stronger choice of colour was required for these sides, I didn't want to go too over the top. Since I intended to use saturated colour for my top light, I decided to go with a chocolate brown and a mid-tone lavender for a more moderate look.

I wanted top light rather than backlight for a number of reasons. Firstly, in a thrust stage the lighting designer must always be careful not to

blind audience members. If you choose a shallow angle for either side or back lighting, a beam which catches the actor's head at the edge of the stage will travel on into the first rows of the audience. Thus, thrust houses enforce steeper angles on the designers. Another reason for my choosing top light over backlights was enhanced controllability on the stage. As the majority of the audience in the University Theatre is looking down at the floor, it becomes a focal point which must be considered. With top lights in tight areas I could control the colour of the floor, thus creating more attractive images for the audience. After my talks with Dr. Yzereef, I knew I wanted to use a large number of colours on the floor. The solution for this seemed simple, as the University Theatre possesses a dozen scroller units. (Scrollers are fixtures which attach to lighting instruments and contain different coloured gels. The scroller is controlled by remote and can move or "scroll" back and forth to different gel colours.) I went to Mr. Steve Isom, the head of lighting at the University Theatre, to discuss the possibility of changing the gels in the scrollers to incorporate several of my colour choices. As we discussed this, he questioned me as to how many times I wanted to change colours back and forth. I felt that the colours would probably change from one to another ten to fifteen times. Mr. Isom explained and demonstrated that this would be impossible. In an ordinary case there would be no problem with this, but the scroller units in the University Theatre were beginning to be unpredictable and did not and could not be programmed to change consistently. After several

moves back and forth, the scrollers stopped addressing themselves properly, leading to a red wash with some scroller gels half red and half blue. As there seemed no way of using the scrollers in the show I had to rethink my top light. After much thought I decided that the only way for me to achieve the effects I wanted would be to triple hang the top lights and then gel them in the three primary colours of light. (In an ideal world I would have liked to have quadruple hung these lights, adding an amber gel because, while in theory you can mix primary red, blue, and green light to any colour in the spectrum, the amber range tends to the orange rather than the yellow.) I felt that triple hanging the lights would in fact work rather well for me. They would allow me great versatility in my colour choices as well as giving numerous coloured shadows on the floor, again aping the effect of models on the catwalks. Additionally, anyone looking up at the lights (and in the University Theatre they tend to be something of a focal point) would see a fantastic range of colours.

These front lights, sidelights, and top lights would comprise my basic lighting design. Added on top of this were a number of washes and specials. As Mr. Semple had placed the orchestra on a different level and Dr. Yzereef never had actors interacting with them, I decided to light them as if they were in a different world. Dr. Yzereef and the musical director, Janice Covey, had already decided not to use individual music stand lights but to allow me to light the orchestra. I chose to place the orchestra in a deep blue wash, strong

enough to isolate them from the actors, but bright enough for them to be able to read their music clearly. While the musicians were meant to be on another plane from the actors, I wanted to tie the whole set together. I decided that if I had enough lights to spare, I wanted to light all of the walls as a giant cyclorama. Since there was no top masking, I couldn't actually use cyc boxes to light the set because the audience would be able to see them. However, I determined that I would try to find lights to at least light the upstage box around the musicians. Another special that needed to be incorporated was a moon wash for Act II. I felt that a steel blue would make an appropriate key light for the more realistic scenes. There were also the projections. These were the advertisements that covered the stage. I also added numerous specials, some for key moments, some to denote locations. Alfred's home would have a window gobo spilling over the chaise longue. Josefine's boudoir would have a glow of candlelight around it. The country inn would have a large window. Dr. Yzereef was very keen on having stars appear all over the stage for the polka when the song calls for them. In Act II, the "realistic" scenes would have specials for each of the Adirondack chairs. The rock 'n' roll number would have tacky rock and roll specials on the back wall and a mirrorball! There were also specials for actors at various locations, such as the four spotlights for the final song. Most important of all the specials would be the two followspots. These would be used to follow the lead actor or actors and highlight them in their songs. In an ideal world, I would have liked to have four followspots. This

would have enabled me to hit each of the two lead singers with followspots from each direction, giving a much more even look. They could have been used at all times at a low level and during songs at a high level, allowing the surrounding light looks to be more saturated and filled with colour. However, while the University Theatre technically has the capacity for multiple followspots, there were only two followspots and two operators available, so I made do with that.

Chapter Three

Plotting Romance, Romance

Once I had the basic design concept, I started to plot the show. In my method of lighting design, I decide what sort of lighting images (or looks) I am attempting to create, that is, how the stage will look with the lights on it, and then I work out a way to realize these ideas in the space.

Since I already had my basic concepts, I started working by calculating how many control areas I wanted for each group of lights. Since most of my front light was being used as fill, I wanted a considerable amount of control over it. I thought that the ideal number of control areas would allow me to emphasize either the right, the left, or the centre sections of the action on the lower platform. The upper platform wasn't used as much, so I could tolerate only four sections there instead of five. Thus, I ended up with areas three wide on the downstage half of the lower platform, three wide on the upstage half of the lower platform, and four wide on the middle platform. This would require thirty instruments for my front lights. Top lighting was equally important to me, as I wanted to be able to control areas around the main action for dressing the floor. I decided that the same ten areas that I'd used for the front lights would serve me equally well for the tops. Since I wanted to triple or quadruple hang these, I would need thirty or forty instruments. For side light I didn't need as much control. However, having control over each side and the centre

for the lower platform would work, so I used essentially the same areas as the fronts and tops. For the upstage area I again didn't need as much control so I only put areas two across. This would require eight instruments for each set of side lights.

As I began working out instrument assignments, I made a number of major and minor changes. I tried to find the instruments to quadruple hang the top lights, but I only had enough instruments to triple hang them. Half way through plotting I decided that I needed more versatility from my side lights so I decided to double hang them, thus giving myself two colour choices from each side. I discovered that there was no way to light all of the walls as a cyc box, I could only afford to hang one set of lights instead.

I found plotting for the University Theatre something of a challenge. Firstly, within the first ten minutes of trying to place the lights I realised that there should be another lighting pipe between the first and second front of house pipes. It is not possible to design a completely consistent front light without angle shifts as the University Theatre is currently constructed. Since the chances of another pipe being added were nonexistent, I had to decide what compromises to make. I was forced to make decisions whether to keep vertical or horizontal angles the same. In the end, I decided that I would compromise and change both the vertical and horizontal angles of some lights to allow me to hang them in a way which would be mostly consistent with very few angle

shifts. This is important because angle shifts can make for an uneven and ugly look as an actor passes from one area to another.

Equally challenging was the use of the computer drafting program. I'm used to using the computer to calculate my beam angles, ensuring that I hang the light at a distance to cover a predictable amount of the stage. However, this was my first foray into plotting a design on computer. Learning the new program caused me to be much slower in plotting (although, in the long run, using the computer saved me time and effort).

The final obstacle to plotting was time. Due to various problems with cast members and the difficulty of learning the complex choreography and music of the show, the first full run through of the show took place after we had focussed all of the lights. I was able to see a partial run through of each act, but I only saw the Act I run three days before the plot was due and the Act II run the evening after the plot was due! This caused me to have less time for plotting than normal. In actuality, this was not a real problem as all was ready before the hang, although it was extremely frustrating at the time.

Chapter Four

The Romance, Romance Hang

On Sunday, February 8th, we carried out the hang for Romance, Romance. The goal was to have all of the instruments hung by noon when the carpenters would move in to set up the stage. I was optimistic about this as my lighting plot only had one hundred and thirty two instruments. Having worked on five other large hangs in the University Theatre, each with more instruments, I felt that there would be no problems in completing the hang. Equally, as we had three of the professional staff members from the University Theatre, one of the technical supervisors from the Reeve, the drama department technical assistant, my assistant designer, and me, things should have gone very smoothly.

The day began with very few students showing up. This was rare, but not really a problem. Teaching students can sometimes be a slow and frustrating process, so fewer students meant that each student got more attention and instruction, thus allowing the hang to be completed sooner.

There were several major difficulties in this hang. My first problem came when the University Theatre's lighting technician, who was acting as lighting crew chief, looked over my plot. I had chosen to keep all of my side light washes consistent. As I did not have enough of the same type of instruments to complete all four side washes, I had chosen to use two different

types of instruments, paraboloids and CCT's. While these lights technically have almost identical specifications, in my experience it was almost impossible to get them to focus evenly. As my focus skills aren't as complete as I would like, I felt that keeping the washes consistent was the most logical solution, and so I had plotted them this way. The lighting technician was unwilling to hang the lighting plot as designed, as it would cause him extra time when it came to rehanging his standard lighting plot. (At this time perhaps a little background would be helpful. The University Theatre has a standard lighting plot that most groups are required to use. However, when major renters such as the Departments of Dance and Drama come in, they are permitted to completely rehang the plot. This is due to the fact that each of these shows has requirements that are very different from the small dance and music recitals that the standard plot is designed to handle. Occasionally if there is only a short amount of reset time between shows, the University Theatre's lighting technician will request that the hang be adjusted as minimally as possible. For example, during Approaching Zanzibar when there was only one half day to restore the plot, the lighting technician requested weeks ahead that the designers change the standard plot as little as possible. For Romance, Romance no such request had been made, and there was a full day and a half for the restore. Also, the University Theatre lighting technician had provided a list of available equipment that included the entire University Theatre inventory. These two factors led to the reasonable assumption that

the hang could be altered as required for Romance, Romance.) After prolonged debate, it seemed obvious that there was no way that the lighting technician would replace these instruments. Rather than waste further time I decided to move on and rehang the instruments at a point when the lighting technician wasn't around. Later in the day, the lighting technician again refused to hang lights as designed on the plot. He did not want to unhang his side pipes, as this would again cause him to spend more time at the restore. This point was again debated until I insisted that I was moving these instruments. However, until a genie lift was physically moved to the side pipes, the technician was still refusing to move his instruments.

The next problem came with the lack of progress being made on the second front of house (FOH) pipe. Originally there were thirty lights to be hung on this pipe. With the crew chief's refusal to move eight of these instruments, and with eleven already hanging in the correct position, there were only eleven lights to hang. At the morning coffee break, an hour and a half into the hang, only three of these instruments were in place (on a comparative level, over thirty had already been hung onstage with the two technicians there). As the technician hanging this pipe was teaching students, a slower pace was understandable, but at the rate things were going the hang would not be finished on time. This caused me some consternation as the hang was already behind schedule. This increased when the technical director, Mr. Monty, came and borrowed all of the students, the assistant lighting designer,

and the technical assistant after break. My concern increased again when the technician hanging the second FOH refused to carry lights up the ladder himself. In the end, I sent lights to him on a pulley, while trying to call the rest of the hang and move two technicians on genie lifts around the first FOH pipe. This situation was somewhat resolved by the arrival of one of the technicians who had been hanging masking.

After the second FOH pipe had been hung, the two technicians were requested to move to the cove to complete the hang. Both refused saying that the cove was too uncomfortable and that students should be sent instead. This would be rather challenging as the technical director was still using all of the students. After some debate, one of the two technicians agreed to move to the cove and continue to work. Shortly thereafter the students returned and some were sent up to assist.

The final complication of the day came at the very end of the hang. As the cove was being hung a number of instruments were hung in a way which would necessitate their being moved slightly before focus. Rather than waste time that was already short, I chose to leave the instruments where they were and adjust them at the focus. Each would only take a small time to move to the correct position. This was a logical decision given the time limitations of the day. The lighting technician vehemently disagreed and proceeded to dress me down in front of the students and other technicians. He told me that this was completely unprofessional conduct and that a "real" lighting designer would

never behave that way. In the “real” world lights were always moved to the correct position during the hang and a professional designer would never leave mistakes until focus. (I would like to state that in six years of working with accredited lighting professionals, including the University Theatre lighting technician himself, I have never seen a focus where a number of instruments aren’t moved.)

While the hang was completed (albeit an hour after the goal of noon), and all of the instruments hung, it seemed to be nothing but one problem after another. The fact that the University Theatre staff, especially the lighting technician, were completely unsupportive and unprofessional was a real problem. These “professional” technicians were paid to be there to facilitate the hang. In the end, they did the complete opposite and in fact caused more problems than they solved. The unwillingness to lend any assistance leads to the question of why they were there at all. The main cause of all of these problems appeared to be the University Theatre staff’s inability to deal with a student designer. The technicians are there to make sure that the lighting hang goes smoothly. Whether they approve of the lighting design or not is irrelevant to their job. It is very difficult to work with so-called professionals when they act so unprofessionally. In the four other hangs that I have witnessed in the University Theatre, each designed by a professor or staff member there has been nothing but co-operation and supported offered by the staff. Had the Drama Department technical director been present, the

University Theatre staff would almost certainly not have caused the problems that they did. However, the technical director was busy arranging the shifting of the set from the Reeve to the University Theatre. He had left his assistant at the lighting hang to help; however, the assistant merely walked away from each problem, refusing to get involved.

Quite frankly, I feel that this is a situation that needs serious redress. If in the future the Drama Department wishes to assign student lighting designers to productions in the University Theatre, they should ensure that these students are supported. Rather than walking away and leaving the student to struggle, the Department should be there for advice, support, and to ensure that the design is carried out as intended. Whether the designer is a student or not, they have a right to expect at the very least an element of co-operation and facilitation, if not one of respect. Students should not have to fight to get their work completed. It is challenging enough for a student to complete their design in a space like the University Theatre without the added problem of having to justify each design choice to technicians who know nothing about the production in question

Chapter Five

The Focus for Romance, Romance

The focus for Romance, Romance took place at various times over four nights and during three days. The focus, in fact, went smoothly and efficiently and I was extremely happy with the results.

On the first night of focus I decided to work on my front area lights. I started by having my assistant designer and the technical assistant tape out the centre of each focus area on the floor. This allowed me to clearly know where each light was centred and how large it had to be to overlap slightly into the next area. The first few lights of focus were very slow. This was a combination of students who had never previously focussed and me starting slowly. In the last two years I have spent almost all of my time focussing for other people and not calling focus myself. It took me a little while to readjust to calling my own focus. It also took extra time as I had to balance getting the light focussed how and where I wanted it with teaching the students how to focus the instruments. I also had to redo the first three lights as I had forgotten to compensate for my being almost a foot shorter than the lead actress in the second half of the play. We also took a little longer that first night as I had my assistant calling a fair amount of the focus. I felt that this was a perfect opportunity to allow him to exercise his abilities as well as for me to be able to view them. After a slow start (much like mine!) he got into a

pattern and focussed a number of lights. I was very happy with the progress we had made by the end of the first night.

During the second day and night we continued at a steady pace, succeeding in focussing all the front light and a number of the specials. There were a few glitches. When the designer, Mr. Semple, came in, we had a discussion about the lights. In the course of this, whilst explaining how the effects projectors would work for his projections we came upon a startling discovery. Somehow we had managed to miscommunicate. Mr. Semple thought I was aware that there were two sets of slides, but I wasn't. Originally we had discussed two different series of projections, but since Dr. Yzereef wished to keep the stage looking the same through intermission, even starting the second act with the same look and characters, I had believed that the projections were to stay the same. However, Dr. Yzereef had since changed blocking to make the actors' lives easier so there would need to be two different projections. Once Mr. Semple and I had sorted this little misunderstanding out, it was simple enough to orchestrate. I asked Mr. Monty and Mr. Kerby to move the two effects projectors on the second FOH (front of house) pipe back to the third FOH, where the downstage slides could be easily changed at intermission. I then asked them to hang two extra effects projectors on the first FOH pipe. This was necessary as there was no way to change slides on the first FOH during intermission.

Mr. Semple and I had spent a lot of time experimenting with his idea for having the words "Romance, Romance" splashed across the upstage wall of the set. Our first experiment was with the ultra bright slide projectors that the University Theatre possesses. This was not entirely satisfactory as the quality simply wasn't what we wanted and there was a keystone effect. We then considered hanging the two effects projectors left on the second or third FOH but were again having problems with keystone. We looked into etching a gobo or printing it on glass. The gobo wouldn't work as it would have to be too stencil-like for the words to be workable. Having heard that the Shakespeare lighting instruments were capable of having acetate in their gobo slot without burning, we experimented extensively. We tried acetate alone, acetate taped to glass, acetate sandwiched between glass sheets, even permanent marker writing on glass. In each case the image either melted, burned, or in the case of the permanent marker, shattered the glass. Mr. Semple began to consider painting the title on the back wall, but this was a solution neither of us was content with. Mr. Semple had wanted a different font for each act, and painting the slogan on the back wall meant only one style could be used and that the words would always be there no matter what else we did. We were still trying to work out a feasible solution during focus, when Mr. Monty suggested using the Strand effects projectors hung from the railing above the vomitorium (the centre aisle leading out of the theatre). This would minimise keystone, and the Strand lights had no fans to distract the audience. This

solution was effective with the only problem being they weren't particularly bright. This meant that the words would only stand out against dark stage conditions. I felt this would not be a problem as the beginning and ends of acts were both going to be fairly dark. Mr. Semple agreed that this was a solution he could live with.

At this point Mr. Semple and I also had a discussion over the side light. I was somewhat at a loss as to what colours to choose for my two extra series of lights. After some discussion I mentioned my desire to use indigo but that I was afraid of going too strong. Mr. Semple suggested that more extreme colours could work and reminded me that I could always change the gel colour if I felt it was too saturated. Thus, I chose to put indigo in one side and neon green in the other.

During the days, when I was in class, I also left a list of things for Mr. Kerby to rehang and a few additional lights to hang. I had warned everyone on the day of the hang that we would be hanging extra lights as Dr. Yzereef's blocking of the play became more solid. After all, at the time of the hang I had not seen the end of either Act I or Act II.

On the third day Mr. Monty came in to help me focus the side light. He felt that he might be able to focus the parellipspheres and CCT's in a fairly consistent manner. After five hours of work we did indeed succeed, but only because of Mr. Monty's skill. For the most part I provided a body on stage

showing him where I wanted the lights while he struggled to make their look consistent. Without him we would have needed to rehang the lights. However, with his patience and superior skill we managed to avoid rehangs. However, this caused us to spend five hours where we could have focussed in two ordinarily. We achieved a huge amount on Wednesday afternoon, focussing all of the top light in just over an hour. These were the easiest of all the lights to focus as once one light of the three was focussed, the others were simply made to match. I also focussed the projections on this day and was overjoyed with how wonderful they looked. By choosing carefully which slides went where, I succeeded in creating an attractive look and also had fun. My in joke for Act I was the fact that the Coca-Cola symbol was highlighted on one wall. (At this point the University Campus is a Pepsi only campus where it is against the rules to sell Coke). My in joke for Act II was the word "greed" highlighted on the side wall. Since Mr. Semple had talked constantly of the one dimensionality of the play and of the disposable society in which it was set, this seemed rather apt. In fact, Mr. Semple seemed highly amused when he came in and saw it.

By Thursday I was content with the way things were going and told Mr. Monty that Dr. Yzereef could have the space for rehearsal Friday night as I would be finished focus a day ahead of schedule. On Thursday, we exchanged the back rock 'n' roll lights from 6x12's to Shakespeare 15 degree instruments.

This provided me with smaller, more contained circles. After this, we had essentially finished focus. Thus, on Thursday afternoon, I took the time to run through all of the lights and check their focus. Mr. Monty sat with me while I did this, which was helpful as there were times when I knew a light didn't look quite right but wasn't always sure why. When asked, Mr. Monty would give me his opinion which I found immensely helpful. During the evening shift Mr. Kerby and I refocused all of the lights which were inconsistent or causing us problems. For the most part, this was just little shifts or sometimes changing the fields of the lights; eliminating hot spots to give a flatter more even light. Although we ended up finishing early, I knew we still had odd touch-ups to complete and some lights to move. However, I chose to wait for these until the actors moved into the space, and their blocking adapted a little and solidified. On the whole, I was content and looking forward to levels.

On Friday, I popped in to do a few more touch ups and experiment with the followspots. I had been warned by a former University Theatre technician that one of them hadn't previously been able to cover the full stage. No one else had mentioned this to me, but I decided that I had better check just in case. In fact, it missed all of the downstage half of one side. I was somewhat concerned about this as I had intended to use the followspots in almost every song. When I approached Mr. Isom about this his response was that he knew about the problem but had assumed I did as well. He told me that there was

no way of fixing it and that I would just have to live with it. At this point I was both upset and frustrated that he hadn't warned me earlier and wasn't willing to help me. When I approached Mr. Monty on the subject he was equally unimpressed. However, when he went up to look at the followspot, he felt he could add an extension to it which would allow full coverage of the stage. On Monday, he spent three hours with it, and managed to make it work.

Chapter Six

Levels for Romance, Romance

Levels for Romance, Romance was the easiest and most amicable set of levels I have ever been involved in. The number of discussions Dr. Yzereef and I had had prior to cue setting were almost certainly the biggest contributing factor to this. Equally the collaboration between Dr. Yzereef and myself, with each willing to experiment with the other's ideas and also to compromise when necessary, was a large factor in the process. We were very much on the same wave length and agreed on almost every level. Our few disagreements were easily and affably solved leaving us both content with the result.

On the Saturday before levels, I came in to program the submasters on the lighting board. I knew that if I did this before Sunday, it would allow me some time to experiment and it would also speed things along on Sunday. When I walked in, I found a note from Mr. Monty commenting on how he'd been experimenting to remind himself how to use the board and to ignore the cues he'd been playing with. He went on to say that he felt there was some really nice things in the design and that he felt it could work very well. Coming after the hang and the negative comments I had received from other people about my choices, this was encouragement much needed and gratefully received. I had a lot of confidence in my plot, but it had previously seemed that everyone else was disparaging it. This encouragement was exactly what I

needed to go into levels feeling assured and expectant of a good session. I spent several hours that day programming submasters of basic front, side, and top light, as well as creating a large number of the general states for the play.

From the beginning on Sunday, things went well. Dr. Yzereef and I had worked together to create a specific cue list, and we had gone over it a few days before levels, making final changes and including the stage manager, writing cues in his book. This allowed me to walk into levels with a specific cue list from which we almost never deviated. In fact, out of one hundred and thirteen cues we only cut four cues and added eleven cues – most for slight followspot changes.

We tried for very distinct looks in the show. We started with the projections all over the stage and the words “Romance, Romance” on the back wall. The opening prologue was created using a silhouette effect. This was successful as it allowed the words “Romance, Romance” to be given a lovely emphasis. Our basic separation of song and speaking was simple but effective. The concept was that there was a greater realism during the dialogue and that songs tended to be off in a fantasy sort of never-never land. So, I created looks that reflected this. Thus, Alfred and Josefine’s lodgings were somewhat realistic. For Alfred’s rooms, I used an elaborate Venetian window gobo as the key light (the strongest light source) and a rather warm wash from the sides with the warm front light and the front fill. For Josefine’s rooms I used a candlelight effect around her dressing table as the key light and warm, bright

light everywhere else. Thus Alfred's and Josefine's rooms were separated not just by the blocking (Alfred on stage right, Josefine on stage left), but by different lighting as well. The carriage scenes were all created by emphasizing the seat centre stage with the warm candle glow of the inside of a carriage, while the surrounding area was coloured deep blue or indigo (depending on the scene) by the top lights. By the time we hit break that morning, I had made two decisions. The first was that the lights on the back wall of the orchestra were not working. Having gelled them the same colour as the orchestra had made sense at the time, but it just didn't look right. Instead, I decided to change the gel to deep indigo to make a strong contrast. When I explained this contrast to Dr. Yzereef and Mr. Semple, both felt that it was the right choice and that it would make for a stronger image. My second decision was that I had made a mistake in giving in to Dr. Yzereef's refusal to have gobo washes for texturing. However, I had discovered that the projections which hit the downstage area actually worked fairly well as gobos. This was due to the other light onstage causing the images to be dulled down into something unrecognizable, yet which had the same effect texturally as using a break-up pattern of gobos. This, combined with the painting of Mr. Semple's floor in the swirl formations of highlight and shadow, had the effect of adding texture. After break we continued on with levels setting some interesting looks. For the carnival scenes I put the upstage walls slides to full giving the image of a lot of people. After Dr. Yzereef saw the carnival effect chase he loved it, although he

asked us to change its nature. Thus, instead of having the lights flash at random we had them go in order, an effect which Dr. Yzereef quite correctly felt was a better reflection of the carnival atmosphere. For the scenes where Alfred and his friends are completely drunk, I added in the side green light at a high intensity. This had the effect of making everyone look as sick as they felt. Also, this meshed with Alfred's speech about the corruption of the world. This went well with my knowledge of works by artists such as Toulouse Lautrec and Sickert, both of whom used green light to highlight faces. The green light again came in useful during the scene on the Ringstrasse where Alfred and Josefine first meet. Here I used the green light mixed with the lavender light to create a wonderful impression of sunlight. For the songs I almost always changed the look quite radically, reflecting the mood of the song. Thus, songs like "Goodbye, Emil" became somewhat dark and blue around the edges, whereas songs like "Yes, It's Love" were brighter and cheerier. Occasionally, song lighting only differed from stage lighting by the addition of followspots. For example, I didn't want to change the look at all for the "Rustic Country Inn" sequence. Since the Inn was meant to be dismal and depressing and boring, the lighting reflected that. It was a dull one dimensional look. My whole goal was to give enough light for the actors, while trying to create a boring, flat, and dull image; in short everything which the two actors describe the hotel as being. In this I succeeded a little too well and later perked up the image a bit.

We had agreed that we would only work until noon on Sunday's levels session, but since we were so close to finishing Act I we chose to take a quick lunch break and finish the act after lunch. We actually went along surprisingly quickly, the only thing that held us up was trying to create an effective lightning cue. Originally I had wanted to use photo flash units attached to a paraboloid, which could then have been used to make the window gobo flash for a lightning effect. However, Theatre Calgary, from whom we had intended to borrow the photo flash units, was using them in a show. So, Mr. Monty and I experimented to create a lightning effect just by flashing the lights in the theatre. In the end we settled on an effect comprised of a number of different cues, a blackout, the flash of the window gobo, another blackout, and the restoration of the lights. These cues were all placed in an autofollow sequence with only one second between them. This resulted in a highly theatrical yet extremely effective sequence. (When we later worked it with the thunder effect it looked and sounded stunning!). The final few cues of Act I were easily and quickly created.

We continued levels on Monday morning, aiming to work through all of Act II. Act II was a much simpler act for several reasons. Firstly, there were far less cues and less scene changes than in Act I. Secondly, Act II was set more in reality. Thus, all the basic lighting states were the same, with only changes as the night progressed and as the actors retreated to their fantasy worlds. We again had a very amicable levels session. There were a few places

where we had designated cues in Act II where I was unsure of what image to create. When Dr. Yzereef and I discussed these, we either cut the cues or, for two of the songs, just added followspots. The beginning of Act II starts with a repetition of Act I's silhouette look, but when the lights come up they're much more like a bright, sunny afternoon. Then there is a shift as the sun sets and the rest of the look for the act is based around the idea of a moonlit evening/night/the next dawn. Thus, the overall feel was very cool and bright, with warm specials on each of the Adirondack chairs reflecting the glow from lanterns or candles (in one of the songs they make reference to sitting out by candlelight). Only when the actors' songs were complete flights of fancy did the lighting change and it always restored to this basic state. I had a lot of fun creating the cues for the songs in Act II. The reprise of the song "It's Not Too Late" is a somewhat tacky rock 'n' roll ballad. The look I created for it involved the rock 'n' roll specials on the back wall chasing on and off in time to the music, all of the primary red, green, and blue top lights chased, as did all of the side lights. To complete the over-the-top effect, I added a mirrorball! Although this cue was exaggerated and extreme, both Dr. Yzereef and I were happy with it. The next major jump from reality was for "I'm So Glad I Married Her". For the choreography in this song, Dr. Yzereef had put Barb and Lenny in sombreros with Barb holding a rose in her teeth and Lenny holding maracas. To echo this outrageous hamming, I used strong chocolate and green side lights, with pink front fill, red top light, and the snake gobo in

the pit at a very bright level. This created a look reminiscent of Mexico, very warm, with vaguely Aztec symbols around it. The only number I had real problems with was "I'll Always Love You". Dr. Yzereef wanted a vaudeville effect for this number. By that he intended a completely black stage with only followspots on the singers. I wasn't convinced that this made sense as Sam and Monica were still onstage watching or fantasizing this. Everywhere else in the act, when Barb and Lenny sang, Sam and Monica were frozen in place but still lit. Dr. Yzereef insisted he wanted them left in the dark, so I recorded the cue, but made a note to look over it again. The other really fun cue in Act II was for the closing song "Romantic Notions". For this Dr. Yzereef wanted a very realistic style as he was afraid if we went too far into never-never land we would destroy the whole point of the song. The song describes how Sam can't give up his romantic notions and stay in reality. All the others join in and the message is to "cherish your romantic notions". While I agreed with Dr. Yzereef, I felt that staying just with the night moonlight look would be wrong. So we compromised by using a followspot to highlight Sam for his first verses, and then we added in specials one by one as each member of the cast came forward to sing their verse. Dr. Yzereef had blocked the actors so that they would end in a line downstage. I hung four tight specials to catch them and gelled them with a lovely pale pink to emphasize the romanticized view of life. I also thought this would brighten up the entire stage for an image that was far

more appropriate for a finale. When Dr. Yzereef saw the effect the next day he was thrilled.

For me, setting levels is a time to create the basic cue states, and the technical rehearsals are when I refine the cues to get exactly what I want out of them. By the end of Monday's session, both Dr. Yzereef and I were happy with what we had created. I was eager to see how the cues would look and work with the actors and the music.

Chapter Seven

Technical Rehearsals for Romance, Romance

We started technical rehearsals for Romance, Romance on Tuesday, February, 17th. The standard drama department policy is to add lights and sound on the Tuesday, but not to stop the run for them. This is to give the designers a first look and listen to their effects, and allows the stage manager to get a feel for the calling of the show. This time period also allows the technical director, stage manager, and director a chance to decide whether the next night needs to be a Q to Q or if it can be a stop and go technical rehearsal. Watching Tuesday's rehearsal was the first opportunity that I had to see a complete run through with all the musicians and the finalised blocking. For the most part my cues seemed to work well with the show. I saw the need to change a number of timings and the odd special. We showed the actors how to find their specials, that is, to stand in their lights so that they are totally lit. On the whole the show came together surprisingly well for the first run. However, I was slightly unhappy with the overall appearance of the show. Apart from the standard needs of changing times and boosting up levels for faces, the show seemed muddy (cues that are somewhat dull, flat, or boring are said to be muddy). I felt that I hadn't been particularly successful in my goal of giving a real three-dimensional quality of modeling to the actors. To me, the show seemed almost flat with only a few moments of sparkle. After the run

through Mr. Semple came and talked with me, telling me that he felt that the actors just didn't seem to be pulled out from the stage enough. I arranged with Mr. Monty and Mr. Kerby to meet them the next day to work on fixing cues.

On Wednesday afternoon Mr. Monty, Mr. Kerby, and I sat down to discuss the show before I started to work on cues. I discussed with them my concerns and we discussed various solutions. One of my thoughts was that perhaps the sidelight wasn't saturated enough. I had thought about changing the chocolate to a deeper colour, but I wasn't sure. Mr. Monty suggested that since my indigo and green sidelights were working so well, perhaps I should consider changing not just the chocolate but also the lavender to deeper colours. That idea was exactly right: the biggest problem I was having with the sidelight was its inability to give enough modeling. With a deeper set of colours, matching the indigo and green, I could use much higher levels to create the look I wanted without washing out the rest of the stage. Both Mr. Monty and Mr. Kerby made some colour suggestions. I pulled some of their suggested colours and some of my colour ideas and proceeded to experiment. In the end, I replaced the chocolate with a mauve (actually this reads as deep, bright pink on stage, not at all reddish) and a medium blue. The blue allowed me to keep the light airy effect from the side while still being saturated enough not to overwhelm the other colours on stage. I quickly ran through the cues and already the modeling was much more defined. I proceeded to look at all the cues again using Mr. Monty as my board operator and Mr. Kerby as a

walker. As I added more dimension to each cue, often boosting up side and top light levels, a much clearer picture began to emerge. The three dimensional quality that I had been searching for began to appear. Mr. Semple came in at this point, and both he and Mr. Monty urged me to go more extreme still. They felt that I should try more over-the-top effects as I could always pull back from them. So, I did indeed go to a far more extreme look. Cues, especially songs, developed much more contrast and became far more thematic. For example, "Goodbye, Emil" started out very sad and blue as she sings of ending her affair. The seat where Josefine sits was lit in a warm amber light, the surrounding stage was deep dark blue, and the back walls were stunningly indigo. As she continues to sing and discuss their financial arrangements, the light opened out and the back wall changed to the slides, thus emphasizing the commercial idea. The song "Yes, It's Love" became, well, blindingly pink. I also spoke with the followspot operators about keeping the followspots slightly further apart than usual, thus creating a white heart shape on the stage. I changed the song "Oh, What A Performance" from a somewhat mundane cue to a highly theatrical one. Instead of just adding followspots, as the actors started to sing I had the entire stage change into an almost dark stage with just a hint of highlight on the frozen actor and both followspots on the singer. This was unsubtle but seemed to work with the song which is all about the characters playing a role to attract their partner. I found that the addition of the blue colour made the sunlit scenes appear much brighter and more vibrant. The

mauve added a new dimension of “romantic” pink to the show. I knew that I would run out of time to get through Act II, so I made a couple of quick changes, but was forced to save most of the work until Thursday. I was somewhat nervous about Dr. Yzereef’s response to my rather comprehensive changes, but I had saved the old levels so, if necessary, we could go back to them.

Wednesday evening was meant to be a stop and go tech. This means that if the designer, director, or stage manager has a concern about the way a cue was called or how it worked, they stop the show, go back, and do it again, correcting problems as necessary. On Wednesday night, we had the opportunity to add costumes. As there were a number of quick changes, everyone wanted the opportunity of taking an extra day to try them out and deal with snags. To facilitate this process, the costume ladies and stage management decided to run a quick change rehearsal before we got started to ensure that everyone knew what they were doing and how things were meant to happen. Unfortunately this took far longer than expected so that by the time we began a run we had no time for stops. The stage manager, Jessie Read, excelled on this night. He patiently called the show and took both the lighting designer and sound designer’s notes over headset. Thus, we could give him instructions about how and when to call cues without stopping the show. This night was somewhat fraught as everyone was on edge wanting to get through but knowing that reworking cues was impossible. Seeing the lights on

the costumes is always an eye opener for the lighting designer as it is nigh on impossible to predict how costumes are going to appear under stage lights and gels. However, I thought that the costumes looked stunning under the new lighting effects. The new side colours were highly effective and I was much happier with Act I. Dr. Yzereef coped very well with the changes. Although, at one point as the stage changed for "Yes, It's Love", going from Josefina's standard room glow to a shocking pink, he did fall down in the aisle and mime a heart attack! After seriously looking at the cue he told me he loved it but requested that I triple the time it took to change from the last cue to it. Equally, one of the few changes I had made to Act II was in the song "I'm So Glad I Married Her". Here I had boosted the sidelight until there was an overwhelming effect of neon pink from one side and neon green from the other. I felt this was just fantastic for the 1980's (especially as one character was dressed in a neon green dress!) and made the song far more brilliant. Upon seeing the cue Dr. Yzereef sat with his mouth opening and closing in the manner of a fish gasping for air, but by the end of the song he told me he adored it. By the end of the run Dr. Yzereef told me to keep all the changes. I was also much more content and eager to work on the second act cues. At this point, I was beginning to have a concern about one of my followspot operators. Even with the stage manager telling him exactly where the next followspot cue was going to be, he constantly missed it. I felt that this was just a lack of

experience and hoped it would resolve itself as we progressed. To help ensure this, I had Mr. Kerby go over the followspot procedures once again.

On Thursday, I spent the afternoon working on cues. I started with Act II so that it would be completed for that evening. My first big change was to make the whole patio look much more stylized. I decided that since the play was a fantasy world, trying to keep the lighting for Act II completely realistic was a mistake. Thus I created a stage picture which was much brighter, with the pale blue moon wash, the side indigo and blue lights, and the specials for the wooden chairs. I had focussed the chair specials quite tightly to the chairs, leaving almost a box light around them. This created a very theatrical look with the chairs leaving clear shadows on the floor. All in all, I felt that this new cue was much more interesting to watch for the long period that we would be sitting looking at it. I made slight changes so that for the first third of the act the shadows weren't quite as deep, as we sat in evening. As we moved to the darkness of night the shadows became more deep and pronounced. Then as we moved into the dawn the specials got a little brighter and the surrounding glow became lighter, as with dawn. The vaudeville number which had caused me so much trouble during levels was still bothering me. After a number of experiments I settled on leaving the chair specials on Sam and Monica at a level which just had them glowing. Then I added the downstage row of pink sidelights to the stage. These worked well with both the straw hats and the pink dressing gown that Barb wore during this scene. I also added the indigo

back wall wash. Altogether this created an effect that was somewhat nostalgic, reminiscent of vaudeville, and still lit everyone in an effective and attractive way.

Thursday evening, before the run, I sat down with stage management and the two followspot operators to go over all of their cues. I had them write down what the cue was, whom they followed, and what size the followspot should be. I hoped that this would eliminate the operating problems I was having. Thursday's run was much better than Wednesday's. I was happy with stage management's calling of the show, the time changes worked much better, and the overall look of the show was much more satisfactory. However, the followspot operators were both awful that night. They missed cues, let people walk out of the light, and were generally atrocious. At the end of the show we discussed this. One operator took complete responsibility and apologised saying he just wasn't on the ball. The other operator, the one whom I had previously been concerned about, merely made excuses and blamed the stage manager and me. I knew from listening on headset that the stage manager's calls had actually been accurate but I saw no reason to get into a who's responsible scenario. I told the followspot operator that I didn't care whose fault things were, I merely wanted the show to run smoothly. We all agreed to meet before the next rehearsal to again run over the cues and try to work out the problems.

Dr. Yzereef decided that he was so content with Thursday's run that he cancelled Friday's rehearsal. This was mostly for the actor's benefit as two of them were quite ill, including the lead male in Act I. I spent a good portion of the day on Friday addressing all my notes. This meant that I did a number of focus touch ups, including making one actress' special almost twice the size as she consistently missed it, even though we repeatedly showed her where it was. I also did more cue work, again making the cues more stylised and trying to give even more modeling. I was having a few problems with balancing the followspots, so I spent almost an hour refocusing them and balancing the levels, then adjusting them in all of the cues. I also consistently needed to boost my front fill light in cues to even out the extreme colours from the sides. Here again I wished that we had four followspots so I could always fill the lead actors' faces, but there was no workable solution for this.

Sunday was dress rehearsal. Before the show I again sat with stage management and the two followspot operators and went over the cues. As we started Sunday's run, I noticed that one of the slides in Act I had a large burn spot on it, but there was no time to change it. Sunday's rehearsal went smoothly. The followspot operators were much better, actually picking up their cues and following the actors smoothly. I was also much happier with the new look of the show. I still had three or four pages of notes, but instead of changing whole cues, they were little details, like take a level here up five points and a level there down a few points. The biggest change was boosting

all of the musician levels as they were having a hard time seeing their music. I had no problems with this as they actually looked better in the brighter light now that my cues were higher contrast!

Monday night was final dress. Astoundingly, almost nothing went wrong and the whole show seemed to mesh and look fantastic. I was intensely happy with the effect that I had achieved. Completely mindboggling was the fact that all of the actors hit their final specials dead on, an event never before or after repeated! The only problem was that the actor who places the barbecue missed his spikes entirely. (Spikes are the marks on a stage, usually made of tape, which show where a prop is set.) Thus, for the song "Let's Not Talk About It" Barb's character was lit from the neck down only. The stage manager gave this information to the actor so that he wouldn't make the same mistake again.

As one slide had already burned and another one was beginning to go brown in the centre, I decided that during the day on Tuesday I would change all of the slides for fresh ones. Dr. Yzereef had also requested that we expand the star wash to the two side walls, so I arranged with Mr. Kerby to hang two more instruments, while I cut two new gobos. The effect of the extra lights really brought the whole star look more into the audience and across the stage, giving it a distinct depth that it had previously lacked.

Tuesday night was preview, the first show with a large audience. Unfortunately, this show didn't run nearly as smoothly as Monday. The

assistant director, the sound designer, and I were all sitting together in a very unhappy row. Cues were called late or missed altogether, the followspot operators missed numerous pickups and several times the operators didn't follow the actors, leaving them in dark. The dressing table was preset in the wrong place for Act I, so that every time Josefine stood up, half her body was out of the light. In Act II, the same actor again placed the barbecue on the wrong spikes, so I personally showed him where they were. He pointed out that they were the same colour and in a similar place to the dressing table spikes from Act I, so we changed the spike colour to help him set the prop more accurately. I gave extensive notes that night in the hopes of things improving.

Despite problems with the followspot operators, I was very confident about the show. I felt that I had created some really effective cues, some of which worked stunningly well. It seemed that all of the designs worked together and everyone was looking forward to opening.

Chapter Eight

The Romance, Romance Lighting Design In Performance

Romance, Romance opened on Wednesday, February 25th. The opening night performance was well done. The lighting cues all happened at the right times, the followspot operators were dead on, and almost all of the actors hit their specials.

On the dark day for Romance, Romance, Monday, March 1, I was in the theatre creating the lighting design for the interlude. In the process of doing this, I noticed that the indigo gels on the back wall were so badly burnt that they were pure white in the middle. This made me somewhat apprehensive, as the reason that the lighting board operator does a light check each night is to ascertain that each lamp is working and that none of the gels are burnt like this. I showed the Romance, Romance lighting board operator the problem and arranged to have the gels changed.

When I went to see the show on the Thursday of the second week I discovered another small problem. Apparently one of the slides had kept burning through, so the lighting board operator had kept changing it. The problem was that she was using doubles of the other slides already there. Thus instead of seeing four separate collages of images, there was always one collage doubled. I left a note for Mr. Semple and the stage manager left him voice mail, requesting that he make us another set of the original image.

Late on the Friday night, I received a phone call from the stage manager. He told me that he thought he'd better tell me what had happened that night. Just as the show was about to start, there was a nasty sound, something like a gunshot, and one of the slide images disappeared from the upstage left wall. As Mr. Read looked at the instrument, he saw smoke coming from the back of the instrument. He paged the on duty technician who immediately came up. They ascertained that the light was not on fire so decided to proceed with the show. In agreement with the lighting board operator they decided to take the other upstage slide out so that the stage image wasn't completely one sided. Losing this made the show look far darker than usual, but they felt this was the best solution. The stage manager phoned me both to let me know what had happened and alert me to the possibility that the instrument had blown, not the lamp.

On Saturday evening two hours before the show I went in to examine the instrument. Mr. Moore had already gone up and examined the light and found that the lamp had exploded but that the instrument was fine. He asked if I wanted to refocus the instrument, so I did. At the same time the stage manager told me that they hadn't tracked Mr. Semple down and so still had no replacement slide. After looking at the slide I agreed that we couldn't use it, so we needed to find another solution. When I pulled the three separate images off the glass, I discovered only two were badly burnt. In the end we used the non burnt image, a slightly burnt one, and the one spare I had to make an almost perfect slide. It wasn't ideal, but it worked well enough to get us through the final show.

Chapter Nine

Analysis of the Romance, Romance Lighting Design Process

All in all I was happy with the lighting design I created for Romance. Romance. There were certain aspects I would have liked to improve and certain changes I would have made if I had the necessary equipment.

The biggest change that I would have made was the addition of two more followspots. The lead singers tended not to be bright enough when there were two of them singing. Due to only being able to cover them with one followspot, when they moved towards one side of the stage or the other, only one side of their face was highlighted. This didn't occur when there was only one singer and both followspots were used. However, after exploring several ideas and being told by Mr. Kerby that he couldn't find enough crew to operate any extra lights, I gave up on the idea.

Another change I would have made if I were to repeat the process would be to add at least one, if not two, gobo washes to the stage. It wouldn't take that many instruments and I think it would have created an even more interesting look. However, due to Dr. Yzereef's dislike of the concept I chose not to put them into this design. I think that the lighting design was effective without these as I used both the slides and the highlights of Mr. Semple's floor to give a textured effect.

There are certain interpersonal aspects of this show that I would have liked to handle better. My relationships with the director, the other designers, and stage management were all very friendly and we had a lot of fun. However, I wish that things could have been more amicable between Mr. Isom and myself. I tried as hard as I could, listening to his points and trying to work with him, but he seemed determined not to co-operate. In an ideal world I would have liked to find a better way of communicating with him, but I never seemed to manage anything beyond bare civility.

I was glad that Mr. Semple and Mr. Monty pushed me to try for more extreme cues. I think that if they hadn't, once I saw how over the top the costumes looked under the lights, I would have gone down that road by myself. However, the encouragement of Mr. Semple and Mr. Monty allowed me to be ahead of the process. Throughout my design I found that it was particularly useful having these two gentlemen to talk to. They were always there to give me advice when I asked and to bounce ideas off when I had bizarre inspirations. Their encouragement gave me the confidence to continue with some of my more radical ideas, thus creating a far more interesting design. They also encouraged me to grow and learn as a lighting designer.

I feel that during this show my abilities as a lighting designer have grown. While this design was all my own work, I feel there are a number of people who deserve credit for helping me along the way. There were times when I needed a little extra encouragement to go through with my ideas or

reassurance that the show was taking on the right look. There were skills that I wanted to improve and things I wanted to try. There were places where I learned from my mistakes or where I learned better solutions to the problems I encountered. Mr. Semple and Mr. Monty showed me how good ideas could become better ones. They also gave me the support and confidence to feel comfortable pushing ideas to their logical, and occasionally illogical, conclusions. Mr. Kerby and Mr. Monty gave me wonderful advice on how to improve my focusing technique. They managed to convey information and advice to me in a manner that neither undermined me nor embarrassed me in front of others. Dr. Yzereef gave me the freedom to explore my own flights of fancy and allowed me the latitude to play with them in his show. From all of this help, encouragement, and freedom, I managed to create a lighting design that I felt contributed a dimension to the production. This encouragement helped me to grow as a designer and to improve numerous skills. I succeeded in creating an effective and aesthetically pleasing lighting design with which everyone seemed quite content, including me.

Chapter Ten

Introduction to Technical Direction for Mary Stuart

The job of technical director has many facets. By definition, a technical director is the person who co-ordinates and assists with all of the technical elements of a production. However, there is far more to a technical director than just that, the job is a balancing act above all. The technical director's job is primarily about getting the production up and running, preferably ahead of time and under budget. While doing this, the technical director must balance their duties, goals, and responsibilities with everyone else's. At certain times a technical director must be advisor, friend, mediator, boss, co-worker, and diplomat to all members of the production team. A good technical director needs to know when to be firm and when to give in. They need to understand when to undertake tasks themselves and when to delegate – no one person can do everything, but everything needs to get done. A technical director doesn't need to know all the answers, but they need to know where to find someone that does know or can solve the problem at hand. Not only must the technical director be a source of answers, but they also must be able to communicate these answers in a manner that is clearly understood by all. When you combine all of these duties you see a job which requires immense time, organization, knowledge, good communication skills, and patience.

I was technical director for the Department of Drama's production of Dacia Maraini's Mary Stuart. For this position I undertook all the jobs usually performed by Mr. Don Monty, the drama department's head of production. This meant that I was responsible for a multitude of tasks: I created the production schedule; organized and chaired production meetings; kept track of the budget; ensured that set, costumes, props, lights, and sound were all completed on schedule; was responsible for all costing and ordering; made sure that all technical rehearsals ran smoothly; trained or arranged to train all crew members; made sure that all technical elements were in place and maintained; and finally was responsible for the strike. Essentially, I made sure that everything was performed on schedule, under budget, in a safe manner, and hopefully in a way that left everyone content with the final product. From before design approval to after strike I was directly or indirectly in charge of all technical elements of the show.

In this section of my thesis, I have tried to detail the process as I experienced it. Rather than split all the elements of the production into their respective categories, I have tried to illustrate that nothing is done in isolation. All elements of a production are happening at the same time and each must be considered in relation to the others. With the next few chapters I have tried to give an overall picture of how the production moved from the abstract to the reality. Along the way I have focussed on certain elements to demonstrate the problems encountered and their solutions.

Chapter Eleven

The Design Concept for Mary Stuart

The design concept for Mary Stuart was created over two years. The director, Mr. Brian Smith, and the designer, Mr. Douglas McCullough, worked together during this time period to create numerous design and directorial concepts. By the time I arrived in the production process, they had arrived together upon a final design concept with only a few specifics needing to be added.

The set of Mary Stuart was to consist of six basic elements. The most important of these was the floor. The floor was an octagon thirty-five feet in diameter. Painted upon this octagon would be an English knot garden motif. This design was based on the traditional knot garden with low hedges that intersect to give the impression of one unbroken set of lines, creating something of a maze. Traditionally, they are kept under a foot in height so that the design is evident from any point in the garden. Mr. McCullough intended this design to be an authentic pattern, but in his own choice of colours: greens and bronzes with a smattering of other colours for highlights and shadows. The second element of the set was a large piece of brass hanging from floor to ceiling in the Reeve secondary. Mr. McCullough requested that this be one single piece, thus avoiding any unsightly seams, as wide as we could find and/or afford. He also requested that the brass be hand polished to a very high sheen.

There were four pieces of furniture on the set. The biggest and most complex of these was the large upstage sitable to be used as a bed, a bier, and a head block. When the piece turned into the head block Mr. McCullough wanted a section of it to “drop out” to create the actual shape. The other pieces of furniture were a table, a small bench that could open and store props, and a very tall, narrow, throne-like chair. Mr. McCullough intended that these three pieces of furniture should all look like they were antiques from the period. Mr. McCullough also requested that there be a number of black flats placed on the sides of the theatre as light traps. After some consideration he chose to have eight wing flats and to use two of the massive rolling flats to narrow the entrance into the secondary.

The costume design concept was equally simple. While the play only has two actresses, they each portray two major roles and numerous small “non” characters. Mr. McCullough and Mr. Smith had decided that they didn’t have the time or the need to change anything between characters. Equally, as both characters play both a queen and the lady in waiting to a queen, the costumes needed to work for both characters’ level of status. In the end, Mr. McCullough designed two black dresses, each in a different fabric with slight variations in design and accessories. These were not strictly period dresses; they were more period-reminiscent. Mr. McCullough and Mr. Smith had made this design decision as fully accurate period dresses would have been very difficult for the actresses to work in.

Chapter Twelve

The Process of Technical Direction for Mary Stuart

For a number of reasons, I came into the production of Mary Stuart later than would normally occur. This meant that both the production and myself were behind in certain areas. When I was officially moved in as technical director at the beginning of February, we were several weeks behind on the set design process. At the time, the production should have already had final designs approved, and the construction should have begun.

My first job as technical director was to get the design process back on track. I arranged for a design approval meeting for the first week in February. Attending the meeting were Professor Douglas McCullough, the designer, Mr. Don Monty, the overall director of production for the drama department, Mr. Jim Andrews, the lighting designer, and Mr. Martin Herbert, the head carpenter. Mr. McCullough presented us with a model showing the octagon and the brass monolith. After a brief discussion it was decided to cut the octagon out of pieces of masonite, cover it in canvas and then have Mr. McCullough paint it. This would allow it to wear better and be a little sturdier. We discussed a number of options for the brass. Mr. Monty had checked brass availability and cost some weeks prior to this meeting at the request of Mr. McCullough. As Mr. McCullough was most insistent that he wanted one length of brass, thus avoiding any unsightly seams, there seemed to be only one option

open. A radiator manufacturer had been located who sold lengths of brass seventeen inches wide, point one seven inches thick, and up to twenty-four feet long. The next concern was how to mount the brass. We would need something to mount it on to allow us to strengthen it and make it more rigid, thus allowing for easier hanging and movement. We discussed using MDF (multi-density fibreboard) as this is the smoothest and sturdiest. This would then be attached to a frame to keep it straight and give it more stability. Due to the brass monolith being placed in the secondary, it would have to be removed every night to allow classes to continue, so this frame was essential for ease of movement. After we had discussed the set elements, we discussed the props. At this point Mr. McCullough had no final designs, but showed us ideas of what he wanted from books. He discussed the antiquation of these props, suggesting that they be made to look like oak, as old oak becomes black and has no warmth in it. He promised to have final designs for these soon.

My next task was to set up production meetings. This was something of a challenge when you have the head of the department, two professors, and six students' schedules to work around. In the end, the only time we could find when all members of the production team were available was during the Mary Stuart design class. Fortunately, Mr. McCullough and Mr. Smith were quite content to have meetings then. Thus, production meetings were set for Wednesdays at 3pm, with the first production meeting occurring on February 11th, exactly six weeks before the production opened.

Before the first production meeting, I had a number of tasks to attend to. First, I needed to create a production schedule. This was fairly simple as the drama department had basic schedules for all of their shows, set up a year in advance. I merely adapted the pre-existing schedule to suit our production needs. The biggest changes to the schedule all occurred during March Break. Traditionally, the fourth show of the season sets up during March Break, and the hang and focus take place on the following week. During this time period rehearsals are moved elsewhere. Mr. Smith requested that he be allowed to rehearse in the space, as this play was centered on the actors and he felt that rehearsing in the space was very important. As we had a small set up, I saw no problem with this. I contacted the lighting designer to request that we move the hang to the middle of March Break when there was more time available, and that we move focus to daytime to allow Mr. Smith to rehearse. Mr. Andrews was more than happy to oblige and I changed the schedule accordingly. I made a number of other minor changes to the schedule to create an effective and practical system for getting the show up and running. During this time I also looked into other solutions for the brass monolith. I quickly discovered that Mr. Monty had found the most effective and cheapest solution when it came to the actual brass. However, I did come up with another concept for the monolith. Rosco, a lighting product company, has a series of designer products made out of mylar. In their range, they sell several different thicknesses of brass coloured plastic. These come in rolls fourteen inches wide

and twenty-four feet long. At one half to one third of the price of brass, and with no worries about dents, I felt this would be a good solution. When I suggested the idea to Mr. Herbert, he was concerned about the static charge that tends to be inherent to these products. He was concerned that they would attract too much dust, ruining Mr. McCullough's polished concept. When I asked Mr. McCullough he felt that since the mylar comes in rolls, it would no doubt be dented and difficult to mount onto a backing. I felt that brass would be equally dented, but as Mr. McCullough was adamant he wanted the brass, we ordered it. At the same time, I costed and arranged for the canvas for the floor to be ordered. The widest canvas we could find would still involve three sections being attached together to cover the octagon.

The budget for Mary Stuart was given to me by the director of production, Mr. Monty. The total budget was thirty eight hundred dollars, twelve hundred dollars less than usual. Mr. Monty explained that this was due to the Spring Strut productions last year going over budget. He continued that as all of the other productions this year had come under budget, it might be possible to add some to our budget. Until we had received final designs from Mr. McCullough, he felt we should just wait and see if the current budget was enough. The budget for each show is allotted to each department at the beginning of the year. Then, as each show progresses, budget allotments are reallocated as necessary. While we already knew that the costumes and scripts budgets were most likely too large and the allotment for properties was

definitely too small, Mr. Monty again felt we should wait for final designs before reallocating. I concurred with this opinion and we decided to wait.

On Thursday, February 11th, we had our first production meeting. Mr. McCullough and Mr. Smith gave an overview of the production and design concept so that everyone knew where we were going with this production. We went over the schedule and the budget. As expected, there were a number of concerns over the budget total and separate department amounts, but when I explained that we would reallocate amounts if necessary, everyone seemed content. We also discussed each department in turn, dealing with questions and concerns. Coming out of the meeting, the biggest concern was for Mr. McCullough to create the final set and costume designs. Mr. McCullough agreed to have final set designs for the next day. For costumes, Mr. Smith and Mr. McCullough decided to wait until they had worked with the actresses a little more. This was not a large concern as there were only intended to be two costumes for this show.

The only other major concern was finding a sound designer. Originally, Professor Allan Bell had been approached to compose sound for the show, but he had been forced to back out. Mr. Smith felt that he wanted something somewhat percussive in nature for the sound design but he wasn't too sure. I approached all of the senior percussion students, but none of them were available to design or work with Mr. Smith. One of the other students involved, Miss Jane McCullough, offered to create the sound design. She felt

that if I was available for technical assistance, she could certainly manage the design. As she was dramaturge for the production she was present at every rehearsal, worked very closely with Mr. Smith, and was an ideal choice for designer.

The next day, February 12th, Mr. McCullough, Mr. Herbert, Mr. Karsten (the props master), and myself met. Mr. McCullough had final designs for the bench, table, and chair. As Mr. Herbert had only the octagon and monolith to build, he agreed to build one piece of furniture. After our discussion, Mr. Herbert agreed to build the bench, while Mr. Karsten would build the chair and table. They immediately worked out their wood needs. As there was a lot of intricate carving involved, they needed something soft for the decorative sections. Mr. Karsten already had a number of softwoods sitting in his shop from past productions, so they agreed to use those for the carvings. In the end, they only needed a very small amount of wood to create the props. I immediately ordered this so we could progress.

Next, we started the actual build of the show. As the floor was being painted with many layers and there would be heavy traffic on it for a five to six week period, we decided to lay masonite underneath it. This would help it to stand up and maintain its shape much more successfully. Mr. Monty offered us old masonite, which had so many layers of paint on it, that it no longer held paint and was no longer useful to the Reeve. This saved us money and time as Mr. Herbert could immediately cut the masonite for the floor and lay it down in

the Reeve theatre. We decided that rather than sewing the canvas segments together, we could simply glue them to the floor. This was feasible as we weren't concerned with saving the canvas or the floor. The only problem with this was the slight overlap this would cause at each seam, but Mr. McCullough felt that it was not a problem and that his painting would hide this. After the masonite and canvas was in place, I plotted out Mr. McCullough's knot garden design. Mr. McCullough wanted to transfer this to the floor himself, and did so with his assistant. At this time, we also pulled the masking flats. Mr. McCullough told us he was quite content to use flats we had in stock that had been designed for one of his previous shows. These were in good enough condition that we didn't need to paint them, so we moved them directly into the primary to await set-up.

Mr. McCullough and Mr. Smith were unavailable for the next week, so things slowed down a little. When they returned, Mr. McCullough gave me the paint order. This was composed of standard colours except for gold and bronze. Mr. McCullough had specified Rosco paint, and while they do a gold, they do not carry a bronze. Mr. Monty and I checked with numerous paint companies, but could not find an acceptable bronze. Mr. McCullough decided that he would use the gold and other mixes rather than a paint colour he didn't like.

On February 26th, I had a brief meeting with Mr. Andrews to see how the lighting plot was progressing. He gave me a list of gobos he wanted as well as two sets that he had designed himself. These caused me a little concern as

they were both very intricate designs. The problem with intricate gobos is twofold; firstly, they are exceedingly difficult to cut smoothly and evenly, and secondly they tend to burn when placed in the heat of the instrument, causing the thin metal pieces to break. Mr. Monty suggested that I could probably etch these designs. I had no idea how to etch a gobo, so I looked into it. The first step is to transfer the gobo design to printer's plate. Then the printer's plate is covered with several coats of clear varnish. Then the varnish is cut or scraped off in the areas where you want light to pass through. Next, the gobo is placed in a vat of muratic acid, and constantly agitated until the pattern from the front begins to show through to the back. Then the gobo is removed and placed in acetone to clean off the remaining varnish. Finally, the pieces of metal where the acid has weakened the structure are pressed out, leaving the gobo pattern behind. I didn't see any real advantage to etching the gobo as you still have to cut out the design. The etching process can end up with a slightly smoother final look, but I didn't feel it was worth while. As I was considering options, I looked through all of the gobo design catalogues. While doing so, it occurred to me that one of Mr. Andrews' designs could be almost exactly created by mixing two existing gobos. When I suggested this to Mr. Andrews, he was very happy. I decided to order these gobos and to cut the other design myself.

As we moved towards set-up week everything seemed to be going relatively smoothly. The set and props were well into the process of being

built, the lighting design was coming together, and the sound designer was happily researching. However, we still didn't have final costume designs. Mr. McCullough and Ms. Roberts, the head of wardrobe, talked on a continuing basis, and had at least purchased fabric. The head block design and requirements finally came. Originally, the cut out piece needed to drop away in a way that left a perfectly smooth, realistic head block. Later Mr. McCullough and Mr. Smith decided that they wanted a cover on the head block, as it is previously used as a bed and a chair. They decided that this cover could stay on during the end sequence, and that as long as Mary could drop her head into the block so it looked as if she had been beheaded, this would be acceptable. Mr. Herbert and I discussed the working of the cut out section and possible methods of making it work. In the end, we decided to make a little ramp system where, when the ramp was dropped, the cut out piece would roll down to the end of the ramp, leaving the open space of the right shape and proportion for Mary's head. This seemed like the simplest solution with the least possibilities of going wrong. The moment the ramp was dropped, gravity would carry the cut out piece down the ramp. This involved placing little wheels on the piece and hinging the ramp to allow it to be in the up or down position. We discussed numerous solutions for how to trigger the cut out. Originally we were going to set it up so that the actress could do it, but Mr. Smith didn't like that idea. Our next solution was to have a technician run it. We had several ideas for this; from running it on a pulley system to running

the line under the floor. In the end, I chose the simplest solution. We placed a piece of wood under the ramp, essentially jamming it in place. Around the wood we attached black nylon cord. This ran straight back to the back of the secondary where an operator could simply pull the cord, pulling the wood out from the ramp, thus letting it fall into position. This worked well when tested. Later I placed a large eyehook in the floor to prevent the wood from sliding across the secondary if the operator pulled too hard.

Set-up week was Monday, March 1st to Friday, March 5th. We hung the lights on Wednesday, March 3rd and Thursday, March 4th. While the hang occurred, we would also put up the masking flats. Due to the masking flats' size and location we needed to give them additional support by running lines up to the grid. As I am not an expert in this, and Mr. Monty has previously done this a number of times, he offered to take care of this while I worked on the hang. Since Mr. Hales, the University Theatre's rigging expert, was also on hand, I acceded and left them to it. This worked out very well for another more personal reason; at the time I had a number of metal stitches in my left arm. Being metal, they didn't allow me to stretch or carry much weight; thus, calling the hang was a perfect position for me.

The hang itself was one of the quickest and easiest I have ever encountered. It helped that all of the crew had previously worked hanging lights, saving teaching time. By the end of the first day we had hung and cabled almost all of the grid lights. By the second day we had almost every

light hung and cabled. We only had to wait for Romance, Romance to close on Saturday to hang the final six instruments, which were on loan to the University Theatre.

At this point, we had a bit of a wrench thrown into the works. On Thursday afternoon, Mr. Kerby went to the lighting board with the intention of patching the lighting plot. However, when he turned the key to turn the board on, nothing happened. Mr. Monty and Mr. Kerby checked to ensure that everything was properly set up with the board. After checking and rechecking they came to the conclusion that everything should have been working. We took the board in to be serviced. Mr. Monty managed to arrange to borrow a lighting board for levels and the production, in case ours was not fixed in time. However, this left us without a board for focus. Luckily, the way the dimmer system is set up in the Reeve, all of the circuits have full power at all times. Thus, we would be able to focus by bypassing the dimmers on the lights and just plugging them into the circuits. This meant we would have no level control, but we could at least focus the lights.

On Thursday afternoon, we had our third production meeting. The most important things we discussed were the rigging of the head block and the continued brown outs that the university was experiencing. We came up with a number of methods for rigging and working the head block, but I was still most content with the simple option I had already outlined. More importantly, we discussed with Mr. Smith the problem of brown outs. (Brown outs are

periods when the power dims but does not completely blackout. Due to problems with the Alberta power grid, we had been experiencing these for a number of days.) According to Mr. Monty this had never before been a problem, but at this time the university had experienced two blackouts and numerous brown outs. The problem with this is very simple. In the Reeve, there is a dimmer interface, which allows the lighting board to communicate with the dimmer system. When there is the slightest interruption of power to this interface, a glitch in the system occurs. This glitch tells every dimmer that it should be on at full. Thus, after a brown out every single light is on at one hundred percent. The real problem with this is that the only way to reset the system is to turn the lighting board off, turn the dimmer interface off, reboot the lighting board, and reset the dimmer interface. This process takes several minutes, during which time there are no available lights other than the fluorescents. My concern with this problem was that the actresses were already wearing heavy constricting costumes under hot lights. For them to continue to the end of the act under full lights would be difficult and extremely uncomfortable. When every lighting instrument is on at full, the stage heats up very quickly. I suggested to Mr. Smith that he needed a contingency plan in case this occurred during the run of the show. Mr. Smith requested time to think about this, and we agreed to discuss it at a later time.

That afternoon, we again discussed how to rig the monolith. We needed to find a way to allow it to hang, but also to move it out of the way each

night so that classes could resume. Mr. Herbert had told us that the complete monolith would probably weigh about fifty pounds. The first question to decide was whether to rig the monolith so that it came down and was removed from the space each night or whether it could be raised to the grid and attached there. I was more inclined to raise it to the grid. I felt that this would be easier on the monolith than moving it out of the space each night, and would also lessen the marks put on it. Mr. Monty agreed with this, so we discussed solutions for leaving it in the space. These ranged from breasting it back to one wall to completely lifting the bottom end against the grid. Looking at its intended placement, Mr. Monty suggested that we rig it to go up to the grid on its side. In the end, we decided that this was the most practical solution. We also discussed safety measures for the monolith. It was very important to us all that it was rigged and operated in a safe manner. On Friday, when we hung the monolith, a number of items were put into place. Firstly, where it was to be hung, we rigged two chains to hold it into place. Both of these attached to the chains built into the monolith with saddle clamps. This allowed easy removal of one side, to allow the monolith to be pulled upwards. We next hung a pulley on stage right and ran a rope through it. One end of the rope was attached to the top of the monolith to help get it up to the grid. The other end ran through the pulley and down to a metal bar on the stage right wall where it could be cleated. Once this had been done, we lifted the monolith into position. To do this, we first laid it on the floor with its top directly

underneath the hanging point. Next we maneuvered the genie lift into place directly behind it. We lifted the upstage end and placed it on the genie lift. Then we picked up the downstage end and placed a dolly under it. With two bodies stationed at the rope to help pull, one person on the genie lift to raise it upwards, and two people guiding the dolly, it was ready to be moved into position. As the genie lift guided the monolith upwards, the people on the rope helped pull the monolith upright. As it began to lift, the dolly was pushed forward, keeping the monolith on the floor, and thus carrying a portion of the weight. When the monolith was fully upright, the grid person attached the chains to hold it in place. Once this was completed, the next job was to make the monolith removable. We had decided that the most effective way to remove the monolith was to raise its bottom end to grid level. To do this, a second pulley was rigged, this time stage left and then a rope run through it. A ring was attached to the bottom of the monolith, and the rope's safety clip attached to it. This would allow us to pull the rope and take the bottom of the monolith up to the grid. A metal bar was added to the stage left wall, so that the rope could be cleated to it when the monolith was at grid level. At grid level, we added two sets of safety lines. These consisted of chains which would attach to the monolith when it was at grid level, making a total of four items holding the monolith to the grid, thus ensuring the safety of people below.

After a few trials and some adjusting here and there, the monolith was rigged and fully operational. With all of the additional supports and safeties

we felt that this had been done in a fully safe manner. For the monolith to fall while at grid level would involve the failing of at least two chains, and then the failing of the rope or the third chain. To fall when the monolith was in its down position would involve the failing of two chains. Thus, we felt that we had created a failsafe system. These safety measures were of prime importance to us, as a fifty pound, twenty-two foot object that hangs twenty-four feet in the air has the potential to cause a lot of damage. Mr. Monty and I discussed the proper method for having the crew move the monolith and created a detailed set of instructions. We arranged to run the monolith several times during the first few technical rehearsals and agreed that I would be present each time it was moved for the first two weeks of rehearsals.

While we had been hanging lights and rigging the monolith, Mr. McCullough and his assistants were busy painting the floor. After two days to lay out the pattern of the knot garden, they were painting several new layers each day. Mr. McCullough was concerned that he would not have enough time to get all the layers he wanted, so every spare moment, he was in the theatre painting.

The next step was the focussing of the lights. Thanks to Mr. McCullough's intricate floor pattern, we didn't need to tape out focus points. Instead, I superimposed the set of focus targets Mr. Andrews had given me onto the floor pattern and gave this to Mr. Andrews. He merely had to see where the point was in relation to the floor to correctly focus the instrument. At

the beginning of the focus period, I went to cut the last set of gobos that Mr. Andrews had requested. After cutting the first gobo, I was concerned that the window panes in the design were too narrow to hold up under the heat of the light. When I showed this to Mr. Andrews, he concurred. I suggested we could redesign his gobo to have slightly thicker lines but he felt this would ruin the effect he was looking for. Since he couldn't get the exact effect he wanted, he decided to use a pre-existing gobo of a similar nature. As the focus was during the day, we had few students. Mr. Kerby, D.J. Kelly, the technical assistant, and I focussed all of the instruments in a two day period. The day after we finished focussing, we received our lighting board. The power supply had unexpectedly died, but, fortunately, the repair shop had a spare on hand. Once Mr. Andrews looked at the lights with the board, he decided to do some slight focus touch-ups. This happened because we could only look at four lights at a time without the board, and these only at full. With the board, Mr. Andrews could see an entire wash of lights at once. This, combined with the ability to adjust levels of lights, allowed him to see whether or not the lights were correctly focussed. He also decided to add a number of instruments, all of which were hung and focussed that afternoon.

As we moved into levels, almost all aspects of the play seemed to be moving along smoothly. At this point Mr. McCullough and Ms. Roberts had even started to build the costumes, although the exact, finished look was still not finalized. By Friday, March 12th, we had received all of the main furniture

pieces, a week ahead of schedule! The only department slightly behind schedule was sound. After meeting with Miss McCullough, we decided that instead of having sound levels on both Sunday and Monday afternoon, we would only need Monday afternoon. This would allow Miss McCullough more time to finish the design and Mr. Andrews more time to set the light levels.

On Sunday, March 14th, we began light levels. For Sunday morning, both Mr. Kerby and I sat in on the levels. This allowed one of us to help the lighting board operator program the board (although we had previously trained him, this was still his first time at a complicated job) and the other could run and make small focus adjustments as well as double as an extra walker when necessary. By Sunday afternoon we were progressing at a steady pace, the lighting board operator had quickly learned how to program the board, we had done a number of refocuses, and everything was going along smoothly. In fact, things were going so well that I chose to send Mr. Kerby home. The rest of the day progressed well, with over half the levels being set by the time we finished. Due to Mr. Smith having to teach a class and attend several meetings, we decided that rather than rush through for two hours Monday morning; we would finish light levels Tuesday morning.

On Monday afternoon, we began sound levels. For this, I again worked in conjunction with Mr. Kerby. I had Mr. Kerby up in the sound booth with the sound operator (who was also a first time operator), while I stayed on deck communicating between Miss McCullough and the booth. This allowed

Miss McCullough to concentrate on the effect she wanted rather than be concerned with technical matters. After teaching the operator, levels went quickly and smoothly. Miss McCullough and Mr. Smith knew exactly what they were looking for and it was simple to create the proper balance of sound for them. Within three hours we had successfully set levels for all of the cues.

On Monday night, the crew came in to see a run through of the show. Before the run began, Mr. Monty and I walked them through the process for raising and lowering the monolith. We then physically ran through this process several times.

On Tuesday morning, we again worked on lighting levels. As I had to attend class, I left Mr. Kerby to assist Mr. Smith and Mr. Andrews. When I returned from class, levels were almost completed. In fact, by lunch time we had completed preliminary light levels.

Tuesday, March 16th, was the first technical rehearsal. For this rehearsal, lights and sound are added, but the rehearsal is not stopped for them. The only reason the rehearsal is stopped is if an actor cannot see or feels unsafe. We do this before a proper cue to cue rehearsal so that the stage manager has an idea of cue placement and timing. Also, this allows the director, designers, and technical director to decide whether a cue to cue or stop and go rehearsal will be of more use. At the beginning of the night I again had the crew run through the setting and unsetting of the monolith several times. By the end, all crew members knew exactly what they were doing and how to

do it. I was confident that there would be no mishaps during the show. Due to the sound designer's uncertainty, I requested that Mr. Kerby sit in the booth with her to assist her in the more complicated cues. This first run through with sound and lights seemed to go very well. The stage manager, Cherie Caslyn called most of the cues correctly and we seemed to have a good start for the following day. I felt that we would be in good shape for a stop and go technical rehearsal on Wednesday if Mr. Smith wanted one.

After a discussion with Mr. Smith, Mr. Andrew, and Mr. McCullough on Wednesday evening, we decided to do a cue to cue. This would allow Mr. Andrews and Mr. Smith to fix lighting cues as they went along. The rehearsal went relatively quickly for a cue to cue, although the actresses found it a little trying as this was the longest time they had been in their corsets. We stopped numerous times to adjust cue levels and timings, but by the end both Mr. Andrews and Mr. Smith were confident that Thursday's run would go smoothly.

Thursday, March 18th was the first full run through with all lights, sound, costumes, props, and make-up. All in all, there were very few problems with this run. Prior to running, we worked the head block scene so that the actress was accustomed to it. For this scene she would lay her head on the box, and at the appropriate time in the script, the head block would be activated. She then needed only to gently push her head in the gap left by the cutout to effectively disappear from the audience's view. When we worked this scene it

was remarkably effective, truly giving the impression that she was left without a head. Equally, for the final bows, the piece of fabric covering the block was left in the perfect shape of a head block. I had previously been somewhat concerned about the sound the head block made. We had covered the stick with foam to prevent it making noise, and the ramp was rigged with rope to help ensure its quietness. However, neither Mr. Herbert nor myself had managed to completely muffle the sound of the cutout striking the bottom of the ramp. However, Mr. Smith, Miss McCullough, and Mr. McCullough all thought that the sound of the cut out was a wonderful echo of the sound of the axe hitting the block. We only needed to stop at intermission to find a way for the two actresses to exit the stage in complete blackout. In the end, they both walked directly upstage until they could see the assistant stage manager. He would be placed upstage of the upstage left wing and would hold a flashlight shining on the ground, so they could move directly towards it. The only object that could conceivably cause them any trouble was the string for the head block. It was easy to have the ladies both cross upstage left from the block, thus not needing to cross the string and not risking any injuries. After we worked this several times, both ladies were confident that they would have no problems getting off stage. Otherwise we had no real technical problems during this run. At the notes session at the end of the night, we discussed minor notes as well as minor fixes to various cues. I had my own list of

technical notes, most of which involved getting booths ready and cleaning up the theatre.

At this point, I did have one other small concern. I had noticed a distinct animosity between most of the crew and the stage manager. Two of the crew members had approached me with grievances and I had personally noticed a few other instances of problems brewing. I had a brief chat with Mr. Kerby to ask if he too was seeing these same problems. He said that he had been and mentioned several other instances where I had not been present. Knowing that the stage manager was in her first year with us and having just graduated from a technical conservatory program, I felt that most of the issues stemmed from miscommunications about our system versus their system. I felt that the best solution for dealing with this was to have a private talk with the stage manager. I quietly asked her if she could stay after notes to have a brief chat with me. Once everyone was gone, we sat down and I broached the issue. In a non confrontational manner, I talked with her about my concerns. We discussed the problems, with her telling me her side of the story. Essentially, the biggest problem revolved around her being used to a perfectly trained professional crew, while the crew here was almost all inexperienced, with most members not wanting to learn to be technicians but working to get their required technical hours. When I explained this to the stage manager, she immediately understood. Together we discussed several solutions for how to make things run more smoothly, how to encourage the crew to be more

professional, and how to mesh the complete crew back into a cohesive unit. Over the following nights she succeeded in winning back the crew and in the end they became an efficient unit.

During the day on Friday, I worked with Mr. Kerby and Mr. Kelly to get most of my technical notes complete. We set up the booths so that they were ready for the lighting board operator and stage manager to move into them. We cleaned the space, resetting the seating units to their proper places and screwing down the seats to ensure safety. Mr. McCullough had painted his last coat of paint on the octagon, so I arranged with the painting assistant to cut away the excess plastic and to paint the surrounding floor with a new coat of black. We also ensured that the emergency lights were all in front of the masking curtains as we were still experiencing brown outs on a regular basis.

Friday evening's rehearsal went smoothly. There were no real problems and everyone seemed happy. In fact, the complete note session took five minutes! There were two small technical problems for me to address. The first was a house light which mysteriously flashed on and off during one of the house to half cues. I felt that it was almost certainly a dimmer problem, and when I checked, it only flashed on and off at under twenty percent. To solve this problem I simply changed dimmer units. Two days previously, I had noticed that one of Mr. Andrews' amber top lights was not in all the cues it should have been. When we checked it, the board said it was in all these cues. I mentioned this to Mr. Andrews and on Friday he watched it. At intermission

we tried playing with it and discovered that if we bumped the level up, it came on. This meant that the lamp base was beginning to break down. By boosting the level we were causing the base to arc, thus creating a path for the electricity. At lower levels there wasn't enough electricity to arc, and so the instrument wasn't coming on. The simple solution for this would be to change the instrument, but Mr. Andrews had used our entire inventory. Knowing that the University Theatre used these instruments and often had several spares, I arranged with Mr. Andrews that I would see if I could borrow one on Monday. If there were none available, we would look at other options.

Sunday evening was the first night that the stage manager moved into the booth. This caused her a few challenges, as the view from her stage left booth was vastly different from the centre stage view she was used to. She adapted quickly, with only a few small cue calling problems. Again technical notes went quickly and all concerned were pleased with the way the show was running.

On Monday I dealt with the last of my technical notes. Chief amongst these were the upstage doors. All of the hardware on the doors is made of steel, and with the heavy side lighting Mr. Andrews was using it gleamed so brightly it was distracting. Since these upstage doors were not in use as audience exits, I asked Mr. Monty if it was possible to cover them. He felt that this was acceptable, so I arranged for curtains to be hung. These completely covered the two upstage doors and made the space look much cleaner. I also

talked with the University Theatre and discovered that they did have several spare Fresnels lights. I borrowed one and replaced and refocused the top light that had been causing us trouble.

Monday night's dress rehearsal went well except for one technical problem. Partway through the rehearsal there was a power surge. This affected the dimmer interface and caused all of the lights to come on at full. We chose to stop the rehearsal to reset the board and formulate a plan of action in case this occurred during a performance. We decided that the best way of dealing with the surge would be to have the two actresses continue as if nothing had happened. At a signal from the stage manager, the assistant stage manager would walk onstage. When the actresses saw the assistant stage manager, they would immediately stop, turn, and walk out of the lights, and into the secondary. The assistant stage manager would then explain to the audience that we were having difficulty with the lighting and that we would fix this and restart the play in approximately five minutes. He would ask that they keep their seats while we did this. Next, the sound operator would turn on the fluorescents in the house, so that the audience was not left in darkness, and turn the dimmer interface off. The lighting board operator would then power down the board. After waiting a moment he would then reboot the board. The sound board operator would then turn the dimmer interface back on, and the lighting board operator would return to the appropriate cue. The stage manager would choose a point in the script a page or so before the

problem occurred and convey this to the actors through the assistant stage manager. On the stage manager's cue, the actresses would return to the primary and continue from the given line. I was relieved that this occurred before opening night. While we had discussed the possibility of this problem, Mr. Smith had been unwilling to commit to a plan. This incident forced Mr. Smith to look at the options that we presented to him and make a decision. By the end of Monday evening's rehearsal everyone from actor to crew to director knew what would happen in the event of a power surge. Aware of all the possibilities and the solutions, this allowed everyone to breathe a little easier.

From the Tuesday evening preview of Mary Stuart through to the end of the run, we encountered almost no technical problems. Mr. Kerby, Mr. Karsten, and I alternated on duty shifts, ensuring that there was a qualified member of staff on hand every night to deal with any problems. Other than routine changing of light bulbs, there was only one night with any real technical concerns. On the first Friday of the run, March 26th I was on duty. I had spent the day working on my computer and had noticed repeated power surges as well as one blackout. In the first few minutes of my arrival at university there were two other power surges. I gathered the crew and stage management team together to discuss this. Each member of the crew was given a flashlight and we went over the plan in case of a power surge. We also created a procedure in case of an actual power failure. Each member of crew was clear on what they had to do in either case. I also talked to front of house

and discussed a contingency plan for them. Each member of crew and front of house was assigned a position to stand in with their flashlights to ensure that the audience was safe and didn't panic. In the event of a prolonged blackout everyone was clear how to escort the audience out of the theatre. For this evening the front of house manager and I chose to switch the placement of ushers and box office to ensure that the most experienced crew was inside the theatre. Fortunately, we made it through the whole show without a power surge, although there was another surge less than five minutes after we had shut the board off for the night! The rest of the run of Mary Stuart was performed without any technical problems.

Saturday, April 3rd, was the strike for Mary Stuart. The strike was the quickest I have ever worked, with everything running completely to plan. I had earlier assigned each member of crew a position for strike. This meant that the moment the audience was out of the theatre we began. Mr. Karsten and Mr. Herbert supervised the front of house crew in pulling up the floor and removing the masonite and all remaining nails. The actors and dresser were responsible for returning costumes and cleaning the dressing rooms. The stage crew went about their usual shutdowns and proceeded to assigned positions. The lighting board operator struck the necessary lights from the grid. The soundboard operator struck the sub-woofers and all the sound cable. The assistant stage manager struck all the props and stage management items. The stage manager struck the sidelights in the secondary. Afterwards, the

stage crew took down the monolith in the reverse order of how we hung it. The grid operator unhooked the supporting chains, Mr. Monty went on the genie lift to steady the top as it came down, two crew members were on the stage right rope taking part of the weight, and the stage manager and I controlled the bottom end of the monolith sitting on the dolly. With a little co-operation, we had the monolith down in less than three minutes. Afterwards, everyone pitched in clearing the remaining floor of nails and other debris. From start to finish the strike took under half an hour.

Chapter Thirteen

Analysis of the Mary Stuart Technical Direction Process

I believe that I was successful as technical director of Mary Stuart. From start to finish I had everything under control, the production ran smoothly, each element was on time, and the whole show was under budget. There are certain elements that I would probably try to improve if I were to do this production over again.

The biggest change that I would make would be to have improved my technical direction knowledge. I came into this production not being as confident as I should have been, because I lacked knowledge and experience. I had technical directed a number of productions, but I still felt I lacked experience. However, after this experience, I feel that I have gained a lot of knowledge about technical direction, and have become a better technical director.

I believe that technical direction is a job that you improve at with each and every experience in technical theatre. In this respect, I feel that I learned a lot from Mary Stuart. I was responsible for more elements of this production than I had ever dealt with before. When I was unsure of how to proceed, Mr. Monty was always there for advice. However, he stayed far enough out of the process to let me take responsibility for myself, while being close enough for support when I needed it. He only commented when asked, and his observations were always worthwhile and helpful.

All in all, I believe that I did a more than competent job as technical director. I successfully organized and implemented the production schedule. We even had the unheard of success of all the props being in place a week before their deadline. I successfully took a budget that was thirteen hundred dollars less than normal and still managed to come under by some seven hundred dollars. Certainly some individual departments went over their budget, but we knew that that was likely to happen. Each aspect of the production progressed in an unruffled and organized manner. All parts of the production meshed together almost seamlessly, with only minimal hiccups. Each time we had a setback or something went wrong, I feel that I handled it well. I never lost my temper or patience, and we solved each problem as it arose. For example, the problem between the stage manager and the technical crew: I recognized it for what it was early enough to deal with it before it got out of hand, and I promptly and successfully dealt with it. When all these elements are taken into consideration I feel that I performed my job of technical director to my utmost capacity and with gratifying results.

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Appendix I

Romance, Romance Research

Romance. Romance Research

My research for Romance. Romance was of a nature not usually found in a master's thesis. After all when your thesis project is billed as a light fluffy comedy and its authors are best known for their work on "My Little Pony", the research is bound to get interesting! I approached my research for Romance. Romance from a number of directions. I analyzed the text, researched musical lighting design, and did spot research on vaudeville. Then I watched a number of movies and television programs, and looked at magazines, such as Vogue and Cosmopolitan, all dealing with musicals or fashion shows. All of this contributed to my knowledge and inspiration for the design for Romance. Romance.

The first portion of my research involved analyzing the text. When spending time looking for deep and meaningful levels to this show, you don't find very much. Searching for the overwhelming themes, is something of a challenge. In fact, the only themes I can really pull out of the play are that the world is corrupt, love is governed by your thoughts, that love can occur in odd places and with unexpected people, and that sex is or can be relatively meaningless. Act I revolves around the love affair of a pair of rich, jaded, Viennese at the turn of the century. At the beginning the audience sees two characters unhappy about the state of their love lives. Josefine ending her

relationship with Emil, commenting on their financial arrangement, saying that there was never any real emotion. Alfred is not romantically entangled but rather despairing of the lack of morals and the predatory nature of the women around him. Both Josefine and Alfred decide to go out dressed as commoners. They meet, are instantly attracted to the other, and begin to have an affair. In the final scene of the act they meet as themselves, everything works out, and they decide to continue with their relationship, at least until something more interesting comes along. Quite frankly, this act can only be described as "operetta, pure operetta!" Act II changes locale to the 1980's. This act centres on two best friends, one male, one female, each married to another. Through a one-night period they discuss their relationship, decide to cheat on their spouses with each other, come back to their senses and move on as if nothing has happened. Ethically there seems to be a distinct void. Sam, when trying to convince Monica to have sex with him, describes it as "One singular event/ Brief and innocent/ As moonlight passing through a window." All of these elements made understanding Mr. Semple's design concept of everything shallow, one-dimensional, and tacky about the 1980's far easier. All this said, however, does not mean that the text is necessarily bad. Essentially the script is a series of songs with some dialogue between them to keep them loosely tied together. For a light and fluffy comedy it works rather well.

Moving beyond looking for themes, a designer finds a lot to work with in the script. Firstly, there are the obvious references to light sources that give

the designer something to start thinking about. For example, in Act I the musical number "I'll Always Remember The Song" has the lyrics "And the stars were burning bright". Mr. Yzereef first mentioned this to me, before I'd even read the script a second time. He was very taken with the idea of stars, an image that I also found appealing. Another example of this is in Act II where Monica crosses the patio to look at the moon. In fact, she calls Sam over and they have a whole discussion about it. This leads the designer to take note that they need a moon effect at this point. Not all references are as obvious as this. Sometimes it's merely a single word in a song that leads to the design idea. At the end of Act II Sam sings the song "Romantic Notions"; in it he says "On a summer night/ Sharing drinks by candlelight". This one reference gave me a solution to the inherent lighting problem of Act II. Since after the first few pages of the act, it switches to evening and the whole rest of the act is performed in moonlight, I wanted something to give the lighting some interest. Since the designer had made no provision for any sort of light on stage, we had to find a way to give the impression of light. This line led me to assume that there was in fact candles or lanterns on the central table, and therefore we were seeing their effect on the faces. This would allow me to light each of the Adirondack chairs in a way that would highlight the actor.

There is also an element of imagination when analyzing the text for lighting design. As the designer reads the play and begins to analyze it, they see layers to the script and sometimes these lend themselves to a design idea.

For instance, in Act I both Josefine and Alfred give long, drawn-out, descriptions of the rustic country inn. Both agree that it is filthy, run down, depressing, and bleak. This led me to the idea that this scene should be lit in slightly dingy, flat, boring light. My goal would be to paint the stage as monotonously as possible to echo this description. Equally, in Act II in the reprise of "It's Not Too Late", Sam sings about his fantasies of being a rock musician. This gave me the idea to put rock 'n' roll specials on the back walls, to create a flashing chase, and to use a mirrorball to get that tacky rock scene feeling. A third and final example of the description leading to the design again comes from Act I. In scene three, Alfred goes for a night out on the town. He goes to the carnival, out with his friends, and out drinking. He seems to be seeing the whole world through a somewhat drunken haze where everyone is having fun except for him. This idea of alienation led to the idea of using the very heavy green sidelight. This would represent both the idea of the drunkenness of the evening as well as Alfred's repeated saying that the world is sick.

Next, I started to research musical theatre. As this was my first musical design, I thought that I would investigate the conventions of musical lighting to see if they would work for this show. In the course of my research I discovered that there really weren't that many conventions for musical lighting design in the present. While there used to be fairly strong accepted methods, most of these have disappeared in the last twenty years. The reason for this is

three fold. Firstly, the 1975 development of the computerized lighting board, designed for A Chorus Line, completely changed lighting design. For the first time lighting designers could have more lighting cues which could come much more quickly. There was no wait time while operators set the levels for each cue; now there was only the time it took to push a button. Secondly, with the advent of such spectacles as Cats, Phantom of the Opera, Les Miserables, Starlight Express, and Miss Saigon, a whole new lighting style had been developed, far more original and stylistic than that of previous generations. Thirdly, and this is what revolutionized the above mentioned shows, through the invention and refining of computerized intelligent lights, such as the veri light or the intelli beam, many of the inherent restrictions have disappeared. When a designer can design with lights that have the capability of moving in any direction, refocusing themselves, changing gobos, and changing gel colours as often as necessary, a whole new world opens up. Instead of being stuck with a limited number of fixed instruments which can only do one single thing and light one single area, these lights give a designer almost complete freedom. Suddenly one light can do an infinite number of effects. In fact, the lights in Miss Saigon move along tracks as well as facing in any direction. These intelligent lights solve some of the biggest problems inherent to both Broadway and West End theatre. On Broadway, a majority of the theatres are far deeper than they are wide. This means that the designer can't go with a McCandless system of forty five-degree lights, as there simply isn't the place to hang them.

In West End theatres, especially the older ones, the only front of house lighting positions tend to be on the fronts of balconies. This again forces a straight front light but also means that there are fewer places and less room to hang lights. Thus, a convention grew of using straight on front light with heavy top and side lighting. Followspots were then used to fill in the gaps and highlight the performers. Traditionally, the front light was in a fairly open colour as were the followspots. Any saturated colour was added to the top or back lights. In the 1940's and 50's, this convention was very strong. As well as using the standard lighting positions and followspots, there were even set colour palettes of pinks, blues, lavenders, and ambers¹. Several decades ago, lighting designers began to incorporate more colour into their sidelights to bring more emphasis to the look of the show. In this, they were beginning to apply dance lighting techniques to stage lighting. This continued to grow in popularity to a point where we see shows such as Les Miserables and Miss Saigon as being full of heavily saturated colour with followspots used to highlight the actors in near white tones. By using a large number of these followspots - Miss Saigon has at least eight plus their computer controlled specials - the designer can be much more extreme in the colouration of the stage. After scrutinizing numerous lighting design books, Broadway and West End production books, and analyzing specific shows like Phantom of the Opera, Les Miserables, Aspects of Love, A Chorus Line, and Miss Saigon, I felt that I had a pretty good grip on

¹ Linda Essig, Lighting and the Design Idea (Madison: Harcourt Brace Publishers, 1997) 55.

the ideas behind musical theatre lighting design. I left all of these concepts to percolate in my mind while I continued my Romance, Romance research.

My next piece of research was to look into vaudeville lighting design. Barry wanted this style for the song "I'll Always Love You" in Act II. While I found numerous books on musical theatre which described vaudeville, there were almost no descriptions of the lighting. There were many examples of the sets and costumes with detailed descriptions, and it is from the pictures that illustrate this that I found the most information. The most important general piece of information was that vaudeville was renowned for its essential gaudy and tacky quality. This would prove to work well with Gavin's costumes and my use of bright pink as the colour of the surrounding stage. From all of the pictures and the little information I could find, it seems that vaudeville halls mostly used a generic look of basically light colours and followspots for highlighting. There were other halls where it appears that the only light used was followspots, although I suspect that this was only done for certain numbers. While this lack of information made it more difficult to make an accurate vaudeville look, it allowed me as a designer to instead create an image which was reminiscent of vaudeville while still being able to use more saturated colours, namely the above-mentioned bright pink.

My research continued into musical theatre by watching a large number of musicals. What I watched ran the gamut from tapings of live musical performances of Les Miserables, Cats, and Hey, Mr. Producer (a tribute to

Cameron Mackintosh which contains clips from twenty six musicals, each with its own style), to movies of musicals such as Grease, Gypsy, Dirty Dancing, and Flashdance. The musical performances were excellent sources of inspiration. They gave me the ideas of heavily, heavily saturated colour and very stylized effects. The movies were also helpful, Gypsy, for example, deals with theatres and musicals within the movie. Equally, it is also set in a number of vaudeville houses, thus letting me see the Hollywood version of vaudeville lighting. The movies Dirty Dancing and Flashdance gave me inspiration about 1980's colour choices and styles as well as putting me in touch with the production (the choreographer watched these movies to pick up on signature moves). In general, these movies got me thinking about colour choices and the change between musical number and dialogue.

Another stage of my research was looking into the world of fashion shows. As Mr. Semple's concept revolved around the stage as a fashion runway, I thought it important to examine these shows to see if there were any conventions to fashion lighting. For this, I watched the movie Pret-A-Porter, saw numerous episodes of Fashion File and Fashion TV, not to mention looking through issues of Vogue and Cosmopolitan. From all of these I discovered a number of things about fashion lighting design. Firstly, it was very important that you can always clearly see the model. This no doubt seems rather obvious, but many lighting designers seem to forget this and end up designing such stylized looks that you have trouble seeing the actor's face. Secondly, I

discovered that steep side angles tended to be used to help give a three-dimensional quality to the models as well as highlight their cheekbones. In certain of the fashion shows, these sidelights were highly colourized as well. When the models were lit with strongly coloured sidelight there was usually either very bright front light or followspots to counteract it and allow the outfits to still be of prime importance. There were numerous other small conventions, but these seemed to vary between specific fashion shows, with two or three using one convention and two or three others using a totally different idea. All in all, the foremost thing to keep in mind was the three dimensionality of the actor/model and making that person stand out from the background.

I found my research for Romance, Romance very useful. From the analysis of the text to the pictures in Vogue, everything combined to help shape my work. Certain images stuck in my head and some began to appear in the design. Knowing the conventions of musical theatre allowed me to consider the standards before deciding upon my own adaptation. The same thing could be said about the vaudeville. The breadth of my research allowed me both familiarity with conventions as well as ways of breaking them. By analyzing each of these elements both separately and together, I was able to create a stylized design for Romance, Romance which worked well within the musical and fashion show motifs as well as making the actors and stage look interesting.

Appendix II

Romance, Romance Lighting Plot

Appendix III

Romance, Romance Control Sheets

Romance. Romance Control Sheets

Channel	Circuit	Group	Gel	Focus Area
1	27	Front cools	60	Area 1
2	30	Front cools	60	Area 2
3	36	Front cools	60	Area 3
4	23	Front cools	60	Area 4
5	83	Front cools	60	Area 5
6	89	Front cools	60	Area 6
7	24	Front cools	60	Area 7
8	74	Front cools	60	Area 8
9	150	Front cools	60	Area 9
10	151	Front cools	60	Area 10
11	43	Front warms	304	Area 1
12	49	Front warms	304	Area 2
13	51	Front warms	304	Area 3
14	94	Front warms	304	Area 4
15	102	Front warms	304	Area 5
16	55	Front warms	304	Area 6
17	160	Front warms	304	Area 7
18	162	Front warms	304	Area 8
19	110	Front warms	304	Area 9
20	56	Front warms	304	Area 10
21	35	Front fill	33	Area 1
22	39	Front fill	33	Area 2
23	44	Front fill	33	Area 3
24	88	Front fill	33	Area 4
25	93	Front fill	33	Area 5

26	97	Front fill	33	Area 6
27	149	Front fill	33	Area 7
28	152	Front fill	33	Area 8
29	159	Front fill	33	Area 9
30	163	Front fill	33	Area 10
31	21	Side indigo	359	Area 1
32	19	Side indigo	359	Area 2
33	75	Side indigo	359	Area 3
34	17	Side indigo	359	Area 4
35	15	Side indigo	359	Area 5
36	135	Side indigo	359	Area 6
37	66	Side indigo	359	Area 7
38	2	Side indigo	359	Area 8
39	146	Side indigo	359	Area 9
40	148	Side indigo	359	Area 10
41	108	Side blue	78	Area 1
42	60	Side blue	78	Area 2
43	58	Side blue	78	Area 3
44	112	Side blue	78	Area 4
45	62	Side blue	78	Area 5
46	64	Side blue	78	Area 6
47	14	Side blue	78	Area 7
48	70	Side blue	78	Area 8
49	170	Side blue	78	Area 9
50	166	Side blue	78	Area 10
51	115	Top red	26	Area 1
52	123	Top red	26	Area 2
53	131	Top red	26	Area 3
54	182	Top red	26	Area 4

55	190	Top red	26	Area 5
56	199	Top red	26	Area 6
57	204	Top red	26	Area 7
58	212	Top red	26	Area 8
59	220	Top red	26	Area 9
60	229	Top red	26	Area 10
61	116	Top green	90	Area 1
62	124	Top green	90	Area 2
63	128	Top green	90	Area 3
64	183	Top green	90	Area 4
65	192	Top green	90	Area 5
66	198	Top green	90	Area 6
67	205	Top green	90	Area 7
68	213	Top green	90	Area 8
69	221	Top green	90	Area 9
70	230	Top green	90	Area 10
71	117	Top blue	80	Area 1
72	125	Top blue	80	Area 2
73	132	Top blue	80	Area 3
74	184	Top blue	80	Area 4
75	193	Top blue	80	Area 5
76	201	Top blue	80	Area 6
77	206	Top blue	80	Area 7
78	215	Top blue	80	Area 8
79	222	Top blue	80	Area 9
80	231	Top blue	80	Area 10
81	240	Orchestra Wash	68	Top – DSR
82	251	Orchestra Wash	68	Top – DSL
83	267	Orchestra Wash	68	Top – USR

84	280	Orchestra Wash	68	Top – USL
100	208	Star gobos	O/W	Back Wall
101	209	Star gobos	O/W	Back Wall
102	210	Star gobos	O/W	Back Wall
103	217	Star gobos	O/W	Back Wall
104	218	Star gobos	O/W	Back Wall
105	226	Star gobos	O/W	Back Wall
106	227	Star gobos	O/W	Back Wall
107	119	Star gobos	O/W	Side Wall
108	129	Star gobos	O/W	Side Wall
111	71	Snake gobo	O/W	Pit USR
112	78	Snake gobo	O/W	Pit CSR
113	87	Snake gobo	O/W	Pit DSR
114	98	Snake gobo	O/W	Pit DSL
115	106	Snake gobo	O/W	Pit CSL
116	113	Snake gobo	O/W	Pit USL
117	86	Seat spec 1	51	Seat
118	92	Seat spec 2	09	Seat
119	101	Seat spec 3	33	Seat
121	73	Chair spec 1	09	DSL chair
122	81	Chair spec 2	09	USL chair
123	109	Chair spec 3	09	DSR chair
124	104	Chair spec 4	09	USR chair
131	120	Josefine spec	09	Mid – CSL
132	72	Alfred spec	58	Mid – CSR
135	156	Women of Vienna spec	51	Mid - CSL
141	126	Barb and Lenny spec	O/W	Mid – CS
142	161	Barb BBQ spec	O/W	Mid – CSL
143	153	Lenny Usl spec	O/W	Mid – CSR

144	40	Vom back spec	304	Vom
145	118	Vom front spec	304	Vom
148	105	Country Inn spec	60	Seat
152	211	Rock 'n' Roll spec	90	Back Wall
153	216	Rock 'n' Roll spec	44	Back Wall
154	219	Rock 'n' Roll spec	80	Back Wall
155	225	Rock 'n' Roll spec	26	Back Wall
156	228	Rock 'n' Roll spec	59	Back Wall
157	179	Mirrorball spec	O/W	Mirrorball
158	134	Mirrorball spec	O/W	Mirrorball
159	191	Mirrorball		
181	239	Back wall wash	59	Back Wall SR
182	243	Back wall wash	59	Back Wall SR
183	248	Back wall wash	59	Back Wall SL
184	252	Back wall wash	59	Back Wall SL
185	244	Back side wall wash	59	Side Wall SR
186	247	Back sidewall wash	59	Side Wall SL
191	82	Moon wash	64	DSR
192	91	Moon wash	64	DSL
193	77	Moon wash	64	USR
194	144	Moon wash	64	USL
196	3	Projections		DSR Floor
197	12	Projections		DSL Floor
198	85	New projections		USL Wall
199	99	New projections		USR Wall
200	80	Old projections		USL Wall
201	103	Old projections		USR Wall
211	85	Final spec	33	SR Floor
212	90	Final spec	33	CSR Floor

213	95	Final spec	33	CSL Floor
214	96	Final spec	33	SL Floor
231	22	Side mauve	50	Area 1
232	20	Side mauve	50	Area 2
233	76	Side mauve	50	Area 3
234	18	Side mauve	50	Area 4
235	16	Side mauve	50	Area 5
236	181	Side mauve	50	Area 6
237	65	Side mauve	50	Area 7
238	67	Side mauve	50	Area 8
239	296	Side mauve	50	Area 9
240	147	Side mauve	50	Area 10
241	107	Side green	86	Area 1
242	59	Side green	86	Area 2
243	57	Side green	86	Area 3
244	111	Side green	86	Area 4
245	61	Side green	86	Area 5
246	63	Side green	86	Area 6
247	68	Side green	86	Area 7
248	69	Side green	86	Area 8
249	159	Side green	86	Area 9
250	165	Side green	86	Area 10
280	309	New R & R logo	O/W	Back Wall CS
281	110	Old R & R logo	O/W	Back Wall CS
282	5	Followspot 1	O/W	
283	10	Followspot 2	O/W	

Appendix IV

Romance, Romance Cue List

Romance. Romance Cues**February 1999**

Cue #	Pg #	Description	Notes
1	11	Preshow	Old projections
2	11	House to 1/2	
3	11	Overture	Brighten orchestra
4	11	Voice over – house out	Silhouette effect
5	12	Into scene	FS Alfred
5.1	12	Add FS	FS Josefine
6	12	Dancers entrance	Add us
7	13	Bump	Brighten
8	14	Little Comedy Playoff	Return to 6
9	15	Scene 1	Autofollow – Alfred's rooms
10	15	Fritz und Mitzi	Brighten usl
11	15	Fritz und Mitzi exit	Lose usl
12	16	Scene 2	Josefine's rooms
13	16	Carriage Ride	Blue with amber centre
14	17	Goodbye Emil	Pick her up with FS & change top
15	17	Brighten up	Add projections
16	18	End of song	Return to 12
17	18	Into red room	Brighten, lose sides
18	19	Goodbye Emil Reprise	Down to FS
18.1	20	Return to red room	Return to 17
19	20	Alfred's play on	Alfred's rooms

20	20	Carnival lx	Add carnival specs, brighten projections
21	21	Fritz und Mitzi	Boost side greens
22	21	Late night Ride	Same as J.'s carriage
23	22	Restore to 19	
24	22	It's Not Too Late	Add FS to Alfred
25	23	Josefine spec	Bring up Josefine's side
26	24	FS picks up J.	
27	24	FS picks up A.	
28	25	Bring up DS area	
28.1	26	Bring down to just FS	
29	26	Blackout	
29.1	26	Orchestra lights	
30	26	Great News	Exceedingly bright
31	27	Out of song	Less bright, add more sides
32	29	Oh, What A Performance	FS on Alfred, spec on J.
33	30	Restore 31	
34	31	Spot on J.	Same as 32
35	31	Isolate USC	
36	32	Both FS	Same as 32 only both FS
37	33	Blackout	
37.1	33	Orchestra lights	
38	33	I'll Always Remember The Song	Projections, pink sides
39	33	Pick up A. with FS	
42	34	FS on J. & A.	
43	35	Stars	
44	35	Lose stars and move to bigger	Return to 38

45	37	Scene change	Alfred's spec
46	38	Bring up DS very slowly	
47	38	Women of Vienna	Bring down to box and J. Spec USL
48	39	Fade J. spec	
49	40	Scene change	J.'s spec
50	40	Bump to brighter	Pinkish?
51	42	Blackout	
51.1	42	Orchestra lights	
52	42	Country Inn	Very flat and dull
53	43	Add FS	FS for Alfred
54	43	Restore 52	
55	44	Add FS	FS for Josefine
56	45	Lightning & FS out	
57	45	Lightning	Autofollow
58	46	Add FS	FS Alfred and Josefine
59	46	Lightning	
60	46	Blackout	
61	46	Compartment	Almost same as carriage
62	47	J.'s exit/ A's decision	Alfred's rooms
63	48	J.'s decision	Josefine's rooms
63.1	48	Fade out A's spec	
64	48	FS & top only	Pink, pink, pink
65	49	Blackout	
65.1	49	Orchestra lights	
66	49	The meeting	Bright, heavy sides
67	51	Finaletto	Add FS
68	52	Bump	Brighten

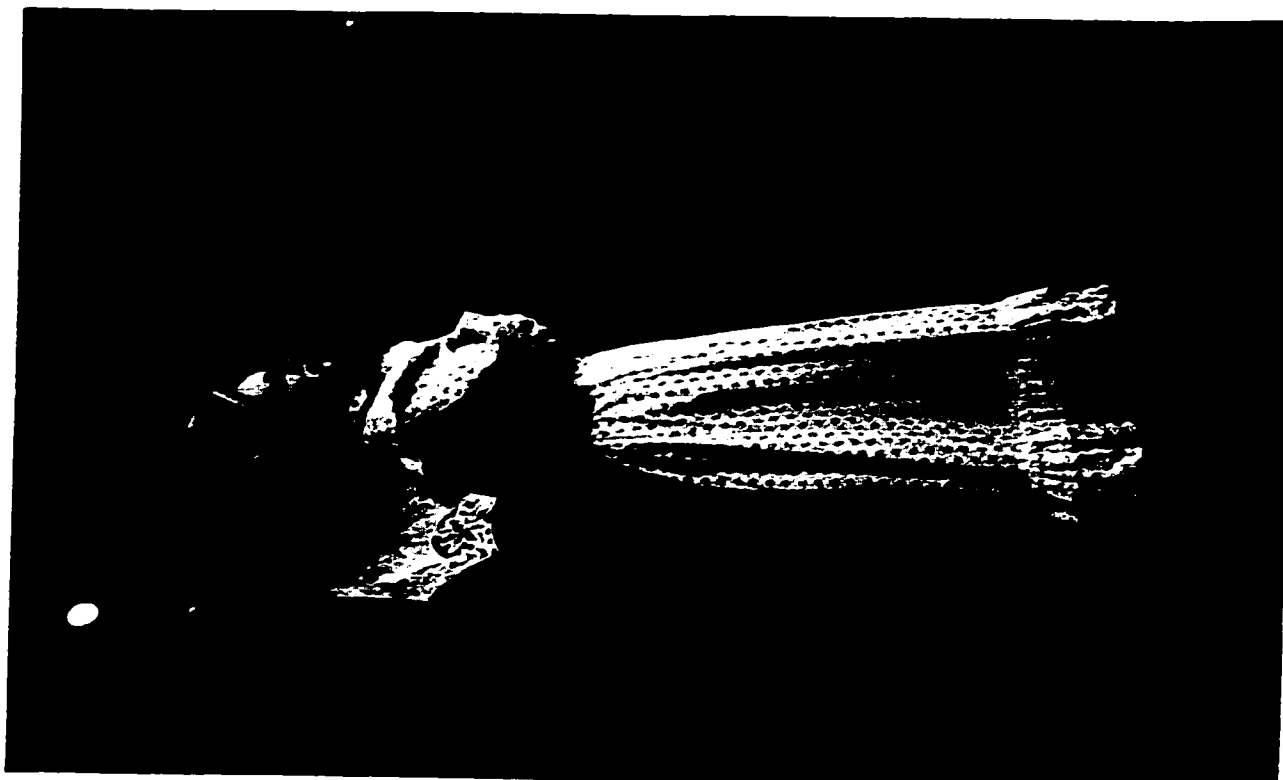
69	52	Blackout	
69.1	52	Add R & R and projections	
70	52	Intermission	
70.1	52	Change projections	
71	52	Second 1/2 of intermission	
72	52	House to 1/2	
73	53	House out	Silhouette
74	53	Brighten up	Bright CS, projections, vom spec.
74.1	53	Lose vom light	
75	54	Bump and open out	Add all areas
75.1	54	Remove box - vom	Add vom spec
76	56	Bump	
77	56	Change	Lose bumps, lower intensity
78	56	Move to evening	Crossfade to moonlit
79	58	FS for B.	
79.1	58	FS for L.	
80	58	Restore 78	
81	58	FS for B & L	
82	59	Restore 78	
83	59	FS for B & L	
84	61	Restore 78	
85	62	Change slowly	FS S and lower main levels
86	62	R & R slow fade in	Add rock 'n' roll specs, start mirrorball
87	62	Mirrorball comes to full	Add mirrorball lights, chase
87.1	62	Add FS for Monica	
90	63	Restore to moon wash	More depth, deeper blues, higher chair specs

91	65	FS M & L's area	Lenny spec USR
92	66	Restore 90	
93	66	FS S & B's area	Barb spec USL
94	67	Restore 90	
95	68	So Glad I Married Her	Very bright, heavy pink and green sides, snake gobo
96	70	Restore 90	
97	71	Highlight B & L	US spec
98	72	Fade down and add FS	
99	72	Fade down surround	
100	73	Restore 90	
101	75	Add vom, start taking down surround	
102	77	Add L. FS	
103	77	Add B FS and take down	
103.1	78	Lose all but FS	
103.2	78	Vom for exit	
104	78	Isolate	
105	78	FS & brighten moonlight	
106	79	Lose FS	
107	80	Highlight B & L	
108	81	Restore	
108.1	81	Lose B & L	
108.2	81	FS S. - Romantic Notions	Darken down tops
109	82	Bring up B. final spec	Lose FS
110	82	Bring up L. final spec	
111	83	M. final spec, lose table	
112	83	S. final spec	

113	83	Deepen tops more	
114	83	Lose B & L specs	
115	83	Restore to moon wash	Add light usl for Monica
116	83	FS for air guitar	
117	83	Blackout	
117.1	83	Orchestra lights	
118	83	Curtain call	Pink
119	83	Indicate orchestra	
120	83	Reprise Romantic Notions	
121	83	Blackout	
122	83	Postshow and house up	

Appendix V

Romance, Romance Photographs

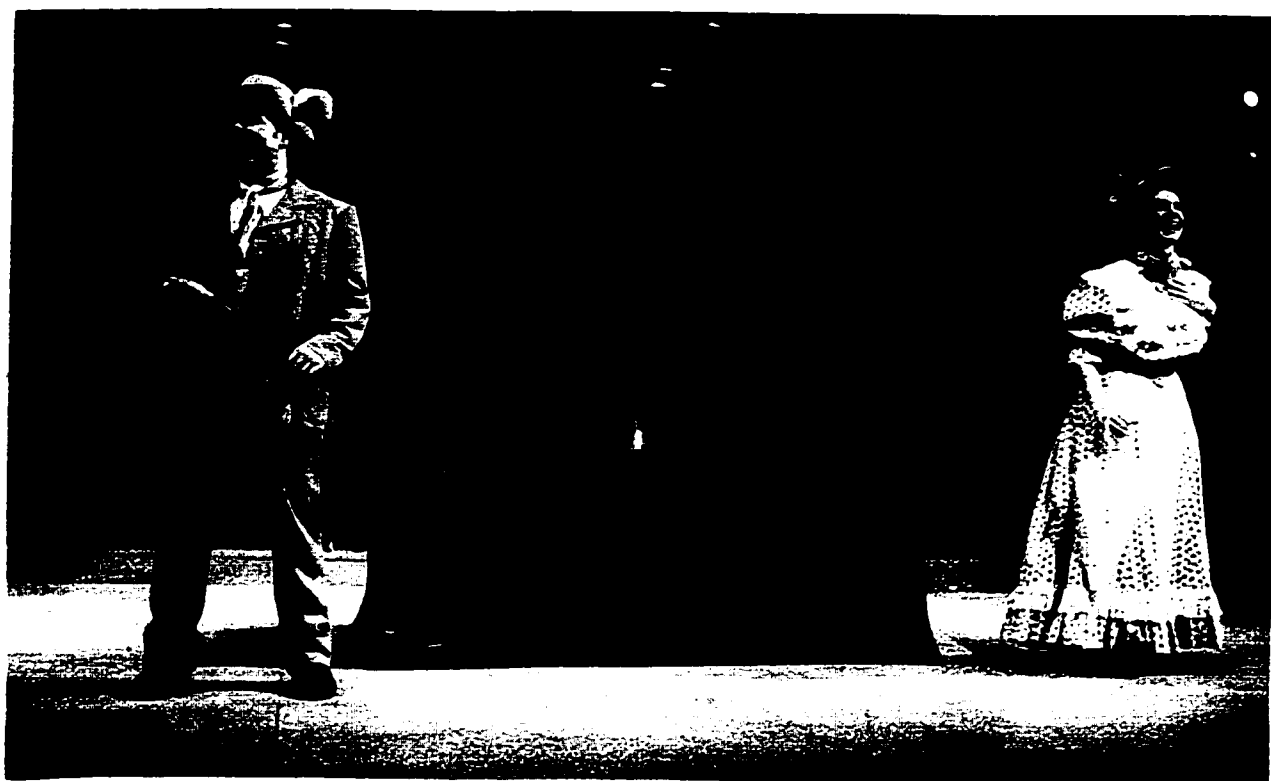


Josefine and Alfred: three dimensional modelling and pink wash

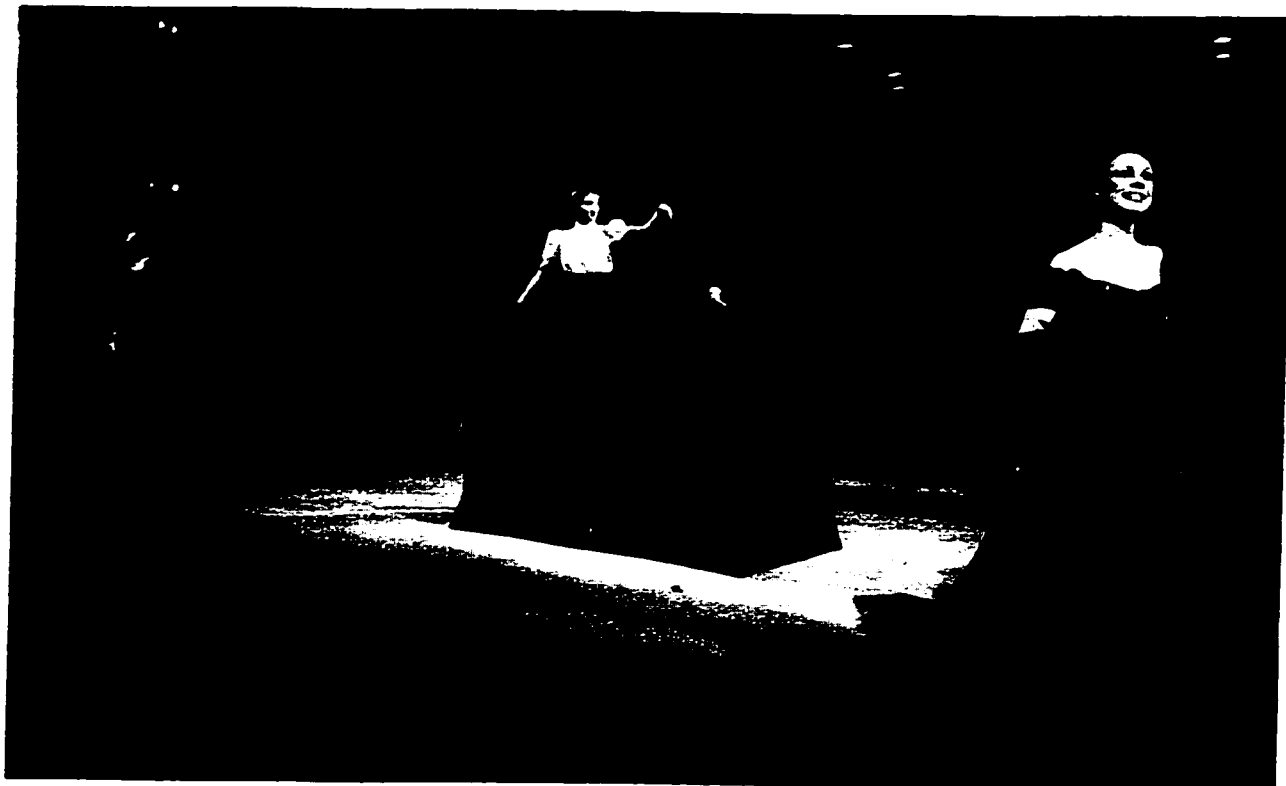




"Yes, It's Love": Three dimensional modelling and pink wash



"Great News": Contrasting pink and green washes



"The Little Comedy": Act I finale



"It's Not Too Late": Rock 'n' Roll effect



"My Love For You": Vaudeville effect



"Romantic Notions": Act II finale, final specials

Appendix VI

Mary Stuart Production Schedule

February 1999

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31	1 Construction begins	2	3	4	5	6 DAY OFF
7	8 Preliminary sound list Costume and Props build begins	9	10	11 15:00 Production Meeting	12	13 DAY OFF
14	15	16	17	18 15:00 Production Meeting	19	20 DAY OFF
21	22	23	24	25 15:00 Production Meeting	26 Painting begins	27 DAY OFF
28	1 Lighting Plot due	2	3 LX Hang 08:30 Reeve Set-up 15:00 Prod Mtg.	4 LX Hang 08:30 Reeve Set-up 15:00 Production Meeting	5 08:30 Reeve set-up	6 DAY OFF

March 1999

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28	1 Lighting Plot due	2	3 LX Hang 08:30 Reeve Set-up 15:00 Prod Mtg	4 LX Hang 08:30 Reeve Set-up 15:00 Production Meeting	5 08:30 Reeve set-up	6 DAY OFF
7	8 08:30 LX Focus	9 08:30 LX Focus	10 08:30 LX Focus	11 08:30 LX Focus	12 Final Sound due 08:30 LX Focus	13 DAY OFF
14 08:30 LX Cueing 19:00 Rehe. - no tech	15 14:00 Sound cueing 19:00 Rehe. - no tech	16 08:30 LX Cueing 19:00 add lx and sound	17 19:00 Q-Q rehearsal	18 MAKE-UP DUE PROPS DUE COSTUMES DUE 19:00 tech rehearsal	19 19:00 Tech rehearsal	20 DAY OFF
21 19:00 Dress	22 19:00 Dress	23 20:00 Preview	24 20:00 Opening	25 20:00 Performance	26 20:00 Performance	27 20:00 Performance
28	29	30 12:00 New Appl.	31 20:00 Performance	1 20:00 Performance	2 20:00 Performance 22:30 Scribe	3 20:00 Performance 22:30 Scribe

April 1999

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
28	29	30 12:00 New Appt.	31 20:00 Performance	1 20:00 Performance	2 20:00 Performance	3 20:00 Performance 22:30 Strike
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	1

Appendix VII

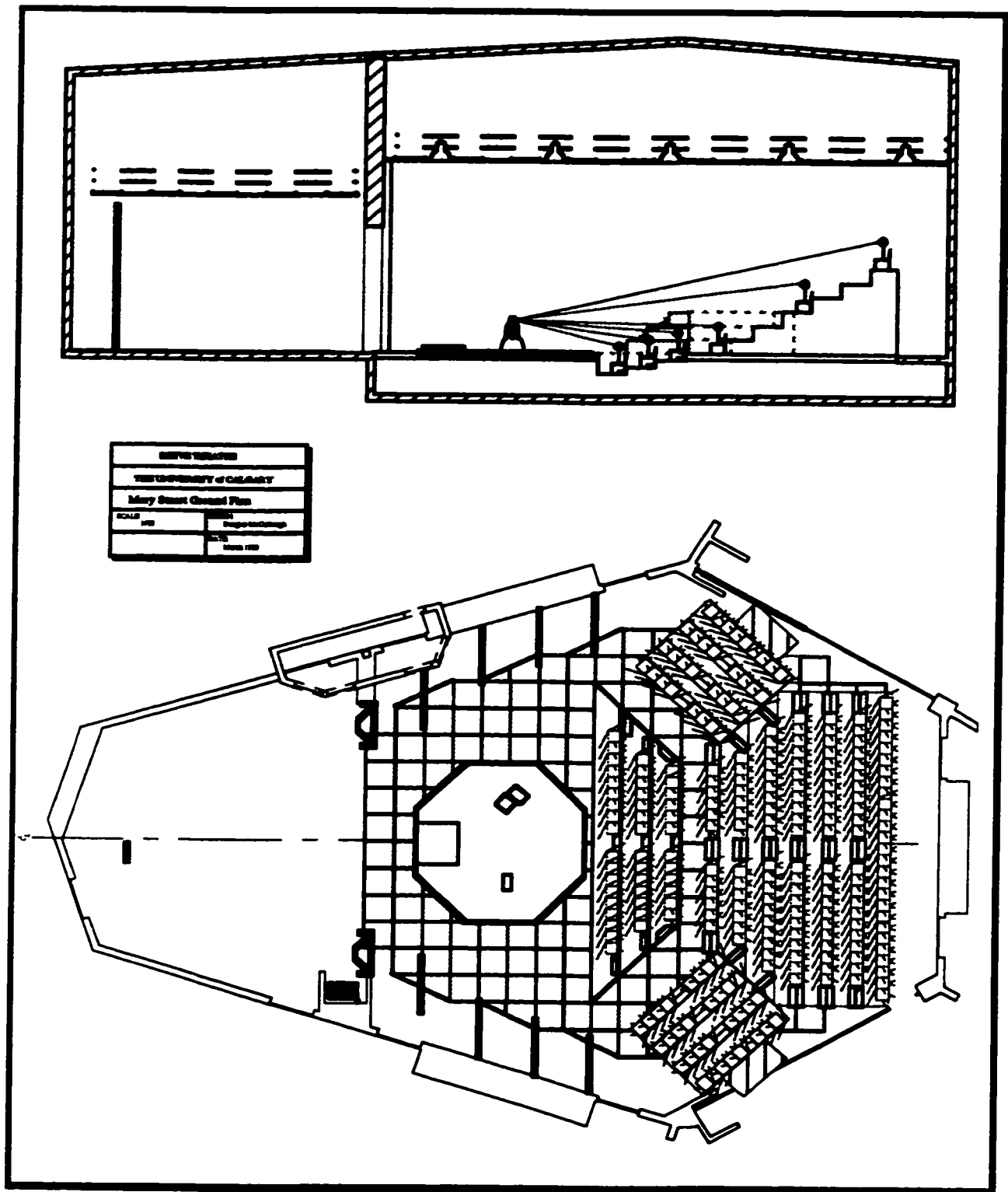
Mary Stuart Budget

Mary Stuart Final Budget

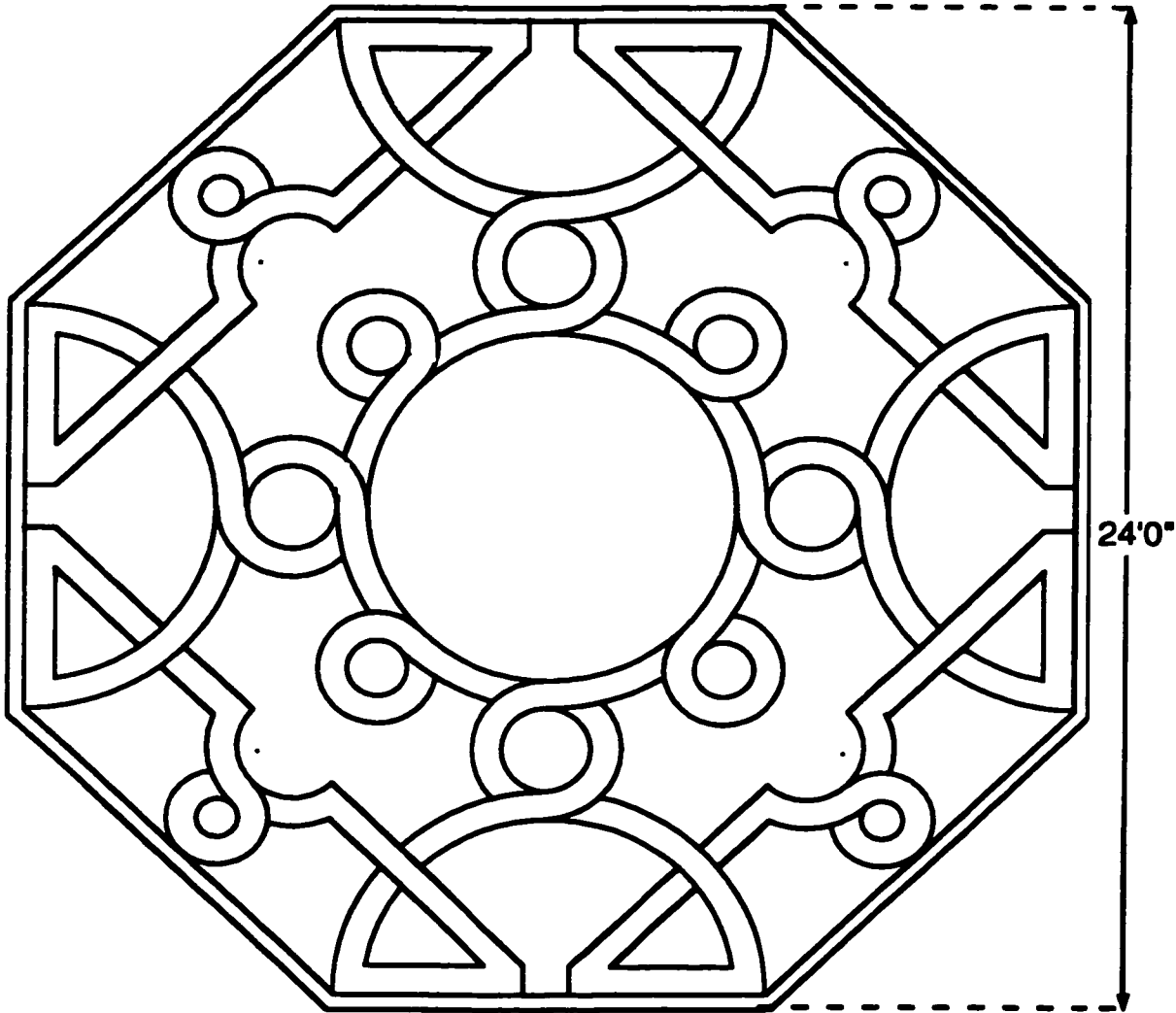
Category	Allocation	Spent	Balance
Set	\$1,400.00	\$1,627.75	\$-227.75
Props	\$300.00	\$626.46	\$-326.46
Costumes	\$1,400.00	\$598.47	\$801.53
Make-up	\$50.00	\$0.00	\$50.00
Technical	\$300.00	\$85.59	\$214.41
Director	\$0.00	\$0.00	\$0.00
Design	\$0.00	\$40.96	\$-40.96
Stage Mgmt.	\$0.00	\$0.00	\$0.00
Miscellaneous	\$50.00	\$0.00	\$50.00
Xerox	\$100.00	\$0.00	\$100.00
TOTALS	\$3,800.00	\$3,026.23	\$773.77

Appendix VIII

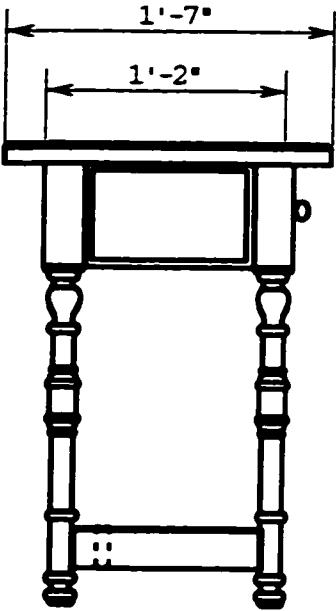
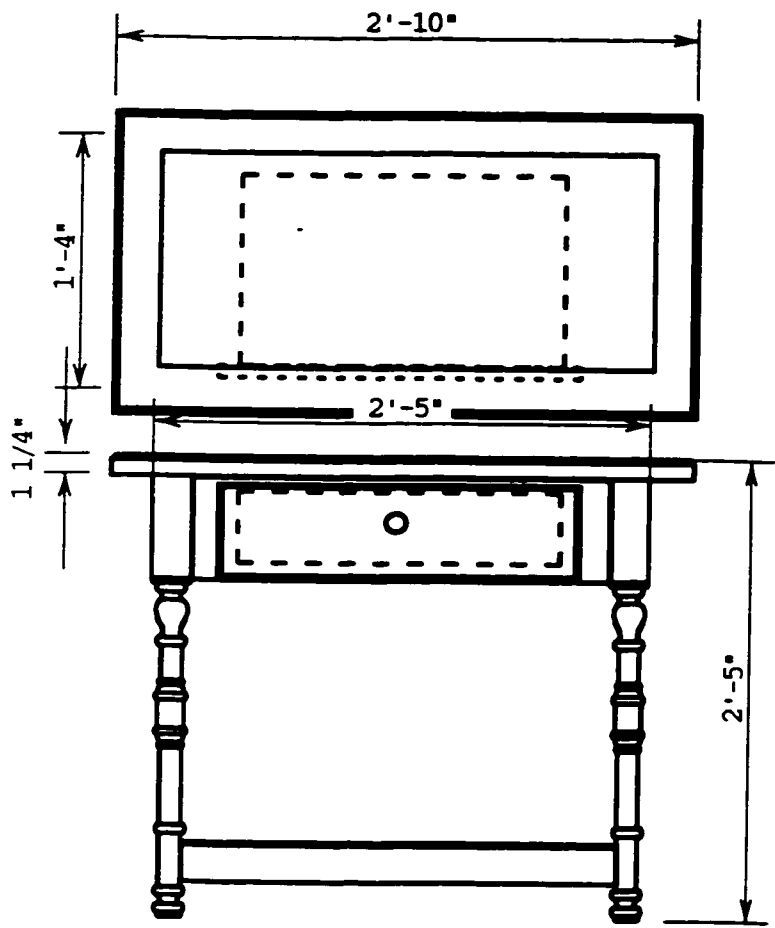
Mary Stuart Draftings



REEVE THEATRE	
THE UNIVERSITY of CALGARY	
Mary Stuart Floor Pattern	
SCALE: NTS	DESIGN: Douglas McClellagh
	DATE: March 1999

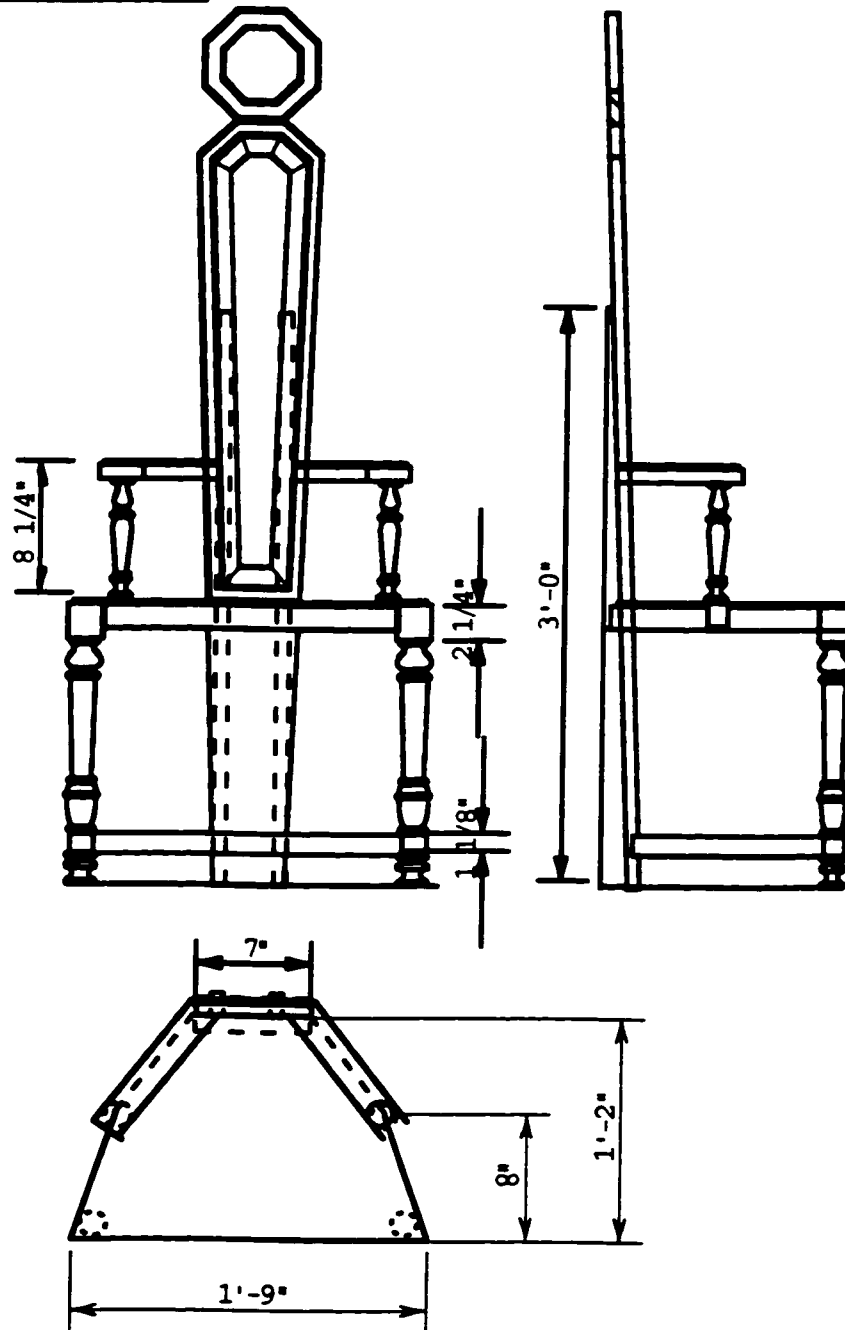


REEVE THEATRE	
THE UNIVERSITY of CALGARY	
Mary Stuart Table	
SCALE: NTS	DESIGN: Douglas McCullough
	DATE: March 1999

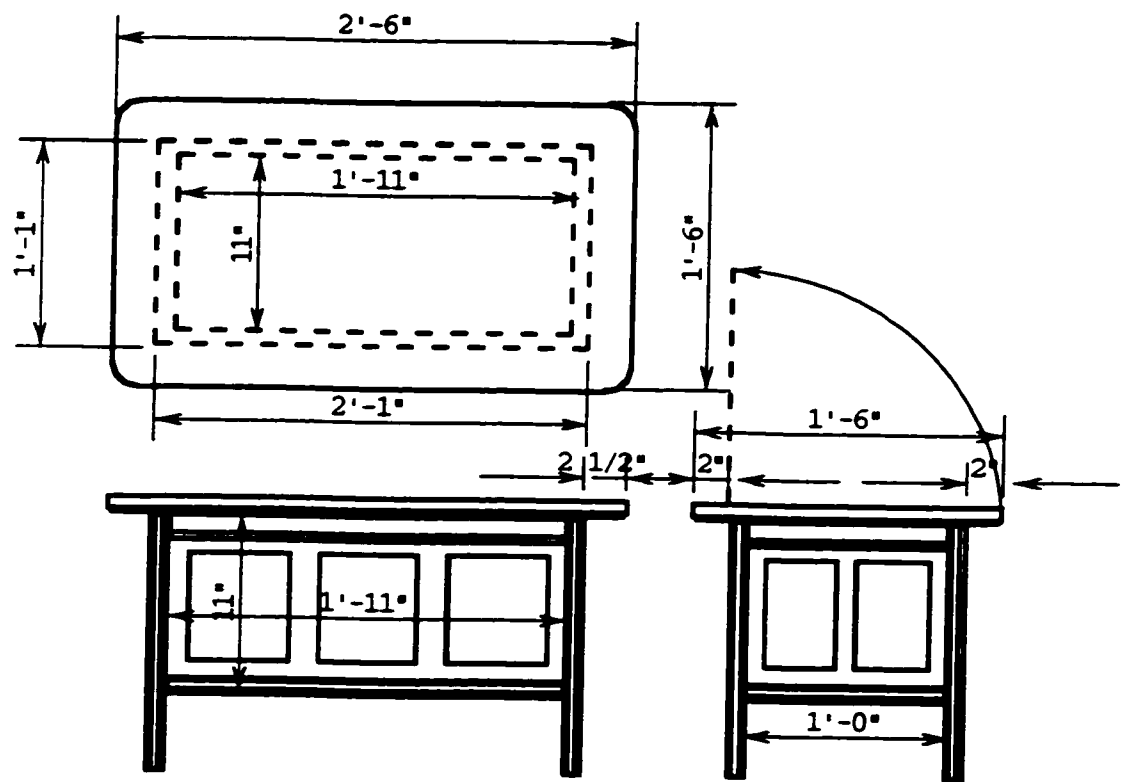


CARVED PANELS
ON SIDES, BACK
AND DRAWER

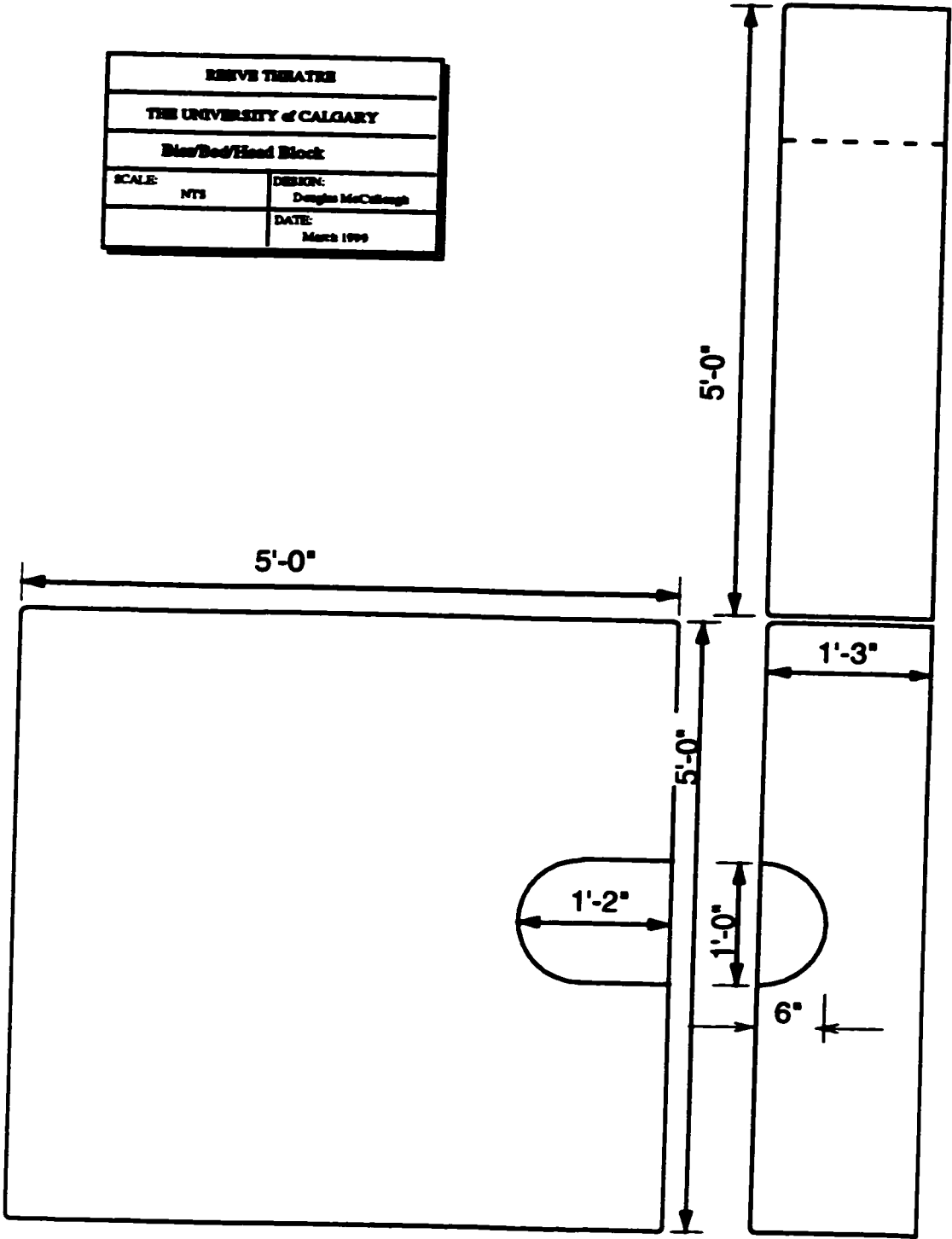
REEVE THEATRE	
THE UNIVERSITY of CALGARY	
Mary Stuart Chair	
SCALE:	DESIGN:
NTS	Douglas MacCollough
	DATE:
	March 1999



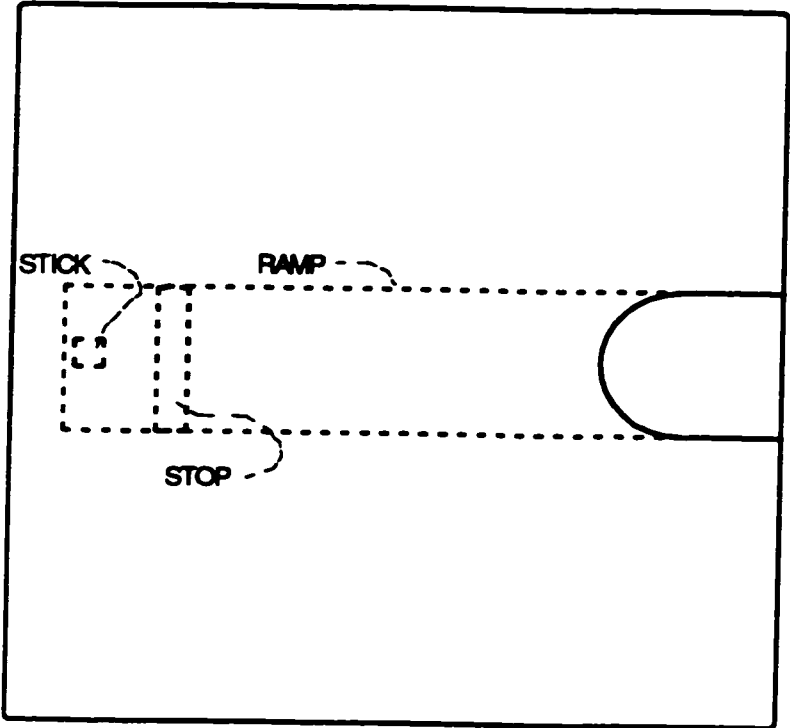
REEVE THEATRE	
THE UNIVERSITY of CALGARY	
Mary Stuart Bench	
SCALE: NTS	DESIGN: Douglas McCleough
	DATE: March 1999



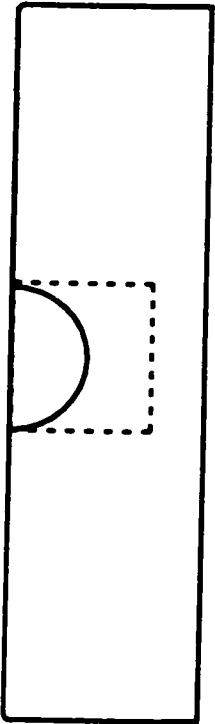
RIVER THEATRE	
THE UNIVERSITY of CALGARY	
Blow/Bod/Head Block	
SCALE: NTS	DESIGN: Douglas McClellough
	DATE: March 1999



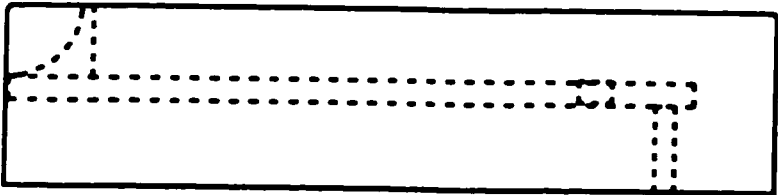
REEVE THEATRE	
THE UNIVERSITY of CALGARY	
Bier/Bed/Head Block	
SCALE: NTS	DESIGN: Douglas McCullough
DRAFTING: Leslie Ellis	DATE: March 1999



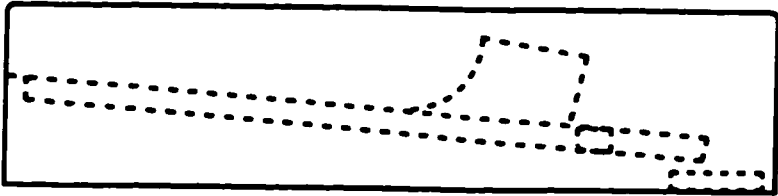
Top View



Front View

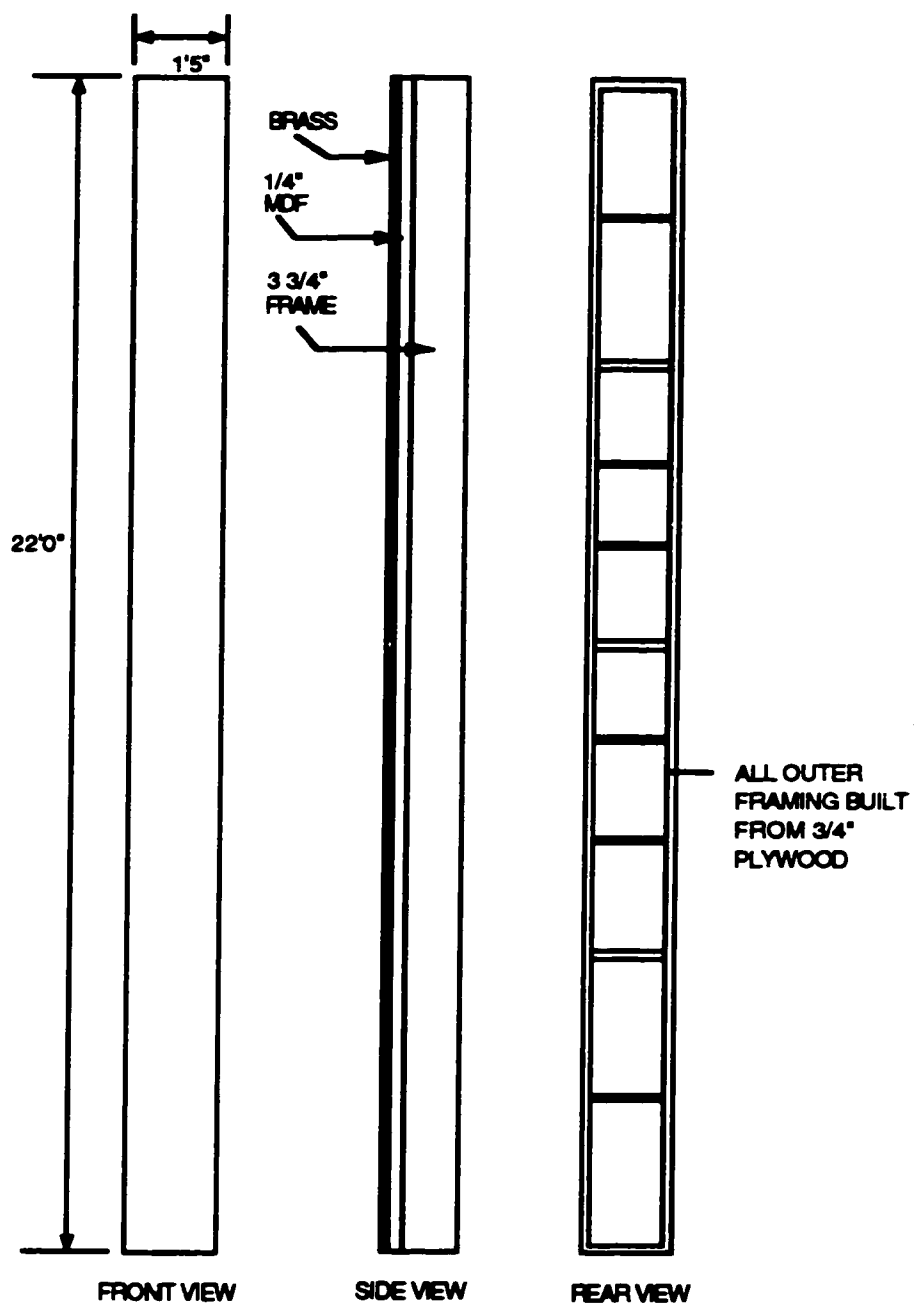


Side View - Bier/Bed Position



Side View - Head Block Position

REIVE THEATRE	
THE UNIVERSITY of CALGARY	
Monolith	
SCALE: NTS	DESIGN: Douglas McCullough
DRAFTING: Leslie Ellis	DATE: March 1999



Appendix IX

Mary Stuart Monolith Movement Procedure

Monolith Movement Procedure

To set in place:

1. Release both safety lines in grid (1 crew member on grid). Release lines gently to protect brass. This crew member then moves to top unit position in grid and releases the shackle pin.
2. Crew chief clears swing path of monolith. Release and lower bottom of unit (2 crew members on line SL). Unclip tie line from unit and neatly cleat to wall.
3. (5 crew members) 2 crew members lift unit straight up from bottom **while** third member takes tension on tie line SR. Fourth member slides support dolly under unit. Third member properly cleats tie line (**with tension**) to wall SR. Fifth member (in grid) reaches down SR side of unit, grabs turnbuckle and properly fastens turnbuckle to the shackle. Once operation is complete this crew member gives **all clear** to crew below. 2 crew lift unit while fourth removes dolly from underneath. Third crew member releases tension from tie line and cleats it to wall. Operation complete.

To remove to grid:

1. (5 crew members in place, 1 in grid, 4 on floor). 2 crew members lift unit straight up from bottom **while** third member takes tension on tie line SR. Fourth member slides support dolly under unit. Third member properly cleats tie line (**with tension**) to wall SR and gives **all clear** to crew member in grid. Grid crew member releases turnbuckle from shackle, gently drops turnbuckle along side of unit, and replaces pin into shackle. Then gives **all clear** to crew below.
2. 2 crew lift unit while fourth member removes dolly from underneath unit. Third crew releases tension on SR tie line.
3. Third member uncleats tie line from wall SL and clips to bottom of unit. Crew chief clears swing path of unit.
4. 2 strongest crew members (this is the most dangerous part of the operation) lift up unit until it is perpendicular to the grid and properly cleat tie line to wall SL. Once cleated give **all clear**. Grid crew member reaches down and fastens both safety lines, then gives **all clear**. Operation complete.