

LIFE AND A LOVER
Lighting an Emotional Landscape

by
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Abstract

The purpose of this thesis is to document and describe the design process and final lighting design for the University of British Columbia (UBC) production of *Life and a Lover*. This play was written by Natalie D. Meisner and provides a fictionalized account of Virginia Woolf's love affair with Vita Sackville West, the subsequent writing of "Orlando," and eventual suicide. The production opened March 9, 2000 in the Frederic Wood Theatre and ran until March 19, 2000.

Kathleen Weiss directed the production and the creative team included Allison Greene (Set Designer), and Kathie Kibble (Costume Designer). The Lighting Design was facilitated by Niven Pong (Assistant Lighting Designer), Don Griffiths (Master Electrician) and UBC undergraduate theatre students.

The thesis begins with a summary of the story of the play and a brief background of the historical figure of Virginia Woolf. It then describes the design process conceptually and technically, finally summarizing the effectiveness of the design and the design process, as well as my own experience of the production.

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CHAPTER I. Introduction: The Story

Virginia Woolf was a celebrated English author and essayist who lived and wrote in the late 19th and early 20th century. She was part of an influential group of artists and writers known as The Bloomsbury Group and an important part of London's literary community during the inter-war period.

The Bloomsbury Group had a liberal attitude towards sex and gender identification and as such many of its members were engaged in very alternative lifestyles, which included open marriages, bisexuality, extra-marital affairs and sapphism, to use the terminology of the day.

Virginia Woolf met Vita Sackville-West in 1922 and although both married, they began a love affair which ultimately inspired Woolf's celebrated novel, "Orlando." Orlando is an allegorical representation of Vita who lives through three centuries and switches between male and female genders. Nigel Nicolson, Vita Sackville-West's son, has called the book "the longest and most charming love letter in literature, in which she explores Vita, weaves her in and out of the centuries, tosses her from one sex to the other, plays with her, dresses her in furs, lace and emeralds, teases her, flirts with her, drops a veil of mist around her" (Woolf xv).

"Life and a Lover" is a play written by Natalie D. Meisner that imagines the love affair (and end thereof) between Virginia Woolf and Vita Sackville-West with Orlando present as a pseudo magical character, sometimes seemingly just the product of Virginia's mind, and sometimes able to interact with other characters. Orlando's appearance opens the play as he awkwardly tumbles, or perhaps is pushed, into Virginia's room and consciousness, much to their mutual surprise. Orlando matures as Virginia's awareness of Vita Sackville-West grows, leading to two epiphanies in the first act; one in which Virginia realizes that Orlando is her next book,

waiting to be written, and the second in which she realizes that Orlando is in fact Vita.

The story presents fictional and non fictional members of Virginia's social circle, who fear that Vita will have an unhinging emotional effect on Virginia (but who also resent the openness, independence and unconventionality that Vita represents). They develop a plot to expose Vita's multiple affairs to Virginia, which is ultimately successful in ending the love affair. In the play the end of the love affair is presented as being causal to Virginia's suicide. The end of Virginia seems to be the end of Orlando, the character. In the epilogue, however, Orlando is seen to have taken on a life of her own and speaks directly to the audience, saying, "If I haven't occurred to you... I will" (p91)

The story is told with particular attention to Virginia's emotional landscape. She has a rich and deeply felt emotional life, ranging from utter despair to the heights of literary genius and intense love and desire.

CHAPTER 2: The Process: Conceptual

Director Kate Weiss and I discussed early on the dreamy quality of the play. She was very interested in the difference between Orlando's world and the real world, which is, in essence, the difference between the Virginia's interior emotional and artistic world, and the world outside, which can be considerably harsher. We met several times to refine and explore this idea of what happens when artistic delicacy is exposed to intense sensuality and the potential overwhelming nature of the "real" world, and how that emotional landscape might be emphasized with light.

Kate imagined the transitions between Orlando's world and the more literal world of the play to be abrupt and jarring. She also imagined not using any blackouts, with a very few specific exceptions. Kate wanted the transitions between scenes to reflect the dreaminess of the play, representing movements in time as opposed to being any part of the literal action of the play. She also wanted Vita to bring something with her every time she entered, some quality of light. Weiss saw the entire play wanting a sensuality, rich and textured, to represent Vita and the world of sensory desires, but also a delicacy, allowing room for the ethereal nature of the artist and of Virginia.

On my initial reading of the script I was struck by the strong emotional content of the show. Everything that Virginia feels, she feels deeply, and even comments on the contrast with Vita's approach to life saying to Vita, "There is something in you that.... doesn't vibrate. Whether it's an accident, or whether you don't let it, I don't know. But you keep everything at a certain distance. You don't feel it all the way in" (86). The emotional states that Virginia experiences are almost ecstatic in their depth, more like tumbling into something than just feeling it. The second act opens with an implicit consummation of Vita and Virginia's affair. My notes from that

scene read, “romantic and soft, dripping with sensuality, curtains of light, light one could drink, lush.” Later in the script when the affair ends and Virginia turns to suicide my notes read, “exquisite sadness, velvet melancholy, tumble into despair so painful it is almost gorgeous.”

Subsequent readings of the script started to create a color palette in my mind’s eye that could support the rich emotional scope of the play. I saw gold and rose mixing with lavender and rich blues and felt that the quality of light wanted to be painterly in some way. I also saw using a sunset to invoke a softening and surrendering to night during the initial seduction of Virginia by Vita. I spoke with Weiss about the general palette and the sunset and she agreed completely.

Those colors and the idea of low angle sunsets and lush lighting led me to look at the art of Maxfield Parrish as a source for ideas about quality of light. His images are incredibly romantic and sensual, filled with swathes of rich light bathing people and objects in beauty. His images were the perfect inspiration for the heady and keen emotional landscape of the play, providing me with ideas on specific color choice, angles and composition.



Fig. 1. “Daybreak” by Maxfield Parrish. www.maxfieldparrishonline.com

Figure 1 provides a perfect snapshot of late afternoon lushness, with low angle, rich gold light enveloping the entire scene. The quality and color of

light in this image (as well as the subject material) leaves one with a sense of languid beauty and gorgeous surrender.



Fig. 2. "Ecstasy" by Maxfield Parrish
www.maxfieldparrishonline.com

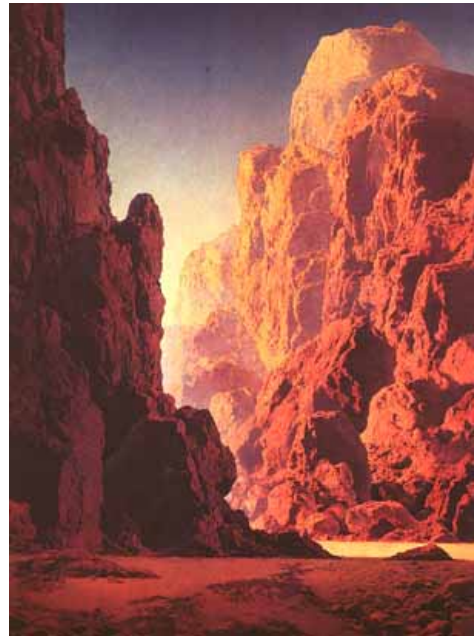


Fig. 3. "Arizona" by Maxfield Parrish
www.maxfieldparrishonline.com

Figure 2 shows a similar strong low angle light as figure 1, but possibly in the early morning. The image has a sense of clean brightness, with contrasting gold and blue which gives a sense of anticipation, of limitless possibility and refreshing inspiration. Figure 3 is a perfect example of gold, rose and lavender in play with each other. This is the late sunset of enveloping beautiful seduction. Both figure 1 and 3 give an end of day richness with low angle light, contrasting with the brighter gold of figure 2 which speaks more to the dawn.

By looking at these images I saw that low angle light will always communicate to us that the day is either beginning, full of promise and new starts, or it is ending and evocative of long summer evenings, warmth and coming rest and the allusion to velvet night. All of Parrish's images contain low angle light, strong back and/or side light, rich colors with medium saturation and a tendency to warmth.

Within the more general concept of worldly lushness and sensuality meeting with rarified artistic inner landscape, and with the Maxfield Parrish images as a source of inspiration for color and quality of light, there were several specific ideas that Kate and I wanted to address with lighting. Kate had a few moments in mind that she wanted to be slightly surreal and not quite part of the literal world of the play; the prologue, the eclipse, suicide and epilogue. The prologue and epilogue both occur out of time and involve Orlando. In the prologue there is no dialogue, we just see Virginia in an isolated pool of light at her desk, with a second, empty, pool of light downstage of Virginia. Orlando is pushed into the second pool, surprising both herself and Virginia. In the prologue we are meeting Orlando as the character arrives in Virginia's own mind. Similarly, the epilogue involves only the line, "If I haven't occurred to you... I will." (91) This is spoken by Orlando as she climbs up a large picture frame, is isolated by a very tight special on her face, and then disappears. The eclipse and the suicide are both intensely sad moments in the play. The eclipse is the moment when Virginia's heart is broken, which eventually leads to her suicide. Kate wanted both moments to feel very different from the rest of the play, and I saw them as being very cold to reflect the complete isolation and despair that Virginia was feeling on both occasions.

In addition to those moments, there were what we referred to as the two "Epiphanies" which wanted to be supported with lighting. Epiphany number one occurs when Virginia realizes that this character, Orlando, is about to be her next book and she starts to write. Epiphany number two happens when Virginia realizes that Orlando is, in fact, Vita. My lighting was supportive of the emotional quality of the two epiphanies. I realized later in the process that this epiphany did not require a large lighting moment, but was in fact an acting moment, best left only slightly underscored by lighting. With epiphany number two Orlando becomes far

more grown up, slightly threatening and erotic. I had the idea of the stage flushing far more pink than anywhere else in the show, and then restoring to normal, as if we the audience are in the flush of emotion and arousal, feeling at the edge of the precipice, with Virginia. Virginia exclaims, "I know who you are, Orlando" and then, "I'm in a rapture- I can see it all before me as if it were hovering in the air" (40-41)

The production had a beautiful set designed by Allison Green. Allison's set (figures 4 through 6) was quite a pale yellow, with lovely decorative elements and a large projection screen upstage. Allison had chosen beautiful images for each scene, very much in the same palette as Maxfield Parrish. Kate, Allison and I knew that the pale color of the set would create light bounce, and that the projections needed to not be washed out by stage lighting in order to be effective. In light of that knowledge Kate agreed to keep blocking as tight as possible to prevent excessive light bounce given the pale paint treatment of the set. This allowed us to often create very specific vignettes that would not otherwise have been as effective.



Fig. 4. Production Photo- Stage Right. *Photo: Sharon Huizinga*



Fig. 5. Production Photo Stage Left. *Photo: Sharon Huizinga*



Fig. 6. Production Photo- Full Downstage. *Photo: Sharon Huizinga*

Kate and I also talked about Orlando migrating between being a magical character and somewhat more real. When magical he is able to move between scenes, we decided to allow him to move through darkness, between distinct areas of light, rather than lighting him as he crosses between scenes and people. Orlando is the only character able to move between lit areas, as if he is able to cross worlds and times. Other characters remained in the light. This worked well for the play, and had the

added benefit of allowing Orlando's movement, while keeping to specific lighting to avoid bounce. I found that having this plan with the director from the beginning was incredibly helpful when it came to making decisions about specials and cueing. Rather than starting with broad strokes, I was able to start with a finely tuned brush and expand only if necessary, almost entirely preserving the look of the projections and avoiding a washed out set.

CHAPTER 3: The Process: Discoveries

With a conceptual emotional landscape of the play established in my mind and agreed to by the director, I turned to the specifics of turning our images and words into a realized lighting design. I had had a particularly disorganized lighting design experience just prior to this production and it had really occurred to me that if anyone else had needed to take over from me during that show, they would not have been able to follow the paper trail at all. I made it a priority to have a clear and organized paper trail for this show, from beginning to end.

I kept an organized binder which included all of my paperwork, wish lists, notes, theatre drawings and inventories, the script with my cues marked in it and the cue synopsis. On the advice of a colleague I started using post-it notes to have a color coordinated way of keeping track of cues, director's notes, blocking notes and design ideas in the script itself. As I attended rehearsals I could then just move the notes around instead of erasing and re-writing cue numbers or blocking or notes. I had created a basic cue synopsis from the script prior to seeing any rehearsals, and was able to expand on that cue synopsis without having to start from scratch. As soon as I had a cue synopsis (appendix A) modified by the blocking and emotional content that I saw in run throughs, I turned to the process of figuring out how to turn that into practical reality.

The cue synopsis gave me a backbone to start building a wish list of lighting 'building blocks' based on the requirements of the script and Kate's and my conceptual ideas. The wish list broke things down into systems, such as lavender side light, front gobo wash, etc.. (appendix C) and enabled me to organize and prioritize the needs of the production.

With the wish list in hand I then compared it to the instrument inventory of the Frederic Wood Theatre (appendix B) and started a process

of allocating specific instruments to each system on the wish list. I knew from the beginning that I wanted to use only ETC Source Four instruments for any gobos, to prolong the life of the gobos and to give myself extra brightness from the gobos. I wanted to use them as my only source of front light in some scenes. This allocation process had some moments of rude awakening, I had envisioned having full stage coverage with three colors of side light, but when confronted with the reality of the instruments available to me in the end changed that idea to full stage coverage with two colors of side light, but one sided; gold coming from stage right and lavender from stage left, using a combination of Altman 6X9 and 6X12 Ellipsoidal reflector spotlights to cover the near and far focus. As I made decisions like that, I was careful to make sure that they were not choices that compromised the show conceptually. For instance, the side light decision was comfortable for me, given that the show is almost perpetually in the afternoon, when the sun would be to one side and lovely late afternoon shadows would be starting to creep in. I had decided that for our purposes, stage right was West.

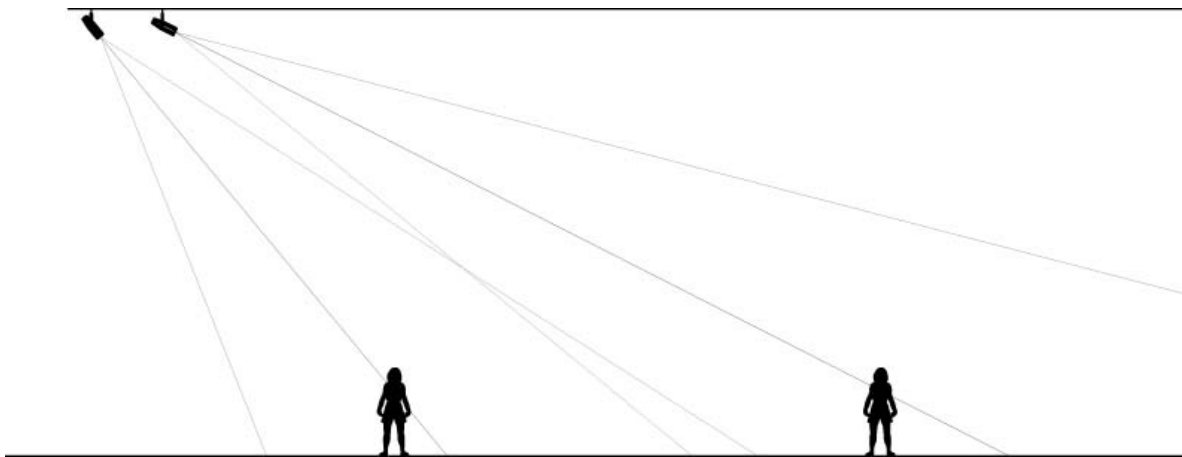


Fig. 7. A 6X9 ERS on the left, a 6X12 ERS on the right. The 6X9 ERS has a much larger beam angle, making it useful for near focuses, the 6X12 ERS has a smaller beam angle, making it an appropriate choice for farther focuses. *Image: Sharon Huizinga.*

The Frederic Wood Theatre inventory also included three High End Technobeams, and I decided to try and use those to create the more surreal moments in the play. Being an arc source they have a much higher color temperature than conventional stage lights, and have all of the parameters that a moving light offers, such as gobo rotation, to create a totally different atmosphere from the lushness of the rest of the concept.

With my wish list and the available instruments reconciled I was ready to being drafting, and that is when minor disaster struck. I was using an inexpensive early CAD program called Softplot and part way into drafting the plot, the program crashed in a terminal way. I suddenly had lost the work completed to that point and was faced with a choice: to try and sort out the program with the manufacturers inside of a tight time window (and prior to being able to purchase software online, I would have to be mailed a CD), or to start over and hand draft the plot. I decided to stay with the more known quantity and began to draft by hand. I was immensely grateful to my undergraduate lighting instructor's insistence on us learning how to hand draft as I worked quickly and was able to have a completed plot by the next day.

The hang and focus was done by a student volunteer crew, led by Don Griffiths, Jay Diamond (a colleague from Christie Lites Vancouver who had generously agreed to assist), and myself. Having three of us able to help direct the many students who have less familiarity with reading a plot made the process delightfully smooth. With the many levels on the set, it was not altogether straightforward to come back for touch up focuses. I was tremendously grateful to Don Griffiths, who showed incredible skill in bounce focusing.

I expanded my cue synopsis into cue sheets (appendix J) that I had seen in use by another Lighting Designer, Susanne Hudson. These allowed me room to write notes and the ability to always know what cue I was

taking notes on during the tech process. For the first time I put my magic sheet in a plastic sheet protector and it never got dirty or crumpled. As I started to build cues, I found myself returning to a territory that was more creative and less practical. I was able to takeout the fine brush and dip it into the broader systems I had in place I was immersed in the joy of painting with light. I was incredibly pleased with the color scrollers that the Frederic Wood Theatre owned. I had chosen to use them on six inch fresnels as top light, with a couple of custom colors added to the existing scrolls (appendix H) and quite pleased with what the technobeams were able to do. They were extremely different in feel than the rest of the show, which is what I had hoped for.

For the Eclipse I used the technobeams in a sharp breakup with a cold pale blue color. They were layered under the other stage lighting prior to the beginning of the Eclipse and with its initiation the other stage light faded away in sections, edging closer to Virginia, revealing the technobeams underneath, which were slowly moving across the stage towards her as well. By the end of the eclipse we were left with just the technobeams lighting Virginia, illustrating that the eclipse was not just a cosmological phenomenon, but also an eclipse of her emotional state with the departure of Vita and the end of their love affair. The scene ends with:

Lady M: I'm shutting my eyes and if I were you, I'd do the same.....

It's the only way to be safe

Lady P: It's so dark.

Virginia: Yes.... the darkest day in living memory

Blackout. (72-73)

In the last moments of the play Virginia commits suicide by drowning and Vita is in her garden and feels the absence. I was able to use the

technobeams with rotating gobos to create a feeling of moving water on Virginia and a tight pool of flower gobos over Vita. Vita's special remained warm and vital, while Virginia was very cool and slightly harsh.



Fig. 8. Virginia's Suicide. *Photo: Sharon Huizinga*



Fig. 9. Vita reacts to Virginia's death. *Photo: Sharon Huizinga*.

I was glad that Kate and I had agreed to keep lighting contained, since I discovered that the pale set bounced more light than I had imagined. It meant that there were a few scenes where it was necessary to let the bounce wash out the projections to some degree, but by and large we were able to keep things feeling intimate.

The café/bar in the production wanted to be one such intimate place. A place with slight danger and shimmering bits of light and shadow. To achieve this I used a gobo of venetian blinds as the primary source of light. I wanted to convey a location where the blinds were always drawn, but the light from outside was very strong and bursting to come in, a place of voluntary endarkening, where seduction and plotting could happen. This look was one that both Kate and I liked a lot, however I had become so enamored of the look, I temporarily forgot about the first rule of stage lighting; visibility, and in the end had to brighten it a little bit using other front light.



Fig. 10. The Café. *Photo: Sharon Huizinga*



Fig. 11. The Park. Photo: Sharon Huizinga

Another 'gobos as the only front light' experiment was more successful in that I did not need to add anything extra. The park scene was lit from the front only with blossom breakups. I wasn't sure initially if they would provide enough fill, but it ended up looking very realistic and allowed the side light colors to come through and provide an unclouded sense of color and light.

I was very lucky to have Niven Pong as my assistant and lighting programmer. He proved to be extremely adept at programming moving lights and tracking scroller changes. He and I were able to do a couple of fun cueing things like at the end of Act II scene 1 (the consummation). I wanted to give a sense of the heady falling that Virginia and Vita were both experiencing. This is one of the few times in the production where Kate wanted a blackout, and so to convey the falling, hesitation and then

surrender in the script I had a very long fade to black that started with the beginning of their kiss, Niven would pause the cue when they broke off in hesitation, and start the cue again from it's paused point when they both surrendered to each other. The effect was that the eyes adjusted to a fade in progress, and when the fade stopped the stage appeared to flash brighter as the eyes adjusted, starting the viewer out of reverie, and then allowing the viewer to relax back into the fade and Virginia and Vita surrendered to each other.

The choice to allow the side light to be one sided in terms of color in the end created a rich quality of light that I may not have achieved without that particular constraint



Fig. 12. Vita and Orlando exiled by Virginia. *Photo: Sharon Huizinga*

CHAPTER 4: Conclusions

Lighting for “Life and a Lover” worked almost entirely as Kate and I had envisioned. I felt that lighting did indeed convey the richness and lushness of Virginia’s emotional landscape, from highs to lows. With one or two necessary exceptions the projections were not washed out by lighting, and the special effects that I had hoped to achieve with the moving lights worked well.

I particularly felt that the use of a painter, Maxfield Parrish, as research material was effective and a tremendous tool for future projects. Painters work with color and light and as such lighting design and painting have a natural affinity. It was extremely helpful to have concrete images to base my color choices on. In past productions it had been a little bit of a gamble when choosing color because I was attempting to go from images in my own mind directly to the stage. By inserting concrete images that dealt with color into my research, I was giving myself an intermediate step, a target to hit that I already knew would support the emotional content of the play.

The entire artistic collaboration with the director and other designers was a joy, the conceptualization felt instinctive and fulfilling, and all or the technical aspects occurred smoothly without incident. This had not exactly been my prior experience of designing for theatre, (due almost entirely to my own limited experience and understanding), and the new sensation of artistic exploration coupled with technical organization felt delicious and revelatory.

CHAPTER 5: A Post Script on Design Process

This production occurred many years prior to writing this thesis and there are some reflections that are possible with the benefit of time. Upon looking back, this production was the birth of my design process. Over the subsequent years this process has been influenced by many colleagues, mentors and productions and still continues to develop and refine, but “Life and a Lover” marked the first time that I had a clear sense of the scope of the design process, where I was in that process at any given time, and where I needed yet to go. It appeared quite magical to me at the time, but was, of course, a synthesis of many influences from both my undergraduate and graduate training, that happened to gel for me on this particular production.

Through the entire process, from initial meetings to cueing and levels I found myself curiously organized. I say curiously because although I had set out to make this production as organized as possible, it was actually a surprise to me that it worked. Prior to this production I was aware of everything that needed to happen to produce a realized lighting design, but never seemed to have things in exactly the right order.

Over years as a professional designer the bare bones of my process have remained the same as what gelled with this production. Design process is a large subject, beyond the scope of this thesis, but there are some key points that bear describing here. These are the points that seemed the most revelatory to me at the time, and had the largest impact on the smoothness of the production.

1. Allow enough time to let the play percolate.

This means reading the play early, to allow enough time for it to sink into your consciousness. The first couple of readings are just for allowing the story in, and general images and color to surface. Meeting early with the director allows time for their vision of the play and your own images to synthesize. By doing this I was able to give the play room to flower in my mind, previously I had often rushed this process, reading the script only shortly before attending a first full run through.

2. Organizing Cue Synopses.

The third read of the play is to start establishing the location of lighting cues. I used post-it notes in the script so that I could easily move cues around when watching rehearsals and not spend time erasing when I could be watching. I attended as many rehearsals as possible to give myself time to process what was happening on stage, and time to respond artistically to what the actors and director were doing. After meeting with the director to go over all the cues as I saw them, I put them into a cue synopsis so that the stage manager had cues as early as possible.

3. The Wish List and Reality

Prior to "Life and a Lover" I had started drafting too early, before really thinking through the allocation of instruments. With this production I made a wish list of specials and systems, compared it to the lighting inventory that the Frederic Wood Theatre had available and entered into the drafting process knowing very clearly how many lights and of what type were to be used for each purpose. This avoided surprises and re-thinking later in the process.

4. Keeping meticulous paperwork

Often in technical rehearsals little things change, a light gets moved or plugged into a different spot. At the time these small changes seem insignificant, perhaps even something that can just be remembered. For this production I vowed to keep meticulous paperwork, tracking every small change, reprinting paperwork every day or two, having rental information clear and easy to find and having a paper copy of everything in a binder. I found an immense security that came from being able to trust all of my own paperwork without question. It freed me to be far more artistic, with less time spent chasing little errors.

5. Keeping the binder together and the magic sheet in plastic

Absolutely everything related to the lighting design of "Life and a Lover" went into one binder, with labeled tabs. I always knew where to find what I was looking for, and anyone else who needed information always knew where to look as well. I kept a colored magic sheet in a plastic protector, which kept it pristine through constant handling and easily identifiable from other paperwork.

6. Cue Sheets

A colleague had shown me a system of cueing that I decided to try on this production. It was a cue synopsis printed large, with only four cues per page. When watching technical rehearsals I was able to follow along, always knowing which cue we were in on stage, and with ample space for writing notes about each cue, with no possible confusion about which cue the notes pertained to. This eliminated a lot of confusion that I had previously had trying to a) know which cue I was looking at on stage, and b) later on the console trying to figure out which cue I was supposed to be changing.

7. Take any time you get to do notes.

In a technical rehearsal there are often small windows of time when the action stops to resolve something. I started to use those small windows of time to page through my cue sheets and fix timing notes, or other things that could be fixed without being disruptive. By doing this I was able to reduce the amount of time I needed for lighting notes at the end of the day and maximize the amount of refining I was able to do

8. Keep the trust with your director.

On this production I met with Kate frequently just to make sure that we were on the same page, so that we were sharing information in little steps. I always made sure that her notes were done before the next time we saw that scene and made a major effort to create an atmosphere where she would feel totally comfortable in bringing anything up. Because the director felt comfortable, I was able to be very free artistically. If trust with the director gets impinged upon a designer can find themselves working under scrutiny, which is less than ideal for creative thinking.

These major points are mostly organizational in nature, and it is not necessarily intuitive that they would create more room for artistic expression. Things like organized cue sheets and a magic sheet in a plastic protector may seem like minutia, but to my surprise I found that never being concerned about where to find things, and always having paperwork that I knew was updated allowed me more time to think creatively and communicate with the director. Having efficient systems made the entire process essentially stress free and far more creative than previous designs. A structured design process allowed me to become aware of more small moments and to refine the artistic aspect of the production to a level that I had not been able to achieve previously.

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Appendix A: Production Photographs (Photos: Sharon Huizinga)



Orlando with Virginia in her study



Orlando whispers



High Society in the Park



Vita in the café, Virginia in her thoughts



Lady P feels Vita's considerable charm



The Bedroom at Knole



Sadness takes over



Virginia in anguish

Both exiled by Virginia



Vita mourns Virginia

Appendix B: Cue Synopsis

Life and A Lover

Ques

ACT I

Slide Q 1- Get Set for Top of Show

Pg 1	Q1	Time2	Preshow
------	-----------	-------	---------

Pg1	Q2	Time6	House1/2
-----	-----------	-------	----------

Pg1	Q3	Time6	House Out
-----	-----------	-------	-----------

Pg1	Q4	Time5	Blk
-----	-----------	-------	-----

Prologue

SLIDE #1 (PROLOGUE) PROJECTOR #1

Pg1	Q5	Time5	Virginia's Desk up	When Actor set
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Pg1	Q6	Time1	Orlando's DSC Spec.	Anticipate Orlando's entrance.
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Pg1	Q7	Time3	Blk	Beat after Virg sees Orlando
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Scene i

SLIDE #2 (PARTY) PROJECTOR #2

Pg2	Q9	Time3	Dinner Party Up	With Chorus of "Virginia"s
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Slide Q 2 (Advance Projector 1)

Pg3	Q10	Time6	Isolate Vita & Lady P (bench)	Anticipate Vita's entrance
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Pg3	Q11	Time3	Brighten Virginia and co.	With "What does a writer..."
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Pg4	Q13	Time3	Restore Dinner Party	With "Well....Vita."
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Pg8	Q14	Time3	Fade to Transition Light	Beat after "call me Vita?"
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Scene ii

SLIDE #3 (PARK) PROJECTOR #1

Pg9	Q15	Time1	Park Light up	With Actor's Entrance
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Slide Q 3 (Advance Projector 2)

Scene iii *(No transition Q- Virg is at desk during all of scene ii)*

SLIDE #4 (VIRGINIA'S) PROJECTOR #2

Pg12	Q16	Time6/2	Virginia's Desk up	With Clive, LadyM, LadyP exit
Pg12	Q16.2	AF	Scroller Move	
Pg12	Q17	Time0	Rest of Virg's room up	With Vita's trip

Slide Q 4 (Advance Projector 1)

Pg14	Q18	Time1:00	Sunset begins	With "...take to my bed."
Pg15	Q19	Time7	Frame front Spec. up	with line "...in tact"
Pg15	Q20	Time1 AF3	Frame front Spec. out	With Orl. falling out of frame
Pg15	Q21	5/10	Shrink to Desk Area	With Orlando's jump
Pg15	Q22	Time20 AF10	Finish Sunset	
Pg17	Q23	Time7	Fade to Transition Light	Beat of Virg looking @ frame

Scene iv

SLIDE #4 (VIRGINIA'S) PROJECTOR #2

Pg18	Q24	Time6 AF7	Virg's window up	With Virg putting book on desk
Pg18	Q25	Time 5	Rest of room up	(autofollow)

Scene v

SLIDE #3 (PARK) PROJECTOR #1

Pg21	Q26	Time10/5	Shift to Park Light	As Vita crosses to park
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Slide Q 5 (Advance Projector 2)

Scene vi

SLIDE #4 (VIRGINIA'S) PROJECTOR #2

Pg24	Q28	Time6/2AF5	Shift to Virg's Window	With Virg's entrance
Pg24	Q29	Time8	Rest of Virg's Room Up	(autofollow)

Pg27	Q30	Time1	Strange Frame Backlight	“...an eerie” Go
Pg27	Q31	Time2	“ “ Out	Anticipate Orland. cross to Virg
Pg28	Q32	Time6	Brighten	With Vita’s entrance

Slide Q 6 (Advance Projector 1)

Scene vii

SLIDE #3 (PARK)

PROJECTOR #1

Pg32	Q33	Time5/10	Shift to Park Light	With Lady P’s entrance
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Slide Q 7 (Advance Projector 2)

Pg35	Q34	Time4	Open up park area	W/ Clive’s entrance
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Scene viii

SLIDE #4 (VIRGINIA’S)

PROJECTOR #2

Pg38	Q35	Time8/4	Virg’s Desk (Tea)	end of line “information now”
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Slide Q 8 (Advance Projector 1)

Pg39	Q36	Time1	Change Virg’s epiphany1	“...any little adventure...”Go
Pg40	Q37	Time1 AF6	Change Virg’s epiphany2	1 st “...for the moment.” Beat-go
Pg40	Q37.5	Time10	Restore room to normal	(autofollow)

Scene ix

SLIDE #3 (PARK)

PROJECTOR #1

Pg43	Q38	Time5/10	Shift to Park	“...any time but now” Go
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Slide Q 9 (Advance Projector 2)

Scene x

SLIDE #5 (CAFE)

PROJECTOR #2

Pg45B	Q39	Time3/1	W0/4 Shift to Café	With Vita’s entrance w/ chairs
Pg47	Q40	Time7	Virg’s Chair up	With line “...powder my nose”
Pg47	Q41	Time7	Virg down some & Orl up (4)	As Orlando gives letter to Vita
Pg48	Q43	Time3	Blk -End Act I	Give LadyP beat looking around

ACT II

Pg48 **Q44** Time4 Intermission Stage up

Pg48 **Q45** Time4 House Up

Slide Q 10 (Advance Projectors 1 and 2)

Pg49 **Q46** Time7 House ½

Pg49 **Q46.5** Time5 House out

Pg49 **Q46.7** Time4 **Blk**

Scene i

SLIDE #6 (KNOLE)

PROJECTOR #1

Pg49 **Q47** Time5 Knole bedroom up When Actors Set

Pg57 **Q48** Time6 shrink to bed with hand kiss

Pg58 **Q49** Time30 slow fade to **blk** W/ Orl. Pulling Vita back

Pg58 **Q50** Manual Q- Niv hits “Hold” W/Virg stopping the sex thing

Pg58 **Q51** Manual Q-Niv hits “Go” again W/Vita taking over

Scene ii

SLIDE #6 (KNOLE)

PROJECTOR #1

Pg60 **Q52** Time5 Bright bedroom up When Actors off stage

Pg60 **Q53** Time0 AF3 Big Change... W/ Orlando looking down gown

Pg60 **Q54** Time4 Restore Q52

Scene iii

SLIDE #7 (PUB)

PROJECTOR #2

Pg60 **Q55** Time5/8 Shift to Bar With Orlando’s exit

Pg61 **Q56** Time3 Orlando DSR Out With Orlando’s cross to V.

Slide Q 11 (Advance Projector 1)

Pg63 **Q58** Time5 Dancing Spec DSC Anticipate Cross to dance

Pg64 **Q60** Time5/7 Bar stays- DSC spec out w/Orlando's cross to Virg

Scene iv

SLIDE #8 (VITA'S) PROJECTOR #1

Pg65 **Q61** Time3/6 Virg's platform up With Orl's second exit

Slide Q 12 (Advance Projector 2)

Pg65 **Q62** Time3 Vita's Spec in front of bed Anticipate "Dear Dottie"

Pg65 **Q62.5** Time1 Vita Out With Lap Desk slamming

Pg 65 **Q63** Time10 Transition light up "...looks quite fetching"beat-Go

Scene v

SLIDE # 9 (ECLIPSE) PROJECTOR #2

Pg66 **Q64** Time2/6 Porch Light up With Lady M's entrance

Slide Q 13 (Advance Projector 1)

Pg72 **Q65** Time10 Eclipse starts With "...would appreciate it"

Pg72 **Q66** Time7 Eclipse 2 With "...It's starting"

Pg73 **Q67** Time7 Blk With Virg's exit

Scene vi

SLIDE #4 (VIRGINIA'S) PROJECTOR #1

Pg74 **Q68** Time8 Virg's desk up With Virg's entrance

Slide Q 14 (Advance Projector 2)

Scene vii

SLIDE #8A (VITA) PROJECTOR #2

Pg 77 **Q69** Time5/10 Shift into Vita's room- surreal Give Virg few beats rubbing ink

Slide Q 15 (Advance Projector 1)

Pg81 **Q70** Time1 Spell is broken- normal room With "Sage..."

Pg81 **Q70.5** Time2 Orlando Frame Light up With Vita opening book

Pg82	Q71	Time1	Strange frame backlight	With"...insult the writing"
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Scene viii

SLIDE #10 (OUTSIDE)

PROJECTOR #1

Pg 82	Q72	Time3/9	Shift Outside of Virg's window	Give Orl.few moments in frame
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SlideQ 16 (Advance Projector 2)

Pg84	Q73	Time6	Change	With LadyM, LadyP, Clive exit
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Pg84	Q74	Time8	Shrink to Vita & Virg on bench	With Vita kneeling
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Pg85	Q75	Time3	Frame light up dimmly	With "About Orlando.."
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Pg86	Q76	Time3	Restore Q73	With Vita moving away
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Pg87	Q76.5	Time2	Orlando Frame light pulse	With "Nooooo"
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Pg87	Q76.7	Time2 AF4	Pulse Out	
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Pg88	Q77	Time1	Snap to V&V, frame out	With slap
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Paper Falls

Pg88	Q78	Time8/12 W5/10	Shift to Virg's desk for mono.	W/Virg covering Orl. w/sheet
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Scene ix

SLIDE #11 (DROWNING) PROJECTOR #2

Pg89	Q80	Time6/15	Shift into Water light	"...I will ever have"
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Slide Q 17 (Advance Projector 1)

Pg90	Q81	Time6	Vita's garden light up dimmly	With "Dearest Vita.."
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Pg90	Q82	Time1	Virg's light out & Vita bright	"Vita?" No beat- Go
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Epilogue

SLIDE #12 (EPILOGUE) PROJECTOR #1

Pg90	Q83	Time4/8	Vita out, frame up	"..that lovely spirit."
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Pg91	Q84	Time5	Blk	As Orlando climbs frame
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Pg91	Q87	Time4	Curtain	
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Pg91	Q88	Time4	Blk	
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Pg91 Q89 Time4 Postshow/House up

Wish List

- Tops- 6" Fesnells with scrollers for 12 areas-
(4 Virgina's plat, 3 Vita's plat, 5 Garden)
- High Sides- 12 or 24 from each side
- Fronts for 14 areas (09) *make sure you get people standing in front of platforms (dinner party)*
- Add an area for DSL corner of Virg's platform for dinner party*

SPECIALS

- Frame
 - front, very tight to inside of frame
 - Back- very tight to inside of frame
 - 4X Par 19 in each corner of frame
- Desk
 - Front- lamp support (S4)
 - Front- for kneeling on desk
 - Front- very tight to DS of desk for Water scene
- Chair
 - Front-tight to chair- floaty
 - Front- standing on chair
- Bed
 - Front/Top very tight cut to bed- floaty- *get Vita sitting in front too*
 - Front very tight for Vita sitting in front of bed (act II scene viii)

Front-tight special Orlando DSL corner of Virg's plat- prologue

Back- " " prologue

Front- From 45 degrees for café table

Front-DSC for dressing, dancing etc...

Front- for wardrobe- old zoom

Lower sides to support sunset window (X2 instruments)

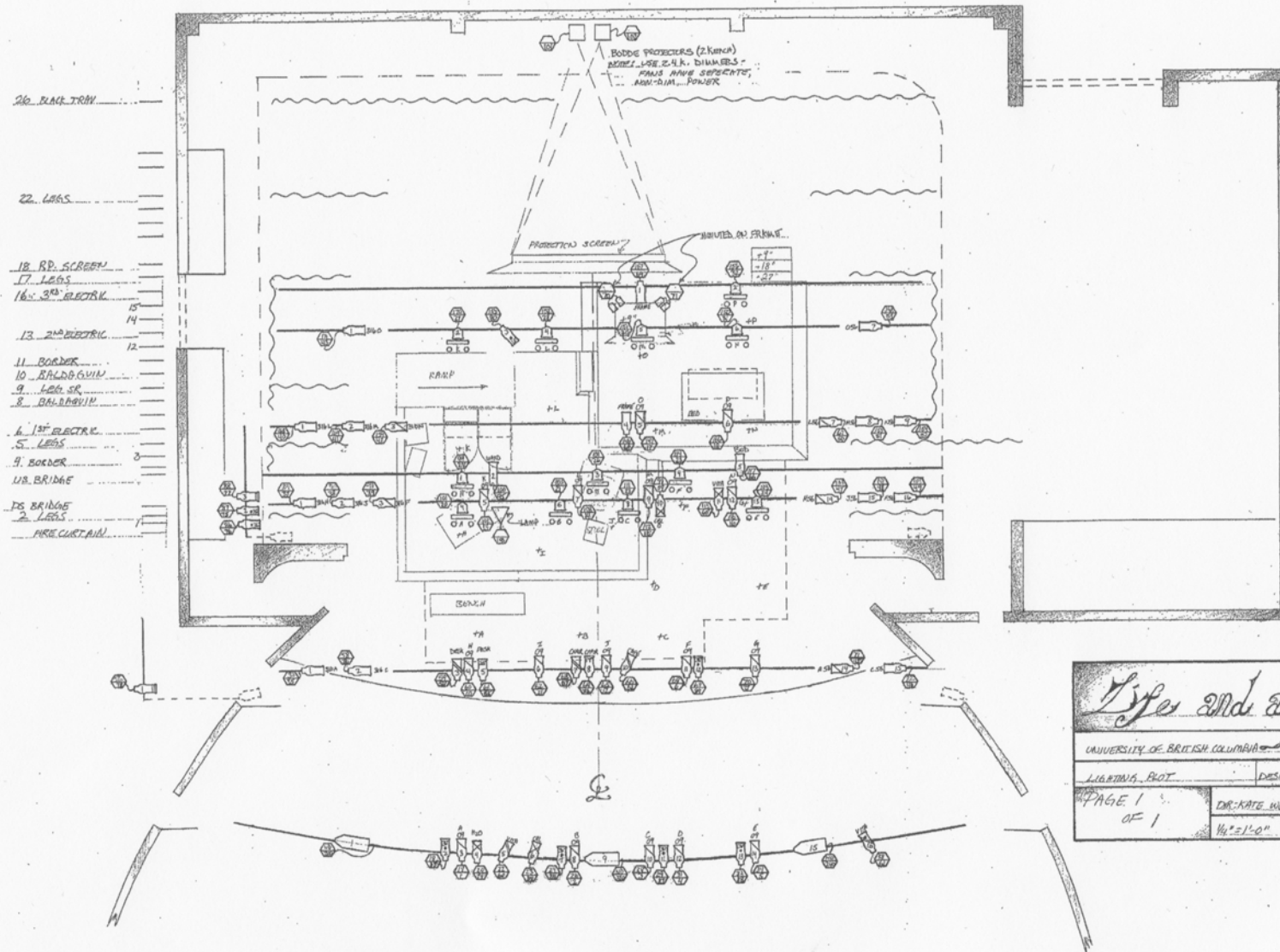
GOBOS

- 3x french doors- day, sunset, night
- 1x same gobo, from inside into outside, garden, area C
- 6x trees- all over park – winter/summer trees
- 1 x Flowers- Vita end of show

3X technobeams on 2nd FOH

F.W.T. LIGHTING INSTRUMENT INVENTORY, REVISED APRIL/99.								
TYPE	MODEL	MAKER	QUANT.	NUMBERS	LAMP	WATTS	STORAGE LOC.	COL. CODE
ELLIPS.	6 x 6, old	Total	11	1 to 11	EGF	750	"Hat" rack, mid	White
	4.5 x 6	Altman	2	1 to 2	EHF	750	Gal. rack, mid L.	Blue
	6 x 9	Total	28					
		Strand	8	1 to 8	EGF	750	Gal. rack, bottom L.	Blue
		Altman	20	9 to 28	EGF	750	Gal. rack, top, mid C.	Blue
	6 x 12	Total	37					
		Century, (step)	11	1 to 11	EGF	750	Gal. rack, bottom & mid	Blue
		Century, (pc)	10	12 to 21	EGF	750	Gal. rack, bottom C.	Blue
		Altman	16	22 to 37	EHF	750	Gal. rack, top & mid R.	Blue
	6 x 16	Total	6					
		Altman	6	1 to 6	EHF	750	Hat rack, bottom	White
		Source 4, 19"	10	1 to 10	HPL575	575		
		S4, 36" barrels	4					
	Patt. 264	Strand	19	1 to 19	EGF	750	FOH #2	Yellow
	Patt. 263	Strand	15	20 to 34	EGF	750	FOH #2	Yellow
	Patt. 23 N	Strand	4	1 to 4	BTL	500	House right rear	Red
	Patt. 23	Strand	6	3 to 8	BTL	500	Lighting Lab	No colour
	Patt. 23 S	Strand	5	9 to 13	BTL	500	Lighting Lab	No colour
ZOOMS	P. 2205	Total	34					
		Century	20	S 1 to S 20	EVR	500	formerly Studio Rack	Black
		Century	14	21 to 34	EVR	500	Gallery rail	Green
	1 KL	Altman	1	1	FEL	1000	FOH #2	Yellow
	Parellips.	E - C	1	1	FEL	1000	FOH #2	Yellow
	Mini	CCT	1	1	EVR	500	Lighting Lab.	No colour
	Mini	Colortran	1	1	EVR	500	Lighting Lab.	No colour
FRESNELS	Inkies		8??	1 to 8	ETC	150	Lighting Lab.	No colour
	Patt. 123, 6"	Total	52					
		Strand	32	1 to 32	BTL	500	formerly Studio Rack	Black
		Strand	16	33 to 47, 56	BTL	500	Gal. rack, top, mid, L.	Blue
		U-grounds	4	48 to 51	BTL	500	Lighting Lab.	No colour
	6", Old	Century	4	52 to 55	BTL	500	Armouries 208	
	Patt. 223, 8"	Strand	22	1 to 22	BTR	1000	Gallery Rail	Green
	Patt. 3380, 6"	Strand	12	1 to 17	BTR	1000	Gallery Rail	Green
OTHER	PAR Cans	Century	14	1 to 14	FFR	1000	House Right Rear	Red
	Floods, P. 60	Strand	6		PS 500	500	House Right Rear	Red
	Patt. 60, mod.		24	1 to 24	EGG	750	Cyc. overs	
	Strips, 6'-6"	Kleigl	12	1 to 12	RFL	3x4x150w.	U.S.L. Rack	
	Beam Proj.	Kleigl	15 ??	1 to 15	BTL	500	House Right Rear	Red
	Follows	Strong	2		DTJ, DTA	1500	Follow Ports	
	Projectors	Pani, BP2	2		CP 43	2000	House Right Gallery	No code
		Bodde	2		CYX	2000	House Right Gallery	No code
		Mitralux	2		DFT	1000	House Right Gallery	No code

KEY



38

Venue:Frederic Wood Theatre
 Production:Life and a Lover
 Director:Kate Weiss
 Designer:Sharon Huizinga
 Date:3/2/00

Appendix F Channel Schedule

Channel Schedule

Channel	Dim	Cir	Instrument Type	Watts	Color	Purpose
1	19		ALTMAN 6 x 12 360 6x12	500	OW	Front A
2	26		ALTMAN 6 x 12 360 6x12	500	R09	Front B
3	28		ALTMAN 6 x 12 360 6x12	500	R09	Front C
4	31		ALTMAN 6 x 12 360 6x12	500	R09	Front D
5	34		ALTMAN 6 x 12 360 6x12	500	R09	Front E
6	68		ALTMAN 6 x 12 360 6x12	500	R09	Front F
7	70		ALTMAN 6 x 12 360 6x12	500	R09	Front G
8	56		36 SOURCE 4	500	OW	Fill for vita's plat. Fill for Center (I)
10	60		ALTMAN 6 x 12 360 6x12	500	R09	Front H
11	62		ALTMAN 6 x 12 360 6x12	500	R09	Front I
12	65		ALTMAN 6 x 12 360 6x12	500	R09	Front J
13	102		ALTMAN 6 x 12 360 6x12	500	R09	Front K
14	108		ALTMAN 6 x 12 360 6x12	500	R09	Front L
15	112		ALTMAN 6 x 12 360 6x12	500	OW	Front M
16	116		ALTMAN 6 x 12 360 6x12	500	R09	Front N
17	147		ALTMAN 6 x 12 360 6x12	500	OW	Front O
18	166		ALTMAN 6 x 12 360 6x12	500	OW	Front P
19	118		ALTMAN 6 x 12 360 6x12	500	R09	DS Edge of Plat.
20	101		STRAND 6" Fresnelite 3380	1000	113-241	Top/Back A
21	105		STRAND 6" Fresnelite 3380	1000	114-242	Top/Back B
22	111		STRAND 6" Fresnelite 3380	1000	115-243	Top/Back C
23	114		STRAND 6" Fresnelite 3380	1000	112-240	Top/Back F
24	103		STRAND 6" Fresnelite 3380	1000	116-244	Top/Back E
25	99		STRAND 6" Fresnelite 3380	1000	110-238	Top/Back H (DESK)
26	109		STRAND 6" Fresnelite 3380	1000	111-239	Top/Back J (CHAIR)
27	168		STRAND 6" Fresnelite 3380	1000	120-248	Top/Back O (Frame)
28	152		STRAND 6" Fresnelite 3380	1000	122-250	Top/Back L
30	151		STRAND 6" Fresnelite 3380	1000	123-251	Top/Back M

Channel	Dim	Cir	Instrument Type	Watts	Color	Purpose
31	150		STRAND 6" Fresnelite 3380	1000	124-252	Top/Back N (BED)
32	156		STRAND 6" Fresnelite 3380	1000	121-249	Top/Back P
35	55		ALTMAN 6 x 9 360Q	750	R316	Side> BENCH
36	58		ALTMAN 6 x 9 360Q	750	R316	Side> CAFE
37	93		ALTMAN 6 x 9 360Q	750	R316	Side> DESK
38	95		ALTMAN 6 x 9 360Q	750	R316	Side> CHAIR
39	96		ALTMAN 6 x 12 360 6x12	500	R316	Side> GARDEN
40	165		ALTMAN 6 x 9 360Q	750	R316	Side> M
41	164		ALTMAN 6 x 9 360Q	750	R316	Side> L
42	159		ALTMAN 6 x 12 360 6x12	500	R316	Side> BED
43	171		ALTMAN 6 x 9 360Q	750	R316	Side> FRAME
45	71		ALTMAN 6 x 12 360 6x12	500	R56	Side< BENCH
46	74		ALTMAN 6 x 9 360Q	750	R56	Side< CAFE
47	119		ALTMAN 6 x 12 360 6x12	500	R56	Side< DESK
48	120		ALTMAN 6 x 9 360Q	750	R56	Side< CHAIR
49	121		ALTMAN 6 x 9 360Q	750	R56	Side< GARDEN
50	167		ALTMAN 6 x 9 360Q	750	R56	Side< L
51	155		ALTMAN 6 x 9 360Q	750	R56	Side< M
52	154		ALTMAN 6 x 9 360Q	750	R56	Side< BED
53	148		ALTMAN 6 x 9 360Q	750	R56	Side< FRAME
54	59		ALTMAN 6 x 12 360 6x12	500	OW	Desk (Standing)
55	61		ETC 6 x 12 Source 4 426	575	OW	Desk Tight
56	64		ETC 6 x 16 Source 4 419	575	OW	Chair Tight
57	63		ALTMAN 6 x 12 360 6x12	500	OW	Chair (Standing)
58	23		ALTMAN 6 x 16 360 6x16	750	OW	Orl. Spec (top show)
59	97		ALTMAN 6 x 16 360 6x16	750	OW	Orl. Spec (top show)
60	22		ALTMAN 6 x 12 360 6x12	500	OW	FLOWERS
61	38		ALTMAN 6 x 12 360 6x12	500	OW	FLOWERS
62	66		ALTMAN 6 x 12 360 6x12	500	OW	Cafe Special
65	113		ALTMAN 6 x 16 360 6x16	750	OW	Vita in front of Bed
66	117		ALTMAN 6 x 9 360Q	750	OW	Bed Front Spec.
68	146		ALTMAN 6 x 9 360Q	750	OW	Frame Front Spec
69	157		ALTMAN 6 x 9 360Q	750	OW	Frame Backlight Tight
70	199		PAR-64 MFL	500	OW	2XPAR16

Channel	Dim	Cir	Instrument Type	Watts	Color	Purpose
71	200		PAR-64 MFL	500	OW	2X PAR16
72	107		ALTMAN 6 x 12 360 6x12	500	OW	Orlando's Head
74	20		ALTMAN 6 x 16 360 6x16	750	OW	Water
75	87		ETC 6 x 9 Source 4 436	575	R56	Window Evening
76	86		ETC 6 x 9 Source 4 436	575	R09	Window Day
77	88		ALTMAN 4.5 x 6.5 360Q 4.5 x 6.5	750	R316	Sunset Support
78			ALTMAN 6 x 12 360 6x12	500	R31	Sunset Support
80	98		ETC 6 x 12 Source 4 426	575	R09	Window for Outside
	98		ETC 6 x 12 Source 4 426	575	R09	Window for Outside
85	18		ETC 6 x 9 Source 4 436	575	OW	Park Gobos
86	24		ETC 6 x 9 Source 4 436	575	OW	Park Gobos
87	29		ETC 6 x 9 Source 4 436	575	OW	Park Gobos
88	32		ETC 6 x 9 Source 4 436	575	OW	Park Gobos
89	69		ETC 6 x 9 Source 4 436	575	OW	Park Gobos
95	100		ALTMAN ZOOM 1KL6-2040Z	1000	OW	Wardrobe Spec.
100			ALTMAN 6 x 12 360 6x12	500	OW	Practical Desk Lamp
101			ALTMAN 6 x 12 360 6x12	500	OW	Bodde Projector #1 SR
102			ALTMAN 6 x 12 360 6x12	500	OW	Bodde Projector #2 SL
299 > 316			High End Technobeam	0		
319 > 336			High End Technobeam	0		
340 > 357			High End Technobeam	0		

End of Report

Venue:Frederic Wood Theatre
Production:Life and a Lover
Director:Kate Weiss
Designer:Sharon Huizinga
Date:3/2/00

Appendix G Instrument Schedule

Instrument Schedule

Location: 1ST ELEC

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ALTMAN 6 x 9 360Q	750	15		165	40		R316			Side>
2	ALTMAN 6 x 9 360Q	750	15		164	41		R316			Side>
3	ALTMAN 6 x 12 360 6x12	500	16		159	42		R316			Side>
4	ALTMAN 6 x 9 360Q	750	15		146	68		OW			Frame Front
5	ALTMAN 6 x 12 360 6x12	500	16		147	17		OW			Front O
6	ALTMAN 6 x 12 360 6x12	500	16		166	18		OW			Front P
7	ALTMAN 6 x 9 360Q	750	15		167	50		R56			Side<
8	ALTMAN 6 x 9 360Q	750	15		155	51		R56			Side<
9	ALTMAN 6 x 9 360Q	750	15		154	52		R56			Side<

Pipe Weight

5

Total Pipe Weight

143 lbs

Location: 1ST FOH

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ALTMAN 6 x 9 360Q	750	15		55	35		R316			Side>
2	ALTMAN 6 x 9 360Q	750	15		58	36		R316			Side>
	ALTMAN 6 x 12 360 6x12	500	16		59	54		OW			Desk (Stand
	ALTMAN 6 x 12 360 6x12	500	16		60	10		R09			Front H
5	ALTMAN 6 x 12 360 6x12	500	16		56	9		OW			Fill for Centre
	ETC 54 360				69	8					Fill for U/L
6	ETC 6 x 12 Source 4 426	575	14		61	55		OW			Desk Tight
7	ALTMAN 6 x 12 360 6x12	500	16		62	11		R09			Front I
8	ALTMAN 6 x 12 360 6x12	500	16		63	57		OW			Chair (Stanc
9	ETC 6 x 16 Source 4 419	575	14		64	56		OW			Chair Tight
10	ALTMAN 6 x 12 360 6x12	500	16		65	12		R09			Front J
11	ALTMAN 6 x 12 360 6x12	500	16		66	62		OW			Cafe Specia
12	ALTMAN 6 x 12 360 6x12	500	16		68	6		R09			Front F
13	ETC 6 x 9 Source 4 436	575	14		69	89		OW			Park Gobos
14	ALTMAN 6 x 12 360 6x12	500	16		70	7		R09			Front G
15	ALTMAN 6 x 12 360 6x12	500	16		71	45		R56			Side<
16	ALTMAN 6 x 9 360Q	750	15		74	46		R56			Side<

Pipe Weight

5

Total Pipe Weight

252 lbs

Location: 2ND ELEC

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ALTMAN 6 x 9 360Q	750	15		171	43		R316			Side >
2	ETC 6 x 12 Source 4 426	575	14		98	80		R09			Window for
3	STRAND 6" Fresnelite 3380	1000	10.5		152	28		122-250		N	Top/Back L
4	STRAND 6" Fresnelite 3380	1000	10.5		151	30		123-251		N	Top/BackM
5	STRAND 6" Fresnelite 3380	1000	10.5		150	31		124-252		N	Top/Back N
6	ALTMAN 6 x 9 360Q	750	15		148	53		R56			Side<

Pipe Weight

5

Location: 2ND FOH

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	High End Technobeam		35			299-316		OW			
2	High End Technobeam		35			319-336		OW			
2	ETC 6 x 9 Source 4 436	575	14		18	85		OW		B	Park Gobos
3	High End Technobeam		35			340-357		OW			
3	ALTMAN 6 x 12 360 6x12	500	16		19	1		OW			Front A
4	ALTMAN 6 x 16 360 6x16	750	25		20	74		OW			Water
5	ALTMAN 6 x 12 360 6x12	500	16		22	60		OW			Vita Spec (e
6	ALTMAN 6 x 16 360 6x16	750	25		23	58		OW			Orl. Spec (tc
7	ETC 6 x 9 Source 4 436	575	14		24	86		OW		B	Park Gobos
8	ALTMAN 6 x 12 360 6x12	500	16		26	2		R09			Front B
10	ALTMAN 6 x 12 360 6x12	500	16		28	3		R09			Front C
11	ETC 6 x 9 Source 4 436	575	14		29	87		OW			Park Gobos
12	ALTMAN 6 x 12 360 6x12	500	16		31	4		R09			Front D
13	ETC 6 x 9 Source 4 436	575	14		32	88		OW			Park Gobos
14	ALTMAN 6 x 12 360 6x12	500	16		34	5		R09			Front E
16	ALTMAN 6 x 12 360 6x12	500	16		38	61		OW			Vita Spec (e

Pipe Weight 5

Total Pipe Weight 328 lbs

Location: 3rd electric

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	STRAND 6" Fresnelite 3380	1000	10.5		168	27		120-248		N	Top/Back O
2	ALTMAN 6 x 9 360Q	750	15		157	69		OW			Frame Back
3	STRAND 6" Fresnelite 3380	1000	10.5		156	32		121-249		N	Top/Back P

Pipe Weight 5

Total Pipe Weight 41 lbs

Location: DS BRIDGE

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ALTMAN 6 x 9 360Q	750	15		93	37		R316			Side>
2	ALTMAN 6 x 9 360Q	750	15		95	38		R316			Side>
3	ALTMAN 6 x 12 360 6x12	500	16		96	39		R316			Side>
4	STRAND 6" Fresnelite 3380	1000	10.5		101	20		113-241		N	Top/Back A
5	ALTMAN 6 x 12 360 6x12	500	16		102	13		R09			Front K
6	STRAND 6" Fresnelite 3380	1000	10.5		105	21		114-242		N	Top/Back B
7	ALTMAN 6 x 12 360 6x12	500	16		108	14		R09			Front L
8	STRAND 6" Fresnelite 3380	1000	10.5		111	22		115-243		N	Top/Back C
9	ALTMAN 6 x 12 360 6x12	500	16		112	15		OW			Front M
10	ALTMAN 6 x 16 360 6x16	750	25		97	59		OW			Orl. Spec (tc
11	ALTMAN 6 x 16 360 6x16	750	25		113	65		OW			Vita in front
12	ALTMAN 6 x 12 360 6x12	500	16		116	16		R09			Front N
13	STRAND 6" Fresnelite 3380	1000	10.5		103	24		116-244		N	Top/Back E
14	ALTMAN 6 x 12 360 6x12	500	16		118	19		R09			DS Edge of
15	ALTMAN 6 x 12 360 6x12	500	16		119	47		R56			Side<
16	ALTMAN 6 x 9 360Q	750	15		120	48		R56			Side<
17	ALTMAN 6 x 9 360Q	750	15		121	49		R56			Side<
18	ALTMAN 6 x 12 360 6x12	500	16					OW			
84	ALTMAN 6 x 12 360 6x12	500	16					OW			

Pipe Weight 5

Location: Floor Mounted

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	PAR-64 MFL	500	5		200	71		OW			2X PAR16
	ALTMAN 6 x 12 360 6x12	500	16			101		OW			Bodde Proje
0	ALTMAN 6 x 12 360 6x12	500	16			100		OW			Practical De
0	PAR-64 MFL	500	5		199	70		OW			2XPAR16
0	ALTMAN 6 x 12 360 6x12	500	16			102		OW			Bodde Proje

Pipe Weight

5

Total Pipe Weight

63 lbs

Location: HL Slot 1

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ALTMAN 6 x 12 360 6x12	500	16			78		R31			Sunset Supp

Pipe Weight

5

Total Pipe Weight

21 lbs

Location: SR Boom 1

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ETC 6 x 9 Source 4 436	575	14		86	76		R09			Window Day
2	ETC 6 x 9 Source 4 436	575	14		87	75		R56			Window Eve
3	ALTMAN 4.5 x 6.5 360Q 4.5 x 6.5	750	13.5		88	77		R316			Sunset Supp

Pipe Weight

5

Total Pipe Weight

46.5 lbs

Location: US BRIDGE

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
1	ETC 6 x 12 Source 4 426	575	14		98	80		R09			Window for
2	STRAND 6" Fresnelite 3380	1000	10.5		99	25		110-238		N	Top/Back H
3	ALTMAN ZOOM 1KL6-2040Z	1000	15		100	95		OW			Wardrobe S
4	STRAND 6" Fresnelite 3380	1000	10.5		109	26		111-239		N	Top/Back J
5	ALTMAN 6 x 12 360 6x12	500	16		107	72		OW			Orlando's H
6	STRAND 6" Fresnelite 3380	1000	10.5		114	23		112-240		N	Top/Back F
7	ALTMAN 6 x 9 360Q	750	15		117	66		OW			Bed Front S

Pipe Weight

5

Total Pipe Weight

96.5 lbs

Location: catwalk

<u>Inst #</u>	<u>Type</u>	<u>Watts</u>	<u>Wt</u>	<u>Cir</u>	<u>Dim</u>	<u>Chan</u>	<u>Grp</u>	<u>Color</u>	<u>Pattern</u>	<u>Accy</u>	<u>Purpose</u>
0	ALTMAN 6 x 12 360 6x12	500	16					OW			

Pipe Weight

5

Total Pipe Weight

21 lbs

End of Report

Instrument Accessory Legend

Code Accessory

A	Color Frame
B	Pattern Holder
C	Shutters
D	2-leaf Barn Door
F	4-leaf Barn Door
G	8-leaf Barn Door
H	Rotatable Barn Door
I	Snoot
J	Iris
K	Safety Chain
L	Lens Kit
M	Egg Crate
N	Remote Color Changer
O	Color Wheel
P	Scrim Kit
Q	Wireguard
R	Combo Stud
S	Pipe Clamp
T	Mounting Flange
U	Table Base
V	Scenery Clamp
W	Tracklight Adapter
X	Focusing Pole
Y	Effects Wheel
Z	Ballast

Venue:Frederic Wood Theatre
Production:Life and a Lover
Director:Kate Weiss
Designer:Sharon Huizinga
Date:3/2/00

Appendix H Moving Light Schedule

Moving Fixture Schedule

<u>Location</u>	<u>Inst#</u>	<u>Type</u>	<u>DMX Ch</u>	<u>thru</u>	<u>Cir</u>	<u>Purpose</u>	<u>Notes</u>
2ND FOH	1	Technobeam	299	316			
2ND FOH	2	Technobeam	319	336			
2ND FOH	3	Technobeam	340	357			

End of Report

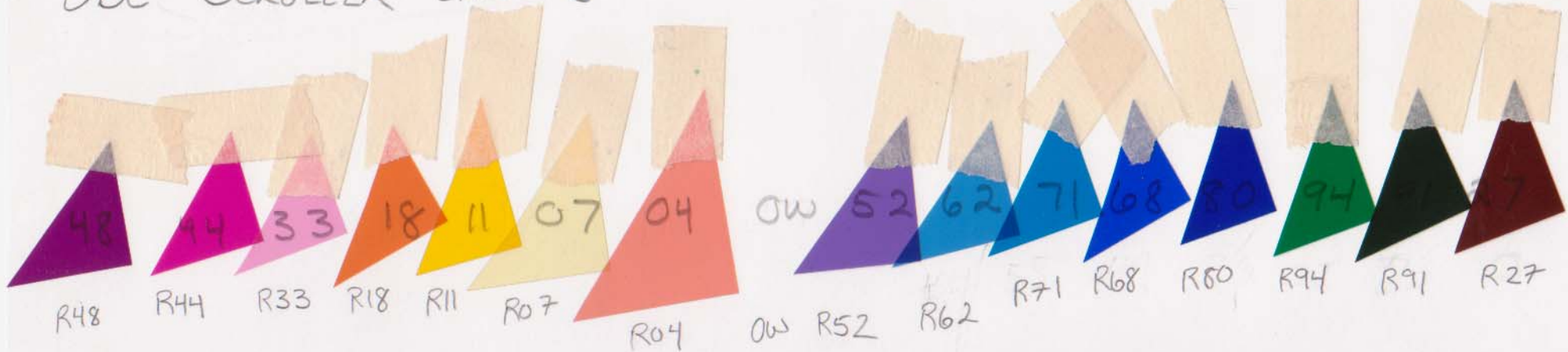
Venue:Frederic Wood Theatre
Production:Life and a Lover
Director:Kate Weiss
Designer:Sharon Huizinga
Date:3/2/00

Color Scroller Schedule

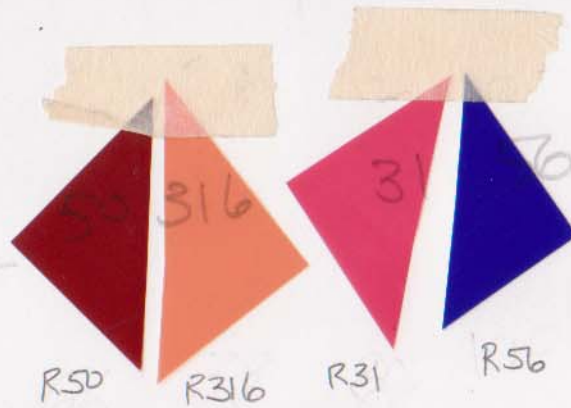
<u>Unit</u>	<u>Channel</u>	<u>DMX</u>	<u>Location</u>	<u>Inst #</u>	<u>Purpose</u>	<u>Notes</u>
1	120	248	3rd electric	1	Top/Back O (Frame)	
2	121	249	3rd electric	3	Top/Back P	
3	122	250	2ND ELEC	3	Top/Back L	
4	123	251	2ND ELEC	4	Top/BackM	
5	124	252	2ND ELEC	5	Top/Back N (BED)	
6	110	238	US BRIDGE	2	Top/Back H (DESK)	
7	111	239	US BRIDGE	4	Top/Back J (CHAIR)	
8	112	240	US BRIDGE	6	Top/Back F	
9	113	241	DS BRIDGE	4	Top/Back A	
10	114	242	DS BRIDGE	6	Top/Back B	
11	115	243	DS BRIDGE	8	Top/Back C	
12	116	244	DS BRIDGE	13	Top/Back E	

End of Report

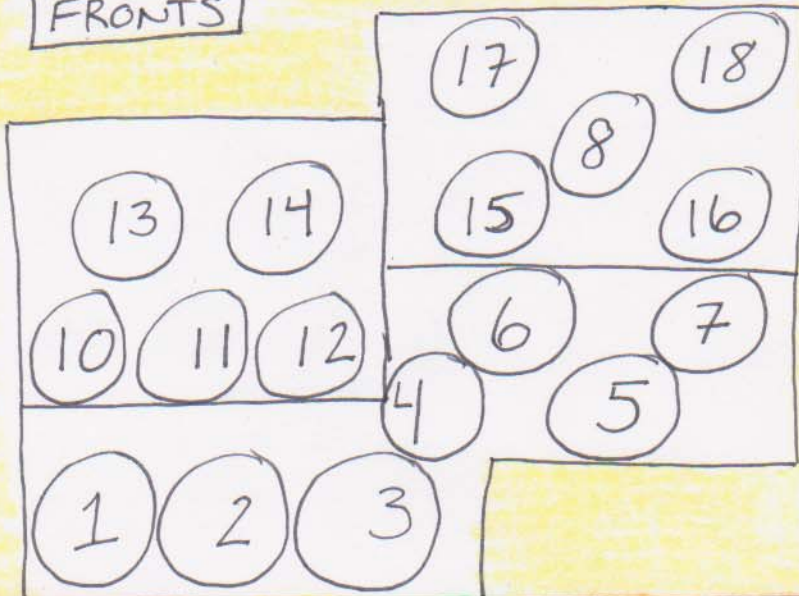
UBC SCROLLER STRINGS



ADDED COLOURS



FRONTS



PROJECTORS

101
SR

102
SL

299

319

340

TECHNOBEAMS

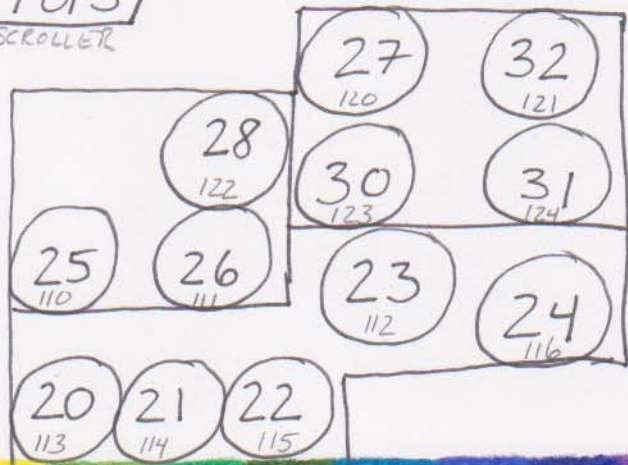
SUNSET

77

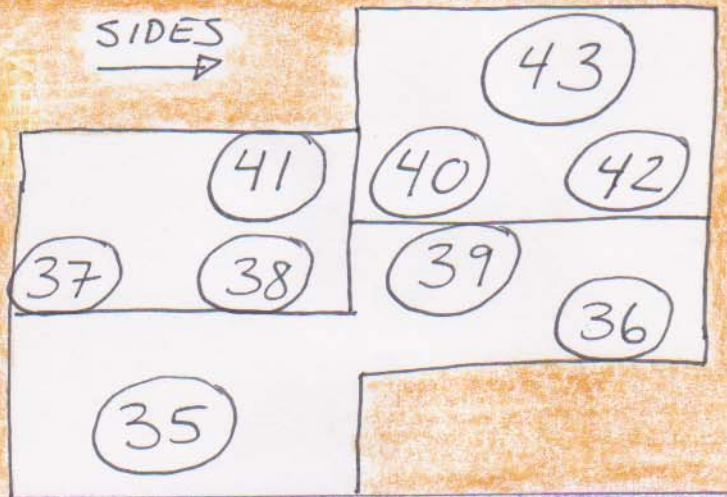
78

TOPS

SCROLLER



SIDES



PROLOGUE
ORLANDO

59, 58

55

DESK SIT

54, 56

DESK SAND CHAIR

BED
SPECIAL

66

VITA SITS:

65

19

PLAT.

FRAME

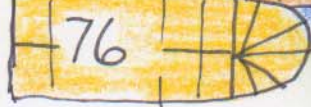
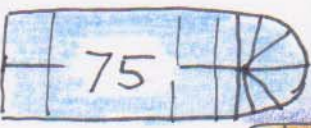
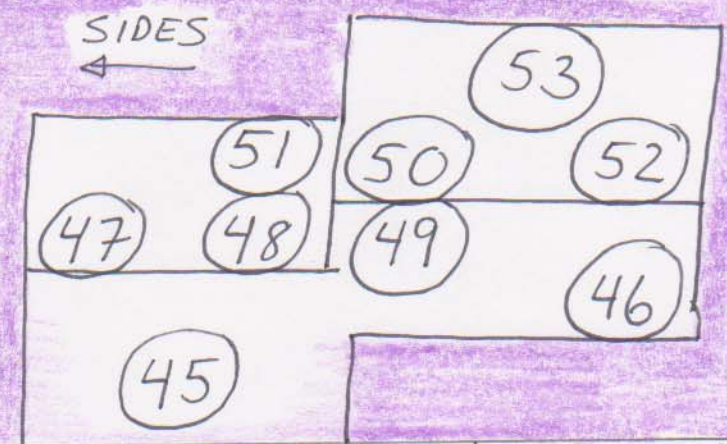
69

68

JUST HEAD

72

SIDES



OUTSIDE

80

85, 86, 87, 88

PARK

FLOWERS

60, 61

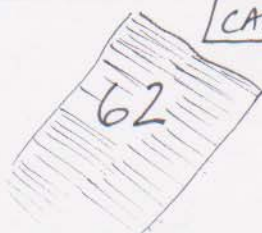
74

WATER

DESK LAMP

100

CAFE



Life and a
Love

Q#	TIME	SCENE	PAGE	NOTES
9	5	I/1	2	DINNER PARTY - BRITE + REALISTIC 162 @ just
9.5	AF 6 T 10			TAKE OUT VITA'S PLATFORM
10	6	I/1	3	LADY P + VITA ISOLATE @ BENCH
11	4	I/1	3	BRIGHTEN FOR VIRGINIA ETC... SLEPT

Appendix L Contents of the Binder

CONTENTS OF "LIFE AND A LOVER" LIGHTING BINDER
SCHEDULES
CONTACT SHEET
Q SYNOPSIS
INSTRUMENT INVENTORY AND THEATRE INFO
RENTALS
DESIGN NOTES
INSTRUMENT SCHEDULE
CHANNEL HOOKUP
MOVING LIGHT AND SCROLLER HOOKUP
COLOUR/GOBOS
MAGIC SHEET
CUES
SCRIPT