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UNITY (1918): THE LIGHTING OF A MODERN DARK COMEDY WITH GOTHIC ELEMENTS

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UNITY (1918): THE LIGHTING OF A DARK COMEDY

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This thesis is a reflection on the research and production process of the lighting design of the play *Unity (1918)* by Kevin Kerr, performed in the Studio Theatre at the Johnny Carson School of Theatre and Film from October 9 to 11 and October 14 to 19, 2014. The play was directed by Dr. Ian Borden with scenic design by Vicki Halverson, costume design by Megan Cudd, lighting design by Steven J. Miller and technical direction provided by A.J. Lowery. This thesis documents the lighting design process including initial meetings, research, conceptualization, paperwork, technical rehearsals, critical response, and production photos.

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Introduction

My work on *Unity (1918)* began in April 2014. The Johnny Carson School of Theatre and Film chose its 2014-2015 University Theatre season in late March 2014 and production assignments were made. Dr. Ian Borden directed the play, Vicki Halverson provided scenic design, Megan Cudd was responsible for costume design, and technical direction was under the supervision of A.J. Lowery. Jessie Mhire was the original stage manager, but Henry O'Neill replaced her when scheduling conflicts arose in the fall of 2014. The production was to serve as Vicki Halverson's thesis production as well as my own, but Halverson later chose a different production as her thesis project.

Unity (1918) is about the Spanish influenza pandemic and its effect on the small town of Unity in Saskatchewan, Canada. As the play begins, Beatrice Wilde has childish dreams. She has a crush on Glen, a young man from town doing military duty in the war and Beatrice believes the heroic war stories she reads in the paper. Her world falls apart when the deadly Spanish flu strikes and a strange solider named Hart comes to town. Beatrice falls in love with Hart. They eventually kiss, which leads to Beatrice's death, since Hart has the deadly flu virus. She sacrifices herself for their love. Beatrice narrates her struggles and the trials of the town through her journal entries.

Unity (1918) is a black comedy with Gothic elements. The humor in this black comedy deals with morbid and taboo subjects. Most scholars concur that black comedy uses morbidity as its source of humor, usually seeking laughs with subject matter that in most cases is too distasteful to discuss or present in performance. Many times in black comedy, suffering becomes trivial or even a source of broad humor. Gothic clichés abound in such comic attempts, such as the use of body parts, dead bodies themselves,

and the use of inexplicable threats or paradoxical forebodings to emphasize a sense of danger. There are many dark comedic moments in *Unity*, including the farmer Stan dropping his wife's body from a wheelbarrow, corpses that are flatulent, and Sissy fighting off the grim reaper with a dildo.

The play's Gothic elements derive largely from "Gothic literature" of the late 18th and early 19th centuries which was in its origin neither gothic nor literary. It was instead "atmospheric" in its construction and Romantic in its tenor. Gothic stories traditionally took place in remote, distinctive, and often spectacular scenic locations such as oppressive ruins, abbeys, wild landscapes, or medieval, cliff-top castles (McCalman 527). Gothic conventions include somnolent or death-like states, subterranean spaces and live burial, the discovery of obscure family ties, possible incest, unintelligible writing, dreams, nocturnal landscapes, ghosts, the poisonous effects of guilt and shame, civil insurrections and fires, the charnel house and the madhouse (Sedgwick 8-9). The play contains many such Gothic elements; they include Beatrice's dreams, Hart's distant relationship to Sunna, Michael and Sissy's nocturnal date when they crawl into the bush, Sissy's civil insurrection in starting the fire, and the gloomy atmosphere of the funeral home (a modern charnel house) in which Hart hears voices. In modern times, some critics have extended the term Gothic to encompass "a type of fiction which lacks the medieval setting but develops a brooding atmosphere of gloom and terror, represents events which are uncanny or macabre or melodramatically violent, and often deals with aberrant psychological states" (Abrams 74-75). Many of these characteristic also apply to *Unity (1918).* When the flu finally arrives, authorities quarantine the whole town in order to contain the deadly virus, a move which fills the populace with a sense of gloom and

fear. There are many macabre events which a chorus of telephone operators and others describe to the audience including the beheading of a young man in a farm accident. The play's many Gothic elements influenced my choices as a lighting designer.

Chapter 1: Initial Production Meetings

The production process for *Unity (1918)* began with a production meeting on April 10, 2014. Vicki Halverson, the scene designer, Megan Cudd, the costume designer, director Dr. Ian Borden, and I were present at the first production meeting.

I was unfortunately only able to read the script one time before the first production meeting. As a designer, I normally want to come to the first production meeting with my own concepts about the show. While the design process should use the director's vision as a guidepost, the undertaking should be a collaborative effort among director and designers. Having only a superficial knowledge of the script, I could offer only a few basic lighting concepts at the initial production meeting.

At that meeting, Borden shared his vision for the show. He envisioned a set with a sense of openness to reflect the vast prairies of the Canadian provinces. He wanted grave stones appearing in front of a sunset sky as the last image of the show. He felt it necessary for all of the action to be on platforms because of sight lines in the studio theatre. Since the play takes place in 15 different locations, he proposed three main spaces: the mortuary, a telegraph office, and a neutral playing space. Each of the spaces would comprise a separate platform. He also wanted a unit set in an effort to limit scene changes to keep the action of the play moving. I suggested that lighting could help establish the time and place, so the scenery need not be extensive. By using color and templates, different locations and times could arise within the same space.

The play is a series of memories from Beatrice's diary. Memories are often fragmented, and Borden wanted this fragmentation to appear in the props and scenery. He was concerned with corpses and did not want them to appear realistic; authenticity, he

believed, would elicit nervous laughter or other unwanted reactions from the audience. He presented some images of people made from ribbon and envisioned something similar for the bodies.

Borden wanted to have a set design by the end of the school year. The school year ended in May, and since we had but recently learned that *Unity* was to open the season in the fall we had only a few production meetings before the summer months. At the next production meeting, Halverson had some preliminary ideas sketched out. Halverson's idea defined an L shaped thrust configuration that incorporated three platforms for the kitchen, mortuary, and telegraph office. Walls which backed the telegraph office and mortuary would, when backlit, reveal gravestones. In the background were oversized, exaggerated wheat shapes and walls which hid the entrances and exits. The walls would serve as a cyclorama for lighting purposes. .

During the following production meetings, Dr. Borden was instrumental in getting the scene and costume designers to agree on color schemes. They concurred that the set would feature earth tones in brown, black, rust, and tan. The costumes would use fall colors—grey, black, dark blue and green—and would become darker as the play progressed. The color choices for the costume and set greatly influenced my color choices in the lighting, so having this specific information early was very helpful.

Our production process continued over the summer via email and a shared University Dropbox account. Borden wanted to have the non-active acting spaces inhabited by people at times during the play, but he wanted to put these spaces into a different memory time. His idea was to use the stage equivalent of sepia colored film that posited a different look for the non-active areas. I was enthusiastic about this

concept, as I wanted to use color to create changes in space and time. I had several questions for Halverson regarding masking, who then revised the set as she and Borden made additional decisions. Halverson finished the scenic elevations and other drawings over the summer, allowing me to draft a light plot before returning to school in the fall.

Chapter 2: Creating the Concept

I began the process of creating my concept for *Unity (1918)* by analyzing the script, looking at photographs, and doing research on specific references in the script and concepts the director had proposed in the initial production meetings. I wanted my lighting to help tell the story by enhancing the mood (exploiting the fundamental emotional and psychological effects inherent in light to underline appropriately the intentions of the playwright (Pilbrow 9)) and providing visual information to help establish time, place, and environment.

I began with the script when developing a concept. Each play is unique in structure and mood, and this play is a dark comedy set in a small town on the Canadian prairie. It also includes a tragic love story. As the play progresses and the flu spreads, the town is quarantined and isolated. I wanted my lighting to reflect this isolation and highlight the Gothic aspects of the story including supernatural and dream elements. The set was to lend itself to Gothic facets by providing specific areas for the major locations in the play which the lighting could isolate as needed.

I did a lot of photographic research, specifically looking at the town of Unity, an isolated prairie town of about 2400 in the northwestern part of the Saskatchewan Province. I wanted my lighting to reflect the location and unique lighting of this small town. Research for lighting design is mostly done through photographs, since light is a visual medium. Most of my research images are pictures of the town of Unity (figures A.1 to A.3). In addition, Borden had suggested putting the non-acting areas into a stage equivalent of sepia colored film. I therefore looked at sepia colored photographs (figure

A.4) to inform my color choices and develop an idea of what the non-acting areas of the stage could look like.

As part of my research, I did some exploration of bodies made from ribbon. Borden had suggested this concept for the bodies used as properties during the production. M.C. Escher created several prints with people made from ribbon, and several other artists have created sculptures and images based on Escher's work. See figures A.5 and A.6. I shared this research with Borden. While these images helped inform the properties and set, they were not very helpful in developing the concept for the lighting of the play.

During Act 1, Scene 8, Sissy acts out a famous painting. Given the description in the script, I knew I had seen this painting somewhere and wanted to locate it to ascertain its usefulness in my production concept. After some internet searches, I was able to determine it was "Liberty Leading the People" by Eugène Delacroix (Figure A.7). The painting features a bare-chested woman carrying the French flag in one hand and a rifle with affixed bayonet leading forces into battle, stepping over dead bodies. It is an image of a strong woman in extraordinary times, similar in some ways to the women in the play. Although the woman in Delacroix's painting is surrounded by people, she stands out as the painting's focus. Delacroix uses lighter colors in the sky surrounding the woman, causing the viewer to focus on the embattled woman. I envisioned Beatrice's soliloquies in the same way, having her stand out from the scene as she delivered her monologue from the diary. Having to isolate her for every diary moment would be a challenge, as I knew Borden would have her moving around the set. Delacroix's painting provided

insight on how to solve this dilemma. I could use color to separate Beatrice's diary moments from the rest of the play.

The main concepts that emerged from my research were the use of color and isolation. I used color both to separate the non-active acting areas from the rest of the stage as well as to highlight Beatrice's diary moments. I used isolation to underscore the dramatic developments of the play as well as focus the attention of the audience to certain areas of the set where the action was to take place. With these concepts in mind, I turned my attention to drafting the light plot.

Chapter 3: Drafting the Light Plot

Once I received the final scenic ground plan and elevations from Halverson, I began drafting the light plot–the lighting plan indicating where each lighting instrument should be hung for the production. I started by dividing the stage to lighting areas–focus points for several instrument which gives the designer control over different part of the stage. The size of the areas is typically six to 10 feet in diameter which the light beam from a spotlight can fill at a reasonable throw distance (Pilbrow 13). This size also affords the designer flexibility in creating the design. I created fifteen lighting areas that were seven feet in diameter. I started with the three major platforms dividing each of the smaller platforms into two areas and the larger mortuary platform into three areas. I then divided the other playing space into eight areas which would give me the control I needed to achieve the isolation I desired.

I developed eight lighting systems–groups of light with similar functions that cover all of the lighting areas. The lights in a system share the same color and angle, i.e. a backlight system or a front light system. Because the audience would be sitting on two orthogonal sides of the stage, I decided to use a modified version of Stanley McCandless' method for lighting the stage.

In his landmark book titled *A Method of Lighting the Stage*, Stanley McCandless proposed a standard method for stage lighting. He suggested that each area be lit with two lights each 45 degrees horizontally and vertically from the center of the acting area. The two instruments are placed 90 degrees to each other (McCandless 55-56). McCandless further advocated using a warm and a cool color from opposite sides on each acting area

(56-57). The areas should overlap enough so that no actor must walk through any dark spots. (59).

Adapting the McCandless' method to the L shaped configuration for *Unity (1918)*, I decided to use sidelight systems coming from the North East (NE) and South West (SW) corners of the studio and a front light system from the North West corner. These lights would be at 45 degrees from the two main audience seating banks. I doubled the sidelight system from the NE and SW corners so I had both a warm and cool wash of light. I also created three backlight/down light systems: a warm, a cool, and a system of templates. I used the templates in the outdoor scene, specifically the last scene of Act 1 where Sissy and Michael crawl into the bush to create texture, as if light were passing through leaves. Each area was to be lit with eight systems: four sidelight systems coming from the corner, three backlight systems, and one front light system.

Having decided on the systems, it was simply a matter of placing the lights in the appropriate places on the light plot. In keeping with the McCandless method, I tried to use 45 degree angles as much as possible, but I determined that it was necessary to use a steeper angle to achieve the isolation of the areas without too much spill into other areas. I also was trying to keep the light off the cyclorama and audience as much as possible. Because of the angles chosen, some lights would be coming from opposite sides of the stage and lighting the audience members. To avoid posing an annoyance to audience members, I adjusted the angle so the light would not shine into any audience member's eyes. I consulted the section (Figure B.2)–a scale drawing which shows the set cut in half–frequently, while making these choices.

I plotted Source Four ellipsoidal reflector spotlights and Fresnels for the sidelight and front light systems. I used Source Four ParNels and Pars for the backlight systems. I used Source Four ellipsoidal reflector spotlight for the template system. I waited to decide on color for the sidelight and front lights systems until I had seen the final set and costume colors.

To put the non-acting areas into "Memory" light, I used color scrollers in the ParNels over the three main platforms. By using the color scrollers, I was able to change the color of the gel in the instruments. I chose dark amber (R99) and a GAM color called Sepia (G330) to represent the memory space. I incorporated these colors into existing gel scrolls, which were in the lighting inventory, to save money. The scrolls I used contained thirteen additional colors which I could use to create a variety of looks in different scenes. I used six color scrollers to light the three main platforms.

I hoped to borrow the Altman Spectra Cyc 100 instruments from Opera Omaha to light the cyclorama. The Spectra Cyc 100 instrument is an LED fixture with red, blue, green, and amber color mixing. Each unit produces a wide range of colors from a single fixture allowing a broad range of options to light the cyclorama. I believed the Spectra Cyc lights were going to be used in Opera Omaha's production of *Rigoletto.* My original light plot, therefore, did not include the Spectra Cycs; I used strip lights and Fresnels to light the cyclorama instead (Figure B.1). Using the Spectra Cycs would give me greater flexibility in using color to shift different moments in the play into alternate spaces and times, i.e. memory or Beatrice's diary moments. I discussed options with my advisor, Laurel Shoemaker. She suggested that I contact Steve Grair, the production manager for Opera Omaha, and inquire about the lighting instruments to see if they were available. I

did so and was able to borrow twelve Altman Spectra Cyc units for the production. The light plot was updated to include these units.

When I finished plotting the main systems, I moved on to the secondary systems and specials. I created a system of down lights to light the oversized wheat. I plotted specials in the telegraph office and kitchen with window templates to help establish those spaces within the limited set. A template wash was added for the mortuary. Because the play contained Gothic elements, I wanted to highlight the supernatural events (voices coming from the coffin) and dream sequences that occur in the script. A special, originally located under the kitchen platform, was added to create up lighting for these moments because this angle is associated sickness and disease. I charted a light with a Rosco Revo (the unit rotates two templates in opposite directions) to create a fire effect. Finally, I added house lights to supplement the existing house lights.

After all of the instruments had been placed, I needed to circuit the instruments. The studio had 142 dimmers, each with its own circuit. If I was going to channel each light individually, I needed more circuits than were available. Because of the limited number of circuits and hanging space available in the studio theatre, I added an additional five color scrollers in the SW corner medium blue side light system. These five instruments would function in both the Tipton Blue (R362) system as well as the Light Straw (R06) system saving me five dimmers and precious hanging space. I combined the house lights into two dimmers and combined several other lights in systems to save circuits. I was very selective in which instruments I combined so I would have as much control over the individual areas as possible. I finished assigning channels to each of the

instruments and organizing my systems. I had used 140 of the dimmers by the time I had completed the initial draft of the plot.

I finished a draft of the light plot (Figure B.1) before returning to school in August. I knew the plot would need to be updated as the final details of the production were worked out. I still needed to choose the final colors for the front and side light systems. The final production process would be easier with this draft completed.

Chapter 4: Fall Production Meetings – Refining and realizing the design

Production meetings resumed in the fall with the start of the academic school year. The entire production team, including faculty advisors, was present at the production meetings. These production meetings served to resolve problems with the execution of the designs.

Two new faculty members, J.D. Madsen, Assistant Professor of Scene Design, and Mitchell Critel, Assistant Professor of Practice for Technical Direction, started at the Johnny Carson School of Theatre and Film during the summer of 2014. Madsen served as the faculty advisor to Halverson for the scenic design of *Unity (1918)*. Madsen and Halverson met in August of 2014. Madsen made several suggestions regarding the set which Halverson incorporated. The changes included hanging two curved cycloramas instead of the hard flats and redesigning the walls so the framing would not be seen in the final moments. In making these adjustments, Halverson also moved the entire set closer to the audience.

Once the technical director received the set design packet, additional changes became necessary. The technical director created a preliminary budget which was over the allotted amount and required the set designer to cut scenic elements to reduce the cost. Halverson and Borden discussed options. Halverson's design concept required that the platforms and wheat remain. One of the main expenses was the construction of the walls so they could be backlit to reveal the gravestones at the end of the play. Backlighting the walls would require them to be made of steel and covered in muslin, which could be back painted. After some discussion, Halverson and Borden decided that the walls would be solid and take the shape of the gravestones allowing the shapes to be

silhouetted against the lit cyclorama at the end of the show. The wall with the door would be cut as would one of wheat clusters. The remaining wheat would be thinned down to realize additional cost savings. After making these decisions, Halverson updated her scenic design package with all of the drafting. Then students began constructing the set.

Looking at the ground plan, I noticed the wheat structures were very close to the cyclorama. I talked with Halverson about adjusting the curve of the stage right cyclorama to allow for more space in-between the wheat and the cyclorama; such an adjustment would allow lighting the cyclorama without lighting the wheat. Halverson adjusted the cyclorama on her final ground plan. At this point, I should have also asked for the set to be moved further away from the cyclorama. Ideally, there would be 6 feet between the cyclorama and the platforms. I failed to make this request.

Once the ground plan and elevations underwent revision, I updated my plot, double checking all of the systems to make sure the angles were still correct. I re-purposed the lights which were originally for the wheat and door units which were eliminated due to budget cuts.

I was able to finalize the color for light plot. I had received fabric swatches from the costume designer, so I was able to choose colors which would work with the costumes and set. I chose a rich, deep blue (G850) and a color correcting blue (R60) for the back light systems. The template system would receive no color. I picked dark amber (R99) and light amber (R06) for the warm side light washes. I chose light lavender (R52) and medium blue (R362) for the cool side light washes. I tested each of these colors with the fabric swatches to ensure the costume would look great under the lights.

As construction of the properties approached implementation, Borden wanted the lantern to be as bright as possible to illuminate the face of the actress who carried it during a pivotal scene in Act II. Most properties used in theatrical productions use electrical light instead of actual fire for safety reasons. Properties which light up are usually given to the production electricians to install the lighting element. As the designer, I needed to determine what element would be used to light the lantern. I visited several hardware stores in town and got an idea of what was available to create the light source. Lights which flickered creating the illusion of actual fire were not very bright. Bright lights did not flicker. I discussed with Borden the choice of brightness or flickering. We decided that a bright light that did not flicker was better to light the actress. With this solution in mind, I purchased a bright LED lantern from a local hardware store which could be taken apart so that the electricians could retrofit the LED light in the lantern.

I wanted to include a light under the kitchen platform to provide up light in the mortuary to emphasize several of the unnatural moments which Hart experiences. I discussed options with the master electrician, the technical director, and his advisor. Through a collaborative effort, we chose a small work light and created a small mount which allowed the fixture to fit under the 8 inch platform and still be focusable.

I attended several rehearsals to see the blocking of the actors. The set was not to be loaded into the space until after the lighting, but the stage manager had taped the outline of the platforms for the rehearsal process. I noted the position of the actors during each scene. Using these notes and the script, I was able to develop an initial cue list.

Chapter 5: Creating the Initial Cues

Before I could create any cues, the light plot needed hanging and focusing. At the University of Nebraska, the process requires three days. The hang is on a Saturday and the initial focus on the next day. The hang and first focus are usually done without many of the scenic elements loaded in so the electricians have a more open space in which to work.

The hang day was productive. The crew was able to lower all of the pods–truss work suspended from cables–in to a working height, so hanging and cabling of the instruments went smoothly. The lighting pods are on electric motors which lower or raise them as necessary. The crew was also able to use the scissor lift and personal lifts to accomplish much of the hanging and cabling work around the parameter of the room where the lighting positions are fixed. The work was finished by 5:00 PM.

Because the set contained platforms at various heights, the first focus was a bit challenging. I used a small platform and a ladder to be at the correct height to focus the lights. The hot spot of the light is focused on the designer's head, because the purpose is to light the actors face. I also used a stick with tape marks at appropriate height as a visual reference for focusing the lights on the walls and cyclorama. The initial focus went well and was a finished by 3:00 P.M.–two and a half hours before the scheduled end.

The student crew loaded in the set during the following week placing platforms and securing them, followed by the walls and wheat. After the wheat shapes were in place, I noticed that the middle wheat was very close to the cyclorama. This placement would interfere with the focus of several of the lights. I discussed the problem with the

technical director, director, and scene designer. We decided to rotate the wheat downstage so it would be further away from the cyclorama but still allow for the actors to move freely between the cyclorama, set, and wheat structure.

After the set was loaded in, I checked each light in preparation for the fine focus. I made a list of all of the instruments which would need to be adjusted during the final focus time. I also began to create the cues for the show, although without the actors or properties present.

I created a magic sheet to help me form the cues (Figure B.3). A magic sheet is a piece of paper that contains all of the control channels used in production. I created a magic sheet in a way that visually associated each channel with an area on stage. Every designer creates a magic sheet in a different way. I use a magic sheet as a quick, visual reminder of the many channels use in a show.

I started creating cues on Saturday, September 27th. I used the EOS lighting console which is a computerized light board capable of storing the cue information electronically. I was able to create the cues for all of Act I and for Act II scenes 1 to 9. The next day was the fine focus which finished by 2:00 and I was able to finish my cueing after the focus and before that night's rehearsal.

The next step before the technical process was meeting with the stage manager for a paper tech. During the paper tech, the designers explain the intention and placement of the cues to the stage manager, allowing the stage manager to write all of the cues in the prompt book. The director is often present and participates in this process. Henry O'Neill, the stage manager, requested my cue sheet (figure B.6) several days before the paper tech. I gladly sent him a PDF copy of my cue sheet in hopes that he would write

the cues in his prompt book before the paper tech and the paper tech would allow for clarification and questions, yet O'Neill had not written anything in his prompt book before the paper tech. The process was slow, but productive. The designers, stage manager, and director agreed on cue placement. We were, however, unable to finish during the first hour and 45 minute session and needed to schedule a second session on the next day to finish before the "techlet" rehearsals.

With the arrival of the new faculty, the design and technical faculty met over the summer to review the policies, procedures, and curriculum of the design area of study. Several changes emerged from these meeting. The design faculty created more time for the technical elements, specifically lighting and sound, to be incorporated into the production. The design faculty instituted "techlets" into the rehearsal process. At the techlets, the lighting and sound designer would incorporate cues into the rehearsal. The main focus would not be on the technical elements. The director's focus would remain on the actors, but the techlets would give the director the opportunity to see and hear some elements before the actual technical rehearsal. This process would also allow time for the lighting and sound designers to fix problems before the main technical rehearsal.

Having cued the show before the techlets, I was able to refine a lot of the lighting cues in the rehearsals. Cueing the show with no actor present resulted in generic cues with no highlight or visual interest. During the techlets, I was able to see how the actors looked in the light and create more interesting cues. I was also able to fix problems with the lighting, such as having dark spots or lighting areas where no action was taking place. I also noted where I needed to adjust the focus for some of the lights or re-purpose some instruments as specials.

The special instruments I created for the fire and up light were not working. I had originally focused the fire light on the telegraph office as I thought it would play on Rose as she responded to the fire. It was, instead, going to play on Sissy and a group of people in the downstage center area of the stage. I had to change the barrel size and move the instrument lower, side arming it down form the pipe, in order to create the fire effect. The light from the instrument under the kitchen platform was being blocked by the coffin. The coffin was originally going to move up and down in the platform. During the rehearsal process, Borden discovered that the coffin could remain stationary. The coffin ended up blocking the light. After some discussion with the Master Electrician, Stage Manager, and Director, we installed a small 3" ellipsoidal reflector spotlight (a Birdie) in the coffin to create the up light effect. The new light worked wonderfully.

The techlets were a great addition to the process of incorporating the lighting and sound into the production. At the end of the two techlets, I felt more prepared for the actual technical rehearsal.

Chapter 6: Technical Rehearsals

The official technical rehearsals were on Friday, October 3 and Sunday, October 5, 2014. During the technical rehearsals, all of the technical elements–lighting, sound, and properties–are incorporated to the show. The stage manager calls all of the cues and actors are present so the look and sound of the show can be finalized. During the production meetings, the design team decided that we would first work through the show on a cue to cue basis skipping large sections of dialog where no lights or sound changes happen. The cue-to-cue process was very slow and we were not able to make it through the entire show during the first four hour technical rehearsal. We finished incorporating the sound and lights during the second four hour rehearsal.

During the first technical rehearsal, I decided not to take advantage of all of my cueing time. The cue-to-cue process was taking a very long time. In an effort to get through the show, I decided not to stop and fix some of the lighting cues. I thought I could fix the cues without the actors and director present. This choice was a mistake. I should have fixed the cues while I had the actors present as the main concern was seeing the actors' faces. I thought about this decision the next day and asked for some additional time during the end of the second technical rehearsal. The director and stage manager agreed that it would be a good use of time. The end of the second rehearsal was used to refine some lighting and sounds cues instead of running the show.

I worked on several notes on Saturday after the first technical rehearsal. I was able to adjust the focus of several lights and fix many of the cue notes adjusting levels of lights to create visibility or dimensionality. I also changed the color in the front light system (R54) coming from the North West corner, but only in the instruments which

were focused on the outside/neutral playing space, leaving the color the same in the instruments focused on the three main platforms. The R54 in the outside areas appeared muddy. I chose a light blue (R60) to replace the light lavender. The lighting appeared crisper with the new color.

One of the major concerns I had during the technical rehearsal process was the appearance of the cycloramas. The cycloramas hung from curtain tracks in the studio, which are normally used for black velour curtains. The white cycloramas hung approximately four inches below the track and were tied with white string. The white string glowed when lit by the cyclorama lights which I thought was very distracting. I discussed masking the top of the cycloramas with the scenic designer and technical director. It was decided to try to mask the top with a folded black masking curtain. The top of the cycloramas looked even worse with this masking as the folded fabric caught more of the light. I also tried refocusing the lights on the cyclorama to try to reduce the amount of light that was hitting the top. All of the attempts to fix the problem were unsuccessful. After several discussions, we decided to leave the top of the cycloramas unmasked.

One suggestion made by the scene designer and my advisor was to add a pattern on the wheat. The template would give the wheat more visual interest. I had already added templates for the walls: a window template for the telegraph office and a texture for the mortuary, which the scene designer loved. I added sharp breakup template to the wheat, which gave the structures more dimensionality.

During the technical rehearsal, I struggled with choosing the correct colors for the large cyclorama, specifically for the diary sequences and the intimate scene between Stan

and Sunna right after they are wed (Act II – Scene 7). I originally chose an amber color for the diary sequences. The director felt this choice was too different and jarring. It took the audience out of the moment by focusing attention on the cyclorama. I agreed that the shift was too extreme. I adjusted the color to a teal, which was closer to the blues I was using in other scenes. The resulting effect achieved my goal of shifting the scene into a different memory space. I originally chose a pink/lavender color for the cyclorama for the intimate moment between Stan and Sunna. The director was not pleased with my choice, and after looking at it more carefully neither was I. I adjusted the color to a dark blue which focused the attention on the couple instead of the cyclorama.

The technical rehearsals were very productive for me. I was able to create some very beautiful lighting and overall was very happy with the process.

There was only one technical element left to add–costumes and makeup. I had tested my color choices with the costume fabric before finalizing my color choices, so I believed the costume would not affect my lighting design. The costumes would, however, affect my lighting in unforeseen ways.

Chapter 7: Dress Rehearsals, Previews, and the Run of the Show

The dress rehearsal is the first time the actors are in costume with hair and makeup. It was the first time I was able to see what the finished costumes would look like under the lights. I was shocked to see that the costumes for the telegraph operators look very dull and grey in the amber lighting. The performers also looked grey because of the way the fabric reflected the light. I talked with the costume designer and decided to change the color in the amber system (R99) for the telegraph office. The lights were coming from the North East corner. I had the color in the two instruments changed the next day.

During the second dress rehearsal, there was a small audience of invited guests. I was not prepared for an audience. I continued to move about the space looking at the lighting from different angles. I wanted to make sure that the lighting was perfect, especially since I had changed a color for the telegraph office. I realized in hindsight that I should have remained seated during this performance and that my moving around was distracting to the small audience.

The color change, unfortunately, was not successful. I had chosen a darker blue (R65 – Daylight Blue), which in combination with the other colors made the performers look pale and ghostly. I decided to change the color back to the original R99 for the run of the show. While this choice was not the ideal, it was the best solution. I could not change the color again because there was no time to adjust the cues if needed. I should have chosen a lighter blue which would not have impacted the lighting design as much and would have made the costumes and actresses look normal. I wished the costumes

could have been incorporated into the production earlier, so I could have adjusted the lighting to make the costume and the actresses wearing them look good.

The black masking curtain which covers the cyclorama by the telegraph office was pulled back during the dress rehearsals. The curtain was not hanging in a straight line and the hardware which was stretching the cyclorama was visible. I pointed the curtain placement out to the stage manager because I wanted the cyclorama to appear as neat as possible.

I was able to finalize the show during the dress rehearsals. I struggled with my color choice for the telegraph office, but was able to adjust some cues. I attended the preview and made a minor adjustment to one cue for opening night. I was not able to attend the opening because the show was sold out.

I attended the Saturday night, October 18 performance. Unfortunately, the edge of the cyclorama remained exposed by the telegraph office. At the end of the second act, I also noticed that one of the lights I had unplugged during the technical rehearsals was plugged back in. I repurposed a channel with two lights for a special at the end of the show: refocusing one of the lights and unplugging the other one. During one of the dimmer checks performed by the electrician before the show, the light was plugged back in. I spoke with the Master Electrician the next day and we were able to unplug the instrument again before the Sunday matinee.

Chapter 8: Response

The production was entered as an associate production in the Kennedy Center American College Theatre Festival (KCACTF). The KCACTF has two levels of production: full and associate. Full productions are considered for entry into the regional festival. Associate productions are unable to tour and are therefore not consider for entry into the festival. As an associate production, the show received a response from a faculty member from a different institution (KCACTF). The KCACTF respondent made several comments on the lighting of the production. The respondent said the lighting had a lot to accomplish during the production, referring to the special effects in the dream sequences and the movement between the numerous locations in the script. He indicated that the lighting flowed with the action. It did not foreshadow movement; instead it followed the action well. He enjoyed the lighting. His one question involved the color on the cyclorama towards the end of the play. At one point, the cyclorama turned grey and he wanted something different at that moment. He could not specify the exact moment in the play, so it was not very useful feedback. His comments were very positive and overall reassuring.

Cindy Conger reviewed the production for the Lincoln Journal Star. The review appeared online. The reviewer thought the production was long and ponderous. Mrs. Conger commented on the lighting and sound by stating "The stark lighting designed by Steven J. Miller and ominous sound effects created by Joe Shea cast a mood of cold isolation. The audience felt it was alone on the desolate Canadian prairie" (Journal Star). The reviewer understood my intention of creating isolation and the feeling of the vastness of the prairie.

I had the pleasure of teaching the Introduction to Lighting class in the fall of 2014. My students wrote responses to the lighting design as a class project. The students enjoyed the lighting of the production and were complimentary. They consistently commented on the cyclorama and its use in the production. They thought the cyclorama help expand the small space and enhanced the mood of the production.

While I was pleased with the production as a whole, I was not happy with the way the telegraph operators appeared. I should have chosen a lighter blue as a replacement to the dark amber (R99). I should not have been afraid to continue to change the color in the side light until the opening of the show. Instead, I reverted to the color which I had originally used. This was not the best choice.

I was most satisfied with the special effects lighting. The fire effect worked extremely well. I was able to isolate Sissy in the fire while Rose looked out the window from the telegraph office. The up lighting in the dream and surreal moments created the unnatural look I intended.

The use of color to move between the real and alternative time worked extremely well. Because I was able to use the Altman Spectra Cyc lights, I was able to easily and smoothly switch between the colors on the cyclorama and move into “memory” space for Beatrice’s diary moments. Using the color scrollers, I was also able to effectively put the non-acting spaces into “memory.” These techniques served the production very well and helped the audience follow the story.

Conclusion

Unity (1918) was the result of the collaborative efforts of the design team. There was good communication between the director and designers. Borden ensured that the designer communicated in an effect way, forcing the designers to make specific choices. This was very helpful in the process because it provide specific information form so I could make better, informed choice. I made changes based on suggestions from the scene designer and director. I consulted with the costume designer about color choices. The design team worked well together and it was evident in the final product. The production looked and sounded great.

I realized several important concepts while working on this show. As a designer, I needed to closely examine the ground plan and ask for any changes that would help my design and the design of the show. Having more space, ideally 6 feet, between the cyclorama and the platforms would have created a better looking show because they wheat could have been lit without spill light on the cyclorama and the shadows cast by the actors could have been minimized. Using the lighting section and examining angles is critical especially in a show where isolation is important.

I continued to work on this show until I felt I could no longer. I was really invested in the look of the show and the final product. Through my studies at the University of Nebraska, I have learned to keep working as long as possible until I am satisfied with the product. While I was not completely happy with the end results, I kept working until the end as a good designer should.

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Appendix A: Research

Figure A1: Sunset over Unity, Saskatchewan – This silhouette sunset inspired the last scene of the play.

Figure A.2: Sunset over a farm house in Saskatchewan

Figure A.3: The Unity train station built in 1909.

Figure A.4: Sepia image

Figure A.5: M.C. Escher's Rind - this was the inspiration for the ribbon bodies to be used instead of real bodies.

Figure A.6: Ribbon Man – sculpture inspired by M.C. Escher's work

Figure A.7: Eugène Delacroix's Liberty Leading the People

Appendix A: Bibliography

Figure A.1: Town of Unity. Web. 22 Feb 2015. http://www.townofunity.com/uploads/slide04.jpg

Figure A.2: Panoramio. Web. 22 Feb 2015. http://www.panoramio.com/photo/3388388

Figure A.3: Old Time Trains. Canadian Nation Railways and its predecessors. Web. 22 Feb 2015. http://www.trainweb.org/oldtimetrains/stations/CNR_west.htm

Figure A.4: Web. 22 Feb 2015. http://2.bp.blogspot.com/-XEqn_djckW0/UBLNnKzBd0I/AAAAAAAAHbU/1Qxc18davG4/s640/sepiafoto.jpg

Figure A.5: M.C. Escher. Web. 22 Feb 2015. http://www.mcescher.com/gallery/most-popular/rind/

Figure A.6: Farrier, John. Ribbon Man. 22 Feb 2015. Web. http://www.neatorama.com/wp-content/uploads/2011/08/barber-1-1-500x611.jpg

Figure A.7: Delacroix, Eugene. Liberty Leading the People. Wikipedia. Web. http://en.wikipedia.org/wiki/Liberty_Leading_the_People#mediaviewer/File:Eug%C3%A8ne_Delacroix_-_La_libert%C3%A9_guidant_le_peuple.jpg

Appendix B: Production Paperwork

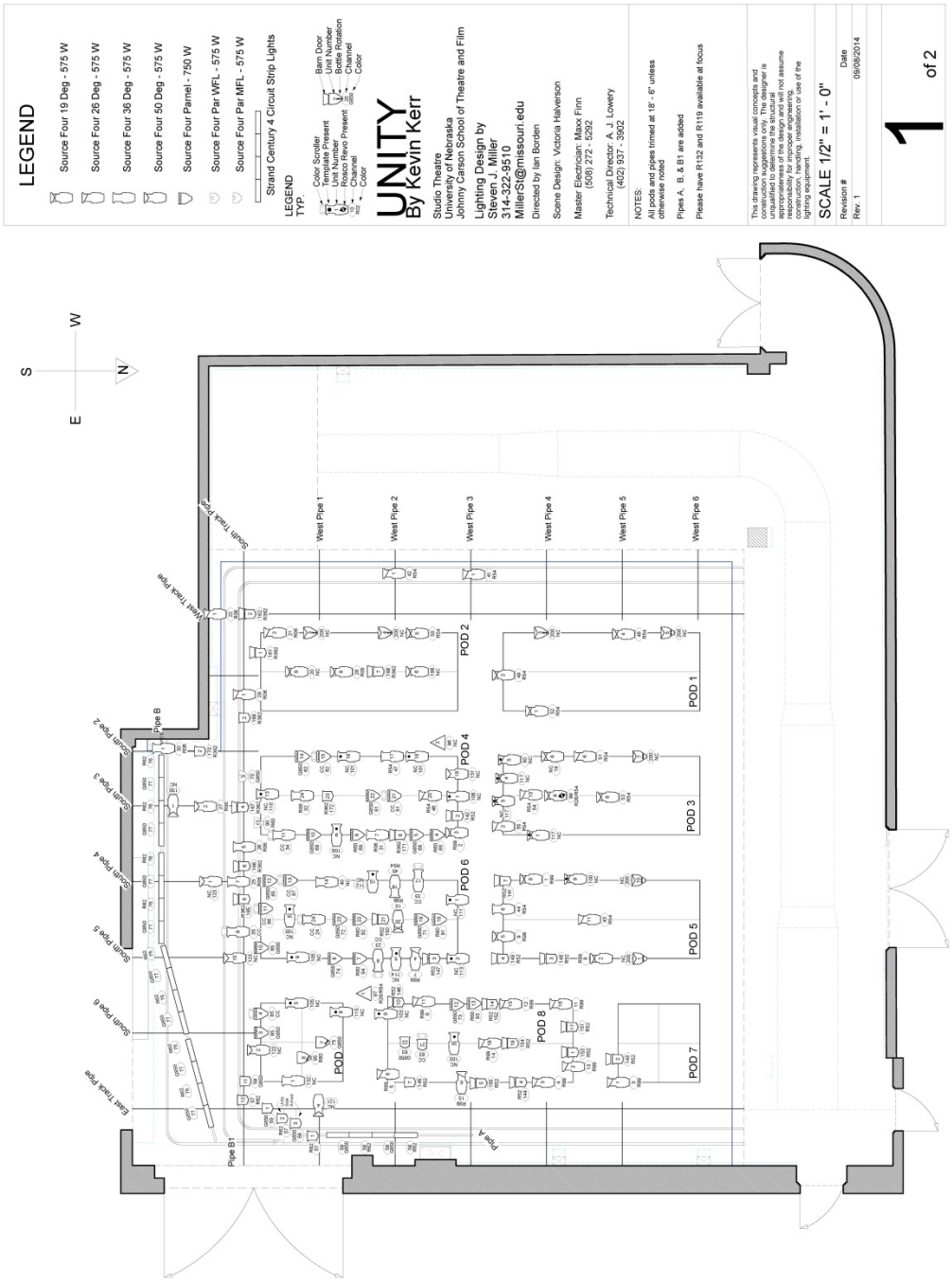


Figure B.1: The Original Light Plot

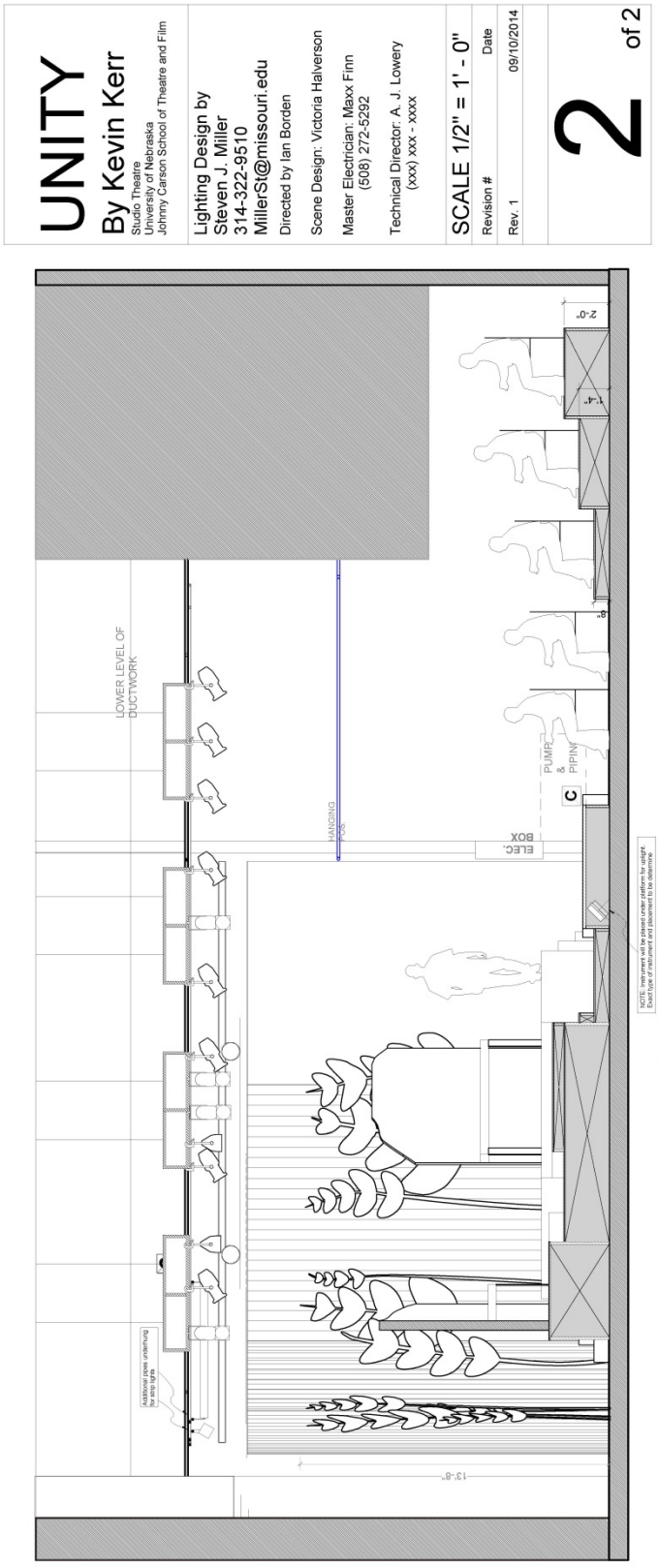


Figure B.2: Original Section

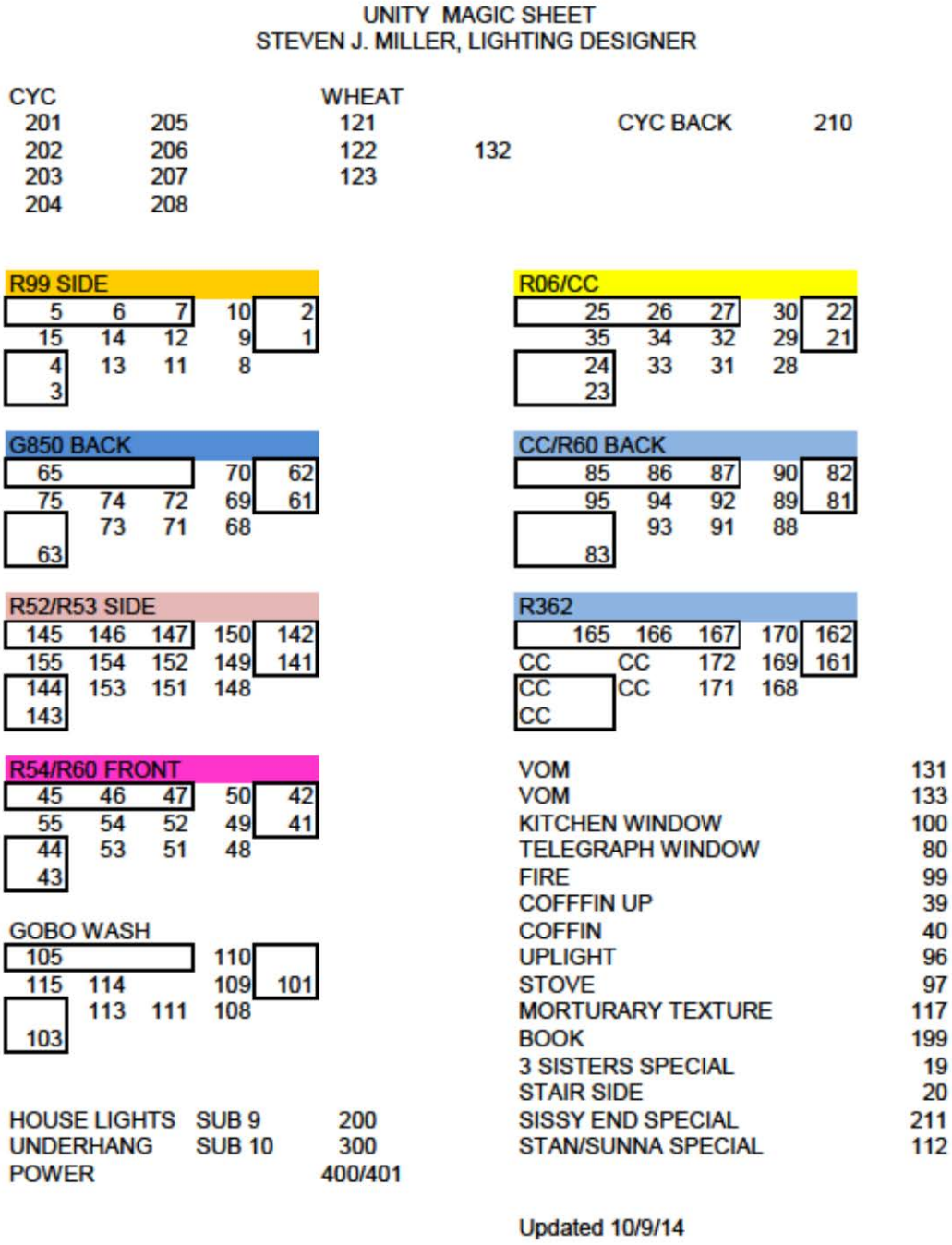


Figure B.3.: My Magic Sheet

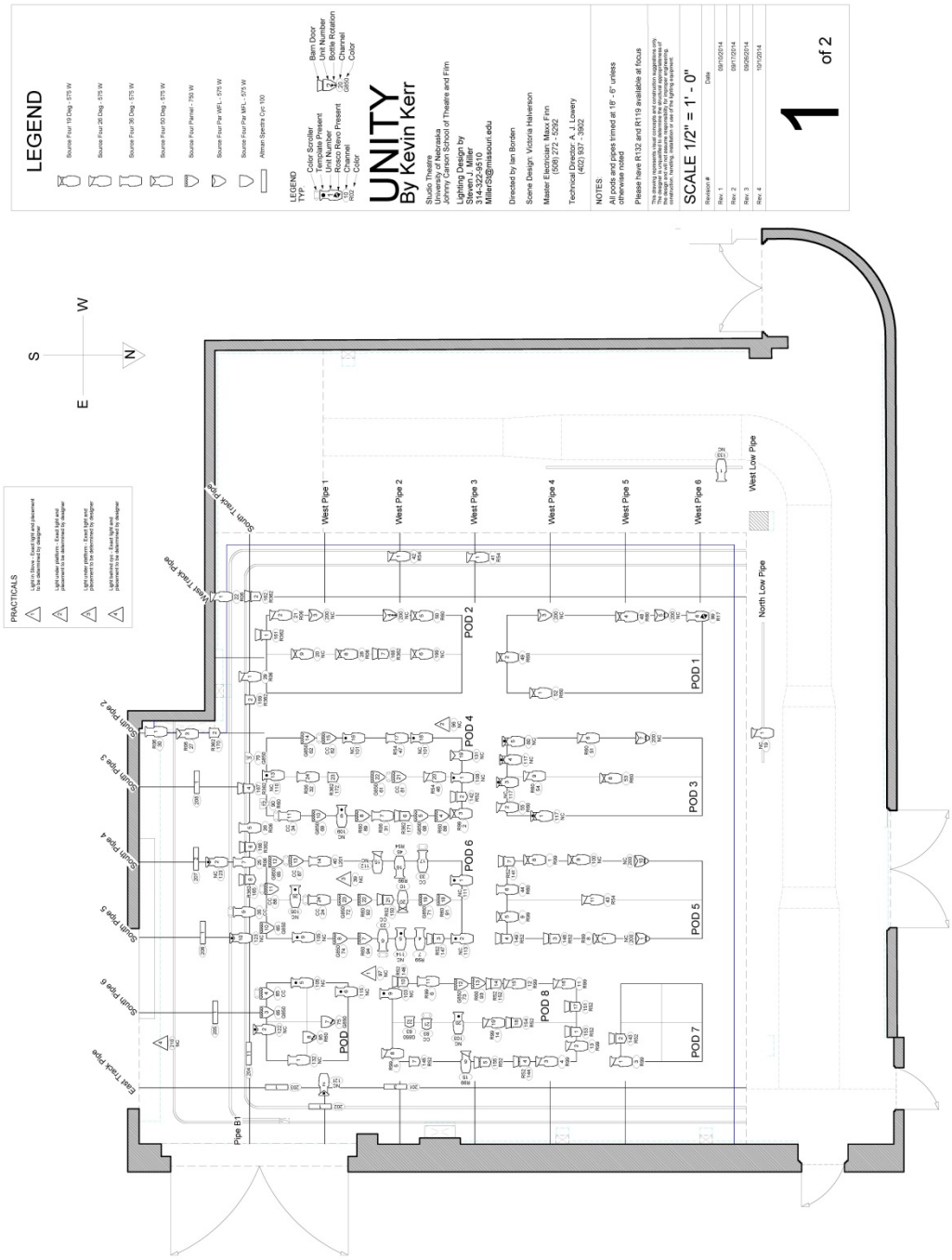
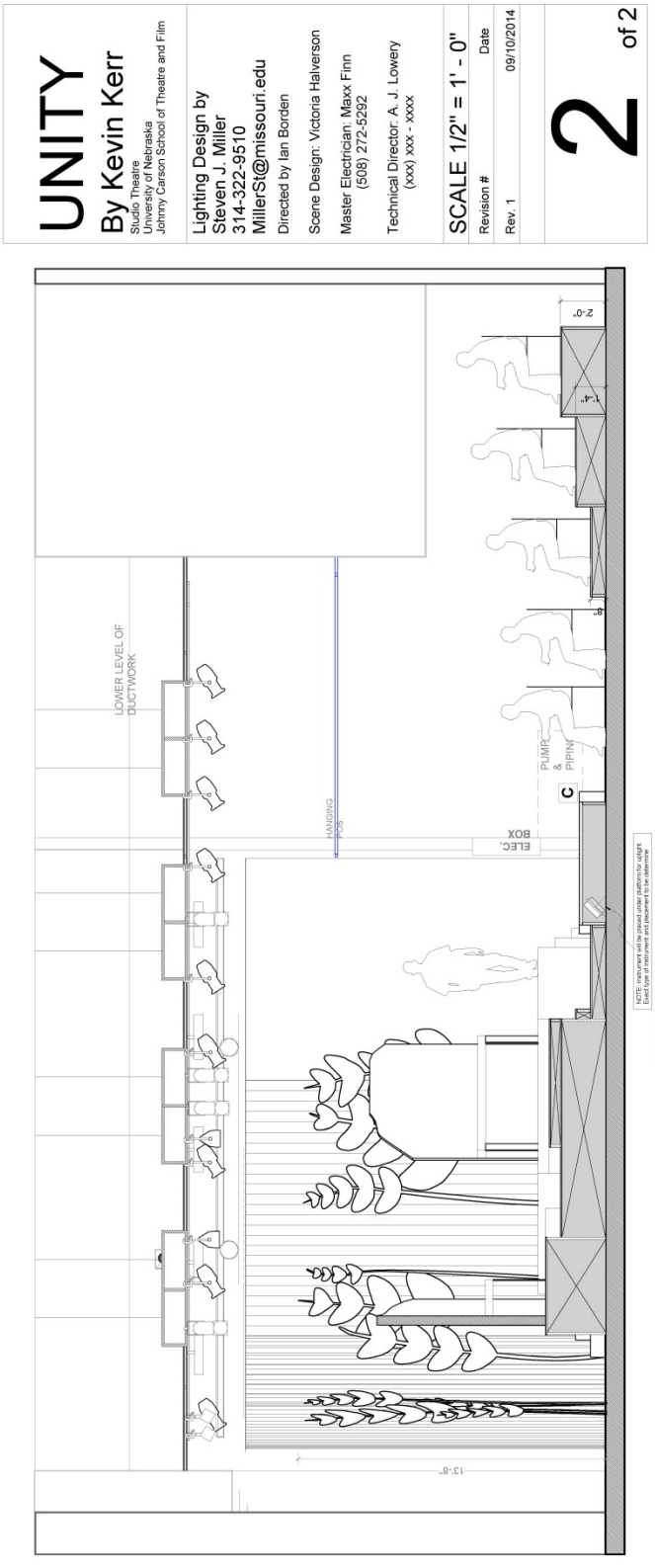


Figure B.4: Finished Light Plot



B.5: Finished Section

UNITY (1918)
University of Nebraska Studio Theatre

Steven J. Miller, Lighting Designer
October 6, 2014

Lighting Cues

Cue	What	When	Notes
1	House and Pre-show		
2	House to half		
3	House out and Announcement light up		
4	Transition		
5	Prologue	Top of scene	
6	Sunna entrance into mort		Brings up mort light
7	Act 1 - 1	Top of scene	Focus to Mort - telegraph and kitchen (Bea) in mem
8	Act 1 - 2	p. 15 - Sunna - "but I never die"	Telegraph office
9	Take out mort light	p. 17 - Rose "Hello Sunna"	
10	Act 1 - 3 - outside	p. 19/20 - Stan entrance with body	keep kit & mort in mem
11	Transition	with girls entrance	
12	Act 1 - 4	p. 20 - top of scene	Dream
13	Act 1 - 5 - Diary	Bea - October 16, 1918	Diary light
14	Shift to scene light	P. 21 - Bea "I felt very nervous."	Kitchen
15	Shift to aside	P. 23 - Bea aside - "Michael was 14..."	Move to H/I
16	Back to Kitchen	P. 23 - Bea aside - "being near him."	A/B
17	Brings up outside	p. 24 - Sissy " come with me"	lower platform - texture - Bea shift
18	Act 1 - 6	p. 25 - Top of scene	Tele and Mort in mem - H/I/K - sitting on steps
19	Act 1 - 7	p. 30 - top of scene	Telegraph office- kitchen in mem
20	Act 1 - 8	p. 30 - top of scene	Kitchen (A/B) - Keep tele in mem
21	Train arrives	P. 34 - Sissy "Don't you hope so"	Lights up on platforms for arrival
22	Act 1 - 9	p. 34 - top of scene	Hart in Vom
23	Take out vom light	P. 35 - Mary "let me help you up"	
24	Focus down	P. 36 - Michael and Rose leave	???
25	Bea aside	P. 37 - Bea "A solider"	Cyc shift
26	End of aside	P. 37 - Bea "Halifax had the flu"	cyc shift
27	Bring up mort light for Sunna/Stan/Ardell	P. 40 - Mary "There's no windows."	Brings up mort light
28	Act 1 - 10	p. 41 - Top of scene	Nothing but mortuary
29	Bring up kitchen for Bea	p. 45 - Sunna - "... lots to think about."	Mem in kitchen
30	Diary	p. 45 - Bea "October 16, 1918..."	Bring up B
31	Act 1 - 11	p. 46 - Top of scene	Tele in mem - start in kit and lower plat - focus outside

33	Diary	P. 47 - Bea - October 20, 1919	Cyc shift
34	End off Diary	P. 47 - Bea - "infecting the brain"	Cyc shift
35	Focus back to Kitchen	p. 49 - Mary "I-"	Back to AB
36	Dairy	p. 49 - Bea - "October" - Start of line	Cyc shift
37	End of Diary	P. 49 - Bea - "scared" - end of line	Cyc shift
38	Dairy	p. 50 - Bea "Most People" - start of line	Cyc shift
38.3	End of Diary		Cyc shift
38.5	Dairy		Cyc shift
39	End of Diary	P. 50 - Bea "like a solider" - end of line	Cyc shift
40	End of scene - transition	p. 50 - After Kiss of picture	Actors X through outside - move to tele
41	Act 1 - 12	p. 51 - top of scene	Kitchen in mem
42	Act 1 - 13	P. 54 - top of scene	
43	Coffin Special	p. 55 - Sissy pops up from coffin	Coffin light
44	Coffin out	P. 55 - Sissy back into coffin	light out
45	End of scene - transition	p. 55 - end of scene	transition light for people to walk around
46	Act 1 - 14	p. 55 - top of scene	Kitchen (A/B) - tele in mem
47	Take out tele - bring up mort	p. 56 - 2nd paragraph - "Trying to be brave"	
48	Transition to Mort	P. 56 - As Bea moves from table to Mort	
49	Bea lights the lantern	p. 59	
50	End of scene - transition	p. 66	Transition light
51	Act 1 - 15	p. 67 - Top of scene	Lower Plat
52	Diary Light	Bea - "October 22" - beginning	Cyc shift
53	End of Diary	Bea - end of line	Cyc shift
54	Transition to telegraph	p. 68 - Rose's "Whose there?"	
56	Act 1 - 16 - Diary	p. 72 - Top of scene	Cyc shift- kit - tele - mem
57	Diary light out - shift to scene	p. 72 - End of line "will be burned later"	Cyc shift- full stage for scene
58	Act 1 - 17	top of scene p. 73	
59	In Bushes	p. 75 - Michael and Sissy crawl into bushes	
60	Fade to black	On Kiss	
61	Intermission - house and intermission light		
62	House to half		
63	Blackout		
100	Act II - 1	p. 77	
101	Sissy crosses to telegraph	p. 78	
102	Sissy crosses to upper platform for train	p. 78	
103	Sissy crosses to Bea in Kitchen	p. 78	
105	Act II - 2	Top of scene p. 80	Mort in mem

106	Act II - 3	Top of Scene p. 82	Texture - tele mem
107	Up light	with voice	chair
108	Act II - 4	Top of scene p. 84	Tele and Mort in mem - H/I/K - sitting on steps
109	Act II - 5	Top of scene p. 87	
110	Diary	P. 88 - Bea "November" - Start of line	Cyc shift
111	End of Diary	p. 89 - Bea "soldiers when they get back" - end of line	Cyc shift
112	Aside	p. 89 - Bea "I think I will write a poem" - start of line	
113	Aside	p. 89 - Bea "Sissy came late to the funeral" - end of line	
114	Stan/Sunna	p. 91 - Bea runs off/Stan's entrance	
115	Act II - 6	P. 92 - Top of scene	Split Tele and Kit/ mort mem
116	Transition		
117	Act II - 7	Top of scene - when Stan/Sunna get in position	isolation/romance
118	Bring up mort light for hart	P. 94 - Hart entrance	
119	Act II - 8	As Sunna/Stan exit	Telegraph mem
120	Transition		
121	Act II - 9	p. 98	
122	Fire	Top of page 99 "A Fire"	
123	Act II - 10	p. 99 Top of scene	Fire!
124	Act II - 11 - Diary	p. 99 Top of Scene	cyc shift
125	Diary end - transition	P. 100 - End of Bea's line	with telegraph
126	Phone ringing		
127	Act II - 12 - Diary	Top of scene p. 105	
128	V Dance	Beginning of Mary's line p. 105	
129	Transition to outside	p. 107 - As Bea/Glen walk to upper platform	
130	Act II - 13 - Dairy	P. 111 - Top of scene	Cyc shift
131	End of Diary	P. 111 - End of Bea's line	Cyc shift - mort mem
132	Diary moment	Bea's line p. 112	Cyc shift
133	End of line		Cyc shift
134	Act II - 14	p. 112 - top of scene	Night - kitchen mem
135	Transition	Sunna lays flowers on coffin	
136	Act II - 15	p. 115 - Top of scene	
137	Act II - 16	Bea crosses to Mort	Kit mem - mort focus
138	Kiss - Bright Light	p. 124 - Kiss	Cyc shift
139	Act II - 17		
139.5	Dead on parade		
140	Act II - 18	As Sissy crosses to Bea	Focus on upper plat
141	Diary	Sissy reads from Diary p. 126	Cyc shift

142	Isolation with cyc	End of line "Lucky"	Silhouette and then fade to black
150	Curtain call		
151	Post Show with house		

B.7: Final Channel Hookup

Unity (1918) CHANNEL HOOKUP Page 1 of 9

UnityFinal 10-8-14.lw5 3/4/2015

University of Nebraska - Studio Theatre Steven J. Miller, Lighting Designer

October 10, 2014

Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(1)	38	POD 5	8	Area A	Source 4 19deg 575w	R99	
(2)	1	POD 4	3	Area B	Source 4 19deg 575w	R99	
(3)	20	POD 7	1	Area C	Source 4 26deg 575w	R99	
(4)	43	POD 8	3	Area D	Source 4 26deg 575w	R99	
(5)	67	POD 8	8	Area E	Source 4 26deg 575w	R99	
(6)	70	POD 8	11	Area F	Source 4 26deg 575w	R99	
(7)	109	POD 6	4	Area G	Source 4 26deg 750w	R99	
(8)	18	POD 5	2	Area H	Source 4 19deg 575w	R99	
(9)	41	POD 5	5	Area I	Source 4 19deg 575w	R99	
(10)	111	POD 6	20	Area J	Source 4 19deg 575w	R99	
(11)	47	POD 8	16	Area K	Source 4 26deg 575w	R99	
(12)	48	POD 8	15	Area L	Source 4 26deg 575w	R99	
(13)	44	POD 8	2	Area M	Source 4 26deg 575w	R99	
(14)	137	POD 8	19	Area N	Source 4 26deg 575w	R99	
(15)	140	POD 8	6	Area O	Source 4 26deg 575w	R99	
(19)	11	North Low Pipe	6	Special	Source 4 36deg 575w	NC	Window
(20)	54	POD 2	9	Special	Source 4 19deg 575w	NC	
(21)	73	POD 2	2	Area A	Source 4 26deg 575w	R06	
(22)	98	West Track Pipe	1	Area B	Source 4 26deg 575w	R06	
(23)	523	POD 6		Scroller	Apollo Scroller	Unity scroll	
	113	"	6	Area C	Source 4 36deg 575w	cc	

Steven J Miller / Lightwright 5 (1) thru (23)

Unity (1918) CHANNEL HOOKUP

UnityFinal 10-8-14.lw5

3/4/2015

Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(24)	524	POD 6		Scroller	Apollo Scroller	Unity scroll	
	89	"	24	Area D	Source 4 36deg 575w	cc	
(25)	106	South Track Pipe	7	Area E	Source 4 36deg 575w	R06	
(26)	108	South Track Pipe	5	Area F	Source 4 36deg 575w	R06	
(27)	77	South Pipe 2	2	Area G	Source 4 50deg 575w	R06	
(28)	53	POD 2	8	Area H	Source 4 19deg 575w	R06	
(29)	99	South Track Pipe	1	Area I	Source 4 26deg 575w	R06	
(30)	118	South Pipe 2	1	Area J	Source 4 36deg 575w	R06	
(31)	55	POD 4	7	Area K	Source 4 36deg 575w	R06	
(32)	81	POD 4	24	Area L	Source 4 36deg 575w	R06	
(33)	527	POD 6		Scroller	Apollo Scroller	Unity scroll	
	66	"	17	Area M	Source 4 36deg 575w	cc	
(34)	526	POD 4		Scroller	Apollo Scroller	Unity scroll	
	83	"	11	Area N	Source 4 36deg 575w	cc	
(35)	525	South Track Pipe		Scroller	Apollo Scroller	Unity scroll	
	104	"	9	Area O	Source 4 36deg 575w	cc	
(39)	123	Floor	4	Coffin Uplight	6" Fresnel 575w	R88	
(40)	90	POD 6	14	Coffin Special	36° > 40° Enhanced ERS 575w	L201	
(41)	102	West Pipe 3	1	A front	Source 4 26deg 575w	R54	

Unity (1918) CHANNEL HOOKUP Page 3 of 9

UnityFinal 10-8-14.lw5 3/4/2015

Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(42)	101	West Pipe 2	1	B Front	Source 4 36deg 575w	R54	
(43)	16	POD 5	11	C Front	Source 4 26deg 575w	R54	
(44)	40	POD 5	6	D Front	Source 4 36deg 575w	R60	
(45)	130	POD 6	16	E Front	Source 4 36deg 575w	R54	
(46)	2	POD 4	20	F Front	Source 4 26deg 575w	R54	
(47)	29	POD 4	17	G Front	Source 4 36deg 575w	R54	
(48)	26	POD 1	4	H Front	Source 4 19deg 575w	R60	
(49)	27	POD 1	2	I Front	Source 4 19deg 575w	R60	
(50)	50	POD 2	5	J Front	Source 4 19deg 575w	R60	
(51)	9	POD 3	6	K Front	Source 4 26deg 575w	R60	
(52)	28	POD 1	1	L Front	Source 4 19deg 575w	R60	
(53)	8	POD 3	8	M Front	Source 4 19deg 575w	R60	
(54)	12	POD 3	9	N Front	Source 4 26deg 575w	R60	
(55)	33	POD 3	2	O Front	Source 4 26deg 575w	R60	
(61)	56	POD 4	22	A Backlight	S4 PARNel 575w	G850	
(62)	80	POD 4	14	B Backlight	S4 PARNel 575w	G850	
(63)	22	POD 8	22	C Backlight	6" Fresnel 500w	G850	
(65)	85	POD 6	10	F Backlight	S4 PARNel 575w	G850	
	"	"	12	G Backlight	"	"	
	94	POD 9	3	E Backlight	"	"	
(68)	4	POD 4	5	H Backlight	S4 PARNel 575w	G850	
(69)	82	POD 4	10	I Backlight	S4 PARNel 575w	G850	
(70)	75	South Track Pipe	3	J Backlight	S4 PAR MFL 575w	G850	

Steven J Miller / Lightwright 5 (42) thru (70)

Unity (1918) CHANNEL HOOKUP Page 4 of 9

UnityFinal 10-8-14.lw5 3/4/2015

Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(71)	65	POD 6	19	K Backlight	S4 PARNel 575w	G850	
(72)	128	POD 6	23	L Backlight	S4 PARNel 575w	G850	
(73)	138	POD 8	12	M Backlight	S4 PARNel 575w	G850	
(74)	127	POD 6	8	N Backlight	S4 PARNel 575w	G850	
(75)	23	POD 9	7	O Backlight	S4 PAR MFL 575w	G850	
(80)	32	POD 3	5	Tele Window	Source 4 26deg 575w	NC	R78486
(81)	518	POD 4		Scroller	Apollo Scroller	REP	
	5	"	21	A Backlight	S4 PARNel 575w	cc	
(82)	517	POD 4		Scroller	Apollo Scroller	REP	
	79	"	15	B Backlight	S4 PARNel 575w	cc	
(83)	513	POD 8		Scroller	Apollo Scroller	REP	
	71	"	21	C Backlight	6" Fresnel 500w	cc	
(85)	514	POD 9		Scroller	Apollo Scroller	REP	
	95	"	4	E Backlight	S4 PARNel 575w	cc	
(86)	515	POD 6		Scroller	Apollo Scroller	REP	
	86	"	11	F Backlight	S4 PARNel 575w	cc	
(87)	516	POD 6		Scroller	Apollo Scroller	REP	
	87	"	13	G Backlight	S4 PARNel 575w	cc	
(88)	3	POD 4	4	H Backlight	S4 PARNel 575w	R60	
(89)	57	POD 4	8	I Backlight	S4 PARNel 575w	R60	
(90)	84	POD 4	12	J Backlight	S4 PAR MFL 575w	R60	
(91)	63	POD 6	18	K Backlight	S4 PARNel 575w	R60	
(92)	129	POD 6	22	L Backlight	S4 PARNel 575w	R60	
(93)	136	POD 8	13	M Backlight	S4 PARNel 575w	R60	

Unity (1918) CHANNEL HOOKUP

UnityFinal 10-8-14.lw5

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(94)	131	POD 6	7	N Backlight	S4 PARNel 575w	R60	
(95)	19	POD 9	8	O Backlight	S4 PAR MFL 575w	R60	
(96)	121	Floor	2	Uplight	Practical	R132	
(97)	122	Floor	1	Stove	Practical	R25	
(99)	10	POD 1	6	Fire	Source 4 19deg 575w	R17	GAM724 - GAM 353
	1012	"	"	Rotator	Rosco Revo		
(100)	17	POD 5	9	Kitchen Window	Source 4 19deg 575w	NC	R78486
(101)	30	POD 4	16	B gobo wash	Source 4 36deg 575w	NC	R77119
	"	"	18	A gobo wash	"	"	"
(103)	68	POD 8	9	D gobo wash	Source 4 36deg 575w	NC	R77119
	141	"	20	C gobo wash	"	"	"
(105)	88	POD 6	9	G gobo wash	Source 4 36deg 575w	NC	R77119
	"	"	25	F gobo wash	"	"	"
	96	POD 9	5	E gobo wash	"	"	"
(108)	35	POD 4	1	H gobo wash	Source 4 36deg 575w	NC	R77119
(109)	59	POD 4	9	I gobo wash	Source 4 36deg 575w	NC	R77119
(110)	7	POD 4	13	J gobo wash	Source 4 36deg 575w	NC	R77119
(111)	61	POD 6	1	K gobo wash	Source 4 36deg 575w	NC	R77119

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(112)	114	POD 6	15	L gobo wash	Source 4 36deg 575w	NC	R77119
(113)	62	POD 6	2	M gobo wash	Source 4 36deg 575w	NC	R77119
(114)	110	POD 6	5	N gobo wash	Source 4 36deg 575w	NC	R77119
(115)	91	POD 9	6	O gobo wash	Source 4 36deg 575w	NC	R77119
(117)	31	POD 3	1	E mort wash	Source 4 19deg 575w	NC	R77504
	"	"	3	F mort wash	"	"	"
	"	"	4	G mort wash	"	"	"
(121)	115	East Track Pipe	4	Wheat A	Source 4 50deg 575w	NC	R77805
(122)	93	POD 9	2	Wheat B	Source 4 50deg 575w	NC	R77805
(123)	103	South Pipe 4	1	Wheat C	Source 4 50deg 575w	NC	R77805
	"	South Track Pipe	10	"	"	"	
(131)	34	POD 4	19	VOM	Source 4 50deg 575w	NC	R77805
(132)	92	POD 9	1	Entrance	Source 4 36deg 575w	NC	
(133)	24	West Low Pipe	1	VOM	Source 4 36deg 575w	NC	
(141)	39	POD 5	7	Area A	6" Fresnel 500w	R52	
(142)	36	POD 4	2	Area B	6" Fresnel 500w	R52	
(143)	21	POD 7	2	Area C	6" Fresnel 500w	R52	
(144)	134	POD 8	4	Area D	6" Fresnel 500w	R52	
(145)	72	POD 8	7	Area E	6" Fresnel 500w	R52	
(146)	69	POD 8	10	Area F	6" Fresnel 500w	R52	

Unity (1918) CHANNEL HOOKUP

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(147)	64	POD 6	3	Area G	6" Fresnel 500w	R52	
(148)	37	POD 5	3	Area H	6" Fresnel 500w	R53	
(149)	42	POD 5	4	Area I	6" Fresnel 500w	R53	
(150)	112	POD 6	21	Area J	6" Fresnel 500w	R53	
(151)	46	POD 8	17	Area K	6" Fresnel 500w	R53	
(152)	135	POD 8	14	Area L	6" Fresnel 500w	R53	
(153)	45	POD 8	1	Area M	6" Fresnel 500w	R53	
(154)	133	POD 8	18	Area N	6" Fresnel 500w	R53	
(155)	139	POD 8	5	Area O	6" Fresnel 500w	R53	
(161)	74	POD 2	1	Area A	6" Fresnel 500w	R362	
(162)	97	West Track Pipe 2	2	AreaB	6" Fresnel 500w	R362	
(165)	105	South Track Pipe	8	Area E	6" Fresnel 500w	R362	
(166)	107	South Track Pipe	6	Area F	6" Fresnel 500w	R362	
(167)	76	South Track Pipe	4	Area G	6" Fresnel 500w	R362	
(168)	52	POD 2	7	Area H	6" Fresnel 500w	R362	
(169)	100	South Track Pipe	2	Area I	6" Fresnel 500w	R362	
(170)	119	South Track Pipe 2	3	Area J	6" Fresnel 500w	R362	
(171)	6	POD 4	6	Area K	6" Fresnel 500w	R362	
(172)	60	POD 4	23	Area L	6" Fresnel 500w	R362	
(199)	49	POD 2	6	Special	Source 4 19deg 575w	NC	

Unity (1918) CHANNEL HOOKUP

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(200)	25	POD 1	3	House Light	S4 PAR WFL 575w	NC	
	"	"	5	"	"	"	
	51	POD 2	3	"	"	"	
	"	"	4	"	"	"	
	25	POD 3	7	"	"	"	
	15	POD 5	1	"	"	"	
	"	"	10	"	"	"	
(201)	562	East Track Pipe	3	Cyc	Spectra Cyc 100 100w		
(202)	612	East Pipe 1	1	Cyc	Spectra Cyc 100 100w		
(203)	662	East Track Pipe	1	Cyc	Spectra Cyc 100 100w		
(204)	712	South Track Pipe	11	Cyc	Spectra Cyc 100 100w		
(205)	762	East Track Pipe	1	Cyc	Spectra Cyc 100 100w		
	"	South Pipe 6	"	"	"		
(206)	812	South Pipe 5	1	Cyc	Spectra Cyc 100 100w		
(207)	862	South Pipe 4	2	Cyc	Spectra Cyc 100 100w		
(208)	912	South Pipe 3	2	Cyc	Spectra Cyc 100 100w		
(210)	124	Floor	3	Sunset on Cyc	Practical	NC	
(211)	126	North Low close to West Pipe	2	Special	Source 4 19deg+Iris 575w	L201	
(300)	144	Underhang		House Light			
	143	"		"	"		

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(400)	116			201-204	Power		
	120			205-208	"		
(401)	58	POD 4		Power	Brain		
	132	POD 6		"	"		
	142	POD 8		"	"		

B.8: Final instrument schedule

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University of Nebraska - Studio Theatre Steven J. Miller, Lighting Designer
October 10, 2014

POD 1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	L Front	Source 4 19deg 575w			R60			28	(52)
2	I Front	Source 4 19deg 575w			R60			27	(49)
3	House Light	S4 PAR WFL 575w			NC			25	(200)
4	H Front	Source 4 19deg 575w			R60			26	(48)
5	House Light	S4 PAR WFL 575w			NC			25	(200)
6	Fire	Source 4 19deg 575w			R17	GAM7 24 - GAM 353		10	(99)
6	Rotator	Rosco Revo						1012	(99)

POD 2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Area A	6" Fresnel 500w			R362			74	(161)
2	Area A	Source 4 26deg 575w			R06			73	(21)
3	House Light	S4 PAR WFL 575w			NC			51	(200)
4	House Light	S4 PAR WFL 575w			NC			51	(200)
5	J Front	Source 4 19deg 575w			R60			50	(50)
6	Special	Source 4 19deg 575w			NC			49	(199)
7	Area H	6" Fresnel 500w			R362			52	(168)
8	Area H	Source 4 19deg 575w			R06			53	(28)
9	Special	Source 4 19deg 575w			NC			54	(20)

Steven J Miller / Lightwright 5 POD 1 thru POD 2

POD 3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	E mort wash	Source 4 19deg 575w			NC	R77504		31	(117)
2	O Front	Source 4 26deg 575w			R60			33	(55)
3	F mort wash	Source 4 19deg 575w			NC	R77504		31	(117)
4	G mort wash	Source 4 19deg 575w			NC	R77504		31	(117)
5	Tele Window	Source 4 26deg 575w			NC	R78486		32	(80)
6	K Front	Source 4 26deg 575w			R60			9	(51)
7	House Light	S4 PAR WFL 575w			NC			25	(200)
8	M Front	Source 4 19deg 575w			R60			8	(53)
9	N Front	Source 4 26deg 575w			R60			12	(54)

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POD 4

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
	Scroller	Apollo Scroller			REP			518	(81)
	Scroller	Apollo Scroller			REP			517	(82)
	Scroller	Apollo Scroller			Unity scroll			526	(34)
	Power	Brain						58	(401)
1	H gobo wash	Source 4 36deg 575w			NC	R7711 9		35	(108)
2	Area B	6" Fresnel 500w			R52			36	(142)
3	Area B	Source 4 19deg 575w			R99			1	(2)
4	H Backlight	S4 PARNel 575w			R60			3	(88)
5	H Backlight	S4 PARNel 575w			G850			4	(68)
6	Area K	6" Fresnel 500w			R362			6	(171)
7	Area K	Source 4 36deg 575w			R06			55	(31)
8	I Backlight	S4 PARNel 575w			R60			57	(89)
9	I gobo wash	Source 4 36deg 575w			NC	R7711 9		59	(109)
10	I Backlight	S4 PARNel 575w			G850			82	(69)
11	Area N	Source 4 36deg 575w			cc			83	(34)
12	J Backlight	S4 PAR MFL 575w			R60			84	(90)
13	J gobo wash	Source 4 36deg 575w			NC	R7711 9		7	(110)
14	B Backlight	S4 PARNel 575w			G850			80	(62)
15	B Backlight	S4 PARNel 575w			cc			79	(82)
16	B gobo wash	Source 4 36deg 575w			NC	R7711 9		30	(101)
17	G Front	Source 4 36deg 575w			R54			29	(47)
18	A gobo wash	Source 4 36deg 575w			NC	R7711 9		30	(101)

Unity (1918) CHANNEL HOOKUP

UnityFinal 10-8-14.lw5

3/4/2015

Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(71)	65	POD 6	19	K Backlight	S4 PARNel 575w	G850	
(72)	128	POD 6	23	L Backlight	S4 PARNel 575w	G850	
(73)	138	POD 8	12	M Backlight	S4 PARNel 575w	G850	
(74)	127	POD 6	8	N Backlight	S4 PARNel 575w	G850	
(75)	23	POD 9	7	O Backlight	S4 PAR MFL 575w	G850	
(80)	32	POD 3	5	Tele Window	Source 4 26deg 575w	NC	R78486
(81)	518	POD 4		Scroller	Apollo Scroller	REP	
	5	"	21	A Backlight	S4 PARNel 575w	cc	
(82)	517	POD 4		Scroller	Apollo Scroller	REP	
	79	"	15	B Backlight	S4 PARNel 575w	cc	
(83)	513	POD 8		Scroller	Apollo Scroller	REP	
	71	"	21	C Backlight	6" Fresnel 500w	cc	
(85)	514	POD 9		Scroller	Apollo Scroller	REP	
	95	"	4	E Backlight	S4 PARNel 575w	cc	
(86)	515	POD 6		Scroller	Apollo Scroller	REP	
	86	"	11	F Backlight	S4 PARNel 575w	cc	
(87)	516	POD 6		Scroller	Apollo Scroller	REP	
	87	"	13	G Backlight	S4 PARNel 575w	cc	
(88)	3	POD 4	4	H Backlight	S4 PARNel 575w	R60	
(89)	57	POD 4	8	I Backlight	S4 PARNel 575w	R60	
(90)	84	POD 4	12	J Backlight	S4 PAR MFL 575w	R60	
(91)	63	POD 6	18	K Backlight	S4 PARNel 575w	R60	
(92)	129	POD 6	22	L Backlight	S4 PARNel 575w	R60	
(93)	136	POD 8	13	M Backlight	S4 PARNel 575w	R60	

Unity (1918) CHANNEL HOOKUP Page 5 of 9

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Channel	Dim	Position	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(94)	131	POD 6	7	N Backlight	S4 PARNel 575w	R60	
(95)	19	POD 9	8	O Backlight	S4 PAR MFL 575w	R60	
(96)	121	Floor	2	Uplight	Practical	R132	
(97)	122	Floor	1	Stove	Practical	R25	
(99)	10	POD 1	6	Fire	Source 4 19deg 575w	R17	GAM72 4 - GAM 353
	1012	"	"	Rotator	Rosco Revo		
(100)	17	POD 5	9	Kitchen Window	Source 4 19deg 575w	NC	R78486
(101)	30	POD 4	16	B gobo wash	Source 4 36deg 575w	NC	R77119
	"	"	18	A gobo wash	"	"	"
(103)	68	POD 8	9	D gobo wash	Source 4 36deg 575w	NC	R77119
	141	"	20	C gobo wash	"	"	"
(105)	88	POD 6	9	G gobo wash	Source 4 36deg 575w	NC	R77119
	"	"	25	F gobo wash	"	"	"
	96	POD 9	5	E gobo wash	"	"	"
(108)	35	POD 4	1	H gobo wash	Source 4 36deg 575w	NC	R77119
(109)	59	POD 4	9	I gobo wash	Source 4 36deg 575w	NC	R77119
(110)	7	POD 4	13	J gobo wash	Source 4 36deg 575w	NC	R77119
(111)	61	POD 6	1	K gobo wash	Source 4 36deg 575w	NC	R77119

POD 6

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
16	E Front	Source 4 36deg 575w			R54			130	(45)
17	Area M	Source 4 36deg 575w			cc			66	(33)
18	K Backlight	S4 PARNel 575w			R60			63	(91)
19	K Backlight	S4 PARNel 575w			G850			65	(71)
20	Area J	Source 4 19deg 575w			R99			111	(10)
21	Area J	6" Fresnel 500w			R53			112	(150)
22	L Backlight	S4 PARNel 575w			R60			129	(92)
23	L Backlight	S4 PARNel 575w			G850			128	(72)
24	Area D	Source 4 36deg 575w			cc			89	(24)
25	F gobo wash	Source 4 36deg 575w			NC	R77119		88	(105)

POD 7

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Area C	Source 4 26deg 575w			R99			20	(3)
2	Area C	6" Fresnel 500w			R52			21	(143)

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POD 8

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
	Scroller	Apollo Scroller			REP			513	(83)
	Power	Brain						142	(401)
1	Area M	6" Fresnel 500w			R53			45	(153)
2	Area M	Source 4 26deg 575w			R99			44	(13)
3	Area D	Source 4 26deg 575w			R99			43	(4)
4	Area D	6" Fresnel 500w			R52			134	(144)
5	Area O	6" Fresnel 500w			R53			139	(155)
6	Area O	Source 4 26deg 575w			R99			140	(15)
7	Area E	6" Fresnel 500w			R52			72	(145)
8	Area E	Source 4 26deg 575w			R99			67	(5)
9	D gobo wash	Source 4 36deg 575w			NC	R7711 9		68	(103)
10	Area F	6" Fresnel 500w			R52			69	(146)
11	Area F	Source 4 26deg 575w			R99			70	(6)
12	M Backlight	S4 PARNel 575w			G850			138	(73)
13	M Backlight	S4 PARNel 575w			R60			136	(93)
14	Area L	6" Fresnel 500w			R53			135	(152)
15	Area L	Source 4 26deg 575w			R99			48	(12)
16	Area K	Source 4 26deg 575w			R99			47	(11)
17	Area K	6" Fresnel 500w			R53			46	(151)
18	Area N	6" Fresnel 500w			R53			133	(154)
19	Area N	Source 4 26deg 575w			R99			137	(14)
20	C gobo wash	Source 4 36deg 575w			NC	R7711 9		141	(103)
21	C Backlight	6" Fresnel 500w			cc			71	(83)
22	C Backlight	6" Fresnel 500w			G850			22	(63)

POD 9

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
	Scroller	Apollo Scroller			REP			514	(85)
1	Entrance	Source 4 36deg 575w			NC			92	(132)
2	Wheat B	Source 4 50deg 575w			NC	R77805		93	(122)
3	E Backlight	S4 PARNel 575w			G850			94	(65)
4	E Backlight	S4 PARNel 575w			cc			95	(85)
5	E gobo wash	Source 4 36deg 575w			NC	R77119		96	(105)
6	O gobo wash	Source 4 36deg 575w			NC	R77119		91	(115)
7	O Backlight	S4 PAR MFL 575w			G850			23	(75)
8	O Backlight	S4 PAR MFL 575w			R60			19	(95)

East Track Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Cyc	Spectra Cyc 100 100w						762	(205)
1	Cyc	Spectra Cyc 100 100w						662	(203)
3	Cyc	Spectra Cyc 100 100w						562	(201)
4	Wheat A	Source 4 50deg 575w			NC	R77805		115	(121)

South Pipe 2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Area J	Source 4 36deg 575w			R06			118	(30)
2	Area G	Source 4 50deg 575w			R06			77	(27)

South Pipe 3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
2	Cyc	Spectra Cyc 100 100w						912	(208)

South Pipe 4

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Wheat C	Source 4 50deg 575w			NC	R7780 5		103	(123)
2	Cyc	Spectra Cyc 100 100w						862	(207)

South Track Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
	Scroller	Apollo Scroller			Unity scroll			525	(35)
1	Area I	Source 4 26deg 575w			R06			99	(29)
2	Area I	6" Fresnel 500w			R362			100	(169)
3	J Backlight	S4 PAR MFL 575w			G850			75	(70)
4	Area G	6" Fresnel 500w			R362			76	(167)
5	Area F	Source 4 36deg 575w			R06			108	(26)
6	Area F	6" Fresnel 500w			R362			107	(166)
7	Area E	Source 4 36deg 575w			R06			106	(25)
8	Area E	6" Fresnel 500w			R362			105	(165)
9	Area O	Source 4 36deg 575w			cc			104	(35)
10	Wheat C	Source 4 50deg 575w			NC			103	(123)
11	Cyc	Spectra Cyc 100 100w						712	(204)

South Track Pipe 2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
3	Area J	6" Fresnel 500w			R362			119	(170)

West Pipe 2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	B Front	Source 4 36deg 575w			R54			101	(42)

West Pipe 3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	A front	Source 4 26deg 575w			R54			102	(41)

West Track Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Area B	Source 4 26deg 575w			R06			98	(22)

West Track Pipe 2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
2	AreaB	6" Fresnel 500w			R362			97	(162)

Floor

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Stove	Practical			R25			122	(97)
2	Uplight	Practical			R132			121	(96)
3	Sunset on Cyc	Practical			NC			124	(210)
4	Coffin Uplight	6" Fresnel 575w			R88			123	(39)

South Pipe 6

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Cyc	Spectra Cyc 100 100w						762	(205)

South Pipe 5

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Cyc	Spectra Cyc 100 100w						812	(206)

East Pipe 1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	Cyc	Spectra Cyc 100 100w						612	(202)

West Low Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
1	VOM	Source 4 36deg 575w			NC			24	(133)

Underhang

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
	House Light							144	(300)
	House Light							143	(300)

North Low Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
6	Special	Source 4 36deg 575w			NC	Window		11	(19)

North Low close to West Pipe

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Dim	Chan
2	Special	Source 4 19deg+Iris 575w			L201			126	(211)

Appendix C: Production Photos

Figure C.1: Act I – Scene 3: Stan carrying Ardell's body. Photograph by Sheric Hull.

Figure C.2: Act I – Scene 5: Sissy and Michael in the field. Photograph by Sheric Hull.

Figure C.3: Act I – Scene 9: Hart arrives at the train station. Photograph by Doug Smith.

Figure C.4: Act I – Scene 15: Michael and Sissy in the bushes. Photograph by Doug Smith.

Figure C.5: Mary and Beatrice at funeral for Glen. Photograph by Doug Smith.

Figure C.6: Act II – Scene 7: Three couples. Photograph by Doug Smith.

A

Figure C.7: Act II – Scene 9: Sissy with the lantern before lighting the fire. Photograph by Doug Smith

Figure C.8: Act II – Scene 16: Beatrice comforting Glen. Photograph by Doug Smith.

Figure: C.9: Act II – Scene 18: Sissy with Beatrice’s body. Photograph by Sheric Hull.