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RAMSEY, DAVID LELAND. Visual Design of Robin Shorts' The Red Shoes.
(1977)
Directed by: Dr. Andreas Nomikos.

The purpose of this thesis shall be to present the design production of Robin Shorts' The Red Shoes. The thesis is to be organized into three divisions: (1) Part I, the play, historical background, and the design concept, (2) Part II, the technical design of the production, and (3) Part III, a critical evaluation.

Part I deals with the historical and stylistic considerations influencing the design approach. Part II contains the renderings, working drawings, photographs, and plots for the sets, properties, special effects, and lighting. Part III discusses the production and its strengths and weaknesses, technically.

VISUAL DESIGN OF ROBIN SHORTS'
THE RED SHOES

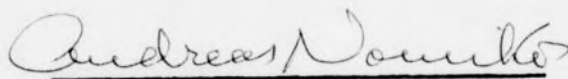
by

David Leland Ramsey

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1977

Approved by


Thesis Advisor

4

APPROVAL SHEET

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Date of Examination

ACKNOWLEDGMENTS

I wish to express my deepest appreciation to Dr. Andreas Nomikos, advisor, and Dr. Herman Middleton and Mr. Robert Thurston, members of the examining committee, for their assistance in the preparation of this thesis. Thanks are also due to Mr. Thomas Bean, the director, for his cooperation; and to my technical crews for their dedication to the production.

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CHAPTER I

THE PLAY, HISTORICAL BACKGROUND, AND
THE DESIGN APPROACH

The first section of the chapter discusses the historical background of the play, including the social and political conditions of the time. It also mentions the playwright's intentions and the play's reception by the audience.

The second section discusses the design approach, including the set design, costumes, and lighting. It also mentions the director's vision and the collaboration between the design team and the production staff.

The third section discusses the play's themes and characters, including the main characters and their relationships. It also mentions the play's structure and the use of symbolism and metaphor.

The fourth section discusses the play's impact on the audience and the theater world, including its influence on other plays and the development of the theater industry.

The fifth section discusses the play's legacy and its relevance to contemporary theater, including its influence on modern playwrights and the importance of studying the play's history and design approach.

CHAPTER I

THE PLAY BACKGROUND AND STYLISTIC APPROACH

The Red Shoes has been designated as the 1977 Theatre For Young People touring production. Being both a children's play and a touring show demands that the design must appeal both to the highly imaginative minds of the youth and be completely portable.

The curious, effervescent, expectant nature of the child audience makes it inevitable that a large share of responsibility for the effectiveness of any children's play will rest upon the staging.¹

The visual elements of a children's production contribute so vitally to the play's overall impression upon a child that the nature of the contribution must be kept clearly in mind as the plans are developed. First, "the flavor, line and details of setting and properties will help the children understand where, when and under what circumstances the action is taking place."² What children see is far more meaningful to them than what they hear. For this reason, the director and the designer cannot rely upon the dialogue alone to establish the circumstances of the play.

Second, the visual elements of the production should work to help the actors tell the story of the play. "Scenery which provides only a background to the action contributes little to the play,

¹Jed H. Davis and Mary Jane Larsen Watkins, Children's Theatre: Play Production For The Child Audience (New York: Harper and Row, Publishers, 1960), p. 153.

²Ibid., p. 154.

regardless of how pretty or elaborate it may be."³ The scenery must provide more than just a background for the actors to perform in front of. It must be an integral part of the action of the story.

The third function of the visual elements of the production is to arouse ideas and emotions relevant to the themes being expressed by the playwright.⁴

Historical Background

The author of The Red Shoes was Hans Christian Andersen, (1805-1875) who spent most of his life in and around Copenhagen. Born in the slums, Andersen had a difficult time battling his way up through the class structure of nineteenth century Denmark. The feudal system of bondage was abolished only seventeen years before his birth.⁵

In 1849, King Frederick VII, as a gift to the people of Denmark, established the "Free Constitution," which made the Danes one of the most democratic societies in the world.⁶

Andersen used the theme of the evils in a free society quite often in his writings. The original story of The Red Shoes dealt with the conflict of selfishness versus kindness in young people.⁷

³Ibid., p. 155.

⁴Ibid., p. 156.

⁵Raymond Fhines Stearns, Pageant of Europe (New York: Harcourt, Brace and World, Inc., 1961), p. 458.

⁶Jessie Brochner, Danish Life in Town and Country (New York: G. P. Putnam's Sons, 1903), p. 244.

⁷Hans Christian Andersen, Andersen's Fairy Tales (New York: Grosset and Dunlap, 1955), p. 62.

Andersen was very realistic when it came to his tales. He tried, through his stories, to show children the differences between good and evil. Fortunately for him, the Education Act of 1814 finally allowed the common children access to suitable reading material.⁸ Before this time, only the nobility were allowed the privilege of decent reading material.

Robin Short wrote the stage version of The Red Shoes in 1954. Short changed the plot of the tale by dealing with deceit and trickery, whereas, Andersen had dealt with selfishness. Only a few similarities remain between Short's play and Andersen's tale. Red shoes are still involved and the setting of both is in Denmark.

The architecture of Denmark changed very little until the twentieth century. Early Danish homes were quaint straw-thatched, high roofed buildings, with dark-oak timber criss-crossing the white-washed plaster walls. The windows were small paned and filled with honey plants. The houses were furnished with marvelously carved oak furniture.⁹

The line of the house was very simple, yet very practical.

Much less ambitious in dimension and equipment, yet possessed of much interest, is a house built of timber, the central and older part of which is lower than the two end sections, the roof being only some four or five feet removed from the ground, and the lowness of the doors making it imperative for the visitor to stoop very considerably. There was a very good reason for this, namely, to necessitate a possible enemy when entering the house to bend so low (the door being only about four feet high) that he for a moment was unable to defend himself.¹⁰

⁸Encyclopedia Britannica, 15th ed., s.v. "Denmark."

⁹Brochner, Danish Life in Town and Country, p. 244.

¹⁰Ibid., pp. 252-253.

The physical geography of Denmark must also be taken into account since the locale of the play is an exterior setting.

Denmark's theme in the great symphony of creation is not loud and penetrating, but it has an inner beauty. Whenever one thinks of Denmark, one imagines the sound of the sea and the call of the lark, and visualizes the treetops of the beech-woods, the heather in bloom, and the rich golden cornfields which reach right up to the silvery arms of the estuaries. The hamlets, with their red-brick houses and whitewashed half-timbering, foster a secure and simple life where tranquility reigns, even though the land is exposed to the whole wide world.¹¹

These are the traits I am trying to capture in this design.

Stylistic Approach

If The Red Shoes were to be performed on the Taylor Building main stage alone, there would be no question in my mind that the basic design approach would be realistic. However, the production is going to be on tour for three months during which time many theatres, gyms and other locales will be encountered. Because of these variables, the production needs to be flexible and greatly simplified.

Simplified staging, it should be noted, does not necessarily prove detrimental. The student of stage production, who may find himself operating in small plants and on cramped stages, should know how to make the most of his limited means, compensate for them, or turn them into advantages. He cannot be supplied with a

¹¹Richard Wolfram, Denmark (New York: Hill and Wang, 1962), p. 5.

list of all the resources available to him. He will have to exert whatever ingenuity he possesses.¹²

The fact that so much traveling and so many different theatres will be involved makes it imperative that the scenery be durable. There must be a minimum of time spent on repairs. Thus the prime prerequisites for touring are simplicity, ruggedness, and flexibility.¹³

The stylistic approach will be broken down into four areas of consideration: scenery, properties, sound, and lights.

Scenery

Because of the inadequacy of the stages on which The Red Shoes may be performed, the sets for this touring company must be built so they may be set up anywhere and can be altered to suit almost any prevailing condition. The flattage will have a maximum height of ten feet. All units will be hinged to allow flexibility in the stage setting. In addition, when preparing a play for transportation by truck, the scenery must also be designed and built for the limitations of the truck as well as the stages.¹⁴

There are two acts in The Red Shoes, each act using a different setting. The first act takes place in the square of a small Danish village. Two buildings are important to the action of the play: the

¹²John Cassner, Producing the Play (San Francisco: Holt, Rinehart, and Winston, Inc., 1953), p. 528.

¹³Harold Buxris-Meyer and Edward C. Cole, Scenery for the Theatre (Boston: Little, Brown and Company, 1971), p. 395.

¹⁴Ibid., p. 396.

cobbler's shop and the home of the 'nice old lady.' Both houses must have practical doors.

Act two takes place in the woods, not far from the village. At this location are two of a gypsy band's abodes. One is a tent and the other is a wagon.

Fortunately, the adjustment of exterior settings to smaller or larger quarters than originally staged is much simpler than that for interior settings. Nature provides trees, rocks and the like in an infinite variety of shapes and sizes from which to choose; whereas, a chair, table or door are scaled to dimension which are not easily altered.¹⁵

The scenery for The Red Shoes must be portable. The set-up time is usually limited and there will be only seven people involved at most theatres. As previously mentioned, the scenery must be ten feet or less in height. With these prerequisites in mind, it has to be kept to a minimum.

A groundrow will be used to represent a village. Three or four cottages will be painted on it with a scenic vista forming the background for these cottages. The other elements of scenery will be the two houses, the cobbler's shop and the cottage. Both buildings should be immediately recognizable. The exteriors will be painted to represent rough plaster. Back covering the house flats will achieve an exposed timber effect, so common to old Danish houses. The roofs will be thatched or tiled.

¹⁵Gassner, Producing the Play, p. 843.

Act two, for speed and simplicity of scene changes, will utilize the same basic scenic elements as act one. Act two calls for two buildings, a tent and a gypsy wagon. Since the locale of this act is the countryside, elements of the groundrow used in act one can also be used for this act. There are numerous scenic techniques which could be very helpful to this design. The groundrow will utilize the book system. Both the scenic vista and village cottages will be painted on book scenery, then for the scene change, the book can be folded over, thus revealing the other scene. This technique of design will allow the converting of the two houses from act one to act two to be accomplished as easily as the groundrow is changed. Both hard and soft covered panels will work very well here. Soft panels will make a very believable tent, which will cover the cobbler's shop completely. The change from cottage to gypsy wagon can be achieved by panels which are either added to or taken away from the cottage. Various two dimensional scenery which will represent bushes, a stone wall, and rock piles will be placed on the stage to complete the scenic picture. These elements can be moved between acts one and two to help suggest the change of locale. All of the scenery will be constructed to break down into one or two piece units to aid in the transportation of the show. All the flats will be soft covered for weight, but this will necessitate good care in the moving of the scenery.

A small stone well will be down center. The well will be low in order not to obstruct the audience's vision. It will be executed in such a manner as to resemble stonework. The Director requested

this scenic element as a stage property. Another stage property which must be considered is a small push cart which will be used by the gypsy and the clown. The cart will be designed along the lines of a dog cart. This will symbolize the relationship between the gypsy and the clown.

The Director has informed me there will be no intermission in the production.

The matter of waits between scenes is one which every children's theatre would do well to consider when designing its plays, for quick changes make audiences happier, probably, than elaborate scenes.¹⁶

For the performances in Taylor Building's main theatre, the cyclorama will be used. It will represent the sky and will be colored by light. The contour curtain will be used to form a basic proscenium for the scenery. Two painted flats will replace the proscenium when the production is on tour. There will be an act curtain before the production begins and during the act break. The curtain will have the name of the production and a picture of the interior of a cobbler's shop painted on it. It will only be used in Taylor Building's theatre and will not be taken on the tour since it requires flying equipment not always available in the tour's theatres.

The painting of the scenery for The Red Shoes is vital to the success of this design. The colors must be such that there is no questions in the children's mind as to what the scenery is sup-

¹⁶Winifred Ward, Theatre for Children (New York: D. Appleton-Century Company, Inc., 1939), p. 264.

posed to represent. "Color is used in children's theatre design to achieve three kinds of responses: to seize and focus attention, to satisfy the need for beauty, and to convey the proper mood and emotions."¹⁷ I have chosen the paintings of Carl Larssen as a model for my scene painting. He is very aware of details in his painting and uses a wide variety of earthtones in his works. The colors would appeal very much to a young audience, because of their brilliance. I will attempt to capture his scrutiny for details in my renditions.

The influences upon Larssen range from Japanese prints to Van Gogh. But the result is always an original Larssen. His composition is rarely flawed and in many of his pictures it is as great as in the church interior, for example, where one is led all over the picture before arriving at the true focal point—the priest at the altar.¹⁸

A number of Larssen's paintings could easily be said to be scenes from The Red Shoes because the variety of his paintings is such that he has covered, almost completely, the life and scenery which is Scandinavia.

Carl's series of books began by chance when during a long wet summer, which stopped him painting outdoors, he drew his son Pontus sitting in the family punishment corner after committing some minor misdemeanor at table. Karin (his wife) persuaded him to carry the theme on and this he did, covering every aspect of family life in and around the house. The results we can see for ourselves: a series of "lived-in" working drawings illustrating an era.¹⁹

His style will be of immeasurable assistance in the painting for

¹⁷Jed H. Davis and Mary Jane Larson Watkins, Children's Theatre: Play Production for the Child Audience, p. 189.

¹⁸David Larkin, ed., The Painting of Carl Larssen (New York: A Peacock Press/Bantam Book, 1976).

¹⁹Ibid.

this scenery.

Properties

The properties required for The Red Shoes will all be built or purchased. Because this production will be touring for three months, it is impossible to borrow the needed properties. Almost all of them will represent everyday items of the Danish peasantry.

The fireplace to be used in act two must have a shallow-centered cavity necessary for the disappearance of Karin's shoes. It will be constructed of ethafoam to simulate logs and in the center there will be a hollow area with a light giving the effect of fire. There must also be a smoke pot effect used in it, which means that in the cavity will be talcum powder in a pan with a rubber hose running off stage. At the appropriate moment, a technician will blow into the rubber hose, causing a puff of the talcum powder and giving the effect of a puff of smoke.

Sound

The music used in the play consists of the opening theme, a few bars to cover scene changes, the mute's music, Karin's dance theme, music to heighten the chase scene, and the curtain interlude. The pieces to be used include selections from: Peer Gynt, The Swedish Rhapsody, Wedding Day at Troldhøgen, and Ingrid's Lament. These pieces have been selected for their Scandinavian flavor and lively rhythm.

Lighting

The mood of this play basically follows the cycle of a day. It starts out in a light vein, then into sadness and suspense, then back into joy again. The lighting reflects the course of the action, thus day into night and then back into daylight.

The lighting for The Red Shoes demands both color and area control. Act one takes place during the daylight hours, while act two is set during the nighttime. Both acts have periods of dialogue with very little action taking place.

There must be two different designs done for this production: one for Taylor Building Theatre and the other for the tour. The lighting design for Taylor will use the McCandless method. Also back lighting will be used for revelation of form. The front of the house lights will be double hung to solve the problem of the two different times of day.

The lighting design for the tour will also utilize the McCandless system but it will be considerably modified. There will not be enough set-up time in each theatre to easily hang a sufficient number of instruments for the show, even if mounting positions were always available. The instruments will be prehung on three pipes which can be quickly set up in the house for each performance. The pipes will be placed right, center, and left to allow for cross lighting.

Summary

All the visual elements of any production must work together

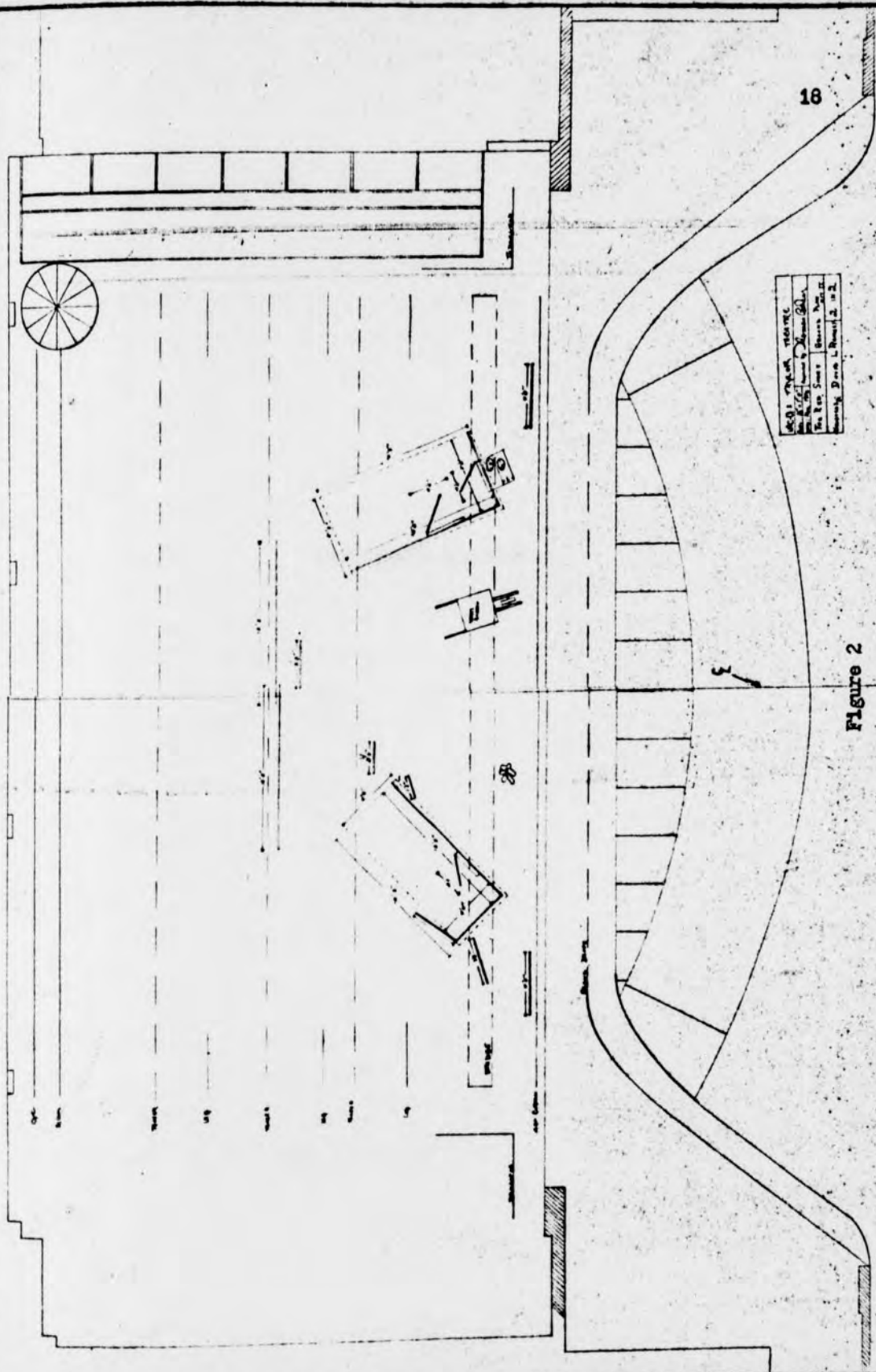
to create a total impression of period, place, mood, and time. In the production of The Red Shoes, I intend to accomplish all of these goals and in turn help to create an exciting theatre experience for children. Frequent communication with the Director will help to assure that the artistic decisions regarding the visual designs will be the most advantageous for the production.

CHAPTER II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN



18.01	Arch. Plan	18.01.01
18.02	Arch. Plan	18.02.01
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18.94	Arch. Plan	18.94.01
18.95	Arch. Plan	18.95.01
18.96	Arch. Plan	18.96.01
18.97	Arch. Plan	18.97.01
18.98	Arch. Plan	18.98.01
18.99	Arch. Plan	18.99.01
19.00	Arch. Plan	19.00.01

Figure 2

DESIGNER'S RENDERINGS



Figure 3



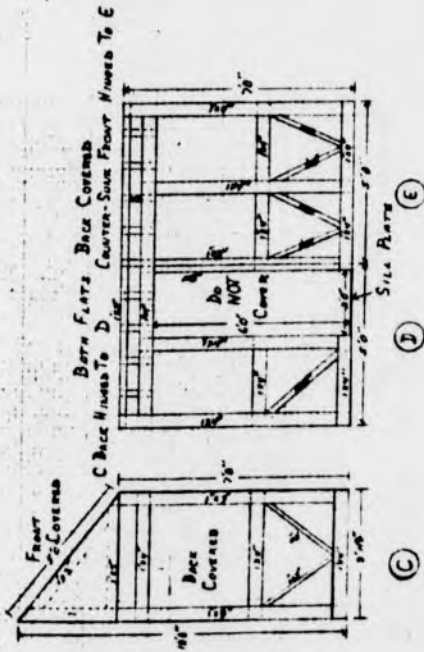
Figure 4



Figure 5

WORKING DRAWINGS

ALL JOINTS ON FLATS C, D, E, L, M, AND N ARE HALVED JOINTS



ALL THREE FLATS BACK COVERED

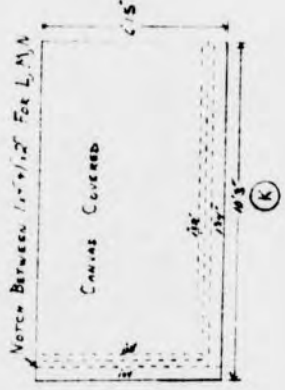
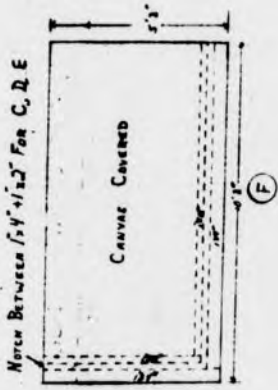
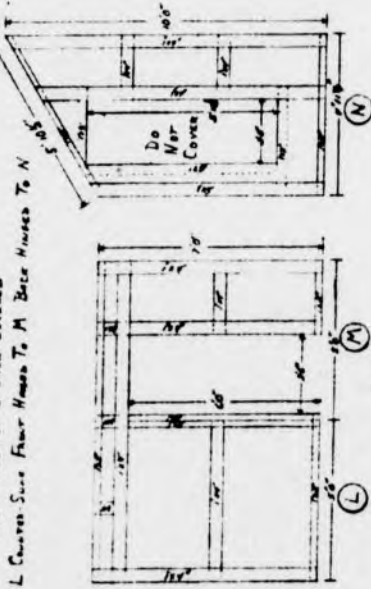
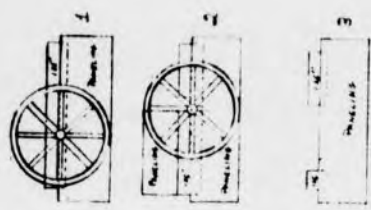
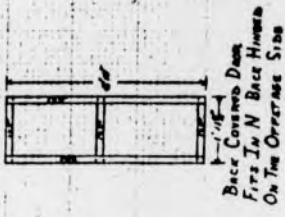
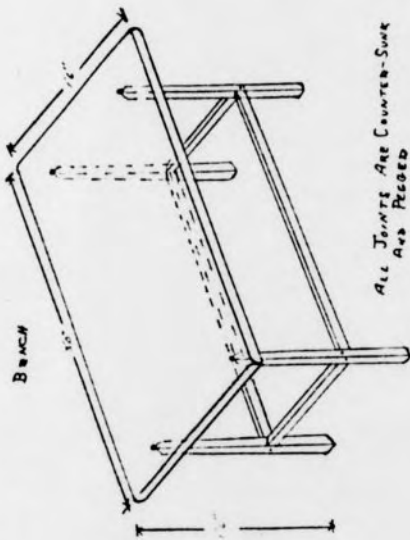


Figure 7 Canvas Tacked To Rear Edge Or K 1/4" On Front Fold Canvas Folded Back To Act II

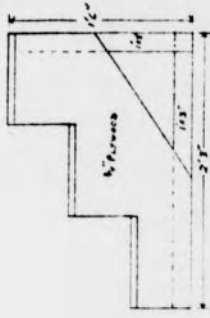
K SIDE VIEW



TABLES 1, 2, 3 FIT IN FRONT OF FLATS L, M, N FOR ACT II



ALL JOINTS ARE COUNTER-SUNK
AND PEGGED
LESS 1/2" TAPERED
BENCH SEAT 1 1/4" x 1/6" AND CORNERS
POUNDED



VISION DROPPED IN GIVE AND
BANGED TO REARER ROICES ON
THE OUTSIDE OF THE WELL FRAMES



Figure 8

PROPERTIES LIST

TABLE 1

PROPERTIES LIST

ACT I:

On Stage Pre-set:

wooden bench

Off Stage Right:

wheelbarrow containing:

The Red Shoes, wrapped in burlap

hurdy-gurdy

assorted bundles

wooden bucket for (Karin)

woman's shoe with heel detached for (Karin)

handkerchief for (Burgomaster)

coin for (Burgomaster)

portmanteau for (Grandmother), containing:

apron

coin for (Karin)

bundle of clothing for (Karin)

handbag for (Grandmother)

Off Stage Left:

two buttonhooks, one for (Snogg), one for (Jemmo)

handful of coins for (Snogg)

covered basket for (Nels), containing:

patchwork shoes

ribbon for (Nels)

woman's shoe with heel for (Nels)

ACT II:

On Stage Pre-set:

campfire

wheelbarrow containing:

bundles

toasting fork

TABLE 1 - Continued

Off Stage Right:

handful of coins for (Snegg)
hotdogs wrapped in paper for (Snegg)

Off Stage Left:

tin cup for (Jemmo)
walking stick for (Jemmo)
buttonhook for (Jemmo)

TABLE
SPECIAL EFFECTS

SPECIAL EFFECTS

TABLE 2

SPECIAL EFFECTS

ACT II:

Cue:

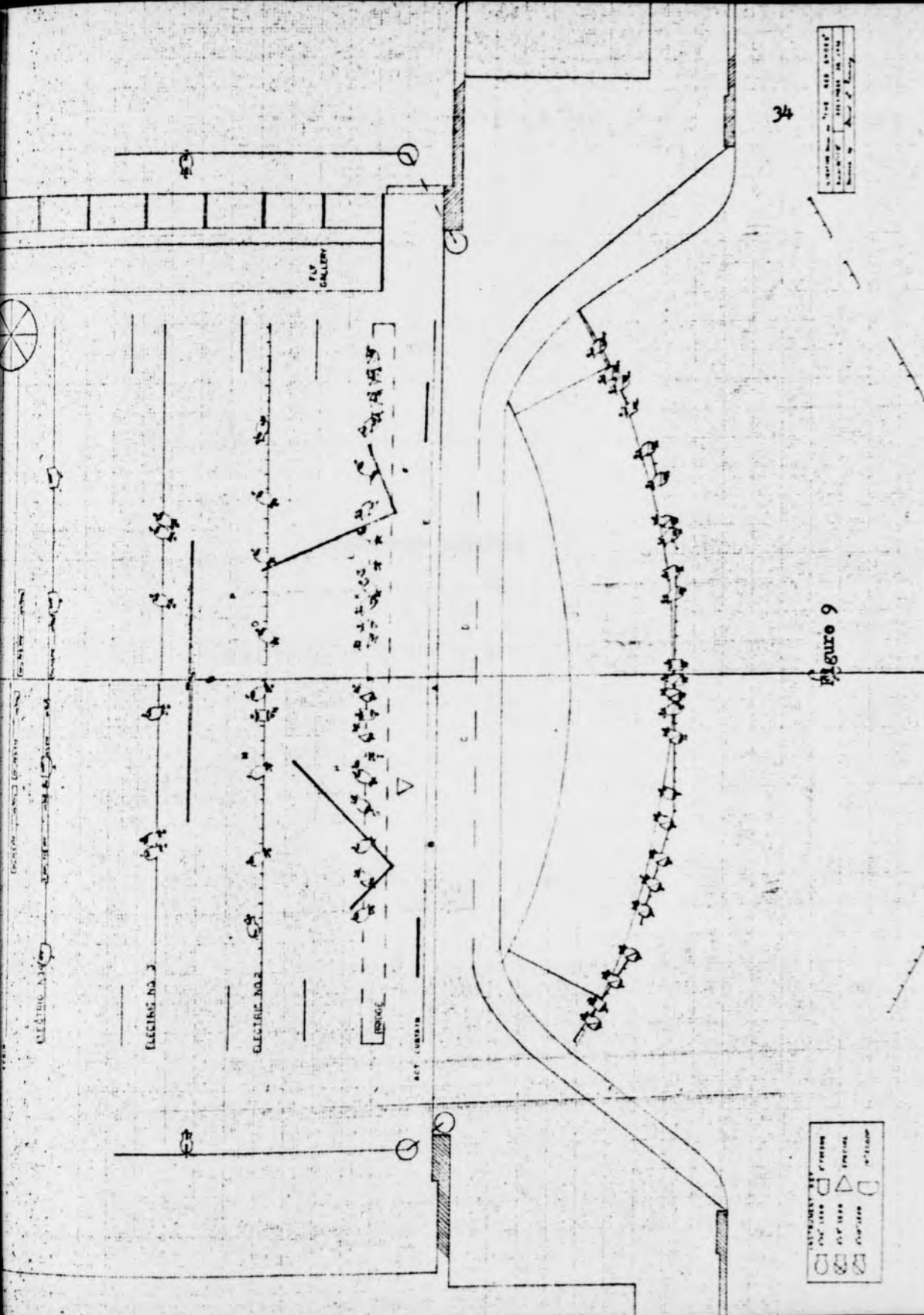
Karen: No one must ever be made to wear them again!

Effect:

Flash pot

THE LIGHTING

LIGHT PLAN



34
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 ASTOR LENOX TILDEN FOUNDATION
 125 WEST 47TH STREET
 NEW YORK 17, N. Y.

Figure 9

LEGEND
 ELECTRIC NO. 1
 ELECTRIC NO. 2
 ELECTRIC NO. 3
 ACT. CABLES

INSTRUMENT SCHEDULE

TABLE 3
INSTRUMENT SCHEDULE

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
FOH # 1								
1	6"x 12" Leko	750	2	40		B	849	
2	8" Fresnel	1000	33	42		B	854	
3	6"x 12" Leko	750	4	44		I	849	
4	6"x 12" Leko	750	11	46		G	849	
5	6"x 12" Leko	750	2	48		C	849	
6	6"x 12" Leko	750	7	30		J	813	
7	6"x 12" Leko	750	6	32		K	813	
8	6"x 12" Leko	750	5	34		D	813	
9	8" Fresnel	750	1	36		A	813	
10	6"x 12" Leko	750	6	38		E	813	
11	6"x 12" Leko	750	11	26		G	813	
12	6"x 12" Leko	750	24	28		F	813	
13	6"x 6" Leko	750	10	24		Q	813	
14	8" Fresnel	1000	33	25		C	854	
15	6"x 12" Leko	750	5	27		B	813	
16	8" Fresnel	750	1	29		A	813	
17	6"x 12" Leko	750	5	31		C	813	
18	6"x 12" Leko	750	12	33		L	813	
19	6"x 12" Leko	750	7	35		I	813	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
FOH # 1								
20	6"x 12" Leko	750	2	37		D	849	
21	8" Fresnel	1000	33	39		E	854	
22	6"x 12" Leko	750	4	41		J	849	
23	6"x 12" Leko	750	3	43		K	849	
24	6"x 12" Leko	750	3	45		E	849	
Bridge								
1	6"x 6" Leko	750	15	94		B	849	
2	6"x 12" Leko	750	13	92		M	849	
3	6"x 6" Leko	750	15	90		C	849	
4	6"x 6" Leko	750	4	82		N	849	
5	6"x 6" Leko	750	18	84		B	813	
6	6"x 6" Leko	750	18	98		D	813	
7	6"x 6" Leko	750	6	88		O	813	
8	8" Fresnel	1000	34	100		I	854	
9	6"x 12" Leko	750	14	96		P	813	
10	6"x 12" Leko	750	13	95		M	813	
11	8" Fresnel	1000	34	91		K	854	
12	6"x 6" Leko	750	7	99		N	813	
13	6"x 6" Leko	750	18	97		C	813	
14	6"x 6" Leko	750	19	89		E	813	
15	6"x 6" Leko	750	15	83		D	849	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
Bridge								
16	6"x 6" Leko	750	3	85		O	849	
17	6"x 6" Leko	750	16	87		E	849	
18	6"x 12" Leko	750	14	93		P	849	
19	6"x 9" Leko	750	23	106		I	854	Gobo
20	6"x 9" Leko	750	23	108		J	854	Gobo
21	6"x 9" Leko	750	23	116		K	854	Gobo
2nd El.								
1	6"x 6" Leko	750	8	74		Q	813	
2	6"x 6" Leko	750	17	68		I	849	
3	6"x 6" Leko	750	20	78		J	813	
4	8" Fresnel	1000	34	80		N	854	
5	6"x 6" Leko	750	19	66		K	813	
6	6"x 6" Leko	750	20	77		I	813	
7	6"x 6" Leko	750	17	67		J	849	
8	6"x 6" Leko	750	16	65		K	849	
9	6"x 6" Leko	750	8	71		Q	849	
3rd El.								
1	6"x 6" Leko	750	13	104		M	813	
2	6"x 6" Leko	750	17	102		N	849	
3	6"x 6" Leko	750	19	110		O	813	
4	6"x 6" Leko	750	20	120		N	813	
5	6"x 6" Leko	750	16	118		O	849	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
3rd El. 6	6"x 6" Leko	750	14	114		P	813	
4th El. 1	14" Scoop	500	31	111	4th El. #2	Cyc	854	
2	14" Scoop	500	31	111	4th El. #1	Cyc	854	
3	14" Scoop	500	31	107		Cyc	854	
4	14" Scoop	500	31	109		Cyc	854	
5	6'x 6" Strip	450	25	105	4th El. #6 7, 8 Color 821	Cyc	821	
5	6'x 6" Strip	450	26	103	4th El. #6 7, 8 Color 863	Cyc	863	
5	6'x 6" Strip	450	27	101	4th El. #6 7, 8 Color 874	Cyc	874	
6	6'x 6" Strip	450	25	105	4th El. #5 7, 8 Color 821	Cyc	821	
6	6'x 6" Strip	450	26	103	4th El. #5 7, 8 Color 863	Cyc	863	
6	6'x 6" Strip	450	27	101	4th El. #5 7, 8 Color 874	Cyc	874	
7	6'x 6" Strip	450	25	105	4th El. #5	Cyc	821	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
					6, 8 Color 821			
7	6'x 6" Strip	450	26	103	4th El. #5 6, 8 Color 863	Cyc	863	
7	6'x 6" Strip	450	27	101	4th El. #5 6, 8 Color 874	Cyc	874	
8	6'x 6" Strip	450	25	105	4th El. #5 6, 7 Color 821	Cyc	821	
8	6'x 6" Strip	450	26	103	4th El. #5 6, 7 Color 863	Cyc	863	
8	6'x 6" Strip	450	27	101	4th El. #5 6, 7 Color 874	Cyc	874	
US Floor 1	6'x 6" Strip	450	28	153	US Floor #2, 3, 4 Color 821	Cyc	821	
1	6'x 6" Strip	450	29	159	US Floor #2, 3, 4 Color 863	Cyc	863	
1	6'x 6" Strip	450	30	155	US Floor #2, 3, 4 Color 874	Cyc	874	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CURCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
US Floor 2	6'x 6" Strip	450	28	153	US Floor #1, 3, 4 Color 821	Cyc	821	
2	6'x 6" Strip	450	29	159	US Floor #1, 3, 4 Color 863	Cyc	863	
2	6'x 6" Strip	450	30	155	US Floor #1, 3, 4 Color 874	Cyc	874	
3	8'x 8" Strip	450	28	153	US Floor #1, 2, 4 Color 821	Cyc	821	
3	8'x 8" Strip	450	29	159	US Floor #1, 2, 4 Color 863	Cyc	863	
3	8'x 8" Strip	450	30	155	US Floor #1, 2, 4 Color 874	Cyc	874	
4	8'x 8" Strip	450	28	153	US Floor #1, 2, 3 Color 821	Cyc	821	
4	8'x 8" Strip	450	29	159	US Floor #1, 2, 3 Color 863	Cyc	863	
4	8'x 8" Strip	450	30	155	US Floor #1, 2, 3 Color 874	Cyc	874	

TABLE 3 - Continued

<u>NUMBER</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GANGED WITH</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
SR Tree	6"x 6" Leko	750	24	130		B	849	
SL Tree	6"x 6" Leko	750	12	129		F	813	
SR FLOOR	Edison lamp bulb	50	9	128			819	Fire Special
	Cyc Edison lamp bulb	40	9	157				Moon Special
Lighting Booth	Follow Spot	1000	32	13				

SWITCHBOARD SET-UP CHART

TABLE 4

SWITCHBOARD SET-UP CHART

<u>DIMMER</u>	<u>CIRCUITS</u>	<u>LOCATION</u>	<u>INST. #</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
1	36	FOH # 1	9	8" Fresnel	750	A	813	
	29	FOH # 1	16	8" Fresnel	750	A	813	
2	40	FOH # 1	1	6"x 12" Leko	750	B	849	
	48	FOH # 1	5	6"x 12" Leko	750	C	849	
	37	FOH # 1	20	6"x 12" Leko	750	D	849	
3	43	FOH # 1	23	6"x 12" Leko	750	K	849	
	45	FOH # 1	24	6"x 12" Leko	750	E	849	
	85	Bridge	16	6"x 6" Leko	750	O	849	
4	44	FOH # 1	3	6"x 12" Leko	750	J	849	
	41	FOH # 1	22	6"x 12" Leko	750	I	849	
	82	Bridge	4	6"x 6" Leko	750	N	849	
5	34	FOH # 1	8	6"x 12" Leko	750	D	813	
	27	FOH # 1	15	6"x 12" Leko	750	B	813	
	31	FOH # 1	17	6"x 12" Leko	750	C	813	
6	32	FOH # 1	7	6"x 12" Leko	750	K	813	
	38	FOH # 1	10	6"x 12" Leko	750	E	813	
	99	Bridge	7	6"x 6" Leko	750	O	813	
7	30	FOH # 1	6	6"x 12" Leko	750	J	813	
	35	FOH # 1	19	6"x 12" Leko	750	I	813	
	99	Bridge	12	6"x 6" Leko	750	N	813	
8	74	2nd EL.	1	6"x 6" Leko	750	Q	813	
	71	2nd EL.	9	6"x 6" Leko	750	Q	813	

TABLE 4 - Continued

<u>DIMMER</u>	<u>CIRCUITS</u>	<u>LOCATION</u>	<u>INST. #</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
9	157	Cyc	1	Edison lamp bulb	40			Moon Special
	128	SR Floor	1	Edison lamp bulb	50		819	Fire Special
10	24	FOH # 1	13	6"x 6" Leko	750	Q	813	
11	46	FOH # 1	4	6"x 12" Leko	750	G	849	
	26	FOH # 1	11	6"x 12" Leko	750	G	813	
12	129	SL Tree	1	6"x 6" Leko	750	F	813	
	33	FOH # 1	18	6"x 12" Leko	750	F	813	
13	92	Bridge	2	6"x 12" Leko	750	M	849	
	95	Bridge	10	6"x 12" Leko	750	M	813	
	104	2nd El.	1	6"x 6" Leko	750	M	813	
14	96	Bridge	9	6"x 12" Leko	750	P	813	
	93	Bridge	18	6"x 12" Leko	750	P	849	
	114	3rd El.	6	6"x 6" Leko	750	P	813	
15	94	Bridge	1	6"x 6" Leko	750	B	849	
	90	Bridge	3	6"x 6" Leko	750	C	849	
	83	Bridge	15	6"x 6" Leko	750	D	849	
16	87	Bridge	17	6"x 6" Leko	750	E	849	
	65	2nd El.	8	6"x 6" Leko	750	K	849	
	118	3rd El.	5	6"x 6" Leko	750	O	849	
17	68	2nd El.	2	6"x 6" Leko	750	I	849	
	67	2nd El.	7	6"x 6" Leko	750	J	849	
	102	3rd El.	2	6"x 6" Leko	750	N	849	

TABLE 4 - Continued

<u>DIMMER</u>	<u>CIRCUITS</u>	<u>LOCATION</u>	<u>INST. #</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
18	98	Bridge	5	6"x 6" Leko	750	B	813	
	84	Bridge	6	6"x 6" Leko	750	D	813	
	97	Bridge	13	6"x 6" Leko	750	C	813	
19	89	Bridge	14	6"x 6" Leko	750	E	813	
	99	2nd El.	5	6"x 6" Leko	750	K	813	
	110	3rd El.	3	6"x 6" Leko	750	O	813	
20	78	2nd El.	3	6"x 6" Leko	750	J	813	
	77	2nd El.	6	6"x 6" Leko	750	I	813	
	120	3rd El.	4	6"x 6" Leko	750	N	813	
23	106	Bridge	19	6"x 9" Leko	750	I	854	Go bo
	108	Bridge	20	6"x 9" Leko	750	J	854	Go bo
	116	Bridge	21	6"x 9" Leko	750	K	854	Go bo
24	28	FOH # 1	12	6"x 12" Leko	750	F	813	
	130	SR Tree	1	6"x 6" Leko	750	B	849	
25	105	4th El.	5	6'x 6" Strip	450	Cyc	821	
	105	4th El.	6	6'x 6" Strip	450	Cyc	821	
	105	4th El.	7	6'x 6" Strip	450	Cyc	821	
	105	4th El.	8	6'x 6" Strip	450	Cyc	821	
26	103	4th El.	5	6'x 6" Strip	450	Cyc	863	
	103	4th El.	6	6'x 6" Strip	450	Cyc	863	
	103	4th El.	7	6'x 6" Strip	450	Cyc	863	
	103	4th El.	8	6'x 6" Strip	450	Cyc	863	

TABLE 4 - Continued

<u>DIMMER</u>	<u>CURCUITS</u>	<u>LOCATION</u>	<u>INST. #</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
27	101	4th El.	5	6'x 6" Strip	450	Cyc	874	
	101	4th El.	6	6'x 6" Strip	450	Cyc	874	
	101	4th El.	7	6'x 6" Strip	450	Cyc	874	
	101	4th El.	8	6'x 6" Strip	450	Cyc	874	
28	153	US Floor	1	6'x 6" Strip	450	Cyc	821	
	153	US Floor	2	6'x 6" Strip	450	Cyc	821	
	153	US Floor	3	8'x 8" Strip	450	Cyc	821	
	153	US Floor	4	8'x 8" Strip	450	Cyc	821	
29	159	US Floor	1	6'x 6" Strip	450	Cyc	863	
	159	US Floor	2	6'x 6" Strip	450	Cyc	863	
	159	US Floor	3	8'x 8" Strip	450	Cyc	863	
	159	US Floor	4	8'x 8" Strip	450	Cyc	863	
30	155	US Floor	1	6'x 6" Strip	450	Cyc	874	
	155	US Floor	2	6'x 6" Strip	450	Cyc	874	
	155	US Floor	3	8'x 8" Strip	450	Cyc	874	
	155	US Floor	4	8'x 8" Strip	450	Cyc	874	
31	111	4th El.	1	14" Scoop	500	Cyc	854	
	111	4th El.	2	14" Scoop	500	Cyc	854	
	107	4th El.	3	14" Scoop	500	Cyc	854	
	109	4th El.	4	14" Scoop	500	Cyc	854	
32	13	Light Booth	1	Fellow Spot	1000			
33	42	FOH # 1	2	8" Fresnel	1000	B	854	
	25	FOH # 1	14	8" Fresnel	1000	C	854	
	39	FOH # 1	21	8" Fresnel	1000	E	854	

TABLE 4 - Continued

<u>DIMMER</u>	<u>CIRCUITS</u>	<u>LOCATION</u>	<u>INST. #</u>	<u>INSTRUMENTATION</u>	<u>WATTS</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>REMARKS</u>
34	100	Bridge	8	8" Fresnel	1000	I	854	
	91	Bridge	11	8" Fresnel	1000	K	854	
	80	2nd Fl.	4	8" Fresnel	1000	N	854	

TABLE 2
LIGHT PLOT

PLANT SPECIES	HEIGHT (cm)	STEM Girth (cm)	DBH (cm)	STEM Diameter (cm)	STEM Diameter (cm)
1. <i>Acacia drepanolobium</i>	10	10			
2. <i>Acacia drepanolobium</i>	10	10			
3. <i>Acacia drepanolobium</i>	10	10			
4. <i>Acacia drepanolobium</i>	10	10			
5. <i>Acacia drepanolobium</i>	10	10			
6. <i>Acacia drepanolobium</i>	10	10			
7. <i>Acacia drepanolobium</i>	10	10			
8. <i>Acacia drepanolobium</i>	10	10			
9. <i>Acacia drepanolobium</i>	10	10			
10. <i>Acacia drepanolobium</i>	10	10			
11. <i>Acacia drepanolobium</i>	10	10			
12. <i>Acacia drepanolobium</i>	10	10			
13. <i>Acacia drepanolobium</i>	10	10			
14. <i>Acacia drepanolobium</i>	10	10			
15. <i>Acacia drepanolobium</i>	10	10			
16. <i>Acacia drepanolobium</i>	10	10			
17. <i>Acacia drepanolobium</i>	10	10			
18. <i>Acacia drepanolobium</i>	10	10			
19. <i>Acacia drepanolobium</i>	10	10			
20. <i>Acacia drepanolobium</i>	10	10			

TABLE 5

LIGHT PLOT

CUE NUMBER	PRESET	HOUSE LIGHTS:	FULL	HALF	OUT	
PRESET:	X	Y	INDEPENDENT:	ADD	SUBTRACT	COUNT
NOTES:						
1.	CURTAIN WARMERS	5	21.			
2.	BCD Cool		22.			
3.	KEO Cool		23.	Gobo Special		
4.	LJN Cool		24.	DL Door		
5.	BCD Warm		25.	Red Cyc Top		
6.	KEO Warm		26.	Green Cyc Top		
7.	LJN Warm		27.	Blue Cyc Top		
8.	Groundrow		28.	Red Cyc Bottom		
9.	Meen & Fireplace		29.	Green Cyc Bottom		
10.	Q Warm		30.	Blue Cyc Bottom		
11.	SR Door (G)		31.	Scoops		
12.	DSL Door (F)		32.	Spot Light		
13.	UR (M)		33.	Night Wash		
14.	UL (P)		34.	Night Wash		
15.	BCD (Back) Cool					
16.	EKO (Back) Cool					
17.	LJN (Back) Cool					
18.	BCD (Back) Warm					
19.	EKO (Back) Warm					
20.	LJN (Back) Warm					

TABLE 5 - Continued

CUE NUMBER <u>1</u>		HOUSE LIGHTS: FULL HALF <u>OUT</u>
PRESET: X <u> </u> Y <u>**</u> INDEPENDENT: ADD <u>**</u> SUBTRACT <u> </u> COUNT <u>5</u>		
NOTES: CUE: Music Begins		
1. Curtain Warmers	8	21.
2. BCD Cool		22.
3. KEO Cool		23. Gobo Special
4. IJN Cool		24. SL Door
5. BCD Warm		25. Red Cyc Top 3
6. KEO Warm		26. Green Cyc Top 8
7. IJN Warm		27. Blue Cyc Top 10
8. Groundrow	4	28. Red Cyc Bottom 6
9. Moon & Fireplace		29. Green Cyc Bottom 8
10. Q Warm		30. Blue Cyc Bottom 8
11. SR Door (G)		31. Scoops 10
12. DSL Door (F)		32. Spot Light
13. UR (M)	4	33. Night Wash
14. UL (P)	4	34. Night Wash
15. BCD (Back) Cool	4	
16. EKO (Back) Cool	4	
17. IJN (Back) Cool	4	
18. BCD (Back) Warm	4	
19. EKO (Back) Warm	4	
20. IJN (Back) Warm	4	

TABLE 5 - Continued

CUE NUMBER 2 HOUSE LIGHTS: FULL HALF OUT
 PRESET: X ** Y INDEPENDENT: ADD ** SUBTRACT COUNT 5
 NOTES: CUE: After 10 Beats

1. Curtain Warmers		21.	
2. BCD Cool	10	22.	
3. KEO Cool	10	23. Gobe Special	
4. LFN Cool	10	24. SL Door	4
5. BCD Warm	7	25. Red Cyc Top	3
6. KEO Warm	7	26. Green Cyc Top	8
7. LFN Warm	5	27. Blue Cyc Top	10
8. Groundrew	4	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	8	30. Blue Cyc Bottom	8
11. SR Door (G)	6	31. Scoops	10
12. DSL Door (F)	6	32. Spot Light	
13. UR (M)	6	33. Night Wash	2
14. UL (P)	6	34. Night Wash	2
15. BCD (Back) Cool	8		
16. KEO (Back) Cool	8		
17. LFN (Back) Cool	8		
18. BCD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. LFN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>3</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u>Y</u> ** INDEPENDENT: ADD <u>**</u> SUBTRACT <u> </u> COUNT <u>10</u>			
NOTES: Jemmo "Little Red Shoes Dance!"			
1. Curtain Warmers		21.	
2. BCD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	10
4. IJN Cool	6	24. SL Door	3
5. BCD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	8
7. IJN Warm	5	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	6	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	10
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BCD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. IJN (Back) Cool	6		
18. BCD (Back) Warm	4		
19. KEO (Back) Warm	4		
20. IJN (Back) Warm	4		

TABLE 5 - Continued

CUE NUMBER <u>4</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Snogg; "Red Shoes, Step Dancing!"			
1. Curtain Warmers		21.	
2. BCD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	10
4. LJV Cool	6	24. DL Door	3
5. BCD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	8
7. LJV Warm	5	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	4	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BCD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. LJV (Back) Cool	6		
18. BCD (Back) Warm	4		
19. KEO (Back) Warm	4		
20. LJV (Back) Warm	4		

TABLE 5 - Continued

CUE NUMBER <u>5</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X ** Y		INDEPENDENT: ADD SUBTRACT ** COUNT <u>3</u>	
NOTES: When the Red Shoes Come Off Karen			
1. Curtain Warmers		21.	
2. BCD Cool	10	22.	
3. KEO Cool	10	23. Gobo Special	
4. LFN Cool	10	24. DL Door	6
5. BCD Warm	7	25. Red Cyc Top	3
6. KEO Warm	7	26. Green Cyc Top	10
7. LFN Warm	6	27. Blue Cyc Top	10
8. Groundrew	5	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	10	30. Blue Cyc Bottom	8
11. SR Door (G)	6	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	8	33. Night Wash	2
14. UL (P)	7	34. Night Wash	2
15. BCD (Back) Cool	8		
16. KEO (Back) Cool	8		
17. LFN (Back) Cool	8		
18. BCD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. LFN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>6</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u>**</u>		INDEPENDENT: ADD <u>**</u> SUBTRACT <u> </u> COUNT <u>5</u>	
NOTES: Snogg; "Let Me Think."			
1. Curtain Warmers		21.	
2. BCD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	
4. LJN Cool	6	24. SL Door	3
5. BCD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	10
7. LJN Warm	5	27. Blue Cyc Top	10
8. Groundrew	2	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	4	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	10
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BCD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. LJN (Back) Cool	6		
18. BCD (Back) Warm	4		
19. KEO (Back) Warm	4		
20. LJN (Back) Warm	4		

TABLE 5 - Continued

CUE NUMBER <u>7</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u>**</u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: End of Dance			
1. Curtain Warmers		21.	
2. BCD Cool	10	22.	
3. KEO Cool	10	23. Gobo Special	
4. IJN Cool	10	24. SL Door	6
5. BCD Warm	7	25. Red Cyc Top	3
6. KEO Warm	7	26. Green Cyc Top	10
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	7	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	10	30. Blue Cyc Bottom	8
11. SR Door (G)	6	31. Scoops	10
12. DSL Door (F)	7	32. Spot Light	
13. UR (M)	8	33. Night Wash	2
14. UL (P)	7	34. Night Wash	2
15. BCD (Back) Cool	8		
16. KEO (Back) Cool	8		
17. IJN (Back) Cool	8		
18. BCD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>8</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u>Y</u> **		INDEPENDENT: ADD ** SUBTRACT <u>COUNT 10</u>	
NOTES: Old Lady; "Why Karen Child: What Are You Doing?"			
1. Curtain Warmers		21.	
2. BCD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	10
4. IJN Cool	6	24. SL Door	3
5. BCD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	10
7. IJN Warm	5	27. Blue Cyc Top	10
8. Groundrow	4	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	4	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BCD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. IJN (Back) Cool	6		
18. BCD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER 9 HOUSE LIGHTS: FULL HALF OUT
 PRESET: X Y INDEPENDENT: ADD ** SUBTRACT COUNT 3
 NOTES: Karen Enters

1. Curtain Warmers		21.	
2. BCD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	10
4. LJV Cool	6	24. SL Door	3
5. BCD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	10
7. LJV Warm	5	27. Blue Cyc Top	10
8. Groundrow	4	28. Red Cyc Bottom	6
9. Meen & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	4	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	10
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BCD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. LJV (Back) Cool	6		
18. BCD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. LJV (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>10</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u>Y</u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Karen Exits			
1. Curtain Warmers		21.	
2. BGD Cool	6	22.	
3. KEO Cool	6	23. Gobo Special	10
4. IJN Cool	6	24. SL Door	3
5. BGD Warm	5	25. Red Cyc Top	3
6. KEO Warm	5	26. Green Cyc Top	10
7. IJN Warm	5	27. Blue Cyc Top	10
8. Groundrow	4	28. Red Cyc Bottom	6
9. Moon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm	6	30. Blue Cyc Bottom	8
11. SR Door (G)	4	31. Scoops	10
12. DSL Door (F)	4	32. Spot Light	
13. UR (M)	4	33. Night Wash	2
14. UL (P)	4	34. Night Wash	2
15. BGD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. IJN (Back) Cool	6		
18. BGD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>11</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X ** Y		INDEPENDENT: ADD SUBTRACT ** COUNT <u>5</u>	
NOTES: OLD LADY: "Karen! Oh, Karen!"			
1. Curtain Warmers	8	21.	
2. BGD Cool		22.	
3. KEO Cool		23. Gobo Special	10
4. LJM Cool		24. SL Door	
5. BGD Warm		25. Red Cyc Top	3
6. KEO Warm		26. Green Cyc Top	10
7. LJM Warm		27. Blue Cyc Top	10
8. Groundrow	4	28. Red Cyc Bottom	6
9. Neon & Fireplace		29. Green Cyc Bottom	8
10. Q Warm		30. Blue Cyc Bottom	8
11. SR Door (G)		31. Scoops	10
12. DSL Door (F)		32. Spot Light	
13. UR (M)		33. Night Wash	
14. UL (P)		34. Night Wash	
15. BGD (Back) Cool	6		
16. KEO (Back) Cool	6		
17. LJM (Back) Cool	6		
18. BGD (Back) Warm	6		
19. KEO (Back) Warm	6		
20. LJM (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>12</u>		HOUSE LIGHTS: FULL HALF OUT		
PRESET: X <u> </u> Y **		INDEPENDENT: ADD ** SUBTRACT <u> </u> COUNT **		
NOTES: Music Cue				
1.	Curtain Warmers		21.	
2.	BCD Cool	8	22.	
3.	KEO Cool	8	23.	Gobo Special 10
4.	LJN Cool	8	24.	SL Door 3
5.	BCD Warm	6	25.	Red Cyc Top 3
6.	KEO Warm	6	26.	Green Cyc Top 5
7.	LJN Warm	6	27.	Blue Cyc Top 10
8.	Groundrow	2	28.	Red Cyc Bottom 3
9.	Moon & Fireplace	10	29.	Green Cyc Bottom 5
10.	Q Warm	7	30.	Blue Cyc Bottom 6
11.	SR Door (G)	5	31.	Scoops 4
12.	DSL Door (F)	5	32.	Spot Light
13.	UR (M)	4	33.	Night Wash 10
14.	UL (P)	4	34.	Night Wash 10
15.	BCD (Back) Cool	7		
16.	KEO (Back) Cool	7		
17.	LJN (Back) Cool	7		
18.	BCD (Back) Warm	5		
19.	KEO (Back) Warm	6		
20.	LJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>13</u>		HOUSE LIGHTS: FULL HALF OUT		
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>		
NOTES: Shoes Come Off Karen's Feet				
1.	Curtain Warners		21.	
2.	BCD Cool	8	22.	
3.	KEO Cool	8	23.	Gebo Special
4.	LJN Cool	8	24.	SL Door 3
5.	BCD Warn	6	25.	Red Cyc Top 3
6.	KEO Warn	6	26.	Green Cyc Top 5
7.	LJN Warn	6	27.	Blue Cyc Top 10
8.	Groundrew	2	28.	Red Cyc Bottom 3
9.	Moon & Fireplace	10	29.	Green Cyc Bottom 5
10.	Q Warn	7	30.	Blue Cyc Bottom 6
11.	SR Door (G)	5	31.	Scoops 4
12.	DSL Door (F)	5	32.	Spot Light
13.	UR (M)	4	33.	Night Wash 10
14.	UL (P)	4	34.	Night Wash 10
15.	BCD (Back) Cool	7		
16.	KEO (Back) Cool	7		
17.	LJN (Back) Cool	7		
18.	BCD (Back) Warn	5		
19.	KEO (Back) Warn	6		
20.	LJN (Back) Warn	6		

TABLE 5 - Continued

CUE NUMBER <u>14</u>		HOUSE LIGHTS: FULL HALF OUT			
PRESET: X	Y	INDEPENDENT:	ADD **	SUBTRACT	COUNT <u>3</u>
NOTES: Red Shoes Are Put On					
1. Curtain Warmers		21.			
2. BCD Cool	8	22.			
3. KEO Cool	8	23. Gebo Special	10		
4. LFN Cool	8	24. SL Door	3		
5. BCD Warm	6	25. Red Cyc Top	3		
6. KEO Warm	6	26. Green Cyc Top	5		
7. LFN Warm	6	27. Blue Cyc Top	10		
8. Groundrew	2	28. Red Cyc Bottom	3		
9. Moon & Fireplace	10	29. Green Cyc Bottom	5		
10. Q Warm	7	30. Blue Cyc Bottom	6		
11. SR Door (G)	5	31. Scoops	4		
12. DSL Door (F)	5	32. Spot Light			
13. UR (M)	4	33. Night Wash	10		
14. UL (P)	4	34. Night Wash	10		
15. BCD (Back) Cool	7				
16. KEO (Back) Cool	7				
17. LFN (Back) Cool	7				
18. BCD (Back) Warm	5				
19. KEO (Back) Warm	6				
20. LFN (Back) Warm	6				

TABLE 5 - Continued

CUE NUMBER <u>15</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD ** SUBTRACT <u> </u> CONT <u>3</u>	
NOTES: Karen; "They've Found The Secret."			
1. Curtain Warmers		21.	
2. BGD Cool	8	22.	
3. KEO Cool	8	23. Gebo Special	10
4. IJN Cool	8	24. SL Door	3
5. BGD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	3
9. Meen & Fireplace	10	29. Green Cyc Bottom	5
10. Q Warm	7	30. Blue Cyc Bottom	6
11. SR Door (G)	5	31. Scoops	4
12. DSL Door (F)	5	32. Spot Light	10
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BGD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BGD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>16</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Dance Steps			
1. Curtain Warmers		21.	
2. BGD Cool	8	22.	
3. KBO Cool	8	23. Gobo Special	10
4. LJN Cool	8	24. SL Door	3
5. BGD Warm	6	25. Red Cyc Top	3
6. KBO Warm	6	26. Green Cyc Top	5
7. LJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottem	3
9. Meen & Fireplace	10	29. Green Cyc Bottem	5
10. Q Warm	7	30. Blue Cyc Bottem	6
11. SR Deer (G)	5	31. Scoops	10
12. DSL Deer (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BGD (Back) Cool	7		
16. KBO (Back) Cool	7		
17. LJN (Back) Cool	7		
18. BGD (Back) Warm	5		
19. KBO (Back) Warm	6		
20. LJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>17</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Red Shoes Are Taken Off			
1. Curtain Warmers		21.	
2. BCD Cool	8	22.	
3. KEO Cool	8	23. Gobo Special	
4. LJV Cool	8	24. SL Door	3
5. BCD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. LJV Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	3
9. Meen & Fireplace	10	29. Green Cyc Bottom	5
10. Q Warm	8	30. Blue Cyc Bottom	6
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BCD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. LJV (Back) Cool	7		
18. BCD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. LJV (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>18</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u>**</u> SUBTRACT <u> </u> COUNT <u>3</u>	
NOTES: <u>Jeanne Puts On The Red Shoes</u>			
1. Curtain Warmers		21.	
2. BCD Cool	8	22.	
3. KEO Cool	8	23. Gebo Special	10
4. IJN Cool	8	24. SL Door	3
5. BCD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	3
9. Meen & Fireplace	10	29. Green Cyc Bottom	5
10. Q Warm	8	30. Blue Cyc Bottom	6
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BCD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BCD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>19</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u>**</u> SUBTRACT <u> </u> COUNT <u>3</u>	
NOTES: Jenne Dances			
1. Curtain Warners		21.	
2. BCD Cool	8	22.	
3. KEO Cool	8	23. Gobo Special	10
4. IJN Cool	8	24. SL Door	3
5. BCD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottem	3
9. Moon & Fireplace	10	29. Green Cyc Bottem	5
10. Q Warm	8	30. Blue Cyc Bottem	6
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	10
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BCD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BCD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>20</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Jenno Falls Down			
1. Curtain Warmers		21.	
2. BCD Cool	8	22.	
3. KEO Cool	8	23. Gebo Special	10
4. IJN Cool	8	24. SL Door	3
5. BCD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottem	3
9. Meen & Fireplace	10	29. Green Cyc Bottem	5
10. Q Warm	8	30. Blue Cyc Bottem	6
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BCD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BCD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>21</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: Jemmo Takes Off The Red Shoes			
1. Curtain Warners		21.	
2. BGD Cool	8	22.	
3. KEO Cool	8	23. Gobo Special	
4. IJN Cool	8	24. SL Door	3
5. BGD Warm	6	25. Red Cyc Top	3
6. KEO Warm	6	26. Green Cyc Top	5
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	2	28. Red Cyc Bottom	3
9. Moon & Fireplace	10	29. Green Cyc Bottom	5
10. Q Warm	8	30. Blue Cyc Bottom	6
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	10
14. UL (P)	4	34. Night Wash	10
15. BGD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BGD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER	22	HOUSE LIGHTS:	FULL	HALF	OUT	
PRESET:	X	Y	INDEPENDENT:	ADD	SUBTRACT	COUNT 100
NOTES:	Burgemaster; "Siege Him, Nels!"					
1.	Curtain Warmers		21.			
2.	BCD Cool	8	22.			
3.	KEO Cool	8	23.	Gebo Special	10	
4.	IJN Cool	8	24.	SL Door	3	
5.	BCD Warm	6	25.	Red Cyc Top	4	
6.	KEO Warm	6	26.	Green Cyc Top	10	
7.	IJN Warm	6	27.	Blue Cyc Top	10	
8.	Groundrow	3	28.	Red Cyc Bottem	6	
9.	Moan & Fireplace	10	29.	Green Cyc Bottom	6	
10.	Q Warm	8	30.	Blue Cyc Bottom	8	
11.	SR Door (G)	5	31.	Scoops	10	
12.	DSL Door (F)	5	32.	Spot Light		
13.	UR (M)	4	33.	Night Wash		
14.	UL (P)	4	34.	Night Wash		
15.	BCD (Back) Cool	7				
16.	KEO (Back) Cool	7				
17.	IJN (Back) Cool	7				
18.	BCD (Back) Warm	5				
19.	KEO (Back) Warm	6				
20.	IJN (Back) Warm	6				

TABLE 5 - Continued

CUE NUMBER <u>23</u>		HOUSE LIGHTS: FULL HALF OUT		
PRESET: X <u> </u> Y <u>**</u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>		
NOTES: Snogg Exits				
1. Curtain Warmers		21.		
2. BCD Cool		22.		
3. KEO Cool		23.	Gobo Special	
4. IJN Cool		24.	SL Door	
5. BCD Warm		25.	Red Cyc Top	
6. KEO Warm		26.	Green Cyc Top	
7. IJN Warm		27.	Blue Cyc Top	
8. Groundrow		28.	Red Cyc Bottom	
9. Moon & Fireplace		29.	Green Cyc Bottom	
10. Q Warm		30.	Blue Cyc Bottom	
11. SR Door (G)		31.	Scoops	
12. DSL Door (F)		32.	Spot Light	
13. UR (M)		33.	Night Wash	
14. UL (P)		34.	Night Wash	
15. BCD (Back) Cool				
16. KEO (Back) Cool				
17. IJN (Back) Cool				
18. BCD (Back) Warm				
19. KEO (Back) Warm				
20. IJN (Back) Warm				

TABLE 5 - Continued

CUE NUMBER <u>24</u>		HOUSE LIGHTS: FULL HALF OUT	
PRESET: X ** Y		INDEPENDENT: ADD ** SUBTRACT	
NOTES: Curtain Call		COUNT <u>3</u>	
1. Curtain Warmers	8	21.	
2. BGD Cool	8	22.	
3. KEO Cool	8	23. Gobe Special	
4. LJN Cool	8	24. SL Door	3
5. BGD Warm	6	25. Red Cyc Top	4
6. KEO Warm	6	26. Green Cyc Top	10
7. LJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	3	28. Red Cyc Bottom	6
9. Moon & Fireplace	10	29. Green Cyc Bottom	6
10. Q Warm	8	30. Blue Cyc Bottem	8
11. SR Door (G)	5	31. Scoops	10
12. DSL Door (F)	5	32. Spet Light	
13. UR (M)	4	33. Night Wash	
14. UL (P)	4	34. Night Wash	
15. BGD (Back) Cool	7		
16. KEO (Back) Cool	7		
17. LJN (Back) Cool	7		
18. BGD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. LJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>25</u>		HOUSE LIGHTS: <u>FULL</u> <u>HALF</u> <u>OUT</u>	
PRESET: X <u> </u> Y <u> </u>		INDEPENDENT: ADD <u> </u> SUBTRACT <u>**</u> COUNT <u>3</u>	
NOTES: After Curtain Call			
1. Curtain Warmers	8	21.	
2. BGD Cool	8	22.	
3. KBO Cool	8	23. Gobo Special	
4. IJN Cool	8	24. SL Door	3
5. BGD Warm	6	25. Red Cyc Top	4
6. KEO Warm	6	26. Green Cyc Top	10
7. IJN Warm	6	27. Blue Cyc Top	10
8. Groundrow	3	28. Red Cyc Bottom	6
9. Moon & Fireplace	10	29. Green Cyc Bottom	6
10. Q Warm	8	30. Blue Cyc Bottom	8
11. SR Door (G)	5	31. Scoops	
12. DSL Door (F)	5	32. Spot Light	
13. UR (M)	4	33. Night Wash	
14. UL (P)	4	34. Night Wash	
15. BGD (Back) Cool	7		
16. KBO (Back) Cool	7		
17. IJN (Back) Cool	7		
18. BGD (Back) Warm	5		
19. KEO (Back) Warm	6		
20. IJN (Back) Warm	6		

TABLE 5 - Continued

CUE NUMBER <u>26</u> HOUSE LIGHTS: <u>FULL</u> <u>HALF</u> <u>OUT</u>	
PRESET: <u>X</u> <u>Y</u> INDEPENDENT: <u>ADD</u> <u>SUBTRACT</u> <u>**</u> <u>COUNT</u> <u> </u>	
NOTES: After House Is Empty	
1. Curtain Warmers	21.
2. BCD Cool	22.
3. KEO Cool	23. Gobe Special
4. IJN Cool	24. SL Door
5. BCD Warm	25. Red Cyc Top
6. KEO Warm	26. Green Cyc Top
7. IJN Warm	27. Blue Cyc Top
8. Groundrow	28. Red Cyc Bottom
9. Moon & Fireplace	29. Green Cyc Bottom
10. Q Warm	30. Blue Cyc Bottom
11. SR Door (G)	31. Scoops
12. DSL Door (F)	32. Spot Light
13. UR (M)	33. Night Wash
14. UL (P)	34. Night Wash
15. BGD (Back) Cool	
16. KEO (Back) Cool	
17. IJN (Back) Cool	
18. BGD (Back) Warm	
19. KEO (Back) Warm	
20. IJN (Back) Warm	

OLD GOWNED TREE
BONE
100% COTTON FEED

PRODUCTION PHOTOGRAPHS



Figure 10



Figure 11



Figure 12

CHAPTER III

CRITICAL EVALUATION

CHAPTER III

CRITICAL EVALUATION

The purpose of this chapter is to break down the technical production of The Red Shoes into its component parts and evaluate these parts as to their strengths and weaknesses. These parts shall consist of; (1) the scenery, (2) the properties, (3) the sound, (4) the lighting.

Evaluating the visual design is very difficult after being totally involved in its completion. But part of any learning process is the ability to self-evaluate and to be able to accept and learn from other's critical comments.

The Scenery

The overall scenic development was very successful. Original worries about budget, time slot, and lack of technical crews proved to be unfounded. My budget problems were solved by the large amount of stock materials in the shop. The time slot proved to give me more than enough shop time to compensate for the small technical crews. Also the crews that were available were skilled and concerned about the final effect of their work.

The use of Carl Larssen's paintings as a model for the scene painting proved to be a very good choice. The colors used were earth tones. The concentration to detail, which Larssen uses so well, was also adapted in my design and helped make the scenery immediately

recognizable and believable to the young audience.

The act curtain, which was used before the performance began and during intermissions, was pulled from stock and then repainted. The original concept for the design was completely altered. I decided that the painting of the interior of a cobbler's shop would not convey the theme of the play. So the design was changed to a banner with the production's title on it, the shoes, and a button hook. As a background, I chose to use pine boughs and pine cones, which gave it the rustic quality required. It is my feeling that the act curtain was able to set a preliminary mood in the children's minds. Also, for the children, the act drop was visually interesting.

The Director wanted it to be taken on the tour to be used in theatres which had sufficient fly space available for its flying. After consideration, the tour's technical director and I decided to abandon the idea of taking it on tour for we both realized that there would never be enough time or people to rig it.

Scenically, act one was very successful. Both the cobbler's shop and the 'nice old lady's' house were constructed the same way. They were designed to represent houses with exposed timber and rough stucco exteriors. The only problem arose after the first set-up. It was discovered that the roofs were sufficiently heavy to cause sagging. The solution was quite simple, a stage brace was constructed to support the upstage rear corner of the roof. The roofs were then notched to prevent the stage braces from slipping off the roof.

Overall, the painting of both houses worked very well. The

only weakness was the windows, which appeared too flat. More could have been done to make them appear three dimensional in appearance.

The groundrow posed one of the biggest questions in the design because I could not decide which would be the simplest and lightest method for its construction. In the end, the simplest proved the best, which consisted of two, two-fold flats forming the basis with four small quarter inch plywood panels placed in front of the two-folds for act one. The two-folds and panels could be combined in any number of different arrangements depending on the space available.

The painting of the groundrow was the most effective in the entire production. The two-folds were done to resemble mountains and a distant forest. This scene was used for act two. Painted on the panels were cottages seen in the distance. The forest and mountains were visible above the panels during act one. The visual effect of the panels in front of the two-folds in act one gave a very nice three dimensional effect of cottages with mountains in the distance.

The only problems to arise in the act one scenery came with the first set-up. The Director didn't like the placement of the well. It was originally placed down center but the Director felt that it would impede movement so it was moved up-left next to the cottage. Placing the well in that location necessitated moving the picket fence in front of the cottage door. The resulting effect was that of an empty center stage and a congested stage left.

The major pieces of scenery for act two were the gypsy tent and gypsy wagon. Both units consisted of the scenery from act one,

plus either hard or soft panels. Stage right used an entire covering of soft panels, while stage left used panels to cover part of the unit. There were serious doubts as to the workability of the panels, but once in place, they proved very effective.

There were a few weaknesses in the conversion from act one to act two. It would have been more interesting visually if I had broken the line of the tent roof by the use of some sort of cut-outs such as flags or the tops of trees. I wanted to add something but with the soft panels attached to the peak of the roof, I was never able to figure out a way to attach the cut-outs. A number of different ideas were first considered, then rejected as unsatisfactory. Finally the idea was abandoned.

The other major weakness was the roof of the 'nice old lady's' house. It remained the same for act two. Having a soft flat covering the act one roof would have completed the change. Unfortunately time ran out before another panel could be made and painted.

Two flats, placed just upstage of the grand drape, were used as downstage masking for the performances in Taylor Building's theatre. They were to serve as a proscenium arch when the production went on tour. It was suggested that the flats could have had a design painted on them, instead of the flat color which was used. Trees or stone walls would have tied in well with the design approach.

The Properties

Most of the properties were everyday household items such as baskets and canes. Only a few items actually had to be designed and

constructed. The dog cart was one. It was one of my biggest personal disappointments. A great deal of thought was involved in its design. The major concern was that the gypsy had to ride on stage with his hurdy-gurdy and a number of parcels. The script called for a wheelbarrow but I knew that it would be too small to contain everything. After reproducing a dog cart, I found that the Director had changed the blocking to the point that the gypsy did not ride in the wagon at all. The wagon was just pulled onto the stage and then pulled off again. I felt that it was a great waste of time and effort.

The hurdy-gurdy also had to be constructed. It underwent a number of changes from its original plan. The basic idea was a box with a shoulder strap and a single leg stand. The Director felt the leg got in the way of the action of the play so it was removed. Then, once the actors started using costumes, it was discovered that the shoulder strap would not work conveniently with the gypsy's hat on. Thus the shoulder strap was modified so that it snapped behind the neck to make it easier to put on and take off. The actors continued to complain about the weight of the hurdy-gurdy but there was nothing to be done without completely redesigning the property, so they accepted it. It did work out very well as it was.

Another property to be built was the bench which was outside the cobbler's shop. It was purposely constructed to look homemade and rustic. From the audience, it gave the desired effect.

All the rest of the properties were collected from the property room. This was a blessing because purchasing properties from stores.

even at discount houses and flea markets, can prove to be expensive. The property crew needed a budget of only twenty dollars. All the properties looked and worked quite well and I was very pleased with the overall effect.

The Sound

Originally I thought that I would be responsible for the sound in the production. After meeting with the Director, it was decided that he would take care of the audio effects. It was agreed that with all the dances which take place, it would be very difficult to have two people involved with its planning. With the Director handling the sound, I had more time to work out the other technical aspects of the production.

The Lighting

Of all the elements of the visual design, the lighting design proved to be the least successful. Many problems arose, some of which were anticipated and others were not. The primary cause of concern was the grand drape. The contour of the curtain meant that many lighting positions had to be changed. A number of areas which were designed to be covered by cross lighting were limited to light only from one side. In some instances gel colors had to be modified because of the uneven lighting.

Extreme down left and right, and up center were the most affected by the contour curtain. The problem of up center was solved by hitting the area head on. An instrument was hung in the center of

the first front-of-the-house beam position and focussed up center, which helped somewhat. But down right and left continued to cause problems whenever the actors came down below the curtain line. The shuttering of the instruments was so tight, in order to keep spill off the curtain, that very little could be done to solve the problem satisfactorily.

One solution could have been to use a lower angle of lighting by using the second front-of-the-house beam position, instead of the first. This would have brought the light in under the grand drape, but possibly it would have caused too much spill on the scenery.

The grand drape forced the addition of side light down right and left. Originally both areas were cross-lit, but both cool color instruments had to be eliminated. The side light, from just upstage of the grand drape, helped balance the color, but did not help the dark areas just below the curtain line.

The costumes for the production posed another problem. Most of the characters wore wide brim hats. Using the McCandless method of hanging the instruments produced shadows on the actor's faces. Again, hanging the front-of-the-house instruments from the second beam would possibly have helped the problem.

Originally the lighting design included two light trees, to be focussed as back light for the doors of each house. Once the scenery had been set in place, it was discovered that it was impossible to effectively back light the doors without an excessive amount of spill light being visible from the audience. Thus the idea was abandoned.

Overall, act one was disappointing as far as the lighting design was concerned. I was never successful in accomplishing a smooth daylight effect. I was unable to eliminate the warm and cool contrasts on the stage. The cyclorama and groundrow were well lit, but the downstage areas were weak.

Act two was set at night. To aid in the suggestion of darkness, I used six eight inch Fresnels with Roscolene number 854, steel blue, for color. The resulting effect, coupled with lowering the intensity of the warm instruments, was quite effective.

Another device which was used to add to the nighttime effect was the "moon special". It was achieved by placing a forty watt household bulb and socket inside an institutional waste basket. Over the open end was placed a shield which left only a quarter crescent. The waste basket was then suspended at approximately sixteen feet from the stage floor behind the cyclorama. Once the light was turned on, the effect from the front-of-the-house worked very well.

The campfire was required to house a flash effect to be used when Karin threw the red shoes in the fireplace to destroy them. A flash pot was finally used to accomplish the desired effect. The flash and accompanying smoke worked very well.

After several discussions with the Director, it was agreed to use a follow spot for all the dances. The spot was operated from the light booth. Unfortunately the theatre's follow spot was not powerful enough to use gel and still be able to be read with other stage instruments at high intensity. But when using the follow spot, while the other instruments were at full, the follow spot did not

have the hard edges which are used for musical comedy, but gave a circle of illumination which was soft and it worked very well.

Numerous times during the play, Karin puts on the red shoes. This is the only unrealistic action in the play. I felt these moments should be separated from the rest of the production. The effect was to be accomplished by three six inch by nine inch Lekolites with gobos. The gobos were cut in leaf patterns. The instruments were focussed to give general illumination across the acting areas. Unfortunately these instruments were completely washed out by the rest of the stage lighting. The primary cause of their ineffectiveness was the fact that the gobos were placed in the gel housing of the instruments instead of in its proper place inside the instruments. The proper placement of the gobos would have made a difference.

Summary

The overall visual design for The Red Shoes was a very satisfactory and rewarding experience. Scenically the production was quite successful. A great deal was learned about the various scene painting techniques. Another area of considerable learning came from designing, then visualizing the lighting for the production. A number of flaws developed but overall the lighting design was successful as far as the general audience was concerned.

It is safe to say that the greatest learning process came in my own self-awareness. Patience and understanding was found to be a great asset when working with other creative people all trying to accomplish the same goal, a successful stage production.

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