

A LIGHTING DESIGN PROCESS
FOR A PRODUCTION OF
WILLIAM SHAKESPEARE'S *MUCH ADO ABOUT NOTHING*

A Thesis

Presented in Partial Fulfillment of the Requirements for

The Degree Master of Fine Arts in the

Graduate School of The Ohio State University

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2008

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ABSTRACT

The purpose of this paper is to document the lighting design process for William Shakespeare's *Much Ado About Nothing* as presented by The Ohio State University Theatre Department. The play was produced in the The Ohio State University's Thurber Theatre, February 21, through March 1, 2008.

Director Amanda Fox's Director's Concept places the production on a California beach in the 1960s. Fox's concept is anchored in the kooky, comic beach movies of the time, *Beach Blanket Bingo* and *How to Stuff a Wild Bikini* starring Frankie Avalon and Annette Funicello.

The design elements for this production were a combination of the symbolic (the scenic design) and the historic (costume design). Another historic element was the era in which the show was set, which was a part of the American military ramp up to the Vietnam conflict.

The lighting design for this production was influenced by a combination of natural elements and contrived, man made elements. The natural inspiration came from the observation of sunsets and images of sunsets; While the man made inspiration came from comics of the time, particularly *Archie Comics*.

For Eva.

ACKNOWLEDGMENTS

Many thanks to my wife Eva and best friend Jim Hutchison, without whom I would not have found my path to grad school nor had what was needed to walk that path.

Thanks to Mary Tarantino and Dan Gray for getting me in, letting me in and keeping me in till the end. There is no measure for how I have grown as a practitioner of theatre, and now that I have my designer feet underneath me there is no telling where it will take me or how far I will go.

Thanks to Matt Hazard, Matt McCarren, Jordan Kardasz and Anthony Pellecchia. If it weren't for your collective support, example and friendship, the past four years would have been a disaster.

Thanks to Mandy, Crystal and Corinne and the cast of *Much Ado* for the best theatre experience for me to date. The benchmark is now firmly set.

Thanks to all the students around me the past four years who helped me cut my pedagogical teeth.

Thank you to my mom, and my siblings. All of whom helped me understand it was worth the sacrifice to go back to school.

Thanks, Jimmer.

Namaste.

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CHAPTER 1

PRODUCTION SITUATION

Much Ado About Nothing, written by William Shakespeare, was produced by The Ohio State University Department of Theatre as part of the 2007-2008 production season. *Much Ado* was performed in the Thurber Theatre at the Drake Performance and Events Center. The production opened on Feb 21, 2008 and closed March 1, 2008, with nine performances including two matinees for secondary schools. *Much Ado About Nothing* was directed by Assistant Professor Mandy Fox. The production team used the Arden Edition of the script, which was cut by the director and tailored to fit a suitable running time. The production team for *Much Ado About Nothing* consisted of professor Mark Shanda, producer; Corrine Porter, scenic designer; Crystal Herman, costume designer; Brandon Massey and Adrian Varwig, sound designers; Jim Knapp, production coordinator; Chris Zinkon, technical director; Laura Hum, production stage manager; Anthony Pellecchia, moving light programmer; and myself as the lighting designer.

Much Ado was staged in Thurber Theatre, a proscenium house with a continental seating capacity of 624. The Thurber proscenium arch opening is 22'-0" high and 35'-0"

wide. The stage house is 40'-0" deep; an extra 11'-0" is added to the overall depth by means of an apron and orchestra pit elevator located downstage of the plaster line.

Thurber Theatre's offstage space includes a 20'-0" stage left wing connected to the scenic studio, and a 34'-0" stage right wing that also houses Thurber's soft good storage. The scenic studio, off stage left through a motorized overhead steel roll door gives direct access to the stage. At the rear of the house are the control booths for lighting, sound, and followspot operation. Access to these booths is located on the second floor of the Drake Performance and Events Center. The house right booth houses both stage management and lighting console operation, while the house center is the followspot booth and house left is the sound booth. The followspot booth also doubles as the office for graduate lighting students.

Thurber Theatre is equipped with a variety of front of house and onstage lighting positions. Thurber has two ceiling beam locations, the first at 24'-0" from the plaster line and 34'-5" above the stage deck, and the second beam at 31'-5" from the plaster line and 31'-0" above stage level. The beam positions are accessible by a catwalk system above the auditorium ceiling. The Thurber beam positions use a permanent raceway of evenly spaced circuits directly above the hanging position. Thurber has a symmetrical system of eight slot positions on the side walls of the house, four per side. The farthest slot on each side wall is 45'-4" from the plaster line and 39'-5" from the centerline, offering flexible lighting locations between heights of 13'-4" and 27'-4" above the stage deck.

Thurber has a recently added a motorized 18" box truss that is 40'-0" long. It is located 6'-8" down stage of the plaster line with a high trim of 23'-0" from the stage floor. It is capable of bearing 6000 pounds of weight and can come to a working height easily. In

addition to the truss above the apron are three vertical pipes located downstage of the plaster line left and right, referred to as Portal Pipes. These locations provide lighting locations for sidelight on the apron and just beyond the proscenium arch. Thurber also has a position in front of the center booth at the back of the house, referred to as the Booth Pipe.

Thurber theatre is equipped with a counterweight fly system made up of six single purchase line sets (lines 1-6) and twenty-seven double purchase line sets (lines 7-33). All battens are standard 1 ½" schedule 40 pipe and 56'-0" long. The single purchase line sets are operated from stage right at deck level. The double purchase line sets are operated from a fly rail located 18'-3" from the stage floor. Counterweight is loaded onto systemic arbors from a loading gallery located 49'-1" from the stage floor.

Thurber's onstage lighting locations consist of four dedicated motorized electric battens, with a load limit of 6000 pounds. Each batten has a plugging raceway permanently attached to the batten. The circuits on these raceways repeat in sequence per electric line. The four electric line sets are spaced evenly among Thurber's 33 line sets. For *Much Ado* one additional batten were electrified for theatrical fixtures as well as two battens electrified for paper lantern practicals. This additional power was run from the grid via six circuit multi-cable and Socapex breakouts as well individual runs from supplementary dimmers racks off stage left. Tormentor pipes inside the proscenium opening on each side of the stag were utilized, as well as ten on stage booms and a ground row position located 4'-0" downstage of the cyclorama.

Thurber Theatre uses a dimmer-per-circuit system of 192 Colortran Dimension dimmers. Of these 92 dimmers, 190 have a load capacity of 2.4 kW and two have a capacity of 6kW. Several of the 2.4kw dimmers can be switched into "non-dim" mode to

accommodate devices to which dimming would be inadvisable. Dimmer racks are located on the second floor of the building, located in the lighting studio area. The dimmers were originally controlled by a 0-10 volt analogue signal but have since been converted to DMX 512 protocol. This allows the dimmers to communicate with any outside DMX-controlled console. All conventional lighting fixtures were patched into the Colortran® dimming system. The supplementary power is an ETC® Sensor touring rack. It provides an additional forty-eight 2.4 K dimmers and is located off stage left.

The lighting inventory for this production consisted of Thurber Theatre's conventional instrumentation as well as an array of moving lights which are used in all of the Department of Theatre's venues. For a complete listing of Thurber Theatre's inventory, see Appendix C Table 2. I also utilized the Diffusion DF-50 Haze machine, from the shared inventory to add atmospheric definition to the beams of light.

Much Ado's moving light equipment consisted of ten Vari-Lite® VL-5™ (series 300) luminaries and three ETC® Source Four Revolutions™. Power needs were supplied by a 100 Amp company switch located just offstage left behind the proscenium. A T-connection was used to connect the Vari-Lite distribution rack to the company switch. Vari-Lite™ distribution gear consisted of a mini-ACS (Alternating Current and Signal) an SPC-36 (Six Pack Controller), and a MOD (modular Dimming) rack consisting of four six packs of C3 (Constant Current Control) dimmers for the VL5s. Vari-Lite luminaries were connected to this equipment via runs to a smart repeaters which fed the luminaries with power and DMX signal.

The console used in programming this show was the Strand 520. Integrating of the moving light technology required the use of a console programmer, this was the task and assignment of graduate student Anthony Pellecchia.

Four lighting Graduate Teaching Assistants (GTAs) including myself, a staff lighting supervisor, and several undergraduates of varying levels of experience worked together to implement the lighting design. The Thurber lighting crew for Winter Quarter 2008 also consisted of twelve Theatre 205 (Practicum) undergraduate students who were required to contribute forty hours working on crews for the department's three winter quarter productions. Thirty-two Theatre 221 (Technical Production Fundamentals) undergraduate students also worked on the lighting crew and contributed twenty hours each to the department's winter quarter productions. Lighting crew calls were scheduled between January 30 and February 21, typically in three hour increments.

The Department of Theatre's production budget for *Much Ado* included: \$1500 for lighting, \$3500 for scenery, \$2000 for costumes, and \$1500 for props. The lighting budget was used to purchase color filter media, patterns and rental of accessories related to the design (for budget information see Appendix C Table 3).

In addition to the undergraduate students the lighting crew consisted of the lighting studio supervisor, the previously mentioned four GTAs, two undergraduate student production electricians, and a lighting console programmer. A lighting plot and paperwork package was completed and given to the lighting studio supervisor and production electrician three days before the lighting load-in. The lighting paperwork package consisted of a 3/8" = 1'-0" scale light plot, 1/4" centerline section, DMX channel patch sheet, channel hook up,

dimmer schedule, instrument schedule, shop order and color schedule. (see Appendix C Tables 1-7)

This concludes the discussion of theatre facilities at The Ohio State University, scheduling information, budget information, and personnel resources assigned to *Much Ado About Nothing*. In chapter two I discuss in detail the play itself, giving attention to the background, plot, and themes of the play.

CHAPTER 2

SCRIPT AND ANALYSIS

For our production of *Much Ado* we used: The Arden edition of the Works of William Shakespeare: *Much Ado About Nothing*. Edited by: A.R. Humphrys. Further cuts by director Mandy Fox.

Much Ado About Nothing written by William Shakespeare was published in England in 1600. *Much Ado* is part of a group of plays thought to be Shakespeare's most mature and romantic comedies, which also include *As You Like It* and *Twelfth Night*. These three plays are thought to demonstrate Shakespeare's enthusiastic, philosophical and festive vein of comedy. It is in that comic vein that we find ourselves, what is now considered a classic example of the battle of the sexes, *Much Ado About Nothing*.

Shakespeare drew upon two different older stories to weave his plots for *Much Ado About Nothing*. For the plot of Hero-Claudio, Shakespeare turned to contemporary Italian melodrama, with sensational and potential tragedy. The story bears a strong resemblance to one by Matteo Bandello (1480-1562) as well as the French translation *Histoires Tragiques* by François de Belleforest (1530-1583). Potentially this story could have been inspired by almost a dozen different stories of the time, melodrama was very

popular at that time in history. The versions by Bandello or Belleforest bear the closest resemblance to *Much Ado*.¹

The plot of Beatrice-Benedick, however, is more along the lines of British humor. The battle of the sexes is a staple of English medieval humor. It can be seen in Chaucer's *Wife of Bath* from the fourteenth century, or even Shakespeare's earlier work *The Taming Of The Shrew* and the tensions between Petruchio and Katharine. In a similar vein Shakespeare thought Beatrice and Benedick to be a good opposite to the tragic situation of Hero and Claudio and used them to balance out the structure of *Much Ado About Nothing*.

There are certain inescapable truths to our human existence, and one of them is that there are two genders to every species. Without getting into the laws of the jungle, let us recognize that this fundamental fact makes for a natural hierarchal structure that usually manifests in a pecking order, with a large tendency toward male dominance. Because the species of man are higher thinkers, generally, men *believe* themselves to be superior and women to be inferior. It is here that I singularly recognize the idea of society during Shakespeare's lifetime, in so far as to call attention to how women were treated as "the fairer sex" and thought of as delicate and fragile. The darker aspect of that idea is that they were also treated as less intelligent and subservient. Comparing that with modern times the role of women in society has come a long way. Admittedly, the societal relationship of men and women has a way to go before true equality is achieved. However it is this ingrained truth of our differences that hold the comedy and humanity of *Much Ado*. It is that universality that makes the play just as popular to produce today as it was in the seventeenth century.

Much Ado is a play with plenty of verbal jousting and combative wit by way of swift colloquial prose. It differs from other comedies such as *A Midsummer's Night Dream* and *The Merchant of Venice*, in that it does not have a journey of lovers, or heroine disguised as a man, or an envious court. It does however have a motif based in the mask. This is demonstrated in the masked ball of Act 2, the charade of Borachio taking Hero (Margaret in disguise) as a lover, and a marriage ceremony with a supposedly dead bride masquerading as her cousin. Eavesdropping is a device used in both plot lines of Hero-Claudio (maliciously used by Don John) and Beatrice-Benedick (not quite as malicious, used by Beatrice on Benedick.) Shakespearean scholar and editor David Bevington has this to say in his play notes of the third addition:

The masks, or roles, that the characters incessantly assume are for the most part defensive and inimical to mutual understanding. How can they be dispelled? It is the search for candor and self awareness in relationships with others, the quest for honesty and respect beneath conventional outward appearances, that provide the “journey” of this play.²

There are instances of someone overhearing another's conversation that are necessary to the script, that drive both the plot and the comedy. The idea of misunderstanding and subsequent clarification are what work in concert with the overhearing, to bring to light the acts of comedy and villainy.

In these moments of comedy we can glimpse the humanity of the play. It is in this humanity that we identify elements familiar to all people in all walks of life. The comedy of characters Benedick and Beatrice as they deny each other, then upon hearing of the love (albeit false) of the other toward themselves, and are then forced to admit their own feelings, has generous room for interpretation. Here we find universality and we then have the freedom to choose the time period for the presentation and the staging, and by extension the gender types. It is by this comedy that we can see that part of being human is the search for a mate to complement us as well as balance us. It is in the text, that what we see is the search for honesty and self-awareness in relationship to others, as well as the striving for honesty and respect in spite of having to conform to the societal dictations of our culture and outward appearances, or rather, the masks that we wear.

The action of *Much Ado About Nothing* takes place over the course of seven days. Leonato, is a respected nobleman, who lives in the town of Messina (Italy). He shares his home with his daughter Hero, his clever niece Beatrice, and his elderly brother Antonio. The play begins as Leonato prepares to welcome friends home from a war. He welcomes Don Pedro, a prince and a close friend, and two fellow soldiers: Claudio and Benedick. Claudio is a respected young nobleman, and the young lord Benedick, a clever man with a joke, often at the expense of his friends. Rounding out the relevant male characters is the sullen Don John, Don Pedro's illegitimate brother. Don John is cross and bitter, and makes trouble for the others.

When their paths cross at Leonato's home, Claudio quickly falls in love with Hero. Meanwhile, Benedick and Beatrice resume the war of verbal fencing that they have carried on with each other in the past. Claudio then confesses his love for Hero to Don

Pedro who agrees to woo her for Claudio. Don John sows his first seeds of deceit and convinces Claudio that Don Pedro intends to keep Hero for himself. After an evening of dancing and celebration, the miscommunication is quickly cleared up when Don Pedro confesses that he did woo Hero in Claudio's name. Happy at this change of situation, Claudio and Hero pledge their love to one another and decide to be married. The young couple is disappointed when Leonato declares that they shall wait a week. To pass the time in the week before the wedding, Don Pedro convinces the lovers and Leonato to help to play a game. They want for Beatrice and Benedick, who are clearly meant for each other, to stop arguing and fall in love. There are overheard misleading conversations that trick both Beatrice and Benedick into believing they are the object of the other's affection. Beatrice overhears a conversation between Hero and Ursula and believes Benedick to be consumed with love for her. Likewise Benedick overhears Don Pedro, Claudio and Leonato lamenting a Beatrice who is sure to die if her love for Benedick goes unrequited. When they are both gulled by their trusted friends into falsely believing in the other's love, Beatrice and Benedick rethink their feelings and find love for one another. The comedy then ensues with their initial denials and then their reluctant subsequent admission of love for each other.

Meanwhile Don John has decided to wreak havoc over everyone's happiness. He has his minion Borachio seduce Margaret, Hero's serving-woman, at Hero's window in the dark of night. He then brings Don Pedro and Claudio to watch what transpires. Believing that he has seen Hero being unfaithful to him, Claudio is enraged and humiliated.

The next day, on the day of their wedding, Claudio shocks Hero by suddenly accusing her of lechery and abandoning her at the altar. Hero swoons and faints.

Influenced by the local friar, Leonato allows the story that Hero died suddenly of shock and grief to circulate and to hide her away while they wait for the truth about her innocence to come to light.

Unknown to everyone, on the night before the wedding the local town watchmen overhear Borachio bragging about his crime to Conrad, another of Don John's followers, and how he was paid a thousand Ducats for his part in the duplicity. The watch consists of local constabulary Dogberry and Verges who hold court and push around Watchman #1 and Watchman #2. The Watchmen surprise Borachio and Conrad, overpower them and drag them off to answer to the local constabulary, headed up by Dogberry and Verges. It is Dogberry and Verges and the watchmen, and their usually highly characterized portrayal that bring low brow comic relief to the script.

In the aftermath of the Claudio's rejection of fair Hero, Benedick and Beatrice finally confess their love to each other. Benedick pledges to do anything for Beatrice, and is shocked when she asks him to kill Claudio. Benedick is torn and refuses at first, but ultimately relents to Beatrice's wish. Benedick then goes off to challenge Claudio to a duel.

It is here that the story begins to resolve itself. Until this point the public figures of Dogberry and Verges are unaware of the "death" of Hero. That changes when they bring Borachio and Conrad go in front of the town sexton to answer for their crimes. The sexton who knows of the "death" of Hero makes the connection that the dead girl is innocent and runs to tell her family.

The word of Hero's innocence spreads to her family and to the soldiers. Claudio then presents himself to Leonato and asks for forgiveness and a task of redemption. Leonato replies he must now marry his brother Antonio's daughter in order to restore honor to his family. Claudio agrees and at the wedding is set for the next day. Claudio then goes off to grieve for her at the family tomb.

At the wedding four women (Hero, Beatrice, Margaret, and Ursula) show up in veiled wedding dresses, to hide their identities. Claudio is reminded of his obligation to marry the girl but must do so without seeing her face. Eventually, after agreeing to this he is allowed to see that his new bride is in fact his Hero. Claudio is overcome with joy and the mood quickly goes from somber to celebratory, as he and Hero find themselves back on the path to a loving future.

Benedick then finds himself caught up in the joyful emotion of the moment, openly announces his love for Beatrice, and asks if it is returned. After a few moments of reticence, Beatrice confesses that she, too, loves Benedick. Benedick lets go of his highly prized bachelor status and asks Beatrice to marry him. After a bit of verbal fencing, Beatrice agrees. The joyful lovers and the spectators all have a merry dance before they celebrate the double wedding.

Much Ado About Nothing is both a heart-wrenching Italianesque melodrama (the Hero-Claudio plotline) and a witty English battle of the sexes (the Beatrice and Benedick plotline), all in one script. Shakespeare uses the structure of society and its rules of honor and civility to tell a story of love and betrayal. He holds it up in front of the light of the battle of the sexes to perhaps demonstrate the flaws of society and what is considered honorable and proper. Perhaps Shakespeare wanted to make us consider what it is to be

human and how the genders need each other and that there is no clear superiority between the two. Perhaps he just wanted to write a play based on old stories. Either way, *Much Ado About Nothing* has endured time to become part of the canon.

The following chapter will explain the director's concept for the production. Chapter three will also demonstrate the design team's response to Fox's concept.

CHAPTER 3

DIRECTOR'S AND DESIGNERS' CONCEPTS

Much Ado About Nothing has been done in many ways and styles in the four hundred plus years since its first performance and subsequent publication. David Garrick's presentations were very popular in their regular repertory staging at the Globe Theatre in Elizabethan London. They were considered very comical and bawdy in their portrayal of the battle of the sexes between Beatrice and Benedick. More reserved, but still popular, were the contrasting productions in the Victorian era in both London and New York City.

What happened on the Thurber stage of The Ohio State University Department of Theatre between February twenty-one and March one is likely something far different from those two classic eras. The staging of *Much Ado About Nothing* as conceived by director and assistant professor Mandy Fox created a world based in west coast California, in a post World War II era. The time reflected the societal innocence that was almost imposed on our culture, as a reaction to a generation of men returning home from the biggest war in history and the atrocities they saw. The 1950s were a time of major industrial growth and consumerism because the nation endured a global crisis which, in a

sense, gave permission to spend and consume without limits because it could only make our nation stronger and lives safer and more meaningful. One aspect of the director's vision was to explore a silly vein and wacky fun, with a jumping off point of reference in the films *Beach Blanket Bingo* and *How To Stuff a Wild Bikini* starring Frankie Avalon and Annette Funicello. Another aspect of Fox's vision were the serious themes of heartbreak, dishonor and even death.

For one to get a sense of the humor involved, one has to consider that Frankie Avalon was a teen heartthrob singer in the 1950s, and Annette Funicello was an original cast member to *The Mickey Mouse Club* in the brand new era of television. Both were in the public eye at a young age and came into their adulthood with a whole generation of post World War II kids. Individually Frankie and Annette were icons of innocence and wholesomeness. As they became adults they became romantically involved. This made them icons of the "American Dream" cliché. They discovered themselves and the opposite sex, and demonstrated that the key to happiness was finding that special someone, having children and a job and contributing to American society. They represented the wholesome, clean and innocent side of things. They represented these qualities because they were the offspring of a generation that knew first hand the atrocities of war. In American (and world) history after the depression of the early twentieth century, World War II broke out and made the world a dangerous place and impacted everyone on all parts of the globe. In a hard fought struggle with a death toll of over 60 million people dead, democracy put down fascism and a new era came about. In retrospect, the children of that generation may come across as frivolous. However, it is in

their maturity that they make observation of their parents. Tom Brokaw, a voice for the Baby Boomer generation, had this to say in his book *The Greatest Generation*:

When the war was over, the men and women who had been involved, in uniform and in civilian capacities, joined in joyous and short lived celebrations, then immediately began the task of rebuilding their lives, and the world they wanted. They were mature beyond their years, tempered by what they had been through, disciplined by their military training and sacrifices. They married in record numbers and gave birth to another distinctive generation, the Baby Boomers .³

Essentially the parents of the Baby Boomers found it difficult tell their children no, because everything paled in comparison to the bloodshed of World War II. As a result the children were nurtured to grow and be creative in all pursuits. It is this basic “anything goes” premise, that combined with distinct American west coast culture, and charismatic teenagers to spawn the films *Beach Blanket Bingo* and *How to Stuff a Wild Bikini*.

At this level, it is all somewhat superficial and lacking in substance or true societal impact. Be that as it may, it was a (pop) cultural phenomenon, and in its moment in time, was given significant weight and influence.

Conversely, forty plus years later, the era of Frankie and Annette is regarded as nostalgia and the references to its culture and style, can be regarded by some as kitsch. It is in that kitsch that Fox finds her impetus. What follows is an elaboration of her concept to reinforce her ideas and demonstrates the response of the design team to those ideas.

The heart of Fox’s concept for *Much Ado* was the balance of the comedy and tragedy. She referred to this balance as “Salty / Sweet.” Taking inspiration from a radio

interview with famous surf guitarist Dick Dale, Fox found music that she once considered to be “kitschy, one note, repetitive” was now “robust, vehement and often violent.” It is here that she drew parallels between the deceptions and cruelty of the Shakespeare comedy with the verbal fencing and humor of the battle of the sexes, and that of the beach movies with their kidnappings and murder. To connect the multi-level Dick Dale music to the Frankie and Annette movies and finally to *Much Ado*, Fox prompted the designers to examine and explore things that appear on the surface to be cheery and light and comedic but on a closer look, prove to reveal themes that are edgy, dark and serious.

“Salty/Sweet,” dangerous guitar licks, comedy and tragedy, and 1960s Americana served up on a plate of west coast surfer culture. This is the unique “where” and the “when” and the “how” that Fox has chosen for the production. What follows is a quick examination of her “why.”

In her director’s concept Fox wrote of a strong interest to introduce Shakespeare to a new generation of audience, and hopefully entice them to theatre as an art to be enjoyed. Fox states: “Part of my mission as a director within the OSU Season is to coax young theatre goers into life-long theatre patrons.” She goes on to recognize that the competition for their attention is stiff: “We must engage them in an unexpected way that is, at least, as compelling as *American Idol*.” Fox hoped for us to engage our audience thoughtfully and intelligently. However it was her sense of humor, showmanship and reality that gave her an awareness to an approach that would ultimately prove successful. Fox stated, “If young audiences still enjoy bikinis, flirting, and loud music, we’ll be well on our way to engaging them ...”

In order to guide the design team Fox suggested we not attempt an exact reproduction of the beach movies. She did ask us to borrow selectively from the movies and their vibrant colors and penchant for fun. Fox expressed that she wanted a feeling of “seemingly, no adult in charge” and then to take it a final step stated “I’m allergic to naturalism.” It was at this point she put her concept in the hands of the design team.

In response to the director’s concept, the scenic designer Corinne Porter presented a model that both suited the director’s choices and contained the main elements of a non traditional setting and time. Porter provided an environment of simplicity and flexibility. The piers and docks of Porter’s set broke past the architectural plane of the proscenium and came into the first row of the house. The set also provided two elevated platforms that served as hiding spots for some characters and balconies for others. Porter’s model offered an open environment with great flexibility for creating multiple locations required of the script.



Figure 1- *Much Ado About Nothing* white model:

Corinne Porter scenic designer

The lines utilized in the set were spare, simple and unassuming. This juxtaposed the sweep and looming presence of the upstage wave flat. The piers were basic playing surfaces wide enough for conversation between two people. The downstage left dock was a simple 0'-8" step up. The mid stage right pier was a full 8'-0" off the ground. Just downstage of it was a curved staircase up to a landing with a final step up to the pier. The timbers were made to look rough, natural and weathered. The legs of the platform were 6" round stock, and splayed diagonally for stability and visual accuracy. The taller mid stage right pier and stairs had wooden railings for authenticity and to keep actors safe. It was the tall pier that offered the most complicated visual look and created an enclosed space with its many legs and cross supports. It was painted in a pale blue-gray wash to suggest aging and weathering from the elements.

Upstage of the piers, Porter set an upstage limit to the space with a full stage flat in the shape of a cresting wave. At its far stage right point its height was an average of 4'-0" off the deck, with a gently undulating line. As the line crossed 6'-0" stage left of center line, the wave swooped up into a cresting shape that came back toward center and reached a top height at 20'-0". It was painted in the blues and grays of Porter's scenic palette, suggesting what was once vibrant and crisp was now weathered and worn.

Downstage right of the proscenium Porter provided a final structure to the beach-themed scenic design by way of a life guard chair. The life guard chair consisted of a platform/playing space at 8'-0" as well as a slanted roof that reached up to 14'-0".

The final visual in Porter's design was a paint treatment of the proscenium side walls. The treatment, in a blue/gray palette, was one with oceanic objects painted larger than life. The images of a 5'-0" starfish and a 3'-0" foot sand dollar, as well as other

painted oceanic objects were the painterly gestures of the scenic design. They were playful in scale and functioned on both a level of apparent realism and of abstraction. When observed from farther away, it was apparent what the objects of the painter were meant to be. In smaller and more intimate scenes the painting became abstracted in shape and size which lent itself to serving as varied locales.

In response to the director's statement, costume designer Crystal Herman chose selective period elements to implement to her costumes with a color scheme compatible to the scenic design.



Figure 2- Costume Rendering:
Beatrice Act 2



Figure 3- Costume Rendering:
Beatrice Act 4 Scene 2

For the character Beatrice, Herman worked in a blue and green palette. The garment was simple structurally and had a conforming silhouette. Her hair was a simple flip reminiscent of Samantha the witch of the 1960s television show *Bewitched*.



Figure 4-Costume Rendering:
Benedick



Figure 5-Costume Rendering:
Don Pedro

For Benedick, and a majority of the men Herman designed a simple military uniform. They were coming from a non specific engagement in the ramp up to the Vietnam conflict. Detail beyond the rank and basic pecking order of the soldiers was irrelevant. So arm stripes and sheer volume of ribbons accounted for rank, as with Don Pedro. Herman also denoted the jealousy of Don John toward Claudio and Benedick by giving a single particular field medal to each of the pair of friends but not to Don John.



Figure 6-Costume Rendering:
Hero Act 3



Figure 7-Costume Rendering:
Margaret Act 2

Margaret was dressed very similarly to Hero. This was designed to help establish a visual connection of Margaret to Hero to add plausibility to the mistaken identity scene of Act 3 Scene 2. The characters shared a similar color palette and silhouette.

Hero was put in a red sleeveless dress that conformed to her silhouette. It was kept simple and clean, and suggested her youth.



Figure 8-Costume Rendering:
Dogberry



Figure 9-Costume Rendering:
Verges

Dogberry, the Constable and his assistant, Verges are the ring leaders to the buffoons of the night watch. Herman took inspiration from the skipper of *Gilligan's Island* for Dogberry and Gilligan himself for Verges.



Figure 10-Costume Rendering
First and Second Watchmen

The Watch (see previous page) was an amalgamation of weirdness and stereotypes. They provided the low brow comic relief and the extreme nature of the characters themselves was suggested by the costumes in the choice of waders for Watch # 1 and decrepit beach bum attire for Watch # 2.



Figure 11-Costume Rendering:
Antonio



Figure 12-Costume Rendering:
Leonato

A final noteworthy pair are the brothers Leonato and Antonio. Herman bound them together with vibrant Hawaiian print shirts. It also set them apart because most of the male characters are in drab military uniforms.

The costumes helped distinguish characters from one another, and they supported the internal confusion of characters for the advancement of plot. They were reminiscent of the period in which we set the play.

The final visual element to *Much Ado* was the lighting. In response to the director's concept, I chose to start researching sunsets and how they worked in terms of color and color progression. I knew I would be working on the qualities of light such as

beam angle and color to create a logical time of day progression. It was with this research that I realized I would be working in reds and ambers and oranges for painting on the upstage cyclorama. Through simple observation I realized the dynamic contrast between the blue-grays of the set and the vibrant reds, yellows and oranges, which washed the cyc. I felt that it was a good, strong choice but realized that it would have to be tempered in the cueing and not consist only of overwhelming color washes.

The more I explored the research, the more familiar certain visual elements came to be. Finally at one point I realized I was in the realm of what was appealing to me about what are now referred to as graphic novels but in the 50s-60's vernacular were simply "comic books." This is when I found the launch point for the lighting design, in the old classic, "innocence of youth," "life is simple and happy" comic book, the *Archie Comics*.

What struck me with my exploration of that idea was the way the comic treated its open visuals and horizon lines in terms of manipulating perspective. Comics are, of course, not photo realistic. They are in fact flat and two dimensional. It was this quality that I found myself considering the giant upstage wave flat of the set. This added versatility to my treatment of it. The wave could now act as a wall as well as the horizon line. It could be stylistically treated and abstracted, and a variety of looks could be created in light.

Another characteristic related to the *Archie Comics* that appealed to me was texture in the comic's color field. I found that the comics sometimes had panels that would simply abstract a field of color and shape behind the figures in the foreground. Additionally, in the comics themselves there is a texture from the old printing presses that was picked up in the printing that gave the comics a unique visual feel. It was through

these discoveries that I found ways to abstract my cyc treatment, with color washes and punctuations of color abstracted and “randomly” playing across the visual field.

From my comic book research I found elements congruent to the director’s concept and line of the set. From this resource I chose the coloring that I hoped would contrast with the scenic design and tie into the costuming to add variety to the visuals of the production. I also was interested in the visual of the forced perspectives of the comics with the way the horizon line was manipulated.

The final element to add to the Director’s Concept was sound. While environmental sound was mostly peripheral to the performance, it was the particular music choices that truly anchor *Much Ado* in its era and local. The sound design of Brandon Massey and Adrienne Varwig was heavily influenced by the aforementioned Dick Dale and his surf guitar sound. The Beach Boys and other beach pop music were chosen for pre-show, intermission and post-show music.

Environmental sounds were layered into the show as finishing touches. The sound design team also chose Spanish guitar music to help transition some of the longer necessary scene changes.

The following chapter will explore my process and tie in these ideas of the comic book. It will show the impetus of individual ideas and how they were implemented through out the overall design.

CHAPTER 4

THE PRODUCTION PROCESS

Much Ado's production process started at the end of spring quarter 2007 with Professor Fox calling together the production design team consisting of set designer Corrine Porter, costume designer Crystal Herman, and myself, for a casual roundtable conversation to let us know what she was thinking initially regarding the how and the when of our production. From the beginning, the idea of films like *Beach Blanket Bingo* and *How to Stuff a Wild Bikini* as a jumping off point was put on the table among other ideas. Fox welcomed other ideas from the design team, setting a late 20th century parameter to her solicitation. Other ideas and time frames were discussed, looking for ways to be fun or funny. After agreeing to a tentative roundtable discussion in the fall, we went our separate ways for the summer break. During the summer I reread the script twice and thought about the project casually.

Picking it back up in the fall term, the design team met for a casual conversation. Fox reiterated her strong pull toward the beach movie concept. This was met favorably enough by the designers. What Professor Fox brought to the casual roundtable discussion made it easy to see that within the realm of her concept there could be so many possibilities in setting, style and comedic choices. She was open to ideas from the start. In particular to the visual ideas (in reference to using a moon to silhouette a moment Act 3

Scene 2, which will be discussed later in this chapter) as well as possible ideas of enhancements to her ideas and choices.

On September 25th, 2007 at the 4:30 production meeting Fox presented her director's concept. (See complete director's concept in Appendix A) We were given the parameters of the beach movies idea. The broad strokes of Fox's idea consisted of taking the silliness element from the movies and adding a dark tone to it with a Dick Dale surf guitar soundtrack. As stated earlier, Fox wanted an environment with "seemingly, no adult in charge" and confessed an allergy to naturalism. The design team had our respective tasks in front of us and headed off to formally get started in our production processes.

The essence of what Fox wanted to do was explore the juxtaposition of the salty-sweet relationships. The structure of the script intersperses scenes of comedy and wit with scenes of drama and villainy. Fox wanted an open, adaptable setting with touches of non-realism. She wanted it based in an iconic zany far-fetched idealistic reality. A scenic element that spoke to this involved an ocean wave that suggested a weathered billboard. Fox also wanted to reduce some of the sharp edges of the tragic/violent elements, this is demonstrated by Herman's costume design of insignia for the military.

In creating the lighting for this show, my response to the director was to embrace the idea of a 1965 era as looked at through a contemporary lens. I based my design on *Archie Comics* and the colors and visual compositional elements of the comic book. Accordingly, I chose my colors for saturation value. I stayed away from the traditional primary colors, under Fox's idea of the modern interpretation on a classic era, and went with colors just off the primary range. Instead of red, I used a Sangria color filter. Instead

of a pure yellow color filter I used an acidic yellow color filter. This basic idea was utilized in my treatment of the cyc and the time of day sequences and lighting looks that I composed. I demonstrated time movement with a sunrise sequence and lighting looks that finished with a sun (box) rising in the sky. I demonstrated the passage of time with changes in color and instrument position.

On the October 9th 2007 production meeting Porter showed her scenic research and her preliminary set design with a white model. An image of the model can be found in chapter three.

The preliminary design would bear a strong similarity to the finished design, in that the downstage dock and the upstage pier would change very little in between and the wave flat, as an element, was in the scheme of the visual elements from the beginning. The life guard tower was initially going to be stage left but ended up stage right in the final design.

The scenic design was received favorably. We agreed Porter had created a world in which we could stage our play. The different levels would keep the action interesting and the wide spaces would serve the dance sequence as well as provide blocking opportunities of a largely open stage. Porter's design was finalized at the October 23rd 2007 production meeting.

Herman showed preliminary costume sketches at the October 16th 2007 production meeting. She demonstrated key points in her design that helped move the script along by way of connecting the characters Hero and Margret with color and silhouette. She connected the brothers Leonato and Antonio with loud Hawaiian shirts and demonstrated a blue green palette to set off Beatrice. Herman then showed her

military garb costumes using non-specific insignia and generalized pins and medals that set apart the key characters from the secondary characters. The overall design was well received because the plates began to show the flavor in the individual characters. Herman finalized the costume design November 6th, 2007.

During this process I began to conduct lighting research. I knew there would be a cyclorama and a beach setting so I started gathering images of sunsets. I found an interesting time lapse photography series of a progression of a sunset as well as a multitude of color and mood photos showing a wide range of colors and angles of light and figures in silhouette.

Based on the script and the director's request in her concept I knew that I would have to compose looks for many different times of day. To meet this need I created a list of those times, and I gathered images that I thought conveyed that progression of time. When scenic and costume designs were finalized I began experiments in the light lab.

The Ohio State University Department of Theatre is fortunate enough to have a Lighting Studio which serves as an active lab for students. The studio, run by staff member Matt Hazard, has a permanent system of schedule 40 pipe hanging positions. It makes a roughly symmetrical grid approximately 8'-0" off the floor, which is useful for flexible hanging needs. The studio has a twenty-four dimmer system with a basic forty-eight channel Colortran® Compact Elite™ console. The equipment is very useful for doing any lighting experiments a designer might need. It allowed me to run color tests and effect tests on "Carolyn," a clothed female mannequin that resides in the lighting studio for class demonstration and designer experimentation. It also allowed me a chance

to look at the scenic model under light. I worked with preconceived ideas but also remained open to discovery.

While I was in the lab I also tested lighting textures across the model. I used a variety of steel patterns with break- up shapes and tested three different glass patterns. Glass patterns are colored dichroic glass chips sandwiched between plates of clear glass. The colors are very saturated and depending on the focus of the lighting fixture, the projected look varies from a colorful fuzzy quality to a crisp sharp look that can resemble stone. They are very useful and can add interesting texture to the lighting of a scene.

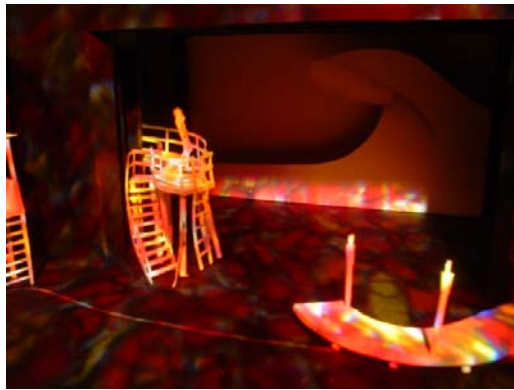


Figure 13-Research Image:
Color Pattern Test



Figure 14-Research Image
Color Pattern Test

My time in the lab helped me choose the lighting color palette. It also helped me to discover the potential for low side lighting and how it would play across the tall legs of the midstage pier as well as the actors. Finally, the lab time helped me start the approach to the treatment for the cyc and the wave. It also brought me to the idea of using a circular cut out piece as a light bounce to achieve the maximum contrast for the required

silhouette that makes the mistaken identity scenario of Act 3 Scene 2 possible, as illustrated below.



Figure 15-Research Image
Moon silhouette from Act 3 Scene 2

Because of the placement of the downstage dock and the upstage pier it was evident from the beginning that the primary acting areas were going to be on the down stage apron as it has the single biggest area. This main area was divided into thirteen acting areas and occupied the downstage apron, the entire stage within the proscenium opening, continuing to the midstage, stage left, until even with the ladder on the pier. Other primary areas consisted of the downstage dock and the upstage pier, requiring four and five acting areas, respectively. Secondary areas consisted of the down right life guard tower and a generic area down stage of the down left dock. The secondary areas covered two life guard tower acting areas and three areas in the pit. The final space was the upstage crossover directly downstage of the wave.

With the areas defined, it then became the question on how to address each area with light. What follows is a systemic breakdown of my choices.

I chose a pale pink and a cold blue to be my front systems, from stage left and right respectively. I chose these colors because I needed a warm hue for the daylight scenes and a cool hue for the evening and night scenes. I used them continuously during the show and changed the balance depending on the time of day of a particular scene. These front systems lit the stage from a thirty degree horizontal angle, and a fifty degree vertical angle, allowing for some variations in sculpting a look and balancing light levels. The two front systems were important enough to deserve the best gear in our inventory, so I committed the ETC® S4 26° to this task.

For the back light systems I chose saturated sangria and a saturated yellow, because the hues had a unique look when used singly, which played toward the cartoon concept. It also could be mixed effectively with the other colors on the cyc, as well as with the general illumination. This system was positioned at thirty degrees horizontal angle and a fifty-five vertical to the target area. I was compelled to use Strand® 6x12 instruments for these two washes because of the limited supply of S4 26° and the need for them in other places in the plot.

Two systems I reserved for the remaining S4 26° instruments for were pattern washes. One wash was of multiple ellipses in the field of light, the other was of a multiple of stylized flowers (circa 1960s). That translated into six instruments per system, doubled, and a full dozen of the ellipsoidal fixtures. The pattern washes gave me some of the comic book texture I was after, and I wanted to focus them to be crisp and to be able to punch through a color wash. I knew the S4s would do it in higher color temperature (3200K), rather than the warmer temperature (3000K) from a Strand® fixture. I also wanted the sharpest optical edge for this application.

For my top light system I had the opportunity to use the Vari-Light® VL-5 wash fixture. This moving light fixture has wash capabilities as well as dichroic color mixing. Although beam size is fixed one can specify a choice of narrow, medium, or wide flood lenses that must be installed prior to load in. What the VL-5 fixtures offered to me was good multi-color capabilities for large full stage blended washes and the capability to define smaller more intimate areas very specifically. To do that I used four equidistant fixtures on the down stage truss, and three fixtures on the first electric, with medium lenses. Then I converted line set 17 into the 2A Electric and hung the remaining three VL-5s with wide lenses to help cover upstage areas.

Complementing the VL-5 system, I used a trio of Source Four® Revolutions on the downstage truss. I placed one at each end and on center of the truss. Most of the action of the show would happen on the apron and the Revolutions on the truss would give me full coverage of the entire stage. The fixture itself is a theatrical moving light. It can pan and tilt from preset position to preset position, it can change between colors via an internal gel string, cycle thru a selection of patterns, and actively rotate the patterns in a cue. What makes the Revolutions a commodity is its ability to accomplish remote shutter cuts. This allowed me the freedom to use them in small intimate scenes such as Act 1 Scene 3, when Don John is hatching a mischievous plan stage left, and I used the third Revolution for a key light and coupled it with the second Revolution for a pattern texture on the wall. The Revolutions also were important for the dance scene of Act 2 Scene 1 because they could serve as isolated specials on a series of six separate conversations, and rather than request the director block to move the actors into a static special, I was able to light multiple conversations in different locations. The trick was

that I alternated between fixtures so that when the first Revolution was in use the second Revolution was preset to its next focus position and so on. What continued its orchestration was the generous amount of character dialogue at each conversation. The Revolutions need a distinct amount of time to move to the next position. If the dialogue had been in shorter sections it would have been a much greater challenge to make the light shift clean. The Revolutions in general allowed for very specific design choices to be made, with accessories such as a color scroller, a shuttering module and a pattern wheel. The Revolutions made it easy to make specific choices for any given scene. They had fantastic versatility and dependability toward moving on cue and being used likewise in subsequent scenes. I used each fixture in a minimum of six individual unique cues. That makes it a conservative ratio of three instruments doing the work of eighteen ERS instruments. Additionally, the Revolutions have swappable modules for the shuttering and the patterns and the iris. This allows for mixing and matching of modules as needed and swapping out a malfunctioning module for a spare working module. The final commodity of the S4 Revolution is its internal software and preprogramming. The Revolution is programmed to auto move when the lamp intensity reads 0%. This means when it goes dark in a cue, it figures out what the next illuminated cue is and presets itself to that position. This a valuable feature because it almost eliminates the need to think about presetting it in cues prior to when it is needed.

The plot included two different systems of three S4 36° degree instruments on the truss. One system was a red-amber dichroic color pattern wash; the other was a blue-green dichroic color pattern wash. Both systems were cross-focused to play on an actors face as more than just straight down light. The instruments were at a forty-five degree

vertical angle and a zero degree horizontal angle to their acting areas on the down stage apron. I wanted lights that could add more color to things and add both texture and intensity if used properly to go with the ever present front light. I had a warm and a cool choice to apply in both day and night time scenes.

I had a no color top light system for the down stage dock on the truss. This system was coupled with the no color down lights over the upstage pier. An additional direct front light system was also used for the dock and pier. The instruments for the dock were at a forty-eight degree vertical angle and the instruments for the pier were at a thirty-five degree vertical angle. Both areas were lit from a straight on horizontal angle. This was a no color pink used to supplement the area lights and warm up the complexions of the actors. These instruments were hung from the front of house beam positions.

The next systems consisted of side light systems. I used an amber and a deep red as my colors for a corridor of light that ran from stage left to right. The offstage booms were double hung so there was a focus at ground level as well as an elevated focus to light the pier as well as its acting areas. If a corridor of light had no set pieces in the way I focused the instruments near and far. If the corridor had a part of the pier in it I focused the instruments near and on the upper level of the pier to catch the actors. The color choices were similar to those made for the cyc lights, so they served to reinforce without duplicating the looks and color on the cyc, as well as come from a non-realistic source. I made the side lights differ from the cyc lights so the figures would stand out a bit more to the eye, trying to subtly reinforce the comic book layered sense of depth.

Specific fixtures and systems were designed to light the up scenic elements. I originally used a blue green wash on the large 20'-0" wave from overhead with 8"

Fresnels. I found the steep angle to be suitable for lighting the area from the floor to about 7'-0" high. Any higher off the ground than that and they became very unsuitable. It became a matter of trial and error to achieve a solution, but we eventually found success in the booth rail position and a boom at the back of the house using S4 26°. In addition I designed a red wash from the onstage booms. I used it to add variety to the blue green look on the wave. For this I lit the bottom of the wave with MFL Par 64s from either side of the stage for the upper parts of the wave I used MFL Par64s from stage left booms only.

To color the upper cyc, I had a system of sky cyc fixtures with red and blue and amber, all strong and saturated. I wanted the amber in the cyc palette more than I wanted a straight forward RGB for two reasons. I wanted a singular amber look and I could mix the colors I wanted without green in the mix. Color choices for the lower cyc were more complicated. I wanted to design a look that suggested a horizon behind the wave which would be useful in the sunset looks that I was after. The problem was the huge cresting part of the flat obstructing approximately a third of the cyc. My idea was to take that horizon line of light idea and to see if I could effectively light the contour of the cresting wave. The trick being that one has to remember to light the cyc and not the wave, and while I could have refined my final look a few more steps with more (unavailable) fixtures and circuits, I felt over all it was successful. Due to the varying height of the wave flat, as discussed earlier, I used six foot mini-strips with a red blue and amber color scheme and physically lift my ground row mini-strips up two feet off the ground so as not to waste the light behind scenery. It also required me to use MFL Par 64 units to light the cyc behind the cresting part of the wave. All of this was mounted on two forty foot

lengths of schedule 40 pipe, lifted two feet off the ground with pipe legs and speed rail intersections.

The final system was the goalpost positions down stage of the proscenium. It was a system of a looser nature, conceptually. The goalpost inventory totaled twenty instruments, with ten units to a side. I used a night blue coming from stage right and a pale pink coming from stage left. On paper I had specific use for half of them. For these instruments I used S4 19° instruments. The other half would be on stand by because I knew there were bound to be some dark spots and holes that needed to be filled. For these I pulled from the dregs of the Thurber inventory and used Strand® 6x12 instruments.

I handed over the final draft of the plot to the production electrician (PE) Mike Hesmond and assistant production electrician (APE) Ryan Silverman on Monday, January 28th, 2008.

Undergraduate students attended afternoon work calls. It should be noted at this point, that resources, both material and crew had to be divided and shared between our production of *Much Ado About Nothing* and the concurrent production of *The Labyrinth of Desire* running next door in the Bowen Theatre. Hesmond and Silverman prepped the crew and the project sufficiently. Jute web hanging tapes were made, which consist of a piece of webbing the length of the electric. Centerline is marked and stage left and right are designated. Measured from centerline, like the plot, a piece of gaffers tape is placed wherever there is an instrument and the type and relevant information is written on the tape. When the electric is to be hung you place the tape to the stage floor matching the centerline of the tape to the centerline of the electric and tape it in position. Hanging tapes are useful in getting a plot hung in an academic environment because it readily

provides information to student crew members who can now identify what fixture goes where, as well as allowing the PE to identify if an electric is complete and accurate at a glance. Finally the color was cut and patterns were put in frames and everyone was prepared for the hang on Friday.

Prior to the hang, I spoke with the *Much Ado's* moving light programmer Anthony Pellecchia. It is in my experience that no two people approach a task in exactly the same way, and when that task is technical and complicated it can manifest in syntax and communication issues. I will point out that I had very little moving light and moving light programming experience prior to this project and I was grateful that a moving light programmer had been assigned to the show. This was the catalyst to the idea that instead of dictating a set up to my specific requirements and layout, that I would be better off of describing my specific needs in grouping instruments or color groups or home positions, etc. to Pellecchia and allowing him to determine the way to shape the console patch for the movers. So we consulted, and I told him my needs and we agreed he would patch it with a logic that was intuitive to him and he would work out a magic sheet to explain it from which I could work. He made the magic sheet in a very timely way, that was easy to work with, structured the patch in a logical way and had no problem quickly giving me what I needed as I asked for it. In fact half way thru our first writing session I was only occasionally looking at the magic sheet because the channel logic made sense to the point of being intuitive. The moving light magic sheet differed from my conventional instrument magic sheet in that Pellecchia's was laid out in as systematic chart form, where as mine was visual in form based on the stage ground plan. (see Appendix D-6)

During the week before the Friday hang, the crews of students started to attend afternoon shop hours. The PEs and the GTAs took care of to-do lists, generated by myself and Hesmond or Silverman. Hanging tapes were made for three electrics, the front of house lights were hung and we started to be slightly ahead of schedule. Also during the week before hang, I removed four audience seats from the house left end of the first row and installed a hanging position for a several instruments. The position was a 6'-0" pipe on 2'-0" legs bolted to the floor, on the pre-existing chair hardware, using speed rail components and flanges.

This position was one of three experimental positions I tried for a shimmering water effect I was interested in implementing into the design. I had three Source Four 36° instruments on this house position. They were below stage level so not to interfere with the audience view of the stage. They were to provide an up shot for three separate scenes, they are: Don John getting drunk and planning mischief Act1 Scene 3; Leonato and family on the pier watching the sunset in Act 2 Scene 1; Claudio sulking on the dock thinking himself lost to Hero at the end of Act 2 Scene 1.

The other two experimental positions that I installed, with help, during that week, were the downstage goalposts. To clarify, the goal post were placed down stage and off stage of the proscenium opening, in an area of Thurber Theatre that house four large flexible wall panels or caliper doors that can play in a variety of positions for masking the off stage areas. The caliper spin on an off-center axis and are hinged at approximately the one quarter line and track on and off stage. They can be useful elements to a scenicic designer, but are tricky to physically manipulate and can be limiting to a lighting designer. Porter placed them initially for her masking needs, using only the far upstage

and downstage units. It left a wide open suitable for an acting area between the two and rather than clutter it up with booms or vertical hanging positions, I decided to lift the inventory up and out of immediate sightlines. I chose to try the goalposts layout, largely because I wanted some flexibility for hanging instruments in my stage right down stage position but had to contend with a big life guard tower. Then because I personally gravitate toward the symmetrical in my thinking I decided to put a goalpost on the stage left side as well. The horizontal pipe was secured at 19'-0" off the deck.

The last preparation task worth noting was the sun box rig. About fifteen years ago, The Theatre Department built a 9' x 9' x 18" paneled box with an 8'-0" diameter hole cut in it and covered in white muslin. It has been hanging on the wall since it was last used about four years ago. The unit was very dusty. Inside this box are 23 evenly spaced 100 watt common household light bulbs wired in series to a single Edison plug. It is commonly used upstage of a cyc for a moon look. It gives a nice even wash and in a circular shape with crisp edges and is more commonly referred to as a moon box. For my purposes, I designed it to hang upstage of the cyc to soften the edges and to resemble the sun cutting thru the blue sky and refer to it in all existing paperwork as a sunbox. To test the sunbox, first we plugged it in to confirm it was functional. Next we opened it up, taking off the front panel to gain access to all light bulbs for cleaning and replacement. They all worked, even before we wiped off an inch of dust from the bulbs. We wiped down the whole unit, blew off the muslin and put it back together, and I would say the candle power of the sunbox increased by approximately one third.

The official lighting load in started February 1st, 2008. Chris Zinkon, the production's technical director, who perpetually keeps an eye on what is ahead, pointed

out that the only thing that might stand in the way of electrics getting the show hung, was the ten foot tall pier under the second electric. Since the pier installation was not scheduled till the following Monday we had sufficient time to install the light plot. Things went as expected and by the end of the work call Saturday we had all onstage overhead positions hung and circuited as well as the front of house positions and the goalpost positions.

On work calls the following Monday, while technical director Zinkon and the scenic crew were installing the midstage pier, the electrics crew were concentrating efforts upstage. The cyc lights were hung and cabled. This was an unusual set up in that I chose to hang on the batten downstage of the most convenient 4 Electric, in order to increase the distance between the cyc and the lights. I called it the 3A Electric. To fly this Electric in and out required the unique need to have a person on the fly system working the line set and watching the motorized electric in order to stay close enough to not stretch the circuits.

Upon completion of the sky cyc installation we started to address my designs for the instruments behind the wave. The challenge was to evenly light the cyc from the ground while behind a flat that stretches far stage right to far stage left, with a four foot average height, except for the stage left third which rockets up into a twenty foot tall cresting ocean wave shape. I chose mini strips because I thought they would give me a crispness down at the horizon line and had a more compact footprint for the limited space. I knew this would require lifting the mini-strips I had allotted to the task of the 4 ‘- 0” tall section. I also knew that it would require something else for the wave part. In drawings I explored ideas of 20’-0” tall pipe exoskeletons which roughed in to the wave

shape so I could get a mini strip fifteen feet off the ground. I realized the impracticality of that idea and then moved on to an idea of using Par 64s instead for the wave, because of their focus versatility. Then I moved on to work out an idea of 40'-0" of box truss for an easy solid ground mount position. We did not have enough of that and were forced to find something consistent to address our needs. In the end, thanks to the efforts of GTA Matt McCarren, and his ability to adapt to accomplish a task, the position(s) became two 40'-0" runs of schedule 40 pipe, rigged 2'-0" off the ground on pipe legs using speed rail fixtures and floor mounts. The first pipe ran left to right approximately six inches upstage of the wave and the second pipe is parallel and approximately eighteen inches upstage of the first pipe. The downstage pipe had the mini-strips and pars hung on it. The upstage pipe had a series of Par 64s and liekos on it that serve as the sunrise system and the colored finger systems and are focused on the cyc. The sunrise opening uses the MFL Par 64s is a sequential effect that starts with a sun (sunbox) on the horizon with abstracted cartoonish rays lighting the cyc. The sun rises and the "at dawn" rays faded out as the sky changed from a stylized early morning to a strong mid-day sky of blue. The ellipsoidals are part of the flashy texture system used during the dance sequence. I employed three pairs of instruments with either a red, blue or amber color filter in it. The general color changed when the character's dialogue shifted among the dancing pair of actors. The ellipsoidals on the cyc were coordinated as part of that sequence.

Some of the other things accomplished were the circuiting of the stardrop and sunbox. This takes us up to Friday the eighth. The plot was up and functioning, all the movers and static fixtures were behaving properly and everything felt ready and prepared. According to the departmental schedule we were to begin focus on Friday. We

however, were attending to final details and problem solving until the final student call at 3:30 p.m. There was no pressure to begin that day because things were happening timely and smoothly. Also, we had sparse student help then and would be getting more substantial support the following day to really tackle the focus. With the idea of the next day's call being the big push to focus, we ended our Friday call by giving the novice students some warm up focus time in the beams, and got the blue front system largely focused.

Saturday focus was smooth enough. We consistently had at least one team consisting of a focuser and two genie (manlift) assistants, focusing and we had a team of students, supervised by Silverman, building the up stage booms and placing beam projectors on them. The work call ended at 6:00pm as scheduled, yet, with the onstage booms unfocused. I was ready to call it a day because we got a lot done and everyone put in a solid work day. Thanks to my fellow GTAs and my production team who were willing to stay, and we finished off the focus ending the work call at 7:00pm. With that, I was all set to start writing lighting cues the next day.

Moving Light programmer Pellecchia and I returned to the theatre 10:00 a.m. on Sunday February 3rd. During the focus on Saturday, Pellecchia operated the console so he could start to shape and program how he wanted to program the moving lights. My goals for Sunday morning were to get color groups, position groups and home positions assigned. I found that Pellecchia had already accomplished 80% of my goals. Pellecchia prepared a specialized magic sheet on his laptop that he could refer to (see appendix D-2a) and after confirming it as a choice, he provided me with a hard copy of it. With console configured to our preferences, we began to write cues. We found our pace and

rhythm in the process. The space was quiet, we were prepared, all the paperwork was in order and it was a smooth and relaxed afternoon. We ended for the day at 6:00 p.m. having reached the intermission point, which was more than half way through the text and approximately two-thirds of the cueing orchestration.

On Monday morning I started writing cues by myself at 10:00 a.m. Pellecchia would be joining me after class around lunch. This solo time with the console was beneficial to ingraining the channel logic into my thinking. I constructed light cues and took my time, knowing that there was well over twenty-four hours until first technical rehearsal. We had allotted plenty of timeslots to keep writing cues and prepare for the dry tech rehearsal.

At his point, our biggest rough spot was building effects with the moving lights. To build something visual it is a trial and error process, and it is key stroke and time-intensive process for moving lights, so it took some time. In Act 2 Scene 1, the director created a big dance sequence as called for in the *Much Ado* script. During this sequence significant plot revelations happen in dialogue. The dialogue is interspersed with dancing in a 1960s style set to a the song *Miserlou* which is a dark and fast tempo Dick Dale guitar song. Sometimes the entire cast is dancing and when the music stops; the entire cast freezes except for the couple engaged in dialogue who keep dancing as they talk. The music was loud and when a freeze happened it was very important to know where to focus to pick up dialogue, which was further “impeded” by masks in front of actors faces. To help the audience know when and where to look, with each shift I changed the color and highlighted the speaking couple with a special. This sequence made extensive use of the Revolutions. It was a series of eight cues, each one with a Revolution within the cue. I

managed to leapfrog them in the cueing so while one fixture was in use the next fixture was setting up for the next cue. Elements that made it possible were the amount of dialogue between cues; allowing sufficient time for the Revolutions to get to their next mark, as well as the progression of positioning of the actors across the stage. Pellecchia and I built the lighting cues in this sequence as it occurred in the script, roughing in the VL5 fixtures and the Revolutions. Knowing we would fine-tune Revolution placement with the actors in space Pellecchia could fine tune the moving sequences during spare moments later when I was not directly engaging him. Programming was, in fact, going smoothly at this point, and Pellecchia felt confident enough that he could get sequences smoothed and fine-tuned during the scheduled cue writing calls and therefore additional calls seemed unnecessary.

Monday was crew watch, which is a run thru that allows the run crew to watch the show they will be apart of. I used this opportunity to look at my key lighting cues during this rehearsal. Rather than try to keep up on the cueing during the run through, I set the major lighting looks to see how well my focus covered the space. The coverage was thorough and looked good and for the first time I was able to observe how sculptural the light were and how much of a visual presence the pier possessed and what that meant I could do with it. I was very excited.

During the mornings that week, Pellecchia and I found about six hours of our own to program as well as during the afternoon work calls. PEs Hesmond and Silverman had things well in hand and used the crew to run rope lights on the dock, rig Christmas tree lights under the pier railings, place inkies under the pier and life guard tower and

complete other various tasks. It was by Thursday that we had nothing significant left for students to do and they got their required hours as light walkers for cue level setting.

On Tuesday I was able to build very few new cues. In my whole process I would have to say this was my least productive day thus far and I came as close to tense and worn nerves reflecting my mood as I ever would for this show. This was my day of least control. I allowed myself to be pulled in too many directions. With three scenes left to write cues I mistakenly de-prioritized the task. A lot of refining happened with the moving lights and tasks got done on stage, but it was not my best day I didn't really contribute to the progress of the project.

We had dry tech scheduled that evening at 7:00 p.m. I realized I had wasted the opportunity to finish writing cues and that is when the tension set in. I would have to tell the director I was not finished, which is not something one looks forward to doing. I told Fox this at the beginning of the evening so there would be no surprises. The dry tech went smoothly and looked good and everybody was happy with what we accomplished and the looks and visuals built at that point, and we agreed to end our evening early just before 10:00 pm. There were no worries about getting through technical rehearsal the next day because we'd be stopping at intermission and I had plenty of cues for that. As far as finishing building the cues for the final three scenes by tech rehearsal on Thursday, that was not a concern because we had time allotted to finish writing. Things looked good thus far and there was no reason to think the last remaining scenes wouldn't look just as good.

Pellecchia and I finished writing cues on Wednesday in a morning work session. During tech it became apparent that the pretty pictures we painted in the days before,

without actors, needed to be brightened up about twenty-five percent. I also discovered some of the reduced area coverage, used for visual variation, was not going to be sufficient as actors moved in and out of light. This prompted me to open up acting areas in certain cues. That is my general account of the tech rehearsal. More specifically I came to realize I needed to add a light shift in the dance sequence to keep up with the music as well. Overall, it was becoming clear that the cueing was on track and that once we were done with first tech rehearsal it would just be a matter of the refining and tuning of looks and timing. I felt we could accomplish these tasks the next day during the scheduled work hours.

Thursday brought the second round of tech rehearsal. During that afternoons work call miscellaneous tasks were accomplished, thanks to Hesmond and Silverman, and I primarily stayed at the console and worked with Pellecchia on the notes from the night before. We took care of that list and then we kept refining sequences with the moving lights. We were once again on solid ground and caught up; things appeared to be going well and my attitude was relaxed. This time I was diligent to not fall behind in anymore of the process. At that evening's tech rehearsal we made it through to the end of the show, and everyone was in good spirits.

On Friday I worked by myself in the morning and saved any complicated moving light notes for Pellecchia to accomplish in the afternoon. We worked and were productive all afternoon and in good shape for the evening's full technical rehearsal which consisted of a run through. The run through looked good and while I still gave myself plenty of notes, we did not hit any brick walls or come grinding to a halt, which is always a good sign. For my part, the show was ready to go into Saturday's first dress

rehearsal. Response from the director was positive and encouraging. We raised light intensity levels here and there as we went and found any stray dark spots, but over all Fox seemed fine with what we had shown her thus far.

We had a minor work and cue note call on Saturday morning, before the dress rehearsal and accomplished a few things. In the course of the dress rehearsal I got a real sense on how all of it looked. It looked dark. My cueing was solid, my focus and coverage were doing their jobs, but it was still dark, particularly on the dock and on the pier. The diagonal fronts were covering those locations, however that light was not cutting through the rest of the stage lighting and high lighting the actors, so they actually appeared dark. The solution of course was more light. Acting on the suggestions of Mary Tarantino, my academic/lighting advisor, I developed a front light area system for the dock and pier locations. This simple solution was the answer. The execution of that idea was more complicated. I was running low on spare inventory, and while I had a pair of lights already focused as specials, that could be enveloped into the near front systems, I was still about five instruments short. It became apparent that it was time to reassess the use of a few instruments dedicated to other tasks and to make some choices. I ended up cutting my second electric stage right high side lights to gain two instruments I also cut two of my three water effect lights. All of these were Source4 36° instruments. The high sides were an easy choice because I was not using them there. Cutting the water effects was a reluctant choice because I really wanted them for these specific scenes. However they just were not working because the accompanying scenes were too bright and I now had need for them elsewhere with the two major acting areas of the play. They were

removed from their house location and taken into the beams for their new focus. I now had coverage I needed to really serve the dock and pier.

The decision was made but now it had to be executed. PE Hesmond more than proved his worth when he came in for two hours on that Sunday after first dress, and helped me hang and focus these new systems. Sometimes things get decided, or need to be executed at the most inconvenient times. That moment was one of those times and Hesmond rose to the occasion and helped get the job done.

Now that the new front light systems were hung, focused, and colored, it was just a matter of working them into the cueing. I did not do the best job at this initially, and little improvement was seen at the second dress rehearsal. The lights were roughed into the cues where needed, however I was not thorough in tracking them through all of the cues in a particular sequence. It was rather sloppy and it was by the grace of my director that I did not get more heat for it. I will note here that it was the one day of this process that anything from my life outside of the theatre penetrated into *Much Ado About Nothing*. I was suffering a headache most of the day, which made it hard to concentrate. My wife was ill from the flu virus going around her work place so I was compelled to help keep her comfortable, which took only a modicum of time, but still affected my schedule. I also had a pending follow up job interview in a few days time and that kept distracting me as well. Suffice it to say I had an extremely rough day, pulled in many directions, and my production work was what suffered. We got through the rehearsal, and at this point, in spite of lights being a momentary weak link, the production was looking very good over all.

On Tuesday I cleaned up of the front systems in the cueing and lighting resumed being a production asset rather than an impedance. During the second dress rehearsal, I moved from behind the console and monitors so I could watch the show properly without interference, and I asked APE Silverman to take the notes I dictated to him. This was so useful I asked him to do it again on the Tuesday dress rehearsal. He took two pages of notes on both nights; any repeat notes became a matter of shrinking percentages. The lighting for the Tuesday dress rehearsal was much better than the previous night.

Wednesday consisted of a day of minor adjustments with me at the console by myself. Scheduled as a preview things felt ready and it promised to be a good show which it was, with two exceptions. First was an abrupt reduction cue because I forgot to adjust the timing of a new cue. I wrote the cue with a two second time when it should have been a twenty second time. The second exception was that I noticed that a light focused on the wave from the house was catching Leonato and Don Pedro at the top of the pier and they were making shadows on the wave and cyc to the point of distraction. It is visible and distracting only to the upper third of the house where one views the biggest expanse of the cyc and wave. Additionally the audience is more level with those actors and so sees a fuller stage picture without having to move their focus. If one sat closer to the stage one did not see it so readily because the focus was more immediately full with actors and scenery and action. Somehow, even though I got out from behind the console sooner in my process than before, to look at sight lines, I was never at the back of the house to see this distraction, which was most evident early in the show. I saw it that night, additionally I got a note on it from scenic advisor Dan Gray, and I couldn't ignore it.

On Thursday, opening night, I moved the instrument causing the shadows from a side house position to the back of auditorium. I experimented with a new height in the side position, but found the shot was getting cut off by a soft border. My fellow GTAs and I put together a boom, hung the light, circuited it and focused it so it worked. It was already in the cueing so there was nothing for me to botch up. Then, with the completion of an unusual last minute instrument re-hang task, *Much Ado About Nothing* was ready to open.

CHAPTER 5

EVALUATION

In this final chapter I present an assessment of my experience as the lighting designer for *Much Ado About Nothing*. I will begin with my general impressions and reaction to the production process and then follow up with responses from the audience and students. Next, I will talk about my feedback from the director in regard to my choices and the execution of my design. Finally, I will offer an evaluation of my own work on this show, as well as a perspective regarding this as a final project on this four year process of graduate study.

In many ways *Much Ado About Nothing* was the most fulfilling and enjoyable design experience of my time at Ohio State. I felt grateful to be apart of such a talented production team that could grasp a director's concept so clearly and have the aptitude to see it to fruition. I felt that it was easy to offer ideas and respond to ideas in a healthy and communicative way, and this trait can be traced back to the atmosphere that was originally defined by the director Mandy Fox. She was consistently warm and engaging in her interaction with the design team and I felt comfortable and to be on equal footing. I believe in any academic setting there is a usually a given respect and fear that students

inherently give a professor and director. It has been my experience here at the Ohio State University that this maxim is not without credence. That maxim never had even a whisper of presence in this process. Fox was always open to ideas, flexible in the ideas she brought to the table and willing to adapt them or put them aside. Fox was the captain of our ship, but she brought us to the table as equals and that made a huge difference to me in terms of enthusiasm toward any project and willingness to go above and beyond.

One of the drawbacks to being a lighting designer is the anticipation before the other elements are in place. One has to wait on a director's concept and then a final set design to be chosen, before one has even the slightest idea what the project entails for lighting. Add in the Shakespearean tradition of a simple versatile set and it is hard not to let the mind wander in the possibilities. Finally, add the knowledge of the basic director's concept to shape things loosely and then sit with it for three months. While this whole project was a labor of love, the downside to it was waiting for choices to be made so structure and definition could be given to the different departments of the design team.

The research process was pleasant and interesting enough, though it was relatively straight forward. Sunsets and by extension skies in general was a research theme, as well as time of day. We were never in any interior locations or really specific locations so that kept it simple. I took photos of the set model. I took photos of a figure in front of a moon bounce surface for the silhouette at the end of Act 3 Scene 2. I took photos of what was to be the ill-fated water effect. I did more research and got more specific in my choices than I ever have previously. I am not sure what else I could have done research-wise. I had area color choices mapped out and cyc colors choices worked out before I saw my first run through. At this point I was so much farther ahead than in any previous processes that

I could breathe easy. I could not and did not take a break from it but I was still in a good place. There are those who might think I could have done more to prepare and make more specific choices, and I don't disagree. I can only choose when at the point of choice, and I can only get to that point if it occurs to me. The idea of having a fine-tuned process to get to the point to allow those choices to be made has never before been more evident to me than with *Much Ado About Nothing*. It is because of this that I got as far as I did. I have, of course, understood intellectually what it means since the beginning. It is through this project that I was able to align everything in the production; in my academics, and in my life outside the university, to get the most out of the production experience. Now that I have experienced this and now truly know how to bring it about, I can not think of it being any other way for myself and my process. I know that there will inevitably be directors out there who are less than ideal but I think the future habits and practices I have defined on this project will go a long way toward smoothing out those rough edges.

There were a few lighting looks that I looked forward to seeing during the dress rehearsals. I created a stylized sunrise that looked good, with the sun box at the center of a fan of red and yellow fingers of light. It was focused on the cyc and situated behind the wave flat. The wave flat gave the look a distinctive horizon line to sit on. The placement of the wave flat was 4'-0" downstage of the cyc and that enhanced the distance and perspective qualities of the look. It went beyond how I had pictured it, and really held up to the idea of the *Archie Comics*. I also enjoyed seeing the sunrise movement cue when the rays fade out and the sunbox rises into the sky every time it was done. That whole sequence was of a concern because it was my idea and all I could come up with was a

sliding tin whistle sort of sound effect idea to go with the sunrise. The idea being that we are trying to set the comedic tones and rhythms of the show in this first moment and while it is interesting, a rising sun is not that funny. Then Fox really got the show off to a fun start with her idea of the lip-synch to *California Girls* and that accomplished the silly quality we wanted. Now the lighting was more a coordinated incidental element, rather than a major opening sequence, and that was a much more comfortable place to be.

Conversely, I thought the moving lights in the opening sequence were ineffective. If I had had more time I would have polished those up and changed a few things. As it was they were a response to a directorial request. I found them to be distracting, but I am not the most objective person, as I only saw them with a designer's eye, and had a hyper-awareness of them. When I saw the show on closing night I do not recall being bothered by them so they must not have been too bad. At any rate I do not think it was what it could have been.

I thought the treatment of the lifeguard tower was flat. There weren't many available lighting positions, and it was awkward and tall and with a roof. The best shots I could get were high toplights from the front of house and truss and from the stage left goal post positions and those are all sort of a flat front for one of two walls that bound the scene together. It had adequate coverage thanks to the S4 Revolution fixture, but I could not seem to make it not look flat.

It was in this same lifeguard tower scene that I suffered my largest personal disappointment. My water effect, that I removed house seats for and built a special position for, was not working. The instrument was too close, and I wasn't getting the coverage I needed, I tried swapping the S4 36° instrument to a S4 26° instrument. I asked

the actor to hit a consistent spot. Nothing was working and the levels of the other instruments washed it out. It just did not look like light bouncing off water.

Nor did the water effect work in the scene on the pier before the party. I had another effects rig off stage left focused up toward the pier. I had a nice, slow two minute cue on the cyc that morphed into a stylized sunset of sangria and yellow hues that was running during the dialogue; the idea being the players are enjoying watching a sunset while (non realistic) light was bouncing off the water and playing across their faces. The problem was that the utilitarian light washed out the effect. With both those water effects I tried to make them work for as long as I could but when I had inventory needs shift, they were the first things I cut.

The dance sequence in Act 2 Scene 1 with the moving lights and the sequence of quick visual jumps from couple to couple were fun to work and refine and I thought looked really good. At the end of the sequence Claudio goes to the downstage dock to lament his broken heart, and is when I got one good opportunity for a water effect look. It was dim enough and the water affect bright enough that it was acceptable. The problem was that the angle of light came in flat from stage left and hit the actor from the side. The people seated house right never saw the shimmering water, because one could only see it if seated house left and looking in the correct direction. Even then, the looked played across the actor, but was slightly washed out. Where the light hit the wall looked interesting with the effect on it. However, it was not exactly what I pictured and I thought it was a bit lack-luster but I was desperate to keep at least one of the set-ups, so it stayed. The fact that cutting it would have meant I was personally responsible to restore the audience seats before opening might have had something to do with it too.

One of my most successful looks was the moonlight betrayal sequence at the end of the first half. It was a nice sequence that leads the audience between the two places on stage where I wanted them to look. The moment of pure silhouette of the two lovers embracing against the contrasting full moon was sharp and strong. The witnesses down stage left made for an interesting layer to the big image. I thought it was a very strong picture. This is the one point I was sorry we were not doing a Shakespearean tragedy, because if we were we could have stretched out that moment and slowed it down to make it have stronger impact.

The second half of the show began at 2:00 a.m so I built a strange and misty early morning look. I used a hazer for beam definition and I thought the look was interesting and mysterious. I would have preferred to keep it darker longer while the night watchmen did their antics, but it still looked good. The execution of the hazer was sort of clumsy at the end of intermission, but it was accepted in its heavy handedness, because the haze really contributed to an early morning look when used with off stage side light.

My final noteworthy scene was the tomb scene. I got the most mileage out of my blue green dichroic glass patterns wash and added two more to wash the proscenium sides to add this sense of confining but cavernous walls. The lumpiness of the patterns read as stones and had a somber refined quality as well which helped the audience know they were in a family tomb. It was the darkest scene of the show, and easily the most challenging to light. Of the three actors involved, two were African American men. One of those men sang a beautiful baritone hymn. That actor's complexion was quite dark, and it gave me two challenges. The first problem was I could not see his face against the dark black velour star drop. The second issue was the blocking put the actor in a spot that

caught him by a very blue-green part of the pattern so he has either invisible or he looked disgusting and sickly. As much as my director did not seem to notice, I could not get past it. So I started lightly with a single lavender back light to set him apart and then added a single from the pink and the light blue systems for front light and then a hint of top light. The levels for all of that were extremely low and I found the exact level to make him read, not be horribly ugly and still keep it gentle and balanced. I found that level and made it look good. It is one the strongest looks of the show.

Some of the things I would do differently, given the chance, are easily summed up. I would assess a little more clearly the elements I had in front of me, specifically the scrim and cloud patterns. Originally I wanted to try to vary my sky looks with two sets of cloud patterns, each focused to suggest a different horizon. I thought I could have them come in from the side and graze the scrim. It didn't work and so I did not prioritize finding an alternative until it got lost in the shuffle and cut. I knew it was something I wanted early on and made the mistake of assuming it would work. The scrim became a very complicated issue in terms of its execution within proximity to the upstage braces of the wave, and the lighting inventory, and as a result I shied away from it.

The goalposts did not work as magically as I thought they might. I am not sure that they were worth the trouble to rig them. I think a boom with a series of cross arms would have been just as affective.

I thought the way I painted light on the legs and railings of the pier was quite nice. There were so many little surfaces to catch such a wide combination of color and light. I though it made for some effective looks.

I understand now that anything on an empty piece of stage is an acting area and can be categorized into the general wash systems. Anything that an actor might inhabit or walk on, for instance a dock or a pier, which could be 0'-8" or 8'-0" off the deck, should get a specialty system of light and not just be delegated into the general area treatment. I thought I had adequate coverage from my front systems of pink and light blue, for the dock and the pier. Those systems had instruments focused on the dock that provided coverage. Unfortunately, what I failed to realize beforehand was that those positions would read as dark with actors on it, compared to the vast amounts of light that was coming from the greater body of the stage. Specifically the light from upstage and inside the proscenium acted as a back light to action on the dock and by extension faces read as shadowy. The upstage pier on the other hand, I knew was not within the regular systems enough to simply leave it. I made an incorrect call and thought I could just have specific spot and special coverage from the S4 Revolutions. This turned out to be inadequate as well. All of this came about after the first dress rehearsal looked so shadowy and dark, and the solution to it was suggested by my advisor Mary Tarantino. After which the dock and the pier got a full front system of a no color pink and the two lack luster areas now had a pink glow to punch through the upstage glow. This situation reaffirmed the lesson of: if you have adequate lighting inventory, give a specialty system to anything platform in nature that is big enough to move around on, no matter how high or low the platform might be.

Another thing I would do differently I would explore front systems of pink and no color or light amber, because in retrospect I do not think that light blue coverage looked as good as I had hoped. Also I would find the time to try a different yellow in the

cyc treatment. I will not say more research experiments would not have helped. I did lab work with those cyc colors. However I believe you really can not get the full feeling of what the cycs will look like until you are in the space with the full system up and focused and running. I get the most out of having those systems on submasters at my fingertips and blending in the moment. If I could have been a bit farther along in the course of things perhaps it would have been done to my specific liking. However, it did look good and this is in hindsight and only to please myself.

I enjoyed using the all my texture systems of steel patterns and dichroic glass patterns to the point of being heavy-handed in my use of them. I was highly enamored with the glass patterns, the main offenders, and used them almost constantly. It was a mistake. I used them as appropriate to scene levels and time of day. I took them out specifically in the second half for the Beatrice and Benedick scenes of love and confession, for a cleaner simpler look, and it looked good. I should have made that choice at least one other place. Definitely heavy-handed on my part, and something I will temper in the future.

My response from the director was never anything but positive. Even during my process, when I had issues and a few rough sections, Fox expressed nothing but patience and confidence in my ability to sort through the problems with the show. In the end I received responses from Fox that were positive and showed that she was happy with my contributions to the show.

Our production of *Much Ado about Nothing* was not reviewed by any of the local press. The general audience feedback was positive. From my understanding, there was plenty of laughter. Certainly on the two public performances that I attended the crowds were of a good size and were very responsive to the show, and provided that synergy that makes the actors respond and takes the evening of theatre to its dynamic peaks.

I can, with all confidence, say that designing lights for *Much Ado About Nothing* was the pinnacle of my experience in graduate school. The production was full of opportunity to learn and grow and push myself to new standards of practice. The communication channels with the director and the other designers were at an optimum and flowed smoothly. Everyone on the production team had flexibility and a positive attitude toward compromise for the better good of the production. Director Mandy Fox was wonderful in her way of allowing designers room to experiment with their ideas and visions. Likewise scenic designer Porter was very open and responsive when I proposed the moon as a scenic element, or wanted to put lights inside the pier railing. I also found costume designer Herman always helpful in allowing me access to costumes and color swatches for experimentation purposes.

My participation in this production stands as evidence of all that I have learned, and how I have changed as a designer, in four years of graduate studies. I have learned many new skills of design and technology and had experiences that allowed me to practice patience and gain insight for working successfully as part of a team. I have learned to expect more from myself, and extend the reach inward as well as outward as to what I am capable of doing and becoming.

This has all culminated in a very successful production of Shakespeare's *Much Ado About Nothing*. I am proud of my personal work, and I am proud to have been associated with the production itself. I am grateful for the opportunity to have been apart of it and I will always look back fondly on the show and the people with whom I had the opportunity to work.

ENDNOTES

- 1 **Matteo Bandello** born 1480. He was a popular Italian poet and novelist of his time. **François de Belleforest** born 1530 was popular French poet and translator of the Italian Renaissance. He was connected to the works of Bandello and their translation. It is noted Shakespeare used story lines in several of his plays that were easy to connect to Bandello as an influence. Besides *Much Ado*, *Hamlet*, *Twelfth Night* and *Romeo and Juliet* are examples of this. Because Belleforest translated the Bandello into French, and it was popular and it endured, he gets some credit for influencing the Shakespeare version as well.

- 2 **David Bevington** is Professor Emeritus in the Humanities and in English Language & Literature, Comparative Literature, and the College at the University of Chicago, where he has taught since 1967. He specializes in British drama of the Renaissance, and has edited and introduced the complete works of William Shakespeare.

- 3 **Tom Brokaw** is an American television journalist and author. He has worked on regularly scheduled news documentaries for the NBC television network, and is the former NBC News anchor and managing editor of the program *NBC Nightly News with Tom Brokaw* until 2004.

APPENDIX A

DIRECTOR'S CONCEPT

Much Ado About Nothing

Director's Concept

From the world American International Pictures, it's
Beach Blanket Bingo!

Why?

Thematic Similarities or Salty/Sweet

About a year ago, I heard an interview with Dick Dale, the self-proclaimed King of the Surf Guitar. I had always judged the surf guitar genre as kitschy, one note, repetitive and generally, without patina. I was surprised to rediscover the music as robust, vehement, and often violent. Much Ado is similar: a seemingly sticky-sweet comedy that shocks us with a groom's cruelty, a father's rejection, and, consequently, Hero's "death". Most Americans associate Dale's unique sound with the beach movies of the 1960's. Although these movies may seem like fluff, when we look again, we discover kidnappings, avarice, and murder. This dichotomy (the salty and the sweet) leads us "Back to the Beach" and the Pathecolor, Panavision world of American International Pictures.

These movies exist in the cultural memory of most Americans although, perhaps not in those of our youngest patrons. Revisiting this world should be pleasurable on both levels, much the same as Bugs Bunny cartoons work dependent from and within historical contexts. With that in mind, we are not actually in 1965, but revisiting this pocket of memory from a contemporary sensibility. For example, the time period would place the service of the military men in the ramp-up to Vietnam, but that detail is not essential to the story. The designers and actors have an obligation to present a clear world picture, but the audience should be focused on the story at hand, not the story beforehand. This is not to say a firm understanding of the period is not necessary. Our task is quite the opposite: to understand the context and include it in our artistic response, but, as always, it's about telling the story.

Industry Similarities or Because it's Fun

Part of my mission as a director within the OSU Season is to coax young theatregoers into life-long theatre patrons. We must engage them in an unexpected way that is, at least, as compelling as American Idol. In the 1950's, the movie industry was facing similar challenges. Congress had filed an anti-trust suit against the eight major studios that prevented them from owning movie houses and, further complicated by the advent of television, movie houses sat empty. Studios stopped making "B Movies" and focused on large productions and gimmicks (movie musicals, 3-D, wide-angle processing) to attract patrons. Smaller theatres could not afford the big productions and the founders of American International Pictures saw an opportunity. They began making inexpensive, first-run movies and supplying the theatres with affordable offerings such as, the beach movies.

Also, AIP was the first production company to poll their audience (teenagers) and write the script around viewer requests. The challenges of the industry in a changing world and the awareness of the importance of pleasing audiences looks a lot like the current American theatre to me. If young audiences still enjoy bikinis, flirting, and loud music, we'll be well on our way to engaging them in a way, at least, as compelling as American Idol.

Nuts and Bolts

Overall Look and Feel

I do not envision our production to be an exact replica of the beach movies, but I hope we will selectively borrow the vibrant colors, penchant for fun, and notion that there is, seemingly, no adult in charge. No need for real sand, water, or strict adherence to realistic lighting. I'm allergic to naturalism.

Set

The beach movies were filmed in Malibu beach and the color palate was often enhanced in post-production. I see no need to limit ourselves to constructing only images that are documented on screen; feel free to consider elements from other beach cultures (Martha's Vineyard, Outer Banks, et cetera). We'll need a structure of some sort that allows us to hide/eavesdrop and leaves enough room to play scenes around and away from the structure. I thought maybe a pier or the facade of a beached yacht. I'm open to things that protrude into the audience or not. I also thought the prisoners could be "buried in sand" up to their necks (trap door?). Or not.

Lights

I'd sure love a sunset over an ocean. I'd love a night look for the memorial service. It would be fun to change the time of day in a "time lapse photography" style. We will need some isolated areas for private discussions. I'd like Claudio to see "Hero" being adulterous in silhouette. I'm open to color.

Costumes

I'm not completely clear about the look I'm after, but I know it involves a fusion of the beach movie look and today's fashion. For example, do all the women need the 1965 hair? I don't know. Perhaps we can agree upon various elements and build from there (1965 foundation garments and silhouettes). The lovers and the military men should be attractive. There are certain necessities, which we will discuss in designer meetings (Margaret is mistaken for Hero). Also, I hope to find distinct looks for each character to aid the audience in tracking the characters through the storyline. The masks should provide a good bit of coverage, be distinct from each other, and allow the actors to be heard while wearing them.

Sound

Dick Dale (and the Del Tones) and perhaps others. Raucous pre-show, perhaps a lip synch number, memorial dirge music, and a slower tune for the wedding. I'm not yet sure about the song/poem.

Acting

Around 20 actors -maybe a few less depending on doubling (same actor is messenger and prison guard). Claudio's rejection of Hero must be a public event, but I'd rather not cast a bunch of townspeople who are present solely for that task. I'm considering playing with the 1950's stereotype of the teenage girl on the phone by having Margaret and Ursula call everyone they know to gossip about the disastrous wedding.

Looking forward to working with all of you☺

APPENDIX B

DESIGN RESEARCH

Appendix B



Photo research of moon
silhouette look with front light
and blue cyc.



Photo research of moon
silhouette. No front light, red
cyc.

Continued

Appendix B – Continued



Photo research: Moon
silhouette with texture template.



Photo research: Moon without
texture template.

Continued

Appendix B - Continued



Time lapse photo series of a sunset

Continued

Appendix B - Continued



Time Lapse Continued



Continued

Appendix B - Continued

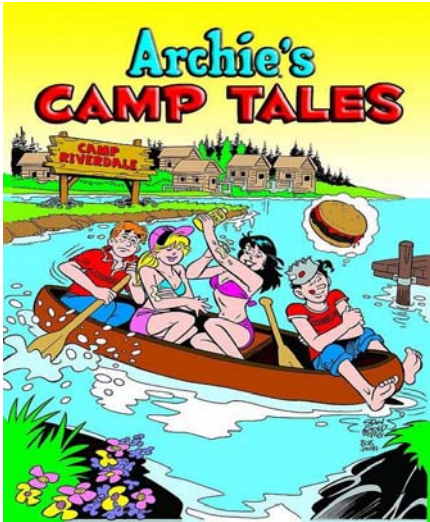


Cyc research



Continued

Appendix B - Continued



Research: *Archie Comics*
for addressing lights and
depth perspective of
wave flat

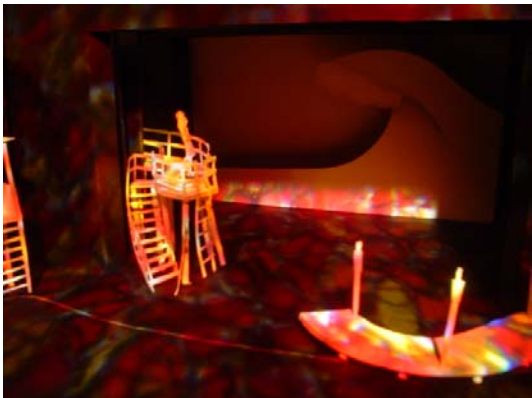


Continued

Appendix B - Continued



Lighted Model:
Set and Cyc treatments



Lighted Model:
Dichroic Texture

APPENDIX C

TABLES

Much Ado about Nothing

SHOP ORDER

For: Much Ado about Nothing
At the: Thurber Theatre
Ohio State University
1089 Drake Ctr.
1849 Cannon Drive
Columbus, Ohio 43210-1266
Dept Phone 614.292.5821
Lighting Studio Phone 614.292.4610

Date: January 29, 2008

Load In Date: February 1, 2008

Lighting Designer: Greg Owen

(cell) 614.561.5582

Lighting Studio Supervisor: Matt Hazard

614-292-4610

General Notes

1. All units to be supplied with appropriate lamp, gel frame, C-clamp, and safety cable.
2. Entire package is to be made ready by the supplier and is to include all connectors, cables, controls, so as to comprise a complete working system.
3. No substitutions without permission of the designer.
4. Light Plot and Paperwork can be found on the server:
Z:\Student\Chip Douglass\0708 Season\Much Ado
5. Please use a computer station in the lab to create paperwork with its Lightwright settings formatted correctly.
6. Print to *Mercutio* for paperwork and *DesignJet750c.pc3*

Table 1-Continued

Equipment Summary

Instruments

- (6) ALTMAN 6 X 9 @ 750w
- (4) CENTURY 6 X 9 @ 750w
- (27) ALTMAN 6 X 12 @ 750w
- (16) CENTURY 6 X 12 @ 750w
- (16) ALTMAN 6 X 16 @ 750w
- (18) ETC 36 Degree Source Four @ 575w
- (32) ETC 26 Degree Source Four @ 575w
- (16) ETC 19 Degree Source Four @ 750w
- (2) ETC 50 Degree Source Four @ 750w
- (11) ETC Parnel @575w
- (5) 8" Fresnel @ 1000w
- (10) Beam Projector @ 750w
- (22) PARCAN 64 Med @ 1000w
- (10) Vari- Lite VL5 @ 1200w
- (3) ETC Revolution @ 750w
- (6) Cyc strip @ 1kw/ckt
- (4) Ministrip @75w
- (1) Sunbox @ 23 100w lights
- (15) PVC pipe light @ 100w
- (6) 3 ½ Fresnel @ 75w

TOTAL LIGHTS: 230

- Accessories
- (05) Barndoors for 8" FRESNELS
 - (03) ROSCO ANIMATION SYSTEM MOTORS
 - (03) ROSCO ANIMATION SYSTEM EFFECTS WHEEL #30017

Continued

Table 1-Continued

Equipment Breakdown by Location

<u>1st Beam</u>	(14) S4 26 DEGREES
<u>2nd Beam</u>	(14) S4 26 DEGREES (06) CENTURY 6X12
<u>FOH Truss</u>	(4) S4 36 DEG. (3) S4 PARNELS (8) ALT.6X12 (3) VL5s
<u>1 Electric</u>	(4) S4 36 DEG. (3) S4 PARNELS (8) ALT.6X12 (3) VL5s
<u>2 Electric</u>	(4) S4 36 DEG. (6) S4 26 DEG (2) S4 50 DEG (2) S4 PARNELS (9) ALT.6X12
<u>2A Electric</u>	(3) VL5s
<u>3 Electric</u>	(6) S4 36 DEG. (6) ALT.6X12 (5) 8" FRESNELS (AND BARNDOORS)
<u>3A Electric</u>	(6) 3 CELL SKY CYCS
<u>SR CALIPER</u>	(5) 6x12 ERS
<u>SR GOALPOST</u>	(5) S4 19 DEGREE
<u>SR TORM</u>	(2) 6x16 ERS
<u>SR Boom 1</u>	(2) S4 19 DEGREE
<u>SR Boom 2</u>	(6) S4 PARNELS

Continued

Table 1-Continued

<u>SR Boom 3</u>	(2) Par 64 MFL (2) 6x16 ERS
<u>SR Boom 4</u>	(2) ALTMAN 6X16 with template R77278
<u>SR Boom 5</u>	(5) 10" Beam Projector
<u>SL CALIPER</u>	(5) CENTURY 6x12 ERS
<u>SL GOAL POST</u>	(5) S4 19 DEGREE
<u>SL TORM</u>	(6) CENTURY 6X16 ERS
<u>SL BOOM 1</u>	(2) S4 19 DEGREE (1) S4 36 DEGREE with template # R77906 and effects wheel #300017
<u>SL BOOM 2</u>	(2) S4 19 DEGREE
<u>SL BOOM 3</u>	(2) CENTURY 6X16 ERS 6) PAR 64 MFL
<u>SL BOOM 4</u>	(6) ALTMAN 6X16 ERS with template #78299
<u>SL BOOM 5</u>	(5) 10" Beam Projector
<u>US FLOOR TRUSS</u>	(5) 3 CELL MINI STRIPS (12) PAR 64 MFL (6) CENTURY 6X9 ERS
<u>HOUSE PIT RAIL</u>	(3) S4 36 DEGREE with template # R77906 and effects wheel #300017 for 2 instruments only
<u>PIER</u>	(6) 3 1/2" FRESNELS

Continued

Table 1-Continued

Control

Strand 520 Console

Colortran Dimension Dimmers

1-188 @ 2.4kw

189-190 @ 6kw

ETC.Sensor Rack

48@2.4kw

DMX Cable to reach Color Scroller Power Supply and put board on stage

Color Media Filters

Color	6"	7.5"	10"	BP	CYC	MINISTRIPS	SHEETS
R15		10		5		16	7
R21		2	5				2
R26				5			5
R35	16	11					5
R36		2					1
R39		12	2				3
R42		6			6		7
R63	15	12					4
R93			8				2
AP 4350		4	10		6	16	9
AP 7150	3	3					1
AP 7200		2					1
AP 8250		2	5			16	2
AP 8400	3	2					1

Continued

Table 1-Continued

Steel Gobos

2) R78229

2) R77278

6) R77569

6) R71001

1) R77220

3) R77906

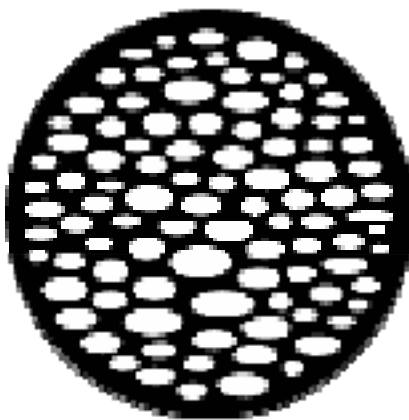
Windy Clouds R78229



Alto Status R77278



Elipses R77569



50's breakup R71001



Continued

Table 1-Continued

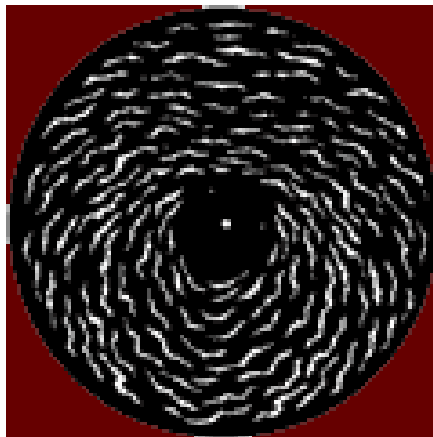
Moon R77220



Reflected Water 4 R779665



EFFECTS WHEEL
R30017



Continued

Table 1-Continued

Budget

COLOR	52 SHEETS X	\$ 13.00	= \$676
GOBOS	19 X	\$10.00	= \$190

EQUIPMENT RENTAL

(1) 1 Wk rental FX equip wheel	= \$20
(2) S4 50 DEGREE	X3 WEEKS
(3) ROSCO EFFECTS MACHINE	
(3) ROSCO EFFECTS WHEELS	

ALL RENTAL GEAR TOTALS TO = \$360.

Itemized list pending fax from Schell scenic (expected Feb1 late am.)

Total	\$1246.00
Show Budget	\$1500.00

<i>UCH ADD ABOUT NOTHING</i>	
FINAL BUDGET SUMMARY	
Expenditure	Cost
Equipment Rental (test)	\$20.00
Equipment Rental	\$360.00
Color / Templates (1 st Order)	\$482.00
Color / Templates (2nd Order)	\$233.79
Color / Templates (3rdOrder)	\$405.00
Consumables	\$63.70
Total	\$1,564.69

Table 2- Final Budget Summary

The OSU Department of Theatre
LIGHTING INVENTORY - THURBER THEATRE

Date: 3 FEB 2008 MH
Console: STRAND 520
Colortran D192 dimmers/per/ckt.
1-188 @ 2.4K, 189-190 @ 6K
ETC Sensor Rack 48@ 2.4 kw

Amt.	Type - ellipsoidals	Lamp
10	Colortran 40°	EHG-750
9	Colortran 30°	EHG-750
25	Colortran 20°	FEL-1K
2	Colortran Zoom	FEL-1K
18	ETC Source 4 36°	HPL - 575
34	ETC Source 4 26°	HPL - 575
20	ETC Source 4 19°	HPL - 750
6	6 x 9 Century (#2209)	EHG - 750
18	6 x 12 Century (#2212)	EHG - 750
17	6 x 16 Century (#2216)	FEL-1K
5	6 x 9 Altman (360Q)	EHG - 750
29	6 x 12 Altman (360Q)	EHG - 750
11	6 x 16 Altman (360Q)	EHG - 750
Amt.	Type - fresnel/others	Lamp
**8	3" Fresnel Altman (#100)	ESP-150
10	8" Fresnel Altman (#75)	BVT-1K
10	8" Fresnel Century (#3413)	BVT-1K
4	12" Fresnel	BWF-2K
20	PAR 64 (1K)	FFN (VNSP) FFP (NSP) FFR (MFL) FFS (WFL)
7	ETC PARNels	HPL - 575
10	10" Beam Projectors	BTN - 750
15	14" Scoop	EGE - 500
6	L and E Mini-Strips	EYJ - 75 (12v)
3	Colortran Far Cycs (#108-412)	FFT - 1K
5	Altman Sky Cycs	FFT - 1K
**5	6'x6" Striplights (R40) 3 ckt. / 12 lamps	R40 - 300
8	8'x8" Striplights (R40) 4 ckt. / 16 lamps	R40 - 300
2	Colortran (#210-200) Followspots	Xenon-2K

Table 3- Thurber Theatre Inventory

TABLE 4

CHANNEL HOOKUP

(SEE ATTACHED PDF. FILE)

TABLE 5

INSTRUMENT SCHEDULE

(SEE ATTACHED PDF. FILE)

TABLE 6

CUE ORCHESTRATION

Table 6-Cue Orchestration

<i>MUCH ADD ABOUT NOTHING</i>				
Cue Orchestration				
First Half				
Cue #	TIME	scene/ page	take q on...	DESCRIPTION
1		PRESET		Preset
5	5	PSA		Preset to Half- House to half
7	5	End of PSA		House out
10	10	1:1 pg 89	Leo x	acc.sunrz. Into gen look
12	5	1:1 pg 89	Girls enter	Bring up immediate area as needed
13	5	"	girls x	brings up DSD
15	60	1:1 pg 90	Bea: Line 28	Pull down gen illum.
20	5	1:1 pg 94	sildiersEnter	general illum up. Add calipers
22	8	1:1 pg 96	Actors exit	reduce upper pier
24	5	1:1 pg 98	Pedro enters	add stair fronts
26	45	1:1 pg102	Ben xts	(reduce) TBD
30	8	1:2 pg 104	ent.Leo/Ant.	switch to amber looks
32	5	1:2 pg 105	Ant. exit	shift and reduce
34	5	1:3 pg 105	DJ ent	Sr Life Guard tower
36	5	1:3 pg 107	Bora. Enters	build up look add texture
38	5	1:3 pg 108	actors exit	begin trans.
40	120	2:1 pg 109	SM ready	begin sunset sequence
43	8	2:1 pg 109	actors ent	area light on pier
45	5	2:1 pg 109	Leon: Line 1	face light
47	2	2:1 pg 114	actors ent	Sunset close to peeking. Build party look
47.5	1	"	SM on music	dance sequence

Continued

Table 6- Continued

<i>MUCH ADO ABOUT NOTHING</i>				
Cue Orchestration				
Cue #	TIME	scene/ page	take q on...	DESCRIPTION
48	0	2:1 pg 114	sm on music	freeze and iso DP/Hero
55	0	2:1 pg 114	actors x	Leo/Hero isolation
57	0	2:1 pg 115	actors x	switch area isolation (Balth /Marg)
59	0	2:1 pg 116	actors x	switch area isolation (Urs/ Ant)
60	0	2:1 pg 116	actors x	switch area isolation (Bea/ Ben)
64	5	2:1 pg 117	Actors exit	area isolation
66	5	2:1 pg 119	Ben enters	area shift
69	5	2:1 pg 120	DP-H-Leo ent	up on DL areas
70	5	2:1 pg 123	Claud-Bea enter	open up stage
72	5	2:1 pg 129	Actors exit	reduce int
74	5	2:2 pg 129	DJ-Bora ent	late afternoon cyc. DR Pro
76	5	2:2 pg 130	Actors exit	transition out
78	5	2:3 pg 132	AF	starts to sculpt pier
80	5	2:3 pg 132	Bene ent	top of pier
81	5	"	actor x	bring up stairs and stage
82	8	2:3 pg 133	DP -Leo ent	make it actor friendly
82.5		"	end of song	lose docks
86	5	2:3 pg 140	Baltha exit	shift
87	5	"	"This can be "	fast iso push
88	5	2:3 pg 141	Bea ent	make it actor friendly
90	8	2:3 pg 141	end of scene	transition
92	5	3:1 pg 144	H-urs ent	mid afternoon(make it actor friendly)

Continued

Table 6- Continued

<i>MUCH ADD ABOUT NOTHING</i>				
Cue Orchestration				
Cue #	TIME	scene/ page	take q on...	DESCRIPTION
94	3	3:1 pg 144	Bea ent	make it actor friendly
96	5	3:1 pg 148	Hero/Urs exit	reduce/shift
98	5	3:1 pg 149	Bea exit	shift
104	5	3:2 pg 153	tents leave	transition(MOON)
105	3	3:2 pg 153	Don John ent	Pro SL and Pier
106	3	3:2 pg 154	TBD	Full Moon silhouette
108	5	3:2 pg 154	TBD	lose DS actors. Final look
110	5	3:2 pg 154	SM ready	B O
112	10		after actors exit	House up
114	60		SM ready	intermission preset
199	5	end of intermission		House out
200	5		AF	Preset out
202	5	3:3 pg 155	Dog/Verg Ent	early morning make it actor friendly
203	5	"	Dog xt	Lose dock off stage light
204	5	3:3 pg 159	actors ent/exit	downstage pit areas
205	1	3:3 pg 162	scream	shift upstage
206	3	3:3 pg 163	actors exit	transition to day. 3:30 .
208	5	3:5pg 168	actors ent	make it actor friendly
210	8	4:1 pg 172	transition	wedding
214	5	4:1 pg 176	"how now cuz"	add rev2 DS
214.5	20	"	Hero recovers	lose rev 2

Continued

Table 6- Continued

<i>MUCH ADO ABOUT NOTHING</i>				
Cue Orchestration				
Cue #	TIME	scene/ page	take q on...	DESCRIPTION
215	5	4:1 pg 183	tbd	Cross light for DJ up
215.5		"	AF	Cross light for DJ out
216	5	4:1 pg 183	actors exit	shift to Bea and Bene
218	5	4:2 pg 186	actors exit	transition (time lapse?)
220	5	4:2 pg 186	Dog-Sext enter	(sexton scene)make it actor friendly
220.5	5	"	AF	Adds REV 2
222	5	4:2 pg 190	end of scene	transition
222.5	4	"	AF	"
224	5	5:1 pg191	Leo.-Ant enter	top of pier
226	5	5:1 pg193	DP,Claud-enter	add areas DL
227	2	p197	Ben x DS	Up on DS dock
229	8	5:1 pg198	actors x	isolate to DL
230	5	5:1 pg201	watch etc enters	shift
230.5	5			general reduce/iso to Dock
232	5	5:1 pg201	Leo ,Ant-enter	shift
234	5	5:1 pg205	end of scene	time lapse transition to 10 a.m
235	3	5:2 pg206	Ben-Marg enters	Pier lights Mid stage areas
235.5	5	5:2 pg206	Marg x	Add pier step fronts
236	5	5:2 pg207	Margxts-Ben X	reduce pier add pnks to front
236.5	5	5:2 pg207	actor x	LGT area

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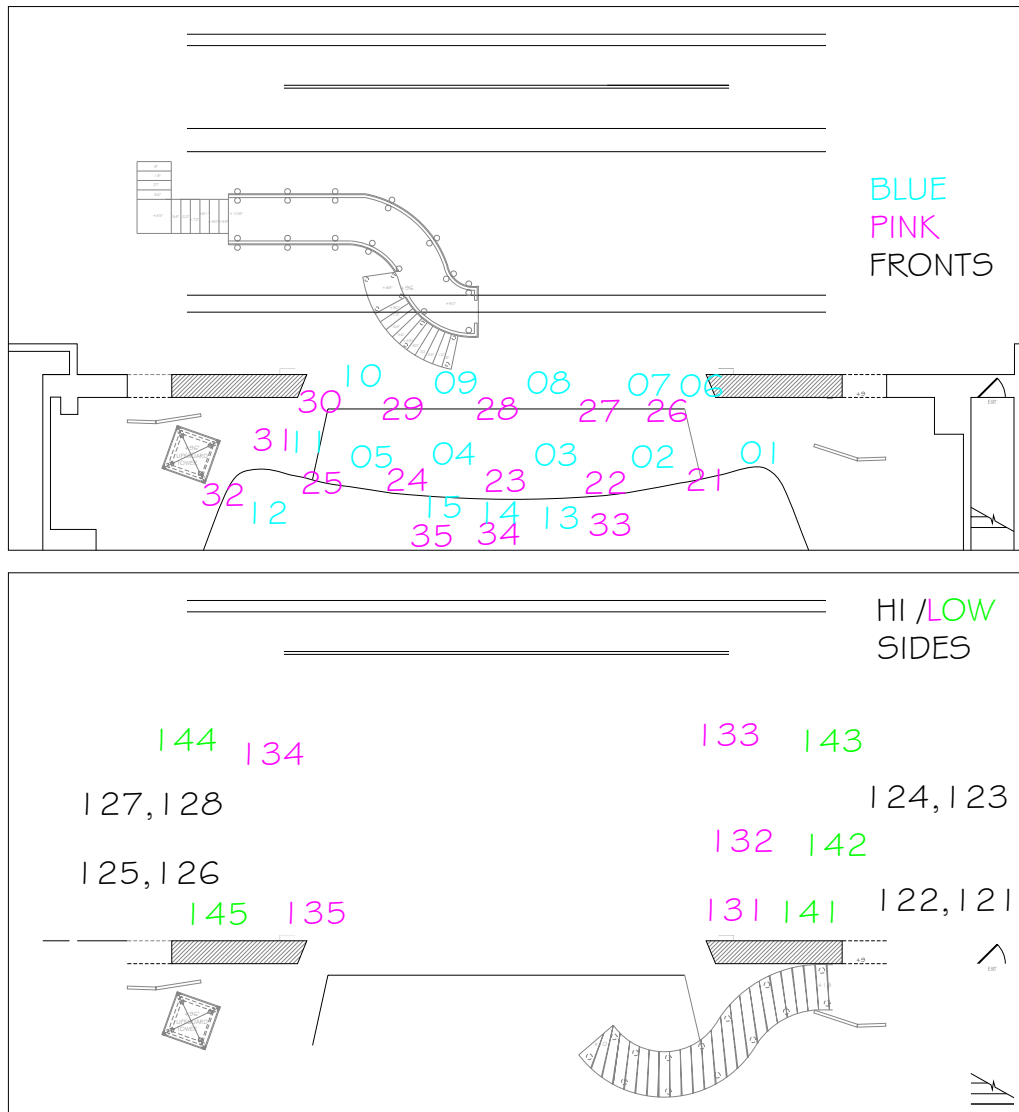
Table 6- Continued

<i>MUCH ADD ABOUT NOTHING</i>				
Cue Orchestration				
Cue #	TIME	scene/ page	take q on...	DESCRIPTION
238	5	5:2 pg208	Bea enters	make it open-actor friendly
239	3	"	ursula enters	Rev 2 on stairs
239.5	5	"	ursula xits	Lose Rev
240	5	5:2 pg210	end of scene	time lapse transition to 11 p.m-funereal
				stardrop in
242	5	5:3 pg210	Actors entance	Blue Dichroics-Stardrop
243	30	"	Balth sings	long slow fade up on Danny
				stardrop out
244	tbd	5:3 pg211	end of scene	time lapse transition to 10 a.m
246	5	5:4 pg212	Leo et al. enter	SR gen into full stage
248	5	5:4 pg214	DP-Claud enter	Add some Mid SL
250	5	5:4 pg214	Brides enter	Nudge up SR
252	8	5:4 pg218	"strike up .."	open and big flashy
254	5	5:4 pg218	bouquet throw	dock special for Balthasar
256	3			b o
258	0			curtain call
260	5			house up

TABLE 7

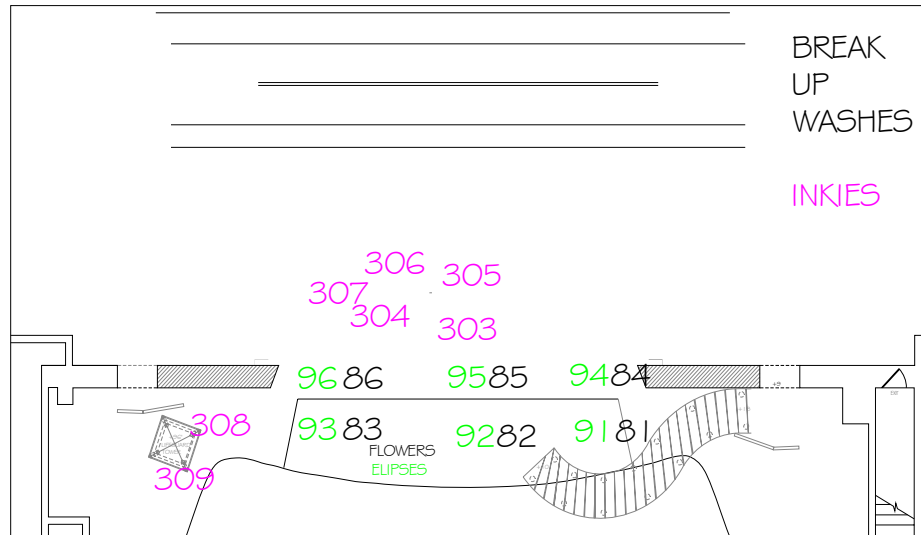
MAGIC SHEETS

Table 7



Continued

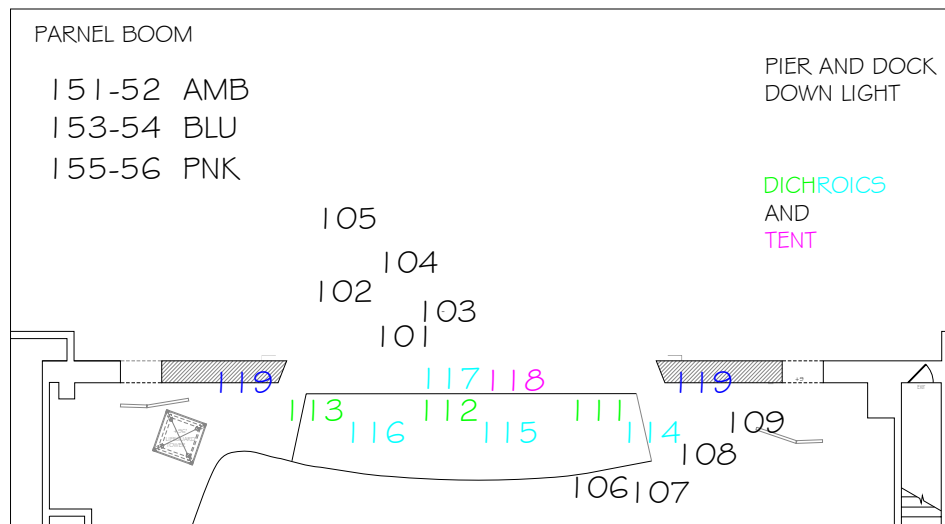
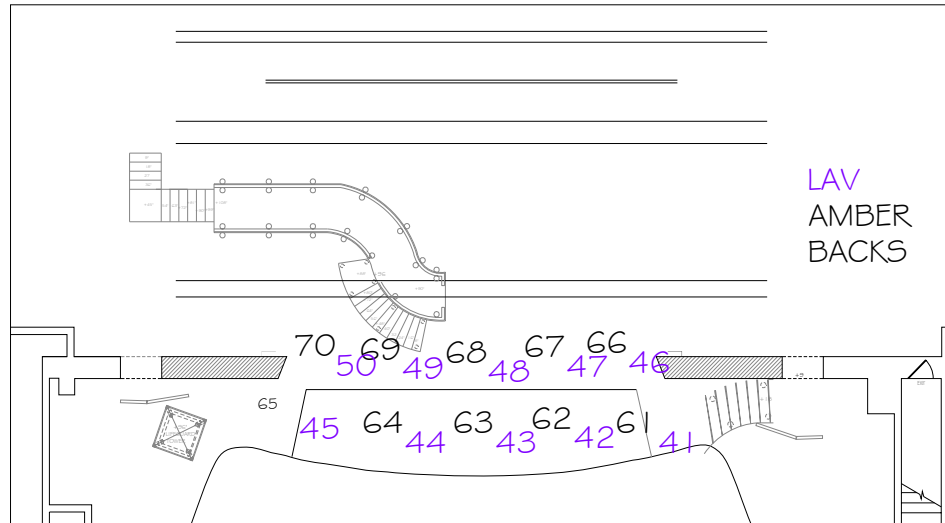
Table 7 - Continued



BEHIND THE WAVE	228	227	226	225	224	223
	216	215	214	213	212	211
	222	221	220	219	218	217
HIGH CLOUDS						
241 242						
LOW CLOUDS						
243 244						
	256	255	254	253	252	251
	262	261	260	259	258	257
NOT TO SCALE	268	267	266	265	264	263

Continued

Table 7 – Continued



Continued

Table 7 - Continued

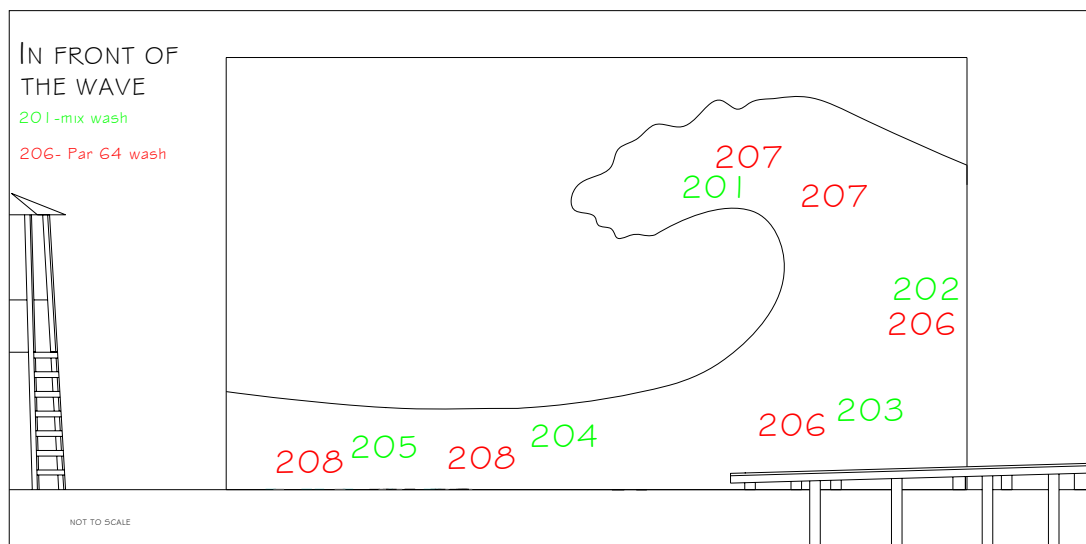
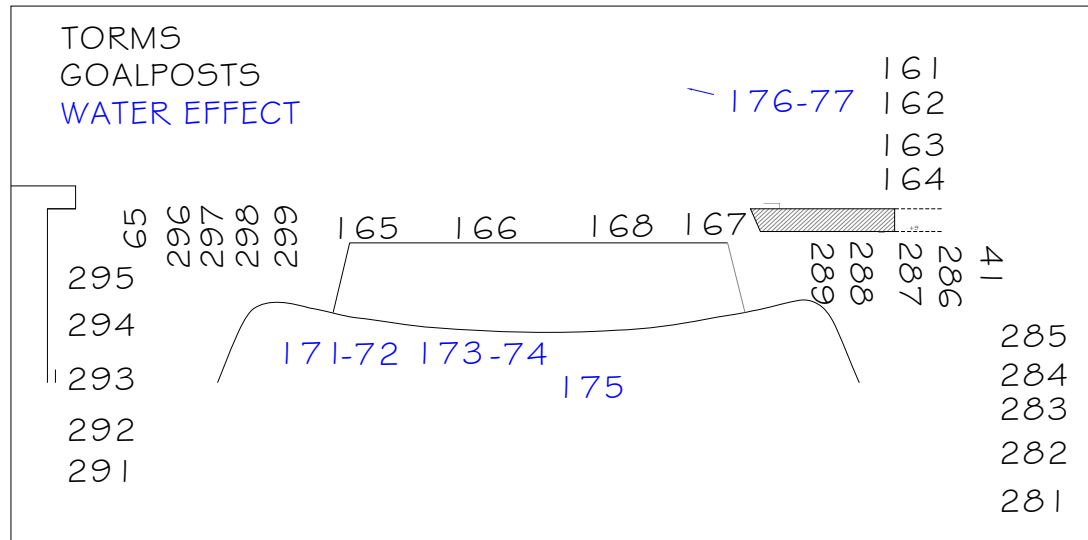


TABLE 8:
GROUND PLAN

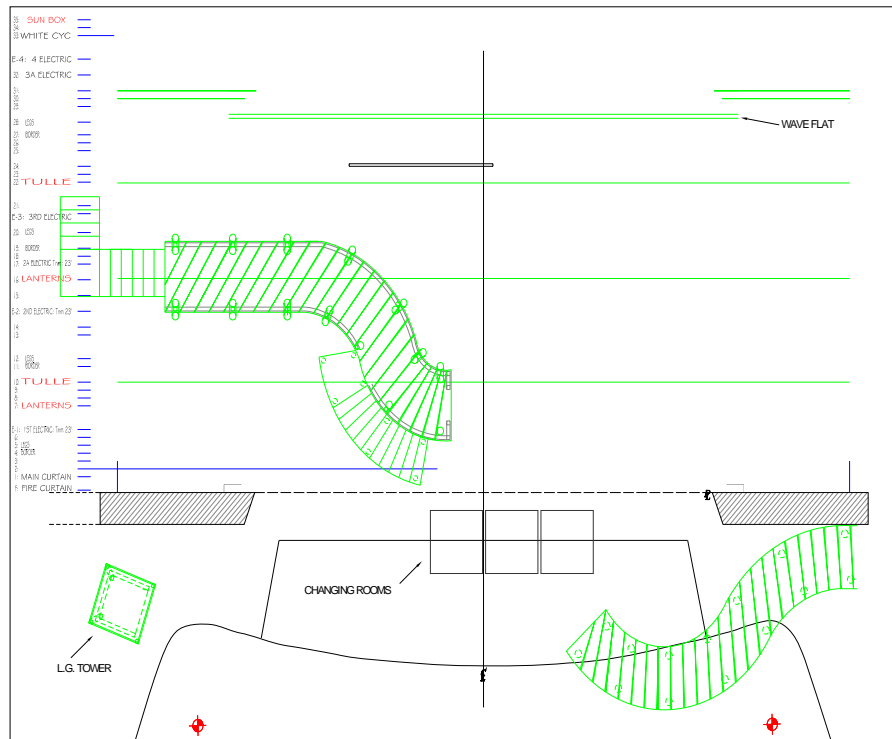


Table 8-Ground Plan

APPENDIX E

FIGURES

Table 9



Figure 16 Production Photo:

Conrad, Don John and Borachio, Act 1 Scene 3

Continued

Table 9 - Continued



Figure 17 Production Photo:

Before the party, Act 2 Scene 1

Continued

Table 9 - Continued



Figure 18 Production Photo:

Table 9 - Continued



Figure 19 Production Photo:

Table 9 - Continued



Figure 20 Production Photo:

Benedick and Beatrice, Act 2 Scene 1

Continued

Table 9 - Continued



Figure 21 Production Photo:

Claudio feeling dejected, Act 2 Scene 1

Continued

Table 9 - Continued



Figure 22 Production Photo:

Leonato, Claudio, Don Pedro, gulling Benedick, Act 2 Scene 3

Continued

Table 9 - Continued



Figure 23 Production Photo:

The Beatrice gulling scene, Act 3 Scene 1

Continued

Table 9 - Continued



Figure 24 Production Photo:

Dobberry Verges and the watch, Act 3 Scene 3

Table 9 - Continued



Figure 25 Production Photo:

Dobberry Verges and the watch, Act 3 Scene 3

Continued

Table 9 - Continued



Figure 26 Production Photo:

Sexton, Verges, Dobberry and the watch holding Conrad and Borrachio,

Act 4 Scene 2

Continued

Table 9 - Continued



Figure 27 Production Photo:

The first ill fated wedding, Act 4 Scene 1

Continued

Table 9- Continued



Figure 28 Production Photo:

Claudio, Don Pedro, Balthazar in the tomb, Act 4 Scene 3

Continued

Table 9 - Continued



Figure 29 Production Photo:

Claudio, Don Pedro, Balthazar in the tomb, Act

APPENDIX D

PLATES

PLATE #1

ONSTAGE LIGHT PLOT

(SEE ATTACHED PDF. FILE)

PLATE #2

ONSTAGE BOOMS
GOALPOSTS
UPSTAGE GROUND UNITS

(SEE ATTACHED PDF. FILE)

PLATE #3

LIGHT PLOT:

FOH

DOCK

PIER

LIFE GUARD TOWER

(SEE ATTACHED PDF. FILE)

PLATE #4

CENTERLINE SECTION

(SEE ATTACHED PDF. FILE)

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