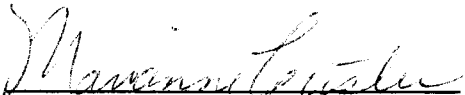


To the Graduate Council:

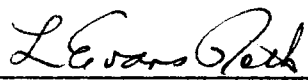
I am submitting herewith a thesis written by William R. Savage, Jr., entitled "Arriving At a Central Image for a Lighting Design: A Design for A Streetcar Named Desire." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Speech and Theatre.


L. J. DeCuir, Major Professor

We have read this thesis and
recommend its acceptance:




Accepted for the Council:


Vice Chancellor
Graduate Studies and Research

ARRIVING AT A CENTRAL IMAGE FOR A LIGHTING DESIGN:

A DESIGN FOR A STREETCAR NAMED DESIRE

A Thesis

Presented for the

Master of Arts

Degree

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ABSTRACT

The purpose of this thesis is to discuss the process involved in arriving at a central image for lighting design. The central image is the keystone on which the designer will build his design. The production of A Streetcar Named Desire as staged at The University of Tennessee, Knoxville is used as an example to help eliminate the constant use of generalities in the discussion of the process. The steps involved in finding an image are then applied to the script of A Streetcar Named Desire. A light plot for the production is also included to show what final decisions were made for the production concerning the lighting design.

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INTRODUCTION

Lighting has come to be considered an art form only in the very recent past. It was not until the twentieth century that advances in technology gave man control over electricity and other forms of energy. There were few sources of light, none of which offered the versatility of those available today. However, even in its relatively short lifetime, lighting design has grown into a very large area of study and work for the theatrical designer.

How does the lighting designer create for the stage something that goes beyond the point of mere illumination? There are several books that discuss and explain the role of a lighting designer, as well as, the function of lighting itself in a theatrical production. In this paper there will be a brief review of the books which are the front-runners in the area of lighting design, and others which do not give an adequate picture of what a beginner in lighting needs to know.

The main concern of the paper will be the development of a design concept. The major deficiency in books on lighting design is the lack of clearly stated examples, or guidelines for attaining a concept or image for a design. To create a successful lighting design the designer must work from a concept, or a central image. From this concept his entire design, his color, choice of angles, and instruments will evolve. Also, the play, dance, or opera can be discussed with the director and other designers in terms of the concept.

How does a designer arrive at a concept, or image? This is the question to be dealt with in this paper. There will be a discussion of how to read a play and find a concept, and how to realize that idea. To avoid speaking in generalities the production of A Streetcar Named Desire staged at The University of Tennessee's Carousel Theatre will be used as an example for the steps outlined in the paper.

CHAPTER I

MAJOR AUTHORS ON DESIGN

In the field of lighting design there are four major authors that account for the best texts concerning the theory and practical application of a lighting design. They are Jean Rosenthal, Willard F. Bellman, Richard Pilbrow, and Stanley McCandless. Other authors have written texts on lighting. However, they have not been as successful in writing a book helpful to the student of lighting design as the aforementioned authors. Because Rosenthal, Bellman, Pilbrow, and McCandless constitute the main body of information in this area their books will be dealt with in detail, while other authors will be discussed in a group, and only briefly.

Although the books surveyed make valuable contributions to the study of lighting design each fails to show a student how to arrive at a concept, or central image, and how to put it to use. All of the books say a designer must have a concept, and then fail to describe the method for creating or finding one. Therefore, after the discussions of these books I will describe a method for creating a concept, or picture from which a lighting design can be produced.

McCandless

Stanley McCandless could be called the father of modern lighting design. Through his small book A Method of Lighting the Stage, he has influenced almost every lighting designer. He developed a method for

putting light on the stage, and for years his method was the only way to light a show. In many places it remains so to this day. The McCandless method is a basis from which a beginner in design can work and grow as a creative artist.

What is the McCandless method? It is a way of achieving smooth, and even light on a stage. It is a way of lighting acting areas so they have from five to fifty footcandles in any one area.¹ It is also a way of blending color so that actors' skintones look normal.²

The McCandless method entails lighting an area in terms of the positions of the lighting instruments with respect to the stage, and the actor on it. His first goal is to achieve visibility. After accomplishing that goal he strives to set the locale, time of day, and mood.³ To do this McCandless positions a lighting instrument forty-five degrees out and forty-five degrees up from the area on the stage it is intended to light. This simple formula is used to achieve maximum plasticity on the stage through diagonal lighting. The angles of the lights combined with the color of the gels placed in them help to heighten the three dimensionality of the actor on stage. McCandless uses warm colors (pinks, ambers, straws) from the left, and cool colors (blues, greens, grays) from the right.⁴

¹Stanley McCandless, A Method of Lighting the Stage, (New York: Theatre Art Inc., 1932), p. 34.

²Ibid., pp. 50-52.

³Ibid., pp. 17-18.

⁴Ibid., pp. 53-56.

In 1964 McCandless wrote another book called A Syllabus for Stage Lighting in which he revises his original work. His second book is much more technical in that it describes his method briefly, but deals with the mechanics of the lighting instruments in depth. He discusses the reflectors used in instruments, how they are constructed, and how they are used to obtain a specific type of light beam. He also provides the history of the incandescent lamp.⁵

McCandless compares the lighting designer to the leader of an orchestra.⁶ He controls the light put on the stage. He decides how it is to move during a play and conducts that movement about the stage. McCandless also says that the light must be a part of the whole. It must not stand out from the rest of the production. It must seem to be a natural part of the play; so much so, that it is not even noticed by the members of the audience.⁷

Pilbrow

Richard Pilbrow is an English lighting designer who has written another influential book on the art of lighting design for the theatre. He provides a method for lighting the stage and covers additional useful areas of design in more detail. His book is divided into distinct

⁵Stanley McCandless, A Syllabus of Stage Lighting, (New Haven: Yale Univ., 1964), p. 4.

⁶Ibid., p. 43.

⁷Ibid., p. 85.

sections. One deals with the artistic side of the design, and the other explains the technical aspects of lighting design.

The objectives of stage lighting are outlined in the first part of Pilbrow's book, Stage Lighting. His first objective is selective visibility. Through selective visibility the audience is made to see what it is intended to see: the actor's face. The second objective is the revelation of form. Pilbrow wants to make the actor as three dimensional as possible so he will stand out from the scenery. Objects on the stage can be defined or distorted by the light that is cast upon them.⁸ Objective number three is composition. It is the designer's duty to create an attractive visual picture, but not at the expense of the overall visibility. The compositions of light may change and follow the play like musical accompaniment. The fourth objective, mood, should be the result of having successfully achieved the first three goals. Light has a powerful effect on the mind and emotions. Warm, bright light tends to make people feel good. Dim, somber light usually is part of a tragedy. The lighting designer can help to heighten the dramatic effect the playwright intended.⁹

Light is divided into four basic types by Pilbrow. They are: (1) dominant, (2) secondary, (3) rim, and (4) fill. Dominant

⁸Richard Pilbrow, Stage Lighting, (New York: Van Nostrand, 1971), pp. 17-18.

⁹Ibid., pp. 17-18.

lighting is the dramatic key to a scene. It is the main light that is on the stage during any given scene. The secondary light becomes the acting area light. It has the job of determining exactly how the shadows created by the dominant light are cast. Secondary light gives the designer more control and flexibility to determine how dark or noticeable the shadows are. Rim light, the third type of light, is overhead or backlight, and is used mainly to highlight the actors and make them stand out from the scenery. The final type of light is fill light. Fill light smooths and blends the dominant and secondary light, and helps to tone the mixture.¹⁰

Pilbrow discusses the procedure for lighting a play from the point of reading the play to the day of final dress. His first step is to read the play, get a feel for it, then break it down into scenes. His next step is to meet with the director and other designers to develop a production concept. When rehearsals start the lighting designer must attend them in order to chart the actors' movement on the set.¹¹ Then he draws a lighting plot and plans the hook-ups and instrument schedules which he will use throughout the process of executing his design. He discusses methods of transferring lighting equipment into the theatre.¹² He also outlines focusing lighting instruments, and procedures for technical rehearsals.¹³

¹⁰Ibid., pp. 30-31.

¹¹Ibid., pp. 36-38.

¹²Ibid., pp. 38-66.

¹³Ibid., pp. 67-71.

Rosenthal

Jean Rosenthal's book The Magic of Light is perhaps the least technical of the four major books being discussed. She writes from her many years experience as a successful professional designer. She provides insights into the thinking of a designer in lighting a variety of productions such as opera, musicals, and most importantly dance. Dance was the area where she did her best work, and was most influential.

In Rosenthal's view, lighting affects everything it falls upon. It affects how you see, how you feel, and how you hear. Painters have used light for thousands of years to create beautiful works of art, and to give the viewer a certain feeling when looking at the painting. Writers, too, describe the light in the scenes of their books to create atmosphere and involve the reader. The lighting designer must try to accomplish these same objectives when lighting a production for the stage.¹⁴

The lighting designer collaborates with the director and the other designers. However, this collaboration is not the main ingredient for a good lighting design. Necessity is the key to a good lighting design. A lighting design should contain only what is necessary. Anything beyond this runs the risk of harming the production. Ultimately, the best light is the light that is the least obtrusive.¹⁵

¹⁴Jean Rosenthal and Lael Wertenbaker, The Magic of Light, (Boston: Little, Brown and Co., 1972), pp. 1-8.

¹⁵Ibid., pp. 1-8.

Like all authors on design, Rosenthal begins with the play. First, she suggests reading the play, not looking for detail, but trying to find clues for a central image.¹⁶ Unfortunately, she does not explain how to find a central image. Her next step is to talk to the director. In Rosenthal's opinion the director is the boss, followed by the scene designer. After these discussions Rosenthal describes the boundaries within which a designer must work, whether they be those set by the director or the scene designer, or the physical boundaries set by the theatre itself. At this time she goes back to the play and reads it again looking for images and thinking of those images in terms of the boundaries she has described.¹⁷

Rosenthal takes you through the steps of creating a design, such as, going to rehearsals, drawing the plot, focusing, and lighting rehearsals. She also discusses experiences she had doing several types of design. She has written a section on lighting the musical, the opera, and the dance. Each is very beneficial because it gives the reader a feeling of what it is like to do a design for a major show on Broadway, or in a New York opera house. Her chapter on dance is very beneficial for the beginning lighting student to read. Jean Rosenthal lit much of Martha Graham's work and was involved with people who helped to revolutionize the world of dance, as well as dance lighting.

¹⁶Ibid., pp. 57-73.

¹⁷Ibid., pp. 57-73.

Bellman

Lighting the Stage, Art and Practice by Willard F. Bellman is the best book on lighting design at this point. His book is sometimes considered the bible of lighting design by teachers of lighting.

Lighting the Stage stands out because it covers the technical side, as well as the artistic side of lighting design. The book is divided into very logical sections dealing with the different aspects of lighting design which makes it useful as a reference.

Bellman sees the designer as the person in charge of both light and sets. This approach is common in some areas of theatre and requires a great deal of talent and work on the part of the designer, but it also helps to eliminate the problem of one designer having to subordinate his ideas to those of another designer. Most of the time it is the scene designer who is the head of the design part of a show.¹⁸

Bellman, like Pilbrow, has four objectives for the lighting designer. They are: (1) controlling focus of attention, (2) emphasizing rhythm and structure, (3) establishing mood, and (4) establishing realistic elements. Controlling the focus is perhaps the lighting designer's most powerful device in the theatre. It is stronger than any movement on stage. If the movement cannot be seen it is to no avail. Emphasizing the rhythm and structure helps to point out the rises and falling actions that occur during the course of any play.

¹⁸Willard F. Bellman, Lighting the Stage, Art and Practice, (New York: Chandler, 1974), p. 303.

Mood can be established by light almost as easily as it can be set by music. It can help to establish the cheerfulness, or the gloom of a scene. Frequently, color is the chief device for establishing mood, although light and dark alone sometimes will do the job.¹⁹

Bellman and Pilbrow basically agree on the objectives stated above. They disagree on one of the objectives. Pilbrow lists revelation of form as an objective while Bellman does not. Bellman has as his fourth objective establishing realistic elements. He wished to use lighting to help establish the time of day, the weather, the locale, and other environmental matters that pertain to the play. The naturalistic phenomena can be of very great importance to realistic plays.²⁰

The naturalistic phenomena are not the only contributions that lighting makes to the realistic drama. Controlling attention, emphasizing structure, and establishing mood are still functions of lighting realistic, as well as nonrealistic drama. Achieving these goals is complicated by the fact that they must be solved in such a way that they do enter the conscious awareness of the audience.²¹

How to create a lighting design is covered very well in Bellman's book. He begins by reading the script,²² and with the director deciding upon styles and concepts.²³ He outlines the steps for drawing

¹⁹Ibid., p. 4.

²⁰Ibid., p. 5.

²¹Ibid., p. 6.

²²Ibid., p. 372.

²³Ibid., pp. 373-375.

plots, choosing instruments, circuiting, focusing, dimmering,²⁴ and finally tech rehearsals.²⁵ However, in all of his discussions Bellman never elaborates on the procedure for arriving at a concept. This is the only major omission in his book.

Other Authors on Design

This section is devoted to some other authors who have written books dealing with lighting which are not quite as good, in my opinion, for one reason or another. Each book will be discussed briefly in an effort to give the reader some idea of their content as it relates to stage lighting. The books by Howard Bay, Frederick Bentham, Joel E. Rubin and Leland H. Watson, Wayne Bowan, and R. Gillespie Williams are to be covered in the following section.

A book that is indispensable to the lighting designer which will not be covered in this section is William Warfel's Handbook of Stage Lighting Graphics. It is the guide for the symbols used in the drafting of a light plot. Although it is indispensable and is universally accepted, it does not deal directly with design.

Bay

Howard Bay writes Stage Design from a Broadway designer's point of view. Bay states that the primary function of lighting is visibility,

²⁴Ibid., pp. 376-379.

²⁵Ibid., pp. 394-396.

and there is no need to know the physics of light.²⁶ All a designer needs to know is how to turn lights on, and point them in the right place. He says if something breaks call an electrician, and let him fix it.²⁷ One of the points most emphasized by Bay is that the lighting people must coordinate with the carpenters while working on a show. He also states his views on having the set and lights done by separate designers. Perhaps his most radical statement is that a designer should have things so simplified by lighting rehearsal that he can put the entire plot on a three inch by five inch note card.²⁸

Bentham

Bentham, like the other authors discussed, gives the steps of a design from the plot to the dress rehearsal in The Art of Stage Lighting. However, he outlines the technical steps and does not go into the process of arriving at an image for the design. He discusses what light is, and what an instrument does and how to use it.²⁹ Bentham disagrees with Bay on what a designer should know in the area of lighting's technical aspects. He says a designer may leave them to someone else, but he must have a knowledge of it so he can convey his

²⁶Howard Bay, Stage Design, (New York: Drama Book Specialists, 1974), p. 132.

²⁷Ibid., pp. 133-134.

²⁸Ibid., pp. 144-146.

²⁹Frederick Bentham, The Art of Stage Lighting, 2nd. ed. (New York: Theatre Arts Books, 1976), pp. 186-204.

ideas. Bentham's key word for the lighting designer is practical. Things that cannot be duplicated each night of the run of a show are not very useful to a production.³⁰

Rubin and Watson

Theatrical Lighting Practice is mainly concerned with the problems encountered by a professional lighting designer. The authors do discuss ways to light different types of theatres such as, thrust and arena. Rubin and Watson include a section on job opportunities in the theatre for lighting designers in professional, educational, and regional theatres.³¹ The book was written in 1954, so it is out of date.

Bowan and Williams

Wayne Bowan's Modern Theatre Lighting,³² and R. Gillespie Williams's The Technique of Stage Lighting³³ are very similar in that they cover the same material in much the same way. The process of doing a lighting design is described in both books, but there is no discussion of how to arrive at an image for a design. Both Bowan and Williams

³⁰Ibid., pp. 184-185.

³¹Joel E. Rubin and Leland H. Watson, Theatrical Lighting Practice, (New York: Theatre Arts Books, 1954).

³²Wayne Bowan, Modern Theatre Lighting, (New York: Harper and Brothers, 1957).

³³R. Gillespie Williams, The Technique of Stage Lighting, (London: Sir Issac Pitman and Sons, 1947).

devote most of their books to the technical side of lighting. Williams, however, does include a section on color theory which is very helpful to the beginning designer.

Summary

Only in recent years has the designer in the theatre been given the tools to exploit the many advantages and effects light has to offer. Light has always played an important role in real life. Now the stage can benefit from the various psychological and physical properties that light has to offer. Books on the art of stage lighting are scarce, and vary in quality. In this first chapter the main books dealing with lighting design have been covered.

The first four are the best that have been written to this date. McCandless influenced the world of theatre lighting with the ideas in his short book which remain the basis from which the majority of lighting designers work. Pilbrow's method of lighting a stage is a variation of McCandless's method. However, his book is well written and offers a British look at lighting the stage. Jean Rosenthal was a practicing New York designer who writes from an artist's point of view about her problems in getting started, as well as, the ones she encountered after she was a success. Rosenthal's is a book that one enjoys reading because it seems as if she were sitting there telling her story in person. Finally, there is Willard F. Bellman. His book covers everything for a beginner in design. He outlines the technical material in detail, but also discusses the aesthetic aspects of lighting

design. The part of his book on the art of lighting design is not as good as the portion devoted to the practical side, but it is still one of the best books available on the subject.

The other authors mentioned are worth reading, but do not cover the material as thoroughly as the four authors mentioned above. Each has something to say about design, but it is either outdated or is the heartfelt opinion of the author. Of these books, Bentham is the best. His approach to the art of stage lighting is less technical and offers helpful instructions for the beginner. A suggestion to a beginner in lighting design would be to read all of these books if he is serious about what he wants to do, and use what each book has to offer.

This paper has given a brief overview of each book. Although each book approached the artistic and mechanical areas of lighting design none of them adequately covered the subject of obtaining an image or concept for a show. Hints on how to get an idea onto paper were also passed over, as were ways of turning that image into an appropriate atmosphere for the play. The following chapters will attempt to describe a process for obtaining a central image for a lighting design.

CHAPTER II

FINDING AN IMAGE

The picture in a designer's mind, or central image, as Jean Rosenthal calls it, is his guide to how a play will look when it is put on stage. It is a picture of how the world in which the play will take place looks. Sometimes it can be put into a phrase, or maybe one word, but it is deeply ingrained in the mind of the designer. How does one arrive at this image? Each designer has a particular method for developing his image, and turning it into a practical lighting design. One can only suggest ways to go about finding an image. Ultimately, the designer himself must find his own technique. It is not the method, but the end product that is most important.

Reading the Play

The designer must start with the play. He must read it several times, or as many times as necessary for him to fully comprehend the play. Reading is not a matter of sitting down and reading a play until a flash comes to the designer giving him a brilliant idea from which he may take his design. Each reading has a purpose which will contribute to the final product.

In the first reading the designer finds out what the play is about. He does not pay attention to the details of the play, but to the atmosphere and the plot. Also, in the first reading the designer imagines the action and environment. Later, he must make what existed

in his imagination come to life on the stage.³⁴ During this first reading the designer will have several ideas. Rarely will these thoughts turn out to be the final ones. They are often the seeds that lead to the central image. Young designers too often act on their initial impressions,³⁵ which is not meant to imply that a young designer cannot come up with a good design. However, if they have an extremely successful design it is often something of an accident.³⁶ Of course, the problem of acting on initial impressions can still afflict professionals who have been designing for years.

Where does a designer look for an image? He looks in the dialogue of the play. He reads the playwright's descriptions, and also searches for the mood of the play. Practical details, such as a lamp may be of great importance to the play and the design. In the following paragraphs there will be a discussion of how a designer may find clues for his image in the dialogue, playwright's descriptions, mood, and set detail.

Once the designer understands the play he must begin to look for specific ideas that will lead him to his central image. Dialogue often contains information that can give the designer an idea. He looks for adverbs and adjectives that describe the characters themselves, as well

³⁴Darwin Reid Payne, Design for the Stage, First Steps, (Carbondale: Southern Illinois Press, 1974, p. 138.

³⁵Ibid., p. 135.

³⁶Ibid., p. 135.

as the setting, or action. For example, in A Streetcar Named Desire Blanche refers to the kitchen light as a very harsh light. She gives a clue to what the light in the room is like. Blanche does not like to be seen in a harsh light because it is not flattering to her. Her reflection on harshness tells the designer something about the life she has led.

The designer reads the playwright's description of the scene which often includes the setting, the light, and the time of day, as well as, his feelings about the act, or scene to follow. However, the playwright does not always provide the information so the designer must develop an eye for these details when reading the play.

Perhaps the most difficult idea to define is mood. Feeling the mood of a play is sometimes a natural gift rather than something learned, however, even the most gifted designer must train himself to look for the changes in atmosphere that take place in a play, and help create them with his lights. For example, at the beginning of Streetcar Blanche is moving about in the shadows. At the end of the play, when she is leaving, the sun is very bright. She arrives in New Orleans at dusk and leaves in early morning. This is a major change in the light that takes place over an entire play, and there are many more that are much more subtle. The changes parallel the mood of the play. The designer must be able to see these changes and use his lights to help the actors go through the changes in mood of the play in a very naturalistic way.

The final details the designer looks for when searching for an image are the practical details. These are the physical aspects of the play dealing with the light. What time does the scene take place? Are there light fixtures in the room? Do they have to work, or are they ornamental? Are there any windows in the room? Where are the sun and moon in relation to the setting? This will help determine how light will come through a window if there is one. Is there a streetlight, a porchlight, or a neon sign outside? How do they fit into the play? Do they help give motivation for light, or are they showy tricks? All of these questions must be answered by the designer. He will have some help from the director, and the other designers, in that they will be contributing ideas and answers to questions with their designs and concepts. The ultimate test of anything a lighting designer puts on stage is how well it works for the production. It must be a part of the play, an essential part. It should go unnoticed in the sense that the audience should feel that it belongs there, and it does not attract attention as a separate part unless that is called for as a part of the production concept.

Talks with Director and Designers

A lighting designer is only one member of a production team that is responsible for mounting a play. He must be able to communicate his ideas clearly and precisely with the director, the scene designer, and the costume designer. Only when every member of the team agrees upon the goal of the production can they work together to create a unified work of art for the stage.

The first person with whom the designer talks is the director, because he is the person who is in charge of the whole production. The designer finds out what the director's goals for the play are. What style or period does he plan to use in this production of the play. Any information the director provides about his plans will make the process of designing the lighting go more smoothly and be more effective. Next, the designer describes his ideas regarding the play and the lighting. He must use simple and precise terms. There is no need to be misunderstood at the beginning and have it come back later in the production to cause problems. Once these initial questions have been discussed with the director, and the lighting designer has come to some kind of an agreement with the director, then it is time to meet with other designers.

Sometimes there are as many as three designers working on a show, providing the possibility for three different concepts. It is important to get the designers together in order to state their goals for the design of a production. Designers not working together can create chaos in the stage picture, and detract from the performance of a play.

Rereading the Play

After the discussions with the director and the other designers, it is necessary to reread the play with the information obtained in the meeting in mind. At this point the lighting designer must make any adaptations in his image that are necessary. This may or may not mean

he must change his image. If necessary, adaptations are made to further the overall design of the production. The lighting designer must read the play with a clear picture of what he plans to do in his mind's eye. It is from this picture that he will draw his light plot and create his design.

On this reading, the designer is also searching for a way to realize the dramatic image on the stage. The major question he must answer is whether or not the image will work for the entire show or only part of it. For example, if his image is one of shadows, how does he justify the scenes that take place in the bright light of noontime. The lighting designer must be careful not to severely limit his concept, because by doing so he limits himself in the actual lighting of the show. He must be able to justify every portion of a design through his central image.

Once it is established that the image will work for the entire play the designer can turn to the problem of choosing instruments, angles, color, etc. The designer should read the play again, with the set and costumes in mind, as well as the placement and choice of instruments. When reading the play a rough outline of the light plot should begin to form.

When rereading the play, the physical limitations of the theatre one is working in must be kept in mind. Restrictions placed by the equipment and the structure of the building may well limit some of the plans a designer has for his plot. For example, the type and number of instruments available can also have an effect on the final stages of

a working design. During his final reading, the designer picks his instruments and places them in their positions. He also decides how the light will look on the set, costumes, and actors. The designer attempts to anticipate the effect of his lights on all aspects of the production.

Color is an important tool in a lighting designer's work. It can establish mood, as well as help to identify a certain location. In rereading the play, the designer should begin to see the show in terms of specific colors. The gel, or color medium, the designer plans to use should be available to the theatre in which the design will be executed. The affect of the colors on the costumes, set, and actors must be thought out very carefully. No costume or set designer likes to have his colors altered by the lights of a lighting designer not familiar with the use of colored light.

Next, the designer begins to draw a light plot. There will be aspects of the design that must be worked out on paper, such as specific angles of hanging positions. If the designer has made the proper preparations, the actual drawing of the light plot should not be a difficult task. The light plot will be his tool for communicating with his electricians. It will also be a record of the design.

Summary

Finding the central image for a production of a play is the most important step for a designer when doing a lighting design. From this image, the ideas that lead to a design will grow. It is important for

a young designer to establish a method for finding an image. It must be suitable for him and his style of working. His method must also allow him to work confidently and clearly with other people.

The first step to finding an image is to read the play. There is more than one reading with each reading having a purpose unto itself. The first reading is to become familiar with the play. Second, there is a fuller reading in which the designer looks for the images and the descriptions the playwright has placed in the play. The designer looks for clues to the setting and visual representation of the play. The playwright is not always obvious with his clues, therefore great care must be taken. During the second reading, the designer is looking for language and feelings in the play that help paint a picture in his mind. He must then be able to communicate this image to the other people involved in the production. Once the designer has established the image in his mind he reads the play for details. Reading for details may be the third or thirteenth reading. The designer must work at his own rate and not be worried with reading the play a certain number of times. Details can include time of day, location, or the number of practicals, such as lamps.

With the aforementioned information gathered the lighting designer meets with the director and other designers. During the production meetings, the style of the production will be determined. Ultimately, the director determines the course the play will take. There must be cooperation on the part of all members of the production team in order for a play to be staged in a unified and successful manner.

Following the production meetings the lighting designer must read the play once again. He must make the necessary adaptations to make his goals mesh the goals of the entire production concept. The designer keeps the theatre and the equipment he will be using in mind. He also must begin to decide which instruments and colors he will use in his design. The next step is to draw a light, acquire a crew, and hang the lights in the theatre.

The light plot is the concept on paper. On the light plot the designer works out the physical details and compromises involved in creating his image in a given theatre. A well thought out light plot carefully drawn can save countless time in working in the theatre.

CHAPTER III

FINDING AN IMAGE: ANALYSIS OF

A STREETCAR NAMED DESIRE

As has been discussed, the process of finding an image from which a lighting designer can produce a design for a stage production is a complicated one. For the purposes of outlining the basic steps convenient labels have been placed on various readings of the play. These labels are not intended to force a designer to find answers during a particular reading of the play. It may take as few as three, or as many as fifteen readings before a designer feels that he has successfully mastered the play and is ready to enter into discussions with the other members of the production team. The steps laid out in the previous chapter were for the convenience of discussion. They are meant to serve as a guideline for the beginner in design to follow. The designer may adapt them as he sees fit.

This third chapter is an analysis of the play A Streetcar Named Desire as it was carried out through various readings. Again, the labels placed on the various readings should be viewed merely as references.

Initial Reading

In the first reading of a play a designer is mainly concerned with the story. He wants to learn the plot. In the first act, Blanche arrives in New Orleans to visit her sister Stella who is married to

Stanley Kowalski. Evidently, she has taken a leave of absence from her job to rest on a vacation. Blanche has a difficult time trying to adjust to the world that Stella and Stanley live in and to the people with whom they associate. Stanley does not like his sister-in-law, and through his efforts it is discovered that Blanche has been lying about her past. She has been forced to leave her job. Blanche has developed a reputation as a loose woman. She denies all of Stanley's accusations. Blanche seems to be lost in her own world of dreams, of life as she wishes it were. Blanche makes one last attempt to save her life by trying to trick Mitch into marrying her. Stanley exposes her for what she really is and Mitch leaves her. Stanley then rapes Blanche. The rape is the act that pushes her over the edge into insanity. Blanche retreats into her dream world and is committed to an asylum in the end.

The first reading also gives the designer the place and time of the action. Streetcar takes place in the French Quarter in New Orleans around 1950. All scenes are set in the apartment of Stanley and Stella and the street outside. It is a small two room apartment which is below the apartment of their landlords, Steve and Eunice. From time to time, there are other minor characters that enter the play, however, Stanley, Stella, Blanche, and Mitch are the main characters of the play.

During the first reading of Streetcar pictures began to form in my mind. The pictures of characters moving about in light motivated by the time of day and the mood of the action taking place. For example, Blanche should be seen mostly in shadows. The light should be mostly

from natural sources whenever possible because of Blanche's dislike for the harshness of the light bulb. The scenes that occur at dusk began to take on an amber color that was not as crisp as the rays of the setting sun. These are examples of ideas that come on a first reading. They are not necessarily right or wrong, but they may lead to something that will be used in the final product.

Discussions with Director and Designers

The talks with the director of Streetcar were not very lengthy discussions. Fortunately, on this particular show there was an agreement from the beginning on how to approach the production. Robert Mashburn, the director, put into a very simple phrase what he wanted from the lighting. He wanted the lights to look pretty. This idea was to be carried out in the other designs as well.

L. J. DeCuir and Mari DeCuir designed the set and costumes respectively. They tried to put in the Carousel Theatre a representation of New Orleans during the period in which the play takes place. Both L. J. and Mari had lived in New Orleans for several years, and this helped give the production an extra dimension based on their first hand knowledge of the city and of its history.

There were no conflicts in choices for the color of the costumes or the set pieces. From the lighting designer's viewpoint the choices made by the other designers did not present any problems as far as selecting gel colors that might change the color of a costume or the color of the scenery. Also, the arrangement of the set did not create

any problems in achieving the proper angle for lighting a given area. Overall, the production meetings went very well and led to a unified production.

Subsequent Readings: Analysis

It may take several readings to reach a point where the designer feels he fully understands the play and can begin the detailed analysis. The analysis that follows is the product of gathering information about Streetcar over several readings. It will be more useful as a unit rather than as several parts that must be drawn together. The information that is contained within the analysis is what is of the greatest importance.

Act I Scene 1

The first scene of the play occurs in the evening after work at approximately 7:30 p.m. Stella leaves the house and turns out the lights as she goes. Blanche enters during the shadowy hours of the day, around the time of dusk. When Stella and Blanche meet in the kitchen Stella turns on the light and Blanche asks immediately for it to be turned off. She refers to the light as ". . .this merciless glare."³⁷ Her description gives an insight to her feelings about being seen in a bright light.

³⁷Tennessee Williams, A Streetcar Named Desire, (New York: Dramatists Play Service, 1974), p. 10.

Blanche begins to give clues to the kind of past life she has had in some of her speeches. She speaks of herself when she says, "Daylight never exposed so total a ruin."³⁸ Here again is a mention of light and her dislike of it. Later when she is scolding Stella, Blanche explains, "I took the blows on my body and my face."³⁹

In the first scene it is very clear that Blanche does not like to be seen in a bright light. She refers to the harshness of light and soon compares it to the harshness of life. Blanche is reaching the time in her life that age and the cruelties of life have started to take their toll on her. Her initial entrance is made in the shadows of the evening. From this point on she seems to be more comfortable in the shadows and dim light of the evening.

Act I Scene 2

Scene two takes place at approximately 6:00 p.m. There are no lights on in the house. The only light is from the windows in the house. In this scene Blanche and Stanley begin their confrontation which will eventually lead to Blanche's downfall. Also, Stanley and Stella are beginning to feel a strain in their relationship because of the presence of Blanche.

Not only is the conflict between Stanley and Blanche brought out in this scene, but more is revealed about Blanche's past. It is

³⁸Ibid., p. 12.

³⁹Ibid., p. 16.

becoming clear why Blanche is a very frightened and tired woman. Stanley has no sympathy for her, and only adds to her insecurity.

Act I Scene 3

This scene takes place around 2:00 a.m. Stanley and his friends have been playing poker all night. Blanche and Stella return from a night on the town. It is at this time that Blanche meets Mitch. During the scene she has Mitch put a paper lantern over the light in the bedroom. While doing so she says, "I can't stand a naked light bulb . . ." ⁴⁰ Again, her dislike for light is brought to our attention. This point in the play led to the idea of Blanche's world being seen in diffused light. When she does allow Mitch to turn on the light she exclaims, "We've made an enchantment." ⁴¹ Here, too, is one of the clues to the director's wishes to make the lights and the production look pretty. Blanche is always trying to cover up the harshness of light, and of life. One again her dream is destroyed when Stanley breaks her "enchantment" ⁴² as he rips the lantern down.

Act I Scene 4

At approximately 6:20 a.m. scene four begins. Another part of Blanche's past begins to surface in this scene. Her fear of men is

⁴⁰Ibid., p. 38.

⁴¹Ibid., p. 39.

⁴²Ibid., p. 39.

demonstrated when she scolds Stella for her behaviour on the night before when Stanley had been so rude. It is at this point in the play that Blanche begins to lose her grip on reality.

Although scene four occurs in the early morning it is still early enough for the sun not to be up fully. Therefore, Blanche is still not seen in a fully lighted atmosphere. She is still able to hide from the harshness of the light.

Act II Scene 1

Act two begins again in the evening around 6:45 p.m. Stanley is beginning to be aware of the subterfuges through which Blanche tries to hide her past. It becomes apparent that Blanche is aware that she is not the woman she used to be. She compares people, as well as herself, to light. She says, "Soft people have got to shimmer and glow . . . and I'm fading now. I don't know how much longer I can turn the trick."⁴³ Blanche is making an effort to seduce Mitch. She wants him to believe she is still pure and innocent so he will marry her. If he will marry her she will have found a permanent place to hide from the real world. However, in her desperation to hang on to her fading dreams she even makes a pass at a teenager who comes to the house to collect for the newspaper. Here again Blanche is hidden in the evening light of a sunset filtered through the clouds and mist brought on by an evening shower of rain.

⁴³Ibid., p.56.

Act II Scene 2

Mitch and Blanche have just returned from a date. It is late, approximately 2:00 a.m. Blanche goes through character changes in this scene. In the first part she toys with Mitch almost as if she were a prostitute working on a client. Knowing Mitch does not speak French she asks him, "Voulez-vous couchez avec moi, ce soir?"⁴⁴ Next she wants to know what people say about her. Stanley is the specific person she is concerned with, because she is afraid he will ruin her chances with Mitch. Ultimately, she is always concerned with appearances.

The last phase of the scene shows Blanche as she really is, perhaps. Blanche tells the story of the one true love in her life. It was a boy she had been in love with when she was young. He had killed himself, and she never recovered from the blow of his death, or her love for him. Perhaps this is the real Blanche. A woman hurt by the loss of the one true love in her life. During the scene there is only a single candle in the room for light. With the light of a single candle Blanche is safe in the shadows of the night and in her world of illusions.

Act III Scene 1

Act three begins at 5:30 p.m. on the evening of Blanche's birthday. Blanche's presence has been established in the Kowalski household. At least Blanche feels she has done her part to improve Stella's house.

⁴⁴Ibid., p. 63.

The light in the house should be a somewhat dainty and soft light.

The light acts as a sort of mist that surrounds Blanche and keeps her in her world of illusions and shadows. Stanley begins to peel away Blanche's disguise and her secret is finally out. As the scene progresses the light should also progress from the dainty toward the harsh starkness of reality.

Act III Scene 2

Scene two is only forty-five minutes later. There is tremendous tension in the air. Blanche tries to relieve it by telling one of her stories and pretending to be the perfect lady. Stanley and Stella have a fight which ends with Stanley telling Blanche that she has to get out of the house. She is on the verge of losing touch with the reality of the situation. Her shell that contains all of her illusions is beginning to crack and let the world creep in. When Blanche begins to crack she is in full view because the overhead kitchen light is on. The harsh light that she hates so much is on for the entire scene which adds to the tension on stage, as well as, Blanche's downfall.

Act III Scene 3

The third scene is at 9:30 on the same evening. Blanche is at home alone because Stanley has taken Stella to the hospital to have her baby. She is in the dark. The Varsouviana, the song being played when her first love shot himself, is beginning to play constantly in her head. Blanche is still trying to hide. She refers to the house

when she says, "This room is almost---dainty."⁴⁵ She still believes that she has an air about her that causes everything around her to be caught up in ladylike charm.

Mitch comes to visit Blanche now knowing about her past and how she has lied to him throughout their relationship. She continues to pretend not to know anything of what Mitch is talking about. At this point, it is revealed that Mitch has never seen Blanche at any other time except at night or in the late afternoon. Blanche exclaims, "I don't want realism. I want---magic!"⁴⁶ Mitch turns on the overhead light and sees Blanche as she is for the first time. In doing so both he and Blanche are destroyed. Once again, Blanche's "magic"⁴⁷ is destroyed.

Act III Scene 4

It is now 12:00 a.m. on the same night. Blanche is in an old party dress in the bedroom with the paper lantern over the light. With the lantern over the light Blanche tries to hide in her magic, dainty world. The soft light cast by the lantern momentarily holds the harsh light of the world out of Blanche's life.

Stanley returns from the hospital and confronts Blanche. He destroys the lantern and Blanche's world of illusion with it. The scene is lit by the harsh overhead light. It is Stanley and his crude

⁴⁵Ibid., p. 83.

⁴⁶Ibid., p. 84.

⁴⁷Ibid., p. 84.

view of reality that finally pushes Blanche over the edge. By raping her he destroys her world forever and forces her into a dream state that is only real to Blanche.

Act III Scene 5

The final scene happens at 2:00 p.m. a few days after the night in scene three. This is the first scene in which Blanche is seen in full daylight. There are no longer any shadows to hide in. She has lost her mind and is taken to an asylum. Though the daylight has overpowered her shadowy illusions, it has not defeated Blanche. She has retreated deep into her magic world of enchantment and illusion so she is well hidden from the harsh daylight.

Deciding on an Image

The final step before putting the design on paper is deciding what the image or picture will be. This will be the basis for the entire design. It is the result of careful reading and the feelings the designer gets as he reads the play.

From reading the play it is evident that Blanche does not like to be seen in the light of day, nor does she like electric light. She is never seen until the end of the play at any time of the day except in the evening. When she is out she usually keeps to the shadows. Often Blanche refers to the light as being harsh. This shows how life has taken its toll on her, and she is not the beauty she once was.

Throughout the play Blanche tries to escape from the real world around her. She tries to create a little dream world in which she will be safe and beautiful forever. She makes it very clear that she would much prefer magic to reality. To her, life is like the overhead light, merciless.

Blanche's avoidance of harsh light can be the basis for creating a lighting design for Streetcar. To create the harsh light that Blanche objects to so strongly, each room in the house would be lighted by a single bare bulb which gives off one of the least flattering lights possible. Blanche's world should be lit by natural light sources. Light from the moon, sun, and street lamps through the windows and door of the house become the primary sources. In one scene she even uses a candle to create her world of magic.

Shadows play a big part in Blanche's world. The use of lights through the windows and door also help to create these shadows. With parts of the rooms lighted by light from the windows or the door with no interior lights the rest of the room appears to be in shadow. This effect allows Blanche to use the room to her advantage by hiding in the shadows when she needs, or by stepping into the light if it is necessary.

Although color is important to a design it was not the emphasis in Streetcar. The gel choices were made to help create the times of day when the scenes took place. The most important aspect of the design was the use of motivational sources and the shadows created by them. However, there was one attempt to use color as a statement. The

sidewalk in front of the house was lit by gel striped with a frost gel in an attempt to create a sort of mist which surrounded the world in which Blanche lived. This light was not used in the last scene when she was taken to the asylum.

The image, or picture, that was used for the design based on the analysis was basically a very simple one. It was one of a little girl trying to hide from the cruelty of the world in her own magic dream world. Her world was filled with shadows. It was a "dainty"⁴⁸ world. She could hide in the shadows. Perhaps the most important thing of all was the fact that she could create an "enchantment"⁴⁹ if she wanted.

Summary

Creating Blanche's world of dainty shadows was a challenge that was more a pleasure than a task. Once the image was firmly established the only remaining work was to put on paper the instruments, their positions, and the color that would bring it to life on stage. Even the most vivid image is useless if the designer cannot have it realized in the theatre. For this reason one must be able to translate thoughts and images into concrete terms such as the lights hung in the theatre.

In the end the lighting design for Streetcar was a successful design for the overall production. It helped give the actors an

⁴⁸Ibid., p. 83.

⁴⁹Ibid., p. 39.

atmosphere in which to work. The lights helped to create a feeling of a sultry night in the French Quarter for the actors and the audience. Perhaps the actress that played Blanche made the best use of the lights. She used them to their fullest extent by moving in or out of the shadows when the situation called for it.

Because it would be a very long process to outline the entire design as far as instrument schedules, hook ups, etc. there is a reduced scale plan of the design included in the Appendix. It shows the choices made with regard to the physical aspects of the designs.

CHAPTER IV

CONCLUSION

Finding an image from which to develop a design is a very individual process. Each designer may have a method that will work for him, but will not work for another designer of similar ability or training. However, every designer must have a way of drawing his ideas together in order to have them realized in a final product. He must also be able to communicate his ideas to the other members of the production team with which he will be working.

This thesis is an attempt to give an example of how to arrive at an image for a particular lighting design. It is not meant to be the only way to achieve an image, but rather a guide to the beginning designer. The young designer may need an example to follow in the early stages of his work. It is assumed that he will take what he likes or needs from this particular method and discard the rest. Through the process of taking and discarding from different styles of working, the designer will be able to form his own style. Only when a designer has arrived at the best style for himself will he be able to work clearly and efficiently with others. Therefore, a young designer must learn to absorb the best points from varied styles and from different designers.

The value of the image or picture from which a designer works can be seen ultimately in the final execution of his work. Only when the lights are turned on for the first time with the actors on stage in

their costumes will the designer and director be able to fully determine if the right choices, both technically and artistically, have been made. If the proper preparations have been made there will be less chance for error. Therefore, the real value of the image is to help create an atmosphere in which actors will bring to life the characters of a play for a brief period.

The success of A Streetcar Named Desire was the result of the work and cooperation of everyone concerned with the production. There was a unifying thread that ran throughout the entire production. In the end there was a small part of New Orleans put on the stage. Each night the characters brought the stage to life as if it were their home in the French Quarter of New Orleans.

As a whole, the lighting design was successful. Any design will have certain aspects that will not work as well as they had been intended to work. Fortunately, there was only one point in the design for Streetcar that did not work according to plan. The special lights for the scenes in which Blanche hears the Varsouviana playing, failed to create the feeling of Blanche being enveloped in a nightmare. The idea was a good one, but the execution was the problem. The specials could not be seen over the area lights.

The atmosphere created for the play helped to give the audience the feeling that the play was taking place in the hot and muggy French Quarter. The actors learned to play in the shadows using them to benefit their characters as they saw fit. Perhaps the actress playing Blanche put the lights and the shadows to the greatest use. She moved

in and out of the shadows as she moved in and out of the different moods and phases that Blanche so often wandered through. That she should be the one to make the most of the lights is only proper, because it was Blanche for whom the lights were created.

It has been said that a good lighting design should not be noticed. However, it is always nice to have one's work noticed and praised. The critics reviewing the production commented on the lights giving the feeling of a warm sultry evening in the New Orleans French Quarter.

The steps involved in developing an image for a lighting design are simple when they are merely laid out on a piece of paper. It is the information that is gathered in each of the steps that will enable a designer to create the atmosphere the audience will see on the stage. Along with following some sort of ordered procedure in analyzing the play the designer must have a talent that cannot be taught. He must be an artist in his own right in order to do more than just put light on the stage so the actors can be seen.

The design for a play begins with the play itself. The designer must not only read the play, he must become familiar with everything that takes place in the play. Not only must he learn what takes place on the surface he must learn to see beyond the words into the feelings of the characters (and the intent of the playwright). It is from the characters and their actions that he will gather his information for the basis for his design.

To review briefly the steps involved in arriving at an image, first one reads the play to find out the story. The first reading is merely to establish what happens in the story and where it takes place. Any impressions should naturally be recorded for future use. When the designer understands the play and what is happening throughout it he is ready to progress to readings in which he will look for specifics from which he can find an image.

In the second of subsequent readings the designer looks for clues from the playwright. The clues can be in the descriptions of the scenes or in the dialogue of the characters. From the speeches of the characters the designer will be able to discover their feelings and attitudes about the others in the play as well as their thoughts and descriptions of the place where the action occurs. Through his readings and observations the designer develops his image from which he will take his design.

The designer's next order of business is to talk to the director and other designers. In these production meetings the goal and focus of the production will be established. It is at this meeting that any questions pertaining to concept and style should be worked out so everyone concerned can proceed in an efficient and logical fashion. The lighting designer must remember the director is in charge of the overall production. The designers must coordinate all elements of their designs in order to make the production a success.

After the production meetings the lighting designer goes back to the play. He now reads the play with the thought of actually hanging

instruments and picking color to achieve the effects he sees while he is reading the play. At this point in the process there should be little left to do other than put the design on paper, get an electricians crew, and hang the show.

The lighting designer creates an image then puts it on the stage. He tries to create an atmosphere that the actors can make their characters live in. Sometimes he is successful, other times he is not. Often times when the lighting designer is the most successful are the times when he will be the least noticed. Perhaps the best he can do is to try and respond to Blanche's request, "I don't want realism. I want---magic!"⁵⁰

⁵⁰Ibid., p. 84.

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APPENDICES

APPENDIX A

INSTRUMENT SCHEDULE

INSTRUMENT SCHEDULE

PAGE 1 OF 5PRODUCTION StreetcarTHEATRE CarouselDESIGN BY B. SAVAGEDATE 4-7-79

position	no	type	watt	color	dim	focus and remarks
1	11/5	6x9	500	C3	29	Porch Corner / Day
2	47	6" Fres	"	C3 / x103	15	Street / Day
3	48	"	"	"	15	"
4	21	"	"	"	15	"
5	12	"	"	"	15	"
6	58	"	"	"	16	"
7	59	"	"	"	16	"
8	41	6x9	"	C17 / x103	13	Street / Night
9	44	"	"	"	13	Porch Corner / Night
10	42	"	"	"	13	Street / Night
11	4/5	3 1/2 x 6	400	804	27	Porch steps
12	4	6x9	500	C17 / x103	13	Street / Night
13	2/5	6" Fres	"	G79	26	Varsouviana Special
14	29	6x9	"	C17 / x103	14	Street / Night
15	30	6" Fres	"	C3	7	A Front (BR)
16	31	"	"	x61	8	"
17	32	"	"	x17 / C55	9	"
18	61	"	"	C3	7	B Front (BR)
19	62	"	"	x61	8	"
20	91	"	"	x17 / C55	9	"
21	92	6x9	"	C17 / x103	14	Street / Night
22	92	"	"	C17 / x103	14	"

INSTRUMENT SCHEDULEPAGE 2 OF 5PRODUCTION StreetcarTHEATRE CarouselDESIGN BY B. SAVAGEDATE 4-7-79

position	no	type	watt	color	dim	focus and remarks
23	3/5	bulb	25	clear	34	Street light
24	2/5	6" Fres	500	G79	26	Var. Sp.
25	1/5	"	"	"	25	"
26	1/5	"	"	"	25	"
27	43	6x9	"	C3	2	Porch
28	38	6" Fres	"	C3	1	A Front (kit.)
29	39	"	"	X61	2	"
30	40	"	"	X17/C55	3	"
31	33	"	"	C3	1	B Front (kit.)
32	34	"	"	X61	2	"
33	35	"	"	X17/C55	3	"
34	13	"	"	C3	10	A Side (BR)
35	15	"	"	X61	11	"
36	16	"	"	X17/C55	12	"
37	79	6x9	"	C3	17	Front Door
38	82	"	"	C67	18	"
39	81	"	"	X03/C55	19	"
40	4/5	3 1/2 x 6	400	804	27	Stella's chair
41	37	6" Fres	500	C3	4	A Side (kit.)
42	74	"	"	X61	5	"
43	73	"	"	X17/C55	6	"
44	72	"	"	C3	4	C Side (kit.)

INSTRUMENT SCHEDULEPAGE 3 OF 5PRODUCTION StreetcarTHEATRE CarouselDESIGN BY B. SAVAGEDATE 4-7-79

position	no	type	watt	color	dim	focus and remarks
45	71	6' Fres	500	x61	5	C Side (Kit.)
46	70	"	"	x17 C55	6	"
47	66 1/2	"	"	clear	32	Steve + Eunice
48	3	3 1/2 x 6	400	"	24	Kitchen light
49	"	"	"	"	"	"
50	"	"	"	"	"	"
51	"	"	"	"	"	"
52	66	6' Fres	500	C3	10	C Side (BR)
53	2	"	"	x61	11	"
54	1	"	"	x17 C55	12	"
55	69	6 x 9	"	C3	17	Left Kitchen Window
56	68	"	"	C67	18	"
57	67	"	"	x03 C55	19	"
58	69	"	"	C3	17	Right Kitchen Window
59	68	"	"	C67	18	"
60	67	"	"	x03 C55	19	"
61	65	"	"	C3	20	Left Bedroom Window
62	64	"	"	C67	21	"
63	63	"	"	x03 C55	22	"
64	14	3 1/2 x 6	400	clear	23	Bedroom light
65	"	"	"	"	"	"
66	"	"	"	"	"	"

INSTRUMENT SCHEDULEPAGE 4 OF 5PRODUCTION StreetcarTHEATRE CarouselDESIGN BY B. SAVAGEDATE 4-7-79

position	no	type	watt	color	dim	focus and remarks
67	14	3½x6	400	clear	23	Bedroom light
68	65	6x9	500	C3	20	Right BR Window
69	64	"	"	C67	21	"
70	63	"	"	X03 C55	22	"
71	64	3" Fres	150	clear	31	Window Back
72	"	6" Fres	500	"	33	Bathroom
73	"	3" Fres	150	"	31	Window Back
74	"	"	"	"	"	"
75	"	"	"	"	"	"
76	10/5	6x9	500	850	30	Bathroom door
77	70	6" Fres	"	C3	4	D Side (kit.)
78	71	"	"	X61	5	"
79	72	"	"	X17 C55	6	"
80	38	"	"	C3	1	C Front (kit.)
81	39	"	"	X61	2	"
82	40	"	"	X17 C55	3	"
83	73	"	"	C3	4	B Side (kit.)
84	74	"	"	X61	5	"
85	37	"	"	X17 C55	6	"
86	33	"	"	C3	1	D Front (kit.)
87	34	"	"	X61	2	"
88	35	"	"	X17 C55	3	"

APPENDIX B

HOOK UP

HOOK UP

PG 1 OF 7

SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
1	38	28	6" Fres	A Front (kit.)	C 3
	"	80	"	C Front (kit.)	"
	33	31	"	B Front (kit.)	"
	"	86	"	D Front (kit.)	"
2	39	29	"	A Front (kit.)	X 61
	"	81	"	C Front (kit.)	"
	34	32	"	B Front (kit.)	"
	"	87	"	D Front (kit.)	"
3	40	30	"	A Front (kit.)	X 17 / C 55
	"	82	"	C Front (kit.)	"
	35	33	"	B Front (kit.)	"
	"	88	"	D Front (kit.)	"

HOOK UP

PG 2 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
A	73	43	6" Fres	A Side (kit.)	C 3
	"	83	"	B Side (kit.)	"
	70	46	"	C Side (kit.)	"
	"	77	"	D Side (kit.)	"
5	74	42	"	A Side (kit.)	X 61
	"	84	"	B Side (kit.)	"
	71	45	"	C Side (kit.)	"
	"	78	"	D Side (kit.)	"
6	37	41	"	A Side (kit.)	X17 / C55
	"	85	"	B Side (kit.)	"
	72	44	"	C Side (kit.)	"
	"	79	"	D Side (kit.)	"

HOOK UP

PG 3 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
7	30	15	6" Fres	A Front (BR)	C3
	"	92	"	C Front (BR)	"
	61	18	"	B Front (BR)	"
	"	98	"	D Front (BR)	"
8	31	16	"	A Front (BR)	X61
	"	93	"	C Front (BR)	"
	62	19	"	B Front (BR)	"
	"	99	"	D Front (BR)	"
9	32	17	"	A Front (BR)	X17 / C55
	"	94	"	C Front (BR)	"
	91	20	"	B Front (BR)	"
	"	100	"	D Front (BR)	"

HOOK UP

PG 4 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
10	16	36	6" Fres	A Side (BR)	C 3
	"	95	"	B Side (BR)	"
	1	54	"	C Side (BR)	"
	"	89	"	D Side (BR)	"
11	15	35	"	A Side (BR)	X 61
	"	96	"	B Side (BR)	"
	2	53	"	C Side (BR)	"
	"	90	"	D Side (BR)	"
12	13	34	"	A Side (BR)	X 17 / C 55
	"	97	"	B Side (BR)	"
	66	52	"	C Side (BR)	"
	"	91	"	D Side (BR)	"

HOOK UP

PG 5 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
13	41	8	6x9	Street/Night	C17 x103
	42	10	"	"	"
	4	12	"	"	"
14	29	14	"	"	"
	92	22	"	"	"
15	47	2	6' Fres	Street/Day	C3 x103
	21	4	"	"	"
	12	5	"	"	"
16	59	7	"	"	"
	58	6	"	"	"
17	69	58	4½x6	Right Kit. Window	C3
	79	37	6x9	Front Door	"
18	68	59	4½x6	Right Kit. Window	C67
	82	38	6x9	Front Door	"

HOOK UP

PG 6 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
19	67	57	4½x6	Left Kit. Window	X03/ C55
	81	39	6x9	Front Door	"
20	65	61	4½x6	BR Window	C3
	"	68	"	"	"
21	64	62	"	"	C67
	"	69	"	"	"
22	63	63	"	"	X03/ C55
	"	70	"	"	"
23	14	64, 65	3½x6 1341	BR Lite	Clear
	"	66, 67	"	"	"
24	3	48, 49	"	Kit. Lite	"
	"	50, 51	"	"	"

HOOK UP

PG 7 OF 7SHOW Streetcar THEATRE Carousel DATE 4-7-79

DIMMER	CIRCUIT	POSITION	TYPE	FOCUS	COLOR
25	2/S	13 + 24	6" Fres	Varsouviana Special	G 79
26	1/S	25 + 26	"	"	"
27	4/S	11 + 40	3 1/2 x 6	Porch Steps Stella's chair	804
28	5/S	27	6x9	Steps to upstairs	x61
29	11/S	1	6x9	Porch	C3
30	10/S	76	6x9	Bathroom Door	850
31	cable	71	3" Fres	Window Backs	Clear
	"	73	"	"	"
	"	74	"	"	"
	"	75	"	"	"
32	"	47	6" Fres	Steve + Eunice Backing	"
33	"	72	6" Fres	Inside Bathroom	"
34	3/S	23	bulb	Streetlight	"
35	7/S	102	"	Kitchen	"
36	9/S	101	"	Bedroom	"

VITA

William R. Savage, Jr. was born October 5, 1955 at Fort Jackson, South Carolina. He attended Pisgah Senior High School in Canton, North Carolina. After completing high school he attended Wake Forest University where he received a Bachelor of Arts degree in Theatre Arts. In January, 1978, he began study towards a Master of Arts degree at The University of Tennessee at Knoxville which he completed in June of 1981.

