

THE THREEPENNY OPERA: DESIGNING LIGHTS WITH BRECHT
A PRODUCTION THESIS
IN THEATRE DESIGN AND TECHNOLOGY

A Thesis

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ABSTRACT

The lighting design for this production of *The Threepenny Opera* by Bertolt Brecht was selected and approved for my thesis in the autumn of 2001. This thesis represents a written account of the lighting design as it was conceived, developed and executed. It contains a brief analysis of Brechtian theory, a production journal describing the major events of the design process, a cue description, records of research, photographic and literary evidence of the realized product, and a personal evaluation of both the process and outcome.

CHAPTER 1

AN INTRODUCTION

With the exception of Stanislavski, no one individual has had as great an impact upon the face of western theatre as Bertolt Brecht. His seemingly contradictory theory of utilizing theatrical device to destroy the artifice of theatre has become standard operational procedure for a great many performance pieces as well as entire companies. The reason for his success is simple: Brecht is creating a theoretical approach to theatre that is all-inclusive. His ideas are not found in an actor, a designer, a script, or a set, but in the overall style in which one presents a theatrical endeavor. It is unilateral, it is unyielding yet malleable, and it is theatrical. Most importantly, it is fraught with traps and misconceptions. This is the element of my production design for *The Threepenny Opera* that I will focus on most. I have had as many successes as failures during this process and will attempt to clarify, explain, and support all of them. The one truth that I have arrived at out of this process in terms of a production reality is this: One does not design lights for a Brechtian show. One designs lights *with* Brecht.

My initial response when I learned that I was to be the lighting designer for this production of *The Threepenny Opera* was mixed. Having seen several miserable productions of the show I was undecided as to whether or not it was a show that could be produced effectively. After all, it failed repeatedly when it was staged in the United States in its earliest incarnations. Perhaps it was a show with too German/Socialist/Political a viewpoint to be accepted in a capitalistic setting. Particularly the socialist attitude fills many Americans with a specific type of trepidation. The important element, it seems, is to push forth these political concepts as if they are new to the world and are not at odds with the system currently heading the United States. That is to say, presenting socialism as a non-responsive political agenda, not as one aggressively confronting another system. Presenting it as an ideal that can be aspired to without a revolution, so to speak; an enlightening, not a threat.

Now, the important question: What the hell does any of this have to do with lights? Are we lighting a play or changing the world? Isn't electricity apolitical? Probably. But it was these specific thoughts which brought about the overall production design for the lights in *The Threepenny Opera*. The key words that struck me were enlightening and aggressive. This is what I wanted my design to be. I wanted it to confront the audience in a harsh way, to strike them even as Brecht's political agenda would strike them. I wanted the design to illuminate even as the characters in the show and the audiences in their seats are illuminated. The design should be volatile, intense, visible, and (dare I say it?) Brechtian. To this end, I intend to use the lights in an extremely aggressive manner. Lights will shoot into the audience's eyes on a regular basis. They will be jarring and expressive in their coloring that will range from stark and pale to extremely saturated. The cues will happen abruptly to provide a vibration between the separate beats of the play. In short, the lighting design for a Brecht show must be as volatile and expressive as his own political agenda: Not a feather, but a battering ram.

The Trap of the Brechtian

Inevitably it arises in a production that the term Brechtian is used. However the meaning is often somewhat indecipherable, particularly in a production of a play by Brecht himself. After all, a play by Brecht can be nothing except Brechtian, can it? Is it possible to do a production of a play written by Bertolt Brecht and not have it be primarily motivated by the theatrical and political components that make up his overall views? Just as I was becoming intrigued by the possibility of this I learned that this would in fact be a production extremely influenced by Brecht's ideas. The director of the show, Alec Harrington, is a blatantly political director to begin with so it did not surprise me to learn that we would be doing a literally Brechtian production. But herein lies a trap. What is Brechtian? This is my first thought as I'm reading the show for the first time. Is it a component already placed in the dialogue? Between the scene changes? Or is it an added element that must be inserted by the directorial, design, and performance personnel? Or could it be that the term Brechtian is an overused adjective that in recent history has become synonymous with "overtly theatrical?" Or worse yet, perhaps no one really understands what it means but uses it as validation for any idea they have that contrasts with the modern "realism or death" mantra that seems to have taken hold of most of the theatre world. This is a crucial element in the artistic process and is key to the success of the overall production. It is necessary that each member of the design team decides independently what it means to him and then begins the work. What I decided was that the term Brechtian is a theatrical term that means, basically, "warts and all." Nothing is hidden. It is the man behind the curtain we are not supposed to pay any attention to; it is the seedy underbelly of art. To me, in lighting terms, it is stark, dark, and blinding. These are the abstracts with which I have approached this production of *The Threepenny Opera*.

A Brecht Primer for the Design Enthusiast

Brecht was a designer, and this should never be forgotten. In accordance with other directors of the early twentieth century, Brecht sought to influence a production as much as was possible. To this end he often wore every hat available to him including the three most powerful: Director, Designer, and Playwright. Only in performing all of these functions could he possibly have hoped for the realizing of his ultimate goal, a performance of "Epic Theatre." This form of theatre, given Brecht's Marxist beliefs, can be said to be that which provokes social change. It is a form of theatre that relies on reason rather than emotion; that urges the audiences to watch the proceedings with an intellectual eye and not to become emotionally involved with the characters; and that prompts them immediately to apply the story at hand to the reality of the world. Brecht himself felt that epic theatre turned the spectator into an observer, but that it would also arouse his capacity for action and force him to make decisions for positive social change. This was the reality that Brecht was interested in, the state of our world. In order to force this intellectual eye Brecht developed what he called the "Verfremdungs-effekt"--in English, the "Alienation effect." This has been defined as the use of anti-illusory techniques on the stage to remind the audience that they are watching a theatrical enactment of reality and not reality itself. This is the key element to any approach to

designing a play of Brecht's. To destroy the illusion of reality he would use only suggestive properties or indicative scenic elements. He would also flood the stage with white light at certain points while leaving the stage lights in full view of the audience. Though these elements are not novel in the theatre of today --indeed, many have become cornerstones of certain types of aggressive theatre--, in the first part of the twentieth century they were groundbreaking because they slipped conspicuously into the love affair the world was having with Stanislavski and his realism on the stage. Brecht was quick to oppose Stanislavskian realism and push the theatrical into the theatre. In doing so, he joined Stanislavski to form the most influential theatrical duo of the twentieth century.

General Views and Issues

The Shaver Theatre is quite a perfect venue for a production such as this. After all, it is a somewhat dilapidated theatre built at the same time that *Threepenny* was originally produced with an intensely airy art deco facade. Behind this facade lies a theatre with rough brick walls and an antiquated lighting system and a fly system that would not live up to any inspection by OSHA. This is the primary idea behind the world of Brecht as well: The crumbling and decayed hidden behind a mask of elegance, the animal hidden behind the mask of humanity. This is where my most all-encompassing design concept rears its head. My goal is to establish two separate but equal realities, one composed of the real and the other as the fanciful world created by man to support his image of himself. This was to be composed of two looks: A colorful "Masterpiece Theatre" type of presentation that is indicative of much musical theatre today; and a separate stark world which would be brutal to the audience. This is the world of the real where the characters step forth from the proscenium and comment on the general hypocrisy the audience is observing. I am going to steal from Brecht in a completely literal way and utilize the harshness of his technique. In particular the idea of flooding the stage with white light appeals to me. I wish to take it one step further, however, and shoot the light at the audience. The white light illuminates the real, our world. This should serve well as counterpart to the colorful "masterpiece theatre" looks which will define the world of faux-Victorian London.

The difficulties of this design will primarily be difficulties with the space. This includes too few dimmers, too few quality lighting instruments, and lighting angles that are weak to say the least. It is also going to be difficult to light the extreme upper levels of the set. The downstage bridge is over twelve feet high. The upstage scaffolding platforms range from four feet to fifteen feet high. These bridges also present the problem of having to shoot underneath them. That will demand some side lighting as well as some very well placed front light. There are also wagons to bring on scenery and a huge amount of flying scenery, all of which demands light and much of which demands light that must be soft and fill the stage. Isolating the actors will be very difficult. I imagine that Alec Harrington, the director, will have the homeless and the criminal lying about the entirety of the stage much of the time. I will have to be able to spread light around but at the same time pull focus down to groups between one and three actors, as most scenes are comprised of this number. Finally, and most importantly, I must develop ways to make the lights move abruptly and push the heart rate up. Again, this will involve embracing the audience as an integral part of the show. To further Brecht's own

analogy of the theatre being like a sporting event, a fighter will have the most success when he is able to keep his adversary off balance. By changing lights abruptly and flashing them into the house I hope to keep the audience involved and never knowing what will happen next.

CHAPTER 2

A SCENIC BREAKDOWN OF BRECHT'S *THE THREEPENNY OPERA*

This chapter offers a brief description of the various scenes in *The Threepenny Opera* in order. These scenic demarcations are pulled directly from the director's revised script.

Act One

Peachum welcomes the audience and explains the title of the play. It is an opera that only costs three pennies so that even the lowest of the low might afford it.

Song 1: Mack the Knife

After an underscored street scene where random characters meander, the Balladeer enters. This is where we learn of the daring exploits of the folk hero of the Victorian London underworld. *"He's a sadist, he's a rapist, and they haven't caught him yet...."*

Song 2: Awake You Poor Sinners Awake

Peachum's morning song to awaken his employees, the beggars, and send them off to their work. *"We've all got a living to make, So go out and steal from your neighbor."*

Act I, Scene 1

Peachum intro. He explains the purpose of his business and supplies the underlying political agenda of the work: Capitalism is the scourge of humanity. Filch enters and convinces Peachum that he would be a good employee. Peachum provides Filch with an appropriate beggar's wardrobe and sends him off to work. We are introduced to Mrs. Peachum and her penchant for brandy and there is a bit of comic banter between the drunken wife and her husband. Peachum learns from his wife that Polly is seeing a fine gentleman whom he determines is Mack the Knife. The scene ends with their discovery that Polly has not been home the previous evening.

Song 3: Why Can't They?

Peachum and Mrs. Peachum bemoan the effects of love and the inability of youth to have foresight. *"Later they'll pay, later they'll pay..."*

Act One, Scene 2

Mack himself offers the introduction to this scene, an odd choice since it is the first time that we are introduced to his character. This scene marks the intro to Polly Peachum, Mack the Knife and the entire gang of cutthroats. The gang has set up a wedding dinner for Mack and Polly by decorating a stable with stolen goods. Through the course of this section we learn not only of the horrible exploits of the gang but also gain insight into Mack's dominance over the group. It is also understood that weddings for Mack are like meals for most of the world: Very regular. We also learn of Mack's aspirations to be considered a respected member of high society. He lauds his knowledge

of furniture styles over the dim-witted gang who cannot tell the difference between Chippendale and Louis Quatorze.

Song 4: The Wedding Song

The gang serenades the lovely couple in a bawdy manner. They celebrate yet make fun of the relationship at the same time. *"The more, the merrier, I only need a certain part of her--The swine!"*

Act I, Scene 2b

A return to the stable scene. We are introduced to Tiger Brown, High Sheriff and bane of every honest criminal in London. We now understand the secret of Mack's success: He is an old friend of the most powerful law enforcement officer in the area.

Song 5: The Cannon Song

Tiger Brown and Mack the Knife sing this duet about the plight of soldiers. This is the first moment when we are harshly pulled from the action of the story and a specific political point is presented to the audience, that of an idealistic pacifism. *"But young men's blood goes on being red, and the army goes on recruiting."*

Act I, Scene 2c

A return to the stable. Mack and Tiger pledge their undying loyalty to one another while the gang awkwardly gapes. Tiger makes his exit and the gang prepares to leave the newlyweds alone for the evening.

Song 6: The Wedding Song Reprise

The gang exits after presenting the couple with a brand new bed for the evening's festivities. *"Ever ask her what she did before? NO! Gonna let her do it anymore? NO!"*

Song 7: Love Song

Mack and Polly profess their undying love for each other in highly melodramatic fashion before falling into their marital bed in the stable. *"Anywhere you go, I will go with you."*

Act I, Scene 3

We return to the Peachum's shop as Polly's parents are being informed that she has married Mack the Knife. They are, needless to say, somewhat put out.

Song 8: Barbara Song

Polly croons about her fall from purity. She is defiant yet somewhat nostalgic about the loss of her innocence. Most interestingly, she sings that she has had many opportunities with men of prominent stature and of good standing yet always told them "No." Yet when a cad such as Mack shows up she is all too willing to give of herself, literally. It is the traditional character of the seemingly good girl who finds the bad boy irresistible. *"Well you just can't help giving in to him, You can't keep your heart as cold as snow."*

Act I, Scene 3a

A return to the Peachum's shop. Mr. and Mrs. Peachum are upset with Polly concerning her marriage and try to influence her to forget about him. When she is unwilling to do so, they hit upon a plan to get Mack arrested. Polly informs them that they have nothing on Mack at Scotland Yard due to the fraternal relationship of Mack and Tiger Brown. Mr. Peachum then decides to utilize the fact that Mack married Polly under false pretenses and lured her from the home of her parents to have him arrested and, hopefully, hanged. Mrs. Peachum, meanwhile, will travel to Wapping to bribe Mack's whores to betray him. *"What does one do when one's married? Don't bother to think. One gets a divorce, eh?"*

Song 9: The First Threepenny Finale

This is a climactic song sung by the three members of the Peachum family. Again, we are pulled from the action of the play and presented with Brecht's political agenda. This song is about the hypocrisy of Man and our inability to practice that which we preach. Our aspirations to goodness are mired by Man's inability to be anything but selfish. *"The world is poor and Man's a shit, and that is all there is to it."*

Act 1, Scene 4

Mack and Polly are in another stable. Polly informs Mack of the danger from her parents. After the Peachums presented their evidence to Tiger Brown he was forced to put out a warrant for Mack for the various crimes committed. Though Mack is initially undisturbed by this, he eventually relents and decides to flee to Highgate moors. Mack leaves Polly in charge of the business and explains her various responsibilities as the head of his criminal empire. The gang enters and Matt, the second in the gang, is perturbed that he has not been left in charge and has been replaced with a woman. Polly rips into Matt, drawing applause from the rest of the gang. After their exit, Mack and Polly bid farewell.

Song 10: Polly's Song

Another melodramatic moment between Polly and Mack. They bid farewell in high fashion, another pair of star-crossed lovers in the annals of history. *"For love endures or does not endure, Regardless of where you are."*

Act I, Scene 5

We are introduced to the whores in Wapping. Jenny, the leader of Mack whores and his former girlfriend, is bribed by Mrs. Peachum to turn Mack in as soon as he arrives.

Song 11: The Ballad of Sexual Dependency

Mrs. Peachum sings this ballad of how she will catch Mack the Knife while the whores do a ballet du sex with their johns. Mrs. Peachum has determined that Mack has a tragic flaw: Women. No matter how illogical it is, men will always behave irrationally if there is a possibility of sex. This makes men into the slaves of women. *"No question but he gives in willingly, A prisoner of his sexuality."*

Act I, Scene 5a

In the whorehouse, Mrs. Peachum exits to lie in wait. She is not disappointed as Mack soon enters. He informs the whores and Crook-Fingered Jake that he is wanted and then sits back and leisurely flirts with all of his ladies.

Song 12: The Pimp's Tango

Macheath and Jenny tell the others the extremely sick tale of their wretched relationship. From pimping and whoring to lashings and abortions, they happily reminisce about the horrors they have wrought on one another during their long time together. It is nostalgic of a better and simpler time, though the events they relay are horrifying to the audience. *"When I complained, you punched me in the teeth, Yes, you were brutal, and perhaps it was Hell."*

Act I, Scene 5b

The police arrive with Mrs. Peachum and, after a brief skirmish, Mack the Knife is whisked away to the Old Bailey prison. The whores and Jenny, uncertain of what to do, exit. *"The greatest heroes of history always tripped up over such small obstacles."*

Act Two

Song 1: Pirate Jenny

This song pulls us out of the world of Victorian London and puts the plight of the worker directly in front of us. In this version, it takes place in the theatre itself and Pirate Jenny is a staff employee responsible for cleaning the space. She takes stage and, mop in hand, sings a ballad of the destruction she would like to wreak upon all of the condescending members of the upper class who look down on her and her position in life on a daily basis. *"They're movin' in shadows where no one can see/And they're chainin' up people and bringin' them to me."*

Act II, Scene 1

Mack the Knife sits in the Death Cell of the Old Bailey prison. It is the night before he is to be hanged for his crimes. Tiger Brown enters and begs Mack's forgiveness for arresting him. Mack stares at him and says nothing. Mack then bribes the guards to leave the chains off of him.

Song 2: The Ballad of the Easy Life

Mack sings this ballad of monetary and physical pleasures as the most important elements of life. *"The nobly poor are nobly underfed, And being brave will bring and empty fame...The bulging pocket makes the easy life."*

Act II, Scene 1a

Mack is in prison and visited by Lucy Brown, once virtuous daughter of Tiger Brown. Mack has treated her as he has all women and we learn that she now carries in her womb the fruits of their nightly labors. Although she is at first very angry with him she is quickly won over by his charm. Polly Peachum enters in a bit of fortuitous timing and the two begin an argument over which is the true wife to Mack.

Song 3: The Jealousey Duet

Polly and Lucy are contemptuous in this battle song to procure Mack as their beloved. This is a very funny song full of spite. Again, we are regaled in high melodrama about the agony and ecstasy of love. *"And her legs...I reckon half the town has seen them/ And the other half has been between them."*

Act II, Scene 1b

Back in the prison, Polly learns of the pregnancy of Lucy Brown yet is decidedly fine with it. Her resentments are aimed solely at Lucy and she is obviously going to fight to keep Mack, even if he's to be hanged on the morrow. Mrs. Peachum arrives during the argument and whisks Polly away to their home. Mack forsakes Polly and uses Lucy Brown to help him escape. Tiger Brown enters to find that Mack has escaped and is delighted. Mr. Peachum then enters to claim his forty pounds he feels he deserves as reward for turning in Mack the Knife. Finding Mack gone from jail, Mr. Peachum uses barely veiled threats to push Brown into leading an extensive search for Mack.

Song 4: The Second Threepenny Finale/What Keeps Mankind Alive?

This song is the ultimate battle cry for *The Threepenny Opera*. Sung primarily by the Balladeer and Pirate Jenny, it speaks frankly and to the root of the problems of the world. Namely, that a classist society run by an elitist caste system will always force humanity into becoming its more primitive self. Poverty, crime, and starvation are understandable when viewed from the influential arena of our Darwinist natures. If we wish for people to be better, we must first make a concerted effort to satisfy the necessities of life: Food, shelter, and clothing. From this point we can begin to strive for enlightenment and goodness. *"What keeps mankind alive? The fact that millions/Are daily tortured, stifled, punished and oppressed/Mankind can keep alive thanks to his brilliance/In keeping his humanity repressed/For once you must not try to shirk the facts/Mankind is kept alive by bestial acts."*

Act II, Scene 2

The action returns to Peachum's shop. He and his army of beggars are completing work on his plan to beg from the spectators at the coronation of the queen that is occurring at half past six the following morning. Jenny and the whores enter and demand to be paid the money they were promised by Mrs. Peachum to betray Mack, but she refuses saying that since Mack has escaped they deserve nothing. Jenny slips up and mentions that Mack is presently hiding out at the flat of Suky Tawdry.

Song 5: The Ballad of Obsessive Sexuality

Mrs. Peachum's reprise of her earlier song concerning Mack's fatal flaw. *"And even he begins to understand/Her crack for him has been the crack of doom."*

Act II, Scene 2a

Tiger Brown joins the party and tries to arrest all of the vagrants. Peachum reveals that this group is only a bunch of revelers celebrating the queen's coronation with a costume party. Peachum threatens Tiger Brown by saying that he will send the real

poor, thousands of them, to beg at the coronation if Mack the Knife is not caught. He then has Suky Tawdry pass along Mack's present whereabouts. Tiger Brown is forlorn but leaves to arrest Mack.

Song 6: Solomon Song

Another song that jumps out of the blue. Sung by Jenny the whore, this is a melancholy song about the downfall of the great. *"Our passion brought us into this to-do/If you've no passion, I envy you!"*

Act II, Scene 3

Mack is back in prison. *"Mack the Knife, who has been with the whores again, has again been betrayed by whores. He is about to be hanged."* It is five in the morning and Mack awaits his hanging in the Death Cell. He attempts to bribe the guard but the asking price is more money than Mack can get within the next hour. A huge crowd is gathering to watch the hanging, more than will attend the coronation at six o'clock.

Song 7: Call from the Grave

This is Mack's appeal for clemency from the audience. In it he decries the money that all people love because it has brought about his doom. He begs the audience to spare his life. *"The dirty money you're kowtowing to/Has turned his life into a dirty joke."*

Act II, Scene 3a

Back in the confines of his cell, Mack is confronted by all of the individuals prominent in his life. Polly enters and offers to help but cannot give him the money for the bribe because it has been sent out of town for safe keeping. She leaves after swearing eternal love. Tiger Brown enters with Mack's final meal of asparagus, an interesting choice, and apologizes fervently. He also wants to settle up his accounts with Mack and so they end up talking business five minutes before Mack is scheduled to die. The gang enters to say farewell but they are unable to help him as well, saying that it would take all of the money they possess to get him out. Finally, Peachum enters to gloat over the happenings.

Song 8: Epitaph

The Ballad in which Macheath begs all men for forgiveness. Mack is being led to the gallows and asks all of the people in his life, and all people everywhere, to forgive him for his ways. At first he refuses to ask the forgiveness of law enforcement, but from his position of weakness finally asks theirs as well. *"And do not curse me, as you see me swinging/Or hate me, like the judge, as a disgrace/Not every man can plead a decent case."*

Act II, Scene 3b

The police walk Macheath to the gallows. After the procession, Peachum breaks character and steps forward to address the audience directly. The actor states that they are not going to hang him, but are altering the ending so that no one will be offended. *"Since this is opera, not life, you'll see/Justice give way before Humanity."*

Song 9: The Third Threepenny Finale in which Macheath is Forgiven by his Monarch

This is the most operatic moment in the show. A messenger of the king on a white horse saves Macheath from the gallows at the last moment. He is also promoted to the position of viscount and will receive a huge salary and be treated as royalty. Mack and Polly are joyously reunited and he renounces his past and seems determined to be an upstanding member of society. The Peachums then step forth to sing a song for the poor who are not so lucky as to receive a royal reprieve and who allow their misery to spill over into violent behavior. The curtain falls. *"Be not too keen to persecute injustice."*

CHAPTER 3

A BRIEF AND EDITED JOURNAL OF THE PROCESS

I am presenting here a rough outline of the timeline of my process. I kept a daily production journal but have omitted many of the entries which I ultimately deemed unnecessary. The purpose of this journal was threefold: It was to be a conglomeration of ideas that would be presented as options to the production staff; it was to be a tool in helping me write this thesis; and it was to be a positive venting mechanism for the difficult times that lay ahead. It has been edited for the sake of clarity. It has also been compiled in such a way to represent the work of several days under a single date. This is because ideas are often several days in the making and are better understood when arranged at their fruition.

Journal Entries

December 4, 2001

Today was my first meeting with Alec to discuss my design for The Threepenny Opera. It was all very informal and Nels and Chris were there. They both seem much clearer about what they are going to do than I am. That's the way it should be. Until I know what it is I'm lighting I cannot light it. There is talk of scaffolding, many levels, actors all over the theatre. Alec wants to pull the actors out of their scenes when certain songs are sung. He wants to have actual hand mics to sing into as well. He seems clear on his vision, which is the way Alec generally is. Very specific about a few elements and very open about the others. That's why I like working with him. I have a slightly higher budget on this show (\$750). I know my gel and pattern order is generally around \$500 so I've got \$250 to play with. I mention that I'd like to use some strips lights attached to the scenery or perhaps to frame the proscenium arch, something to change the view of the audience. Nels says he is going to frame the proscenium with some type of scaffolding. I may be able to attach to this. A good meeting. A good group.

December 10, 2001

Alec and I met tonight at my request to toss ideas out and so I could discover any absolute necessities concerning the show. Most of this was an excuse to go to "Quarter Oyster Night" at Parrains. He had very few specifics. He mentioned being influenced by Brecht's writing about wanting the feel of a sporting arena, a boxing match specifically. This must be where Alec's desire for a boxing mic comes from. I think some type of white flood effect will work. Alec is going to let me use the MR-16 strips tied under the scaffolding bridges. This is good because it allows me to highlight and silhouette everything without using a huge number of circuits or lighting the whole stage. Also, I mentioned the possibility of some type of moving light effect and he was agreeable. The best thing out of the evening is that I decided to use four spotlight operators, two in the balcony and two up on the downstage platforms. I'll have to borrow two of those lousy spots from the Reilly, but it will give me excellent coverage while proving the most Brechtian element of seeing two spot ops onstage for the whole show. I hope that does not prove too distracting an element.

January 7, 2002

Tonight the design staff made a somewhat formal presentation to the cast and staff of The Threepenny Opera. Nels had his model showing the different scenic layouts and scaffolding structures in glorious black and white. Chris had her rough costume sketches, which are extremely colorful. Lighting, of course, has done little tangible work to this point. I presented a series of photos that show rough representations of color and shadow I hope to achieve. Alec nodded agreeably when I spoke of differentiating his "masterpiece theatre" look versus the "stark reality" look. Other than color I'm not sure how I'll do that as of yet. I hope to attain a type of "sepia" look of an old film for the reality moments and then juxtapose that with a hyper-colorful look for the theatrical moments. The closest analogy I could come up with for this was that it should look like a colorized film that Ted Turner might have done; the way the colors are too colorful and seem to bleed out of their materials homes. Pale browns and blues countered by extreme pink and teal. The cast was very involved, I must admit. Even though very few of them really knew what we were talking about they seemed excited, very eager. They are like the kids waiting to storm the beach at Normandy: None of them has a clue as to what they are in for. This is one of the most ambitious undertakings by this school since I've been here.

January 11, 2002

Today's production meeting was primarily about setting up the details of our tech week. It will begin February 7th in earnest and run through the opening of the show on February the 14th. Unfortunately, this means that we will be teching through the entirety of Mardi Gras weekend. This is fine for myself and the other older individuals, but bad things happen to people when Mardi Gras occurs. Suddenly people don't show up, or they show up drunk with their underwear on the exterior of their clothing, or they suddenly have to go to New Orleans to see a sick relative, or they go to jail. This happens without fail and will certainly be to our detriment to have to deal with that while we have an undergraduate cast and the show is as difficult as it is to begin with. The costume designer says that I can take a look at color swatches anytime I wish. There will be a couple of practicals on the set. One is a three lamp post system which will need some kind of light source. It is meant to look like gaslight, so perhaps some kind of green gel with a light of some sort behind it. The other is a small chandelier for the stable scene. Stolen booty. Approval was made for the usage of four follow spots, but this will bring the number of necessary crew to a grand total of 22. This concerns me because of the general lack of knowledge or interest in the technical arena by our undergrads. Could be dicey. Alec says that every Saturday at 2pm they will be running whatever they've worked on during the week. That will be helpful.

January 18, 2002

Not very much to relate in terms of lighting for this week. I did decide what to do about my moving lights idea: Gobo rotators. If I rent 3 gobo rotators I can use them as down light specials, perhaps, and capture a bit more motion. Perhaps this will work best over the three mic stands downstage. My rotator of choice is the GAM TwinSpin that

rotates two gobos in alternating directions. I can use a couple of glass patterns with some type of rotational design steel gobo and it should be very interesting. The stage manager asked me today when I can get a list of cues to her. I laughed. I love stage managers. I have not even seen one minute of rehearsal and I'm asked how I'm going to light the show. I said that she'd have the list at some point after tech but before the show opens. She thought I was kidding.

January 19, 2002

I attend a two-hour rehearsal today. It was interesting. I could not tell much about the movement without any of the set there, but I was impressed by how focused the cast was. I had a very difficult time understanding the actors most of the time, but I am getting old. In terms of the set I believe the most important obstacle to overcome is going to be dealing with the extremely high levels of the scaffolding, both in terms of lighting those on top of it and in lighting the areas beneath. The strips I am using will function as back and side light but it will be hard to get any top or front. With the exception of the songs at the downstage microphones, most of the action takes place in the downstage center playing area, so I believe that I will be able to reuse many of the specials. This is good since we have so few dimmers in the space. I've decided on a two color toplight and a texture wash, which will also have to function as backlight because the strips take up so many circuits (12 in all, more than most systems in this space). But I think they will be worth it, though I have no idea how I am going to hang them. This show should be fairly easy to light for a large musical for there is only one dance in it and a majority of the songs are sung standing at microphones downstage while the slides provide whatever action occurs. The running time was about one hour and forty minutes on the first act, thirty minutes too long.

January 23, 2002

I spent much of my time today deciding on the appropriate gel colors for the show, specifically the front light. I was trying to find something that would be, in a word, ghastly. I do not, however, want it to be an obvious color, just something that dehumanizes those within. My initial thought was to find something in the green realm, thinking of gaslight as a primary influence. After many tries, I discovered that a combination of R87, R397, and R119 presented a stark look that seemed cold and pale but also looked like late afternoon daylight, perhaps in a polluted environment. I am also going with a green-blue for my cool toplight. For some reason I think it will look better on the scaffolding than a true deep night blue. Plus, I think I am going to use a true blue for one cell of the strips and a pale blue (L174) for my cool high sides. This means that I will also need to use a true amber in my high sides (R08) because my fronts are greenish and the warm top is a very rich pink. I may need them for light in many scenes.

January 25, 2002

I made my gel and template order today and priced two gobo rotators from Mainstage Lighting in Pensacola, FL. I also purchased two handles for Source Four ellipsoidals that are meant to turn them into a more workable followspot. These will be used by the two followspot operators who are downstage on the upper platforming. Since I do not have a boomerang for these units (and they cost more than \$200 apiece) I will

have to devise some type of color drop-in system that will not be too obtrusive during the show. Brechtian is one thing; annoying is quite another.

January 26, 2002

I watched another run-through of pieces of the show. It hasn't really changed much. There is still not enough of the set to tell exactly where people are going to be in actual production. Alec doesn't seem to be visualizing the ultimate stage configuration because he is not using many of the separate levels that will ultimately be available to him. It gives a generally static look to the show that is heightened by the inexperience of the actors and the lack of true dancers. This coupled with the density of some of the language and the political diatribe that some in the audience might resent may prove to be a huge obstacle in performance.

January 28, 2002

The hang begins. I absolutely hate hanging shows I design. It is anathema to the creative impulse and a huge drawback in terms of time management. You are continually having to take a gut check to be sure your artistic choices are not being compromised by the physical reality of facilitating them yourself. Most people assume erroneously that a master electrician and a designer are the same thing. This is the equivalent of saying an actor is the same as a props master: One has technical mastery of the tools while the other utilizes the tools to create artistic impressions. There is a great need in this area for more theatre to be produced in an appropriate manner. Everyone here is learning the wrong way to do things in production. I was told by a professor the first semester I was here that if I learned nothing else while at LSU I would learn how not to do things. There is, of course, value in that.

February 1, 2002

The plot is complete. I have made copies and am prepared to hang and focus this weekend. I hope some people show up, particularly since I still do not know how to hang the strips from the bottom of the set. It will take some bodies. It is Super Bowl weekend, so I'm not certain what type of turnout we will have. I need at least twelve people.

February 3, 2002

Okay, I got seven, including Louis and myself. A hard day. I hung most of the strips myself so I had little time to look at angles or think about the plot. I need to rethink my goals for the weekend, as I'm certain it will not be possible to focus by the end of Sunday. If we get everything up with color and I can get the front of house focused perhaps Louis and I can come in early each day this week and focus the onstage elements. That's going to push us right up to the beginning of tech but, I suppose, that is where we are.

February 7, 2002

The Threepenny Opera opens one week from today. This is a horrifying prospect. Louis and I have managed to focus the show during the course of the week but I have had little time to think about the show itself and how I hope to light it. Fortunately, Alec is a

strong proponent of the Dry Tech and we will be having one from 5pm to 11pm on Friday. This will afford us time to really look at the show and get a jump on the cues. Alec hopes to have the entire show roughed in by the time we finish Friday night. I hope to reach the end of Brecht's first act, much less intermission. My gobo rotators did not arrive today as they were supposed to. I will have to call tomorrow to make certain the order was sent.

February 8, 2002

Lost all track of time in the rush to get ready for tech and was unable to call Mainstage Lighting to ask about the gobo rotators. This means that I will have to tech without them this weekend and then go back when they arrive (hopefully on Monday) and insert them into the necessary cues. That leaves little time to play with them. My spot operators are good. Alec and I had a good time writing cues. There is, however, a very serious problem that I only see getting worse through the course of this week: The Stage Manager. This is her first production of any real scope and she is untrained, easily annoyed, and unwilling to take charge. She sat around for several minutes at the beginning of tech waiting for someone to tell her to get started. This was after we had told her we were ready. The stage crew has no experience and neither the stage manager nor the production manager gave them any guidance. Alec and I were very frustrated. Several times during the course of the evening, after determining the general sequence of cues, we were horrified to learn that they had not been written down with enough detail to be able to call them in sequence. At one point, the stage manager said to Alec and I, "Y'all, I ain't never going to be able to go back and read my writing." In her defense, she is not a stupid person. She is untrained and has been given a huge musical for her first mainstage show, which would be taxing for anyone. I do not hold her completely to blame. It is just a difficult time. We cued for two of the six hours; we lost an hour to people standing around doing nothing; and we spent three hours explaining to people how to perform their function during a theatrical production. All in all, a nightmare. What is the point in having a theatre program if no one is taught anything about theatrical production? Time and again, without fail, the best members of our staff and crew are the ones from outside the theatre department who happen to be taking one of these classes as an elective. They have a work ethic and a desire to learn. And they seem to like theatre, which is not always the case for theatrical employees.

February 9, 2002

More of the same. I'm too tired to write much. We finished the dry tech of the first act around noon and then broke for lunch. The rest of the cueing was done with actors who were too loud. I was the one who ended up keeping everyone quiet. The cues we do have are good but we're not moving quickly enough. People take a ten-minute break and then it's an additional ten minutes. We break for lunch and people arrive twenty minutes late or fall asleep and come back an hour late. Two of the crew could not be here because they had to pick someone up in San Antonio. At least that's what they said. Another crew person told us that they were bragging that they were really going to Mardi Gras. I knew it was going to be a problem. They should never open a show the week after Mardi Gras. The slides are bleaching out terribly under the lights or, rather, the slides are brown because they are not turning out very well. Nels continues to work

on them and made the comment tonight that perhaps the haze in the air is making them difficult to see. They need to be reshot which will take that much more time. I know Nels is frustrated and fatigued by this. I am not even sure how the slides became his responsibility.

February 10, 2002

One of the longest days of my life. But very funny. One of my spot ops was apparently arrested in New Orleans last evening. I had no one to run it, but at least I was laughing. Do we need any more evidence that we should not be opening shows the week of Mardi Gras? The stage manager did a better job at calling some of the cues, so hopefully they may be better after a couple of runs. My cue count is around one hundred and fifty so far but I've done very little tweaking. I am very concerned that I will have to stop cueing earlier than I want to so that the show we have can be called correctly. I would rather have the cues I've written be correct than have all the cues that I want but have them be wrong. At this point, most are wrong. I've not seen costumes yet so I'm unsure as to how they'll look under light. Most of my light is clear or primary, though, so it shouldn't be a problem. If my gobo rotators come in then I might be in fairly good shape by Tuesday.

February 11, 2002

I had to add three lights today. One is to improve the visibility in the prison scene, as it is played under the bridge. One adds a very hot template over the prison cell with a prison bars template. The last is a center toplight special for Mack during the Lucy Brown/Polly Peachum duet: The Thought! I have also had to deal with the persistent problem of burnout in the MR-16 strips units. They have lived so long in the filth of the Reilly theatre that the porcelain bases have become choked with dust and end up burning the hell out of the connector pins on the 75w lamps. I have had the units blown out with the air compressor, which helped quite a lot, but they are still a bit temperamental. I have a huge number of notes to do, both cueing and focus, but the end is in sight. I have made a conscious decision to quit adding new cue sections. What we have done is probably the maximum that the stage manager can call with any confidence. If I tax her more it is doomed. As for rehearsal itself, well, not so good. The costumes have arrived. I'm not sure I get it. They are colorful in a decidedly feminine way and the balladeer's pizza box coverage seems a bold choice. I don't mind the pizza box, but it is worn improperly. And if anyone knows about wearing a pizza box...Well, I just think it looks far too much like the balladeer spent an inordinate amount of time preparing this costume out of newspapers, a pizza box, and a trash can lid. That makes him seem less street and more like a failed chorus boy. Maybe that's the intent. Maybe it's Brechtian.

February 12, 2002

Happy Mardi Gras! I spent six hours running power to the three 3w flicker flames on the lamp posts. They would look terrible if it were possible to see them. They're black on a black, unlit stage. And 3w only go so far. I finally got in touch with the guys at Mainstage about the gobo rotators. They haven't sent them! They're going to overnight them to me but it's really too late. I won't have a rehearsal with them before we have an audience so I can only use them in the two spots where I know they will work:

The Lucy Brown/Polly Peachum duet and the circle of whores in "Mack the Knife." Quelle Damage. I finished all of my notes aside from the rotators and the SM e managed to call about half of the show correctly. That is a victory of sorts, I suppose. She does have a lot to call, I know, but that's the reality of stage managing. She rewrote all of her cues into a new prompt book so that it would be neater and easier to read. In doing this, however, she omitted several light cues. This made for several stops and starts. The problem is that she doesn't have enough theatrical experience to stage manage. She hasn't yet learned the way light cues relate to the action. I place ninety percent of the light cues on the physical action of the stage. The cue should be ready when they begin singing and not halfway into the first verse. Some of these calls are variable out of necessity. It's live! You have to call the individual show, not the ideal of what the show might have been three nights ago.

February 13, 2002

An easy day. I received and placed the gobo rotators into the show. They work nicely for the two moments I have them. I cleaned and moved the board up to the booth. The rehearsal itself was rather humorous. We had about a dozen members of the props master's church here at the beginning of the show. Only two returned for the second act. One of them laughed *once*. Not the best house. I had catastrophe upon catastrophe. The opening cues were wrong again so I went up to the balcony to talk to the SM and learned that one followspot had died. I replaced the lamp but it still didn't work until I played around with its seating for a very long time. While this was occurring I looked out onto the stage and saw a cue I know I did not write and so I went to the booth. Here I discovered that the board op had hit the stop button halfway into a cue and so it was at half intensity. He told me his headset was going out and he couldn't hear the stage manager. I found the sound designer and we replaced the cable and it seemed to work fine. Through all of this I missed watching about half an hour of the play. As usual the facility overwhelms the production. This, I think, is what is truly Brechtian.

February 14, 2002

It is opening night and Valentine's Day. The show was well received by all. Unfortunately, a solid half of the cues are still being called at the wrong time and I can no longer do anything about it. Humorous, painful anecdote: The final cue of the show is the reprise of "What keeps mankind alive?" while the actors exit the theatre in violent fashion. I have a cue that goes from curtain call lighting to an overhead work light look that goes on a bump and is rather violent. I was sitting in the balcony at this moment of the show and the SM missed the cue. I was yelling to get her attention so that the cue would go. She was looking at the stage and obviously aware that another cue was going to be happening. While I'm yelling she keeps saying "Hold on! Hold on!" and ignoring the fact that I am waving my arms and yelling to take the cue. After the actors have left and house lights are coming up the cue finally goes. Not very impressive. I say, "What was wrong with the final cue?" She says, "Nothing. I took it at the right time." I say, "No, you didn't. It goes as soon as the actors are offstage, not when they're gone. Remember, that was the one note I gave to you last night?" "Oh, yeah. That's right," she says. I'm glad I never have to sit through this again.

February 18, 2002

Okay, it gets funnier. I received two phone calls over the weekend telling me that the extreme rear strip is not working at the beginning of "What keeps mankind alive?" This is extremely bad because it is the only light on at the beginning of the song and the actors are in silhouette. I have already told the board op how to fix the strips and am annoyed that they cannot take care of such a small problem. The SM keeps insisting that the cue has been deleted because the light comes up the rest of the show. They call Saturday night and I tell them to fix it. They call Sunday night and say they couldn't fix it. The SM says they troubleshot it and everything was fine and it has power and the LED that tells you which lamp is out is not coming up and yadayadayada. I went in today to find--tada-- that the light is unplugged at its floor connection. It is so obvious that I saw it as soon as I entered the place. They are somewhat embarrassed that they missed this.

February 24, 2002

The show has closed. I struck all of the lights on the set immediately after the final performance and got a shot of the set under worklight. It is as if a great weight has been removed. I felt very much like I had left a child with its finger in a dyke while I went on vacation. Disaster seemed to loom around every corner. I do not like being the master electrician for shows I have designed. No one does.

CHAPTER 4

A LIGHT CUE DESCRIPTION OF *THE THREEPENNY OPERA*

The following is a breakdown of the cue list used in *The Threepenny Opera*. It is written in a descriptive manner generally used as a type of shorthand for lighting designers. The cue number is followed by the cue line or action upon which it will begin. A brief attempt to describe what occurs in the cue then follows. The color of the light may be referred to as a generic shade, such as red, blue, or green, or it may be referred to by its numeric company name--L174, R97, etc... Also, I often use the name of one of systems to refer to what change occurs in a cue. These basic systems are top light, back light, texture or template wash, high sides, and front light. The terms "Cool" and "Warm" refer to the two basic qualities of light. Blue has a decidedly cool feel to it. Pink and amber are warm. These few terms help to establish the intent of the cue change. Many cue numbers are lacking; this is intentional. When cueing a show one always leaves a certain amount of numbers open to add cues later. Often, there are remaining numbers unused. This is not an oversight.

Act One

Light Q1- Go on House Open

Preset. The three lampposts are lit with their flicker flames. A bit of warm color highlights the downstage area and the general outline of the set. *The Threepenny Opera* slide is up on the three projection screens downstage.

LQ2- Beginning of Show

Fade to Black. This cues Peachum to enter. Followspot #2 picks up Nathan upon his entrance house left.

LQ3- Entrance of Peachum

As Peachum reaches the stage, the white work lights come on in the overhead sky cyc units downstage. The intent is to give a worklight look to the stage during the initial introduction.

LQ4- Peachum's Exit

The opening promenade. This is a colorful street scene look, very warm, very much a "Masterpiece Theatre" view of the slums of Victorian London. The warm toplight (R50) illuminates the set. Front lights are high, as are the warm sides. The warms on the truss flesh out the downstage area. It is colorful and lively and spills into the audience area as well. Characters greet one another on their way to perform malicious acts.

LQ5- Macheath's Entrance

When Mack the Knife joins the group there is a decidedly colder edge to the street scene. The characters move across stage in a Fosse-like step with Mack in the front, pointing his cane at the audience. Front lights dim as the cool high sides rise.

LQ10- Beginning of "Mack the Knife"

The locals scatter upon the entrance of the Balladeer, who immediately begins the "Ballad of Mack the Knife." The stage goes blue as all four spots pick him up.

LQ11- Dancers Form a Straight Line Downstage with the Balladeer

Downstage truss blues and high sides come up. A very theatrical look.

LQ12- Dancers Circle the Balladeer

Lights tighten in as the dancers form a circle around the Balladeer on the stairs. They throw rose petals into the sky as he sings of Mack's dark work. The gobo rotators come on to mirror the rotation of the dancers. The theatrical look of the cue is in direct opposition to the lyrics of the song. As they dance about singing "Jenny Topper was a stripper/Someone ripped her ear to ear," there is a decidedly musical theatre look to the stage.

LQ13- Balladeer Seats Himself on Steps

As the Balladeer sits on the steps the six female dancers begin waltzing as three couples upstage of him. This cue puts them in stark side light from the downstage strip lights while the Balladeer sings in his amber spots. A very haunting, dreamlike quality pervades the moment he sings "He's a sadist, he's a rapist/And they haven't caught him yet..."

LQ14- Fade Out

All lights fade on the last line of the song except for the blue transition lights from the strips. These blues and the whites in the strips are to be used alternately as transition and scene change lights. A very nice fade on a 9 count.

LQ15- Peachum's Entrance

Transition lights fade to black and followspots 3 and 4 pick up Peachum on the downstage bridge. A stark look that will be mirrored during all of the projection screen introductions to the scenes.

LQ16- Peachum's Shop on Song

Peachum sings his morning hymn "Awake you poor Sinners" as day slowly rises in the shop. We see the beggars in the mild illumination of a chill morning in London. The stage builds very slowly until the beggars are gone.

LQ16.5- Peachum Crosses off Bridge to Shop Area Downstage

Daylight floods into the shop of Peachum & Co. Warm and brilliant, a theatrical look yet again. Very even and unshadowed.

LQ17- Entrance of Filch

Aisle lights up for Filch to enter house right.

LQ17.5- Filch Crosses onto the Stage Proper

Aisle lights out house right.

LQ18- Entrance of Mrs. Peachum

Brighten with warm top light to give a pinkish hue to the warm scene already set.

LQ20- Top of "Why Can't They?" Song

This is the first time of many that we establish the theatrical device of specifically staging a musical number at the downstage microphones. Whereas other numbers will utilize the projection screens, this one does not. At the center mic, gold backlight from three fresnels highlights Mr. and Mrs. Peachum. This is the only light save for the two pink spots on the singers and a dim glow from the white strips to frame the playing area. The cityscape of London glows a dull purple in the distance.

LQ20.5- "Must be the Moon over Soho"

The moon gobo is used for the first time. It rises over the London drop upstage. A comic element.

LQ21- Transition Lights at End of "Why Can't They?"

The scene changes in the pale white glow of the strips. The stable setting is established.

LQ25- End of Transition

The stable scene is established. Dim and shadowy, the texture wash is the opening illumination for this scene. A mysterious and secretive look is established.

LQ25.5-Entrance of Matt

The gang enters the stable to scope it out. Cool blues rise from above. Fronts come up. The effect is still shadowy but the characters are much more easily discerned.

LQ25.7- "Amateurs and Bunglers"

The pole lights come up downstage left and right for gang members to make their entrances.

LQ26- Music Starts for "Wedding Song"

The stage brightens and warms while the red strips come up for the "Wedding Song." The attempted effect is to add rich color and a bit of passion to this bawdy, spirited song.

LQ27- End of "Wedding Song"

A restore cue to the darker stable setting. Upstage is brighter for the entrance of Tiger Brown.

LQ30- Music Starts for "Cannon Song"

Center specials come up downstage with gold tops for "Cannon Song," a duet between Mack the Knife and Tiger Brown. Light reds from the strips silhouette the gang in the background as they listen.

LQ31- Chorus for "Cannon Song"

Whites come up on upstage strips, silhouetting Tiger and Mack to some degree while shining into the house. This is meant to create an uncomfortable feeling associated with the topic of war. As images of atrocities litter the projection screens, white lights blind the audience while red lights sidelight the characters onstage. This coupled with the driving drum pounding in this song creates a visceral and somewhat unpleasant feeling to further the opposition of violence.

LQ31.5- Dance Break after Chorus

The movement is backlit with stark white light and a touch of gold from the fresnels above. It is comical and isolated. The red strips still vaguely illuminate the Gang.

LQ32- "Johnny got Plugged"

A restore to the initial cue for the song.

LQ33- Chorus

A restore to the chorus cue for the song.

LQ34- 2nd Dance Break

A restore to the dance break cue.

LQ35- "John is a Write Off"

A restore to the initial cue of the song.

LQ36- Final Chorus

A restore to the chorus cue for the song. Reds in the strips are brighter than before and the fade time is up to fifteen to create a slower build for the final verse.

LQ36.5- Button for "Cannon Song"

A zero-count bump on the last beat of the song. The final look bathes the stage in red and leaves only the center specials and white backlight on the duet. It punctuates the song with an exclamation.

LQ37-Go after Applause Crescendo

A restore of the stable scene.

LQ38- "Wedding Song" Reprise

A restore of the previous "Wedding Song" cue.

LQ39- Go as Bed comes Downstage

This cue adds in followspots 3 and 4 in R312 (canary yellow) to give the white bed a golden sheen. The intent is to give a bit of melodramatic comedy to the bed's arrival, a sense of impending pleasure.

LQ40- After the Gang Exits

This cue isolates the bed in extremely theatrical fashion. Two toplight specials frame the bed with just a touch of pink frontlight on their faces. It has tremendous comedic appeal. It is reminiscent of the Stevenson poem "My Bed is a Boat." One of my favorite cues in the show, this is the high opera quality in its most melodramatic garb.

LQ41- Fade to Transition Lights

The lights fade into another blue transition cue.

LQ41.5- Peachum's Entrance

Spot 1 picks up Mr. and Mrs. Peachum entering house left while spot 2 picks up Polly entering USL. Polly crosses down to the SL mic as her parents cross to the SR mic. Peachum introduces the scene.

LQ42- "Married?"

A bump establishes the "Barbara Song" cue. Spot 1 picks up Polly and spot 2 picks up the Peachums. Spot 3 picks up Polly in blue for a touch of side color. The shop area is silhouetted by the rear white strips, glowing dully. London is pale blue in the background. This is a stand and deliver song established simply to let Polly sing of her woes.

LQ43- Go as Peachums cross Center

This is a slightly brighter restore of the initial Peachum & Co. shop cue.

LQ44- Entrance of Beggar

Aisle light comes up as Beggar enters house right.

LQ44.5- "Mr. Brown again."

Restore to the general mic cue for the First Threepenny Finale, sung by the entire Peachum family. Polly is at the mic downstage left. Spot 1 is on Polly; Spots 3 and 4 are on the Peachum parents. The front and rear center specials are up as well.

LQ45- Mrs. Peachum crosses to Mic Downstage Right

Spot 2 and the gold backlight pick up Mrs. Peachum as she crosses to the microphone dsr. The red London cityscape rises in the background. The rear whites mildly illuminate the steel outline of the set.

LQ45- "Let's say your Brothers Close to You"

As Peachum begins his long ranting list the lights grow in intensity and the red strips rise to add an ominous feel to his litany.

LQ46- Polly and Mrs. Peachum cross Center to Mr. Peachum

The mic specials and two front spots go out as they move center.

LQ46.1 through LQ46.8- The Peachums Stomp at End of 1st Finale

These eight cues go on a zero count to mirror each of the stomps on the final eight crashes of the music. Each stomp is mirrored by a change in strip color, from blue to white to red and repeat. The final tableau is the trio backlight and the harsh whites up in the strips.

LQ47- Transition Lights

The whites up in the strips.

LQ48- Scene Intro Lights

All fade onstage except for spots 1 and 2 on Polly as she enters house right.

LQ50- The Second Stable

The stage setting is a bed and table and chair. Front and rear clear light focus on the playing area for Mack and Polly. The stage is illuminated by the pink toplight with only the center area illuminated.

LQ51- The Gang Enters

The warm fronts and high sides come up to widen and deepen the space as the six gang members enter. DSR is the hottest area.

LQ52- The Gang Exits

Restore to LQ50 with blue high sides up to cool the scene off as we enter this extremely melodramatic section.

LQ53- Mack Exits

The stage goes completely blue with Polly in spots 1 and 2.

LQ54- Mack on the Bridge

As Mack enters onto the bridge the textured bridge high sides come up, as does the Moon over Soho gobo. The cityscape drop becomes an icy lavender color. As Mack rides his invisible horse over the bridge waving goodbye to Polly he actually crosses in front of the moon gobo which throws his shadow over the moon. It could not have been more perfect, not even if I had planned it.

LQ55- Scene Intro Lights

All lights fade except for spots 1 and 2 on Mrs. Peachum as she enters house left.

LQ56- The Whorehouse at Wapping

The red strip lights are up as high sides and the dsl corner has the clear front light up to highlight Jenny and Mrs. Peachum. Amber high sides at a very low level offer just a bit of visibility within the harsh red light.

LQ57-Music Go for Ballad of Sexual Dependency

As Peachum crosses to dsl microphone the gold toplight and spots 2 and 3 pick her up. The whores dance is lit by blue toplight with the textured wash highlighting the scene. The white sides in the strips are up to light the dancers bodies as they move.

LQ58- "He Sniggers at the Bible"

Front light grows to show the humorous expressions on the faces of the johns. Also, the downstage bridge textured high sides come up to highlight Jenny and her john on the bridge.

LQ59- Scene Intro

All fade except spots 3 and 4 in no color on Jenny on the bridge as she introduces the scene.

LQ60- The Whorehouse in Wapping

A full stage wash with the red in the strips up. The effect is shadowy and sensual and rather bright.

LQ61- Entrance of Macheath

As Mack enters there is a mild bump in intensity.

LQ62- Music Go on Pimp's Tango

Stage lights go redder as spots 4 picks up Mack for the song.

LQ63- Jenny Enters

Spot 3 picks up Jenny house right in the audience as she enters and moves to the stage. She joins in the duet with Mack.

LQ65- Entrance of Police Officer

Restore to LQ61 as the police officer enters upstage left.

LQ66- Mack Runs into the Audience

Spotlight 1 picks up Mack as he runs into the house to escape. Lights dim to a more ominous level onstage as the house right aisle lights come up to light Mrs. Peachum and the second police officer.

LQ67- Mack is led Off

The house aisles go out and the stage dims as Mack exits.

LQ68- Jenny Shrugs and Exits

Fade to Black on a 5 count at end of Act One.

LQ69- Intermission

Overhead whites come up in the cyc to give a worklight effect to the stage. House lights come up to full.

Act Two**LQ70- Pirate Jenny enters House Left**

As Jenny enters in her LSU facility uniform she crosses to the stage. House lights go down after she calls for the mic. The overhead works intensify and spots 1 and 2 pick her up in no color. The effect is to illuminate but still be outside of the theatrics of the play.

LQ71- First Chorus of Pirate Jenny

The overhead works begin a 30-count fade to black as spots 3 and 4 pick Jenny up in red.

LQ72- Second Chorus of Pirate Jenny

The top pinks come up to illuminate the steel structure of the set. This song is meant to slowly take the audience from the real world back into the world of the play. Each cue is meant to become more theatrical and larger than life.

LQ73- Third Chorus of Pirate Jenny

The reds in the strips come up to fifty percent to add another dimensional element to the stage.

LQ74- Final Chorus of Pirate Jenny

The stage is drenched blood red as Jenny exits through the house. Spots 3 and 4 stay on her in red until she exits the door.

LQ76- Transition Lights

This is a crossfade from the red strips to the blue transition lights.

LQ79- The Death Cell in the Old Bailey Prison

Lights rise in the jail. Mack enters with two guards and Tiger Brown. The stage is blue and stark with the prison sidelights up. These are a toplight template in no color, a side jail bars template in R99, and a strong blue side from stage left (R80). The downstage area is primarily lit by the blue toplight and a bit of the white strips for visibility.

LQ81- Music Go on the "Ballad of the Easy Life"

A brighter, more theatrical look comes up for this lively song. More white light appears and a bit of amber from the high sides to warm the scene.

LQ82- End of the "Ballad of the Easy Life"

This is a bump in intensity on the final beat of the song to punctuate it.

LQ82.5- After Bump for "Ballad of the Easy Life"

This is a slow fade restore to LQ80, the prison cell.

LQ83- Music Go on "Jealousey Duet"

The lights cross fade as Polly and Lucy Brown cross dsl and dsr, respectively. The top pinks come up across the stage and each actress is picked up by a front spot with diffusion and a no-color pink gel. Mack is centerstage with a hot white top special shining on him through the bars of his cell. The gobo rotators are moving as well, adding a cheesy effect to this light and cheesy song. This is the best example I have in the show of the "Masterpiece Theatre" look that the director wanted to capture.

LQ85- End of Second Chorus of "Jealousey Duet"

The lights pull tight in center as the two singers meet. The outsides are gone and a bit of white sidelight appears from the strips.

LQ90- End of "Jealousey Duet"

Restore to LQ 80, the prison cell.

LQ90.5- "Look at my belly, you slut!"

This cue adds spot 3 in no color to pick up Lucy Brown as she wanders downstage of the playing area for this scene.

LQ91- Entrance of Tiger Brown

After the exit of the other characters and Mack's escape, the lights isolate upstage around the cell as Tiger Brown enters. He and Peachum are tightly lit around the cell area while the rest of the stage is quite dark.

LQ95- After the Exit of Tiger Brown

The most upstage white strip comes up to silhouette the entrance of the Balladeer and Pirate Jenny. After the prison bars fly out spot one picks up the Balladeer as he begins to sing "What Keeps Mankind Alive?"

LQ96- First Chorus of "What Keeps Mankind Alive?"

The four upstage platform specials come up on a bump to reveal Mack, the Peachums, and Jenny on various levels of the set. This cue looked terrific.

LQ97- Entry of the Full Chorus

As the house doors fly open and the entire cast enters the aisles, the aisle lights come up in the house and the textured wash pours onto the stage. It is meant to supply power and punctuate the moment.

LQ98- "You tell us that a Woman's Naked Torso"

As Pirate Jenny begins to sing, the lights fade to twenty percent in the house and the textured wash dies down. Spot 2 picks up Jenny in no color.

LQ99- Second Chorus of "What Keeps Mankind Alive?"

The textured wash comes up again and the stage flares red. The white strips are at high intensity in the eyes of the audience.

LQ100- Exit of Chorus

As the chorus sings the final line, spots 3 and 4 swing into the house in gold and shoot into the eyes of the audience. The white strips are at full intensity in the audience's eyes as well. This is done to match the intensity of the song with a physical response in the audience.

LQ101- Transition Lights

All lights fade and the blue strips come up for the transition into Peachum & Co.

LQ102- Scene Intro

All fade except spots 3 and 4 in no color picking up Peachum on the bridge.

LQ105- Peachum & Co.

Lights up to reveal Peachum's shop full of beggars preparing signs for the coronation. The bridge is highlighted while the shop itself remains somewhat shadowy.

LQ105.5 Entrance of Mrs. Peachum

Lights brighten in the downstage area as Mrs. Peachum enters stage right. This is basically a restore of the generic Peachum shop with more blue for a bit of nighttime atmosphere.

LQ106- Entrance of Jenny and the Whores

As the whores enter house right, the aisle lights come up.

LQ107- Whores reach the Stage

As the Whores hit the stage from the house, the aisle lights fade out.

LQ108- Music Go on the "Ballad of Obsessive Sexuality"

Mrs. Peachum crosses to the mic downstage right and the gold toplight and spot 1 pick her up. Spot

4 comes up as red side light. The stage proper silhouettes the set and actors with the pink toplight as they stand frozen in a tableau.

LQ109- End of the "Ballad of Obsessive Sexuality"

Restore LQ107 as Mrs. Peachum finishes the song and exits usl.

LQ109.2- Entrance of Filch

Aisle lights house right come up for Filch as he enters.

LQ109.5- Filch reaches the Stage

Aisle lights house right go out as Filch reaches the stage.

LQ110- Transition Lights

As the Beggars and Peachums exit with their signs, the lights fade into full stage blue transition lights from the strips. The scene change strips the stage bare and Jenny enters for "Solomon's Song." Spots 1 and 2 pick her up stage left.

LQ111- "Great Caesar was a Daring Man..."

As Jenny reaches the downstage area spots 3 and 4 pick her up in gold. Blue-green toplight highlights the set.

LQ112- Transition Lights

Spots out and all but the blue strips fade for the scene change back into the Death Cell at the Old Bailey Prison.

LQ113- Death Cell in the Old Bailey Prison

Restore of previous Death Cell cue with the addition of the center special behind the prison bars.

LQ114- Music Go on "Call From the Grave"

Lights dim and become bluer as Mack sings. Spots 1 and 2 pick him up in no color blue. The upstage lights fade and whites in the strips downstage come up to make the jail disappear. The scene should look like Mack is alone in a dark abyss for this song.

LQ115- End of "Call from the Grave"

Restore LQ113.

LQ116- Music Go on "Call from the Grave" Reprise

Restore LQ114.

LQ117- End of "Call From the Grave" Reprise

Restore LQ113 with warm high sides for Polly's entrance.

LQ117.5- Tiger Brown Enters

The downstage diminishes and the upstage center special in the prison intensifies. Blue toplight intensifies upstage to isolate the scene between Mack and Tiger Brown.

LQ118- Mack says "Ladies and Gentleman"

This cue breaks us out of the play as Mack addresses the audience directly. The stage becomes bright with stark white light accentuated by the overhead whites in the sky cyc. The top blues come up to give a stark, icy quality to the moment.

LQ119- Music Go on "Epitaph"

This cue fades on a ten count to return to a theatrical look. Mack is in spots 1 and 2 in no color and spots 3 and 4 in red. The rear red strips are up to keep the ensemble in silhouette as Mack sings of them and asks all of their forgiveness.

LQ120- "The Girls who Flaunt their Breasts and Bottom..."

Red top lights come up to add some depth to the characters onstage. Mack is in the audience singing directly to them.

LQ121- "The Pimps, the Drags, and Whores they live off..."

The overhead texture wash comes up on the ensemble to exaggerate and distort their features while giving a more foreboding effect to the moment as Mack continues to plead for forgiveness.

LQ123- "But not the Coppers and their Stooges"

Red strips flood out into the audience to add them to the ensemble as more individuals that Mack must ask forgiveness of.

LQ124- "I Hope some Fool will Bash their Snouts in"

Lights slowly fade down leaving only the textured wash and the aqua toplights and Mack alone in a spot.

LQ125- End of "Epitaph"

Spots fade on Mack, leaving him alone in the dark as the police move to take him off.

LQ126- Policeman says "Come On"

All front lights fade leaving only the texture and blue top wash as Mack is marched up to the downstage bridge. The textured high sides are up on the bridge to illuminate the swinging nooses as they are released.

LQ127- Peachum Crosses DSR

The mic special and spot 2 come up downstage right to light Peachum as he addresses the audience.

LQ128- Music Go on "The Third Threepenny Finale"

The stage bumps to life as a very stagy, warm and bright cue comes up as parody to this type of

deus ex machina ending. This is the most "musical theatre" cue in the show, bright and full and glossy.

LQ128.1- "Messenger, Messenger, a Messenger"

Lights bump up and bounce as they cry for a messenger to enter and save Mack. The strips bounce back and forth as the dancers strike different searching poses.

LQ128.5- "Can't you see?"

Another bounce of the strip lights as the parody of the musical theatre form continues. First reds, then whites, then blues come up in the strips.

LQ129- "Police Commissioner Tiger Brown"

On Brown's entrance house right riding a white stallion the aisle lights come up as well as spots 3 and 4 in gold. The stage lights dim by thirty percent.

LQ129.1- "This Man should be set Free"

An exaggerated and colorful look as the ensemble strikes a mock tableau, frozen in wonderment.

LQ129.2- "Rank of Viscount"

Another tableau.

LQ129.3- "90,000 pounds"

A final humorous tableau.

LQ130- Tiger Brown Dismounts and Climbs the Stage

The cue becomes more isolated downstage center for the tossing of rose petals in celebration.

LQ130.1-Polly and Mack meet Center

The center special backlight and pink front specials hit Mack and Polly center stage as they kiss.

LQ130.5- Mrs. Peachum Solo

As Mrs. Peachum sings a golden toplight and mild front light separate her from the rest of the ensemble. The center specials on Mack and Polly go out and the stage takes on a cooler, starker look.

LQ130.7- Mr. Peachum Solo

The same basic quality is given to Mr. Peachum.

LQ130.8- Final Chorus

The specials fade down on the Peachums and we see the ensemble unified and lit only by blue and white sidelights and the top white work lights in the sky cyc.

LQ131- "Vale of Tears We must behold"

This is a nine-count fade to the white rear strips silhouetting the ensemble on the final lines of the song. We see only their shadows. All of them are equal in this pure white light.

LQ132- Auto-Follow

A three-count fade to black after the last note is sung.

LQ133- Curtain Call

A bright look for bows and the final reprise of "What Keeps Mankind Alive?"

LQ134- Actors Exit

As the actors leave the stage exiting through the house the white works in the sky cyc bump on as the doors slam. The house lights follow slowly.

CHAPTER 5

VISUAL RESEARCH AND PRODUCTION ARCHIVE

The following represents a visual journey through the design process of *The Threepenny Opera*. The first sequence of images is research material that I felt in some way represented general colors, intensity, and effect that I hoped to create in production. This is followed by a collection of Lightwright paperwork including a gel order, slide cue sheets, and images of the light plot and ground plan that were used to hang and focus the show. Finally, a sequence of digital photos from the show itself as well as images of the program and a review as published in the *Reveille* concludes the series. This is an accurate timeline of the order in which each element was performed and, taken as a whole, is an outline of the entire process.

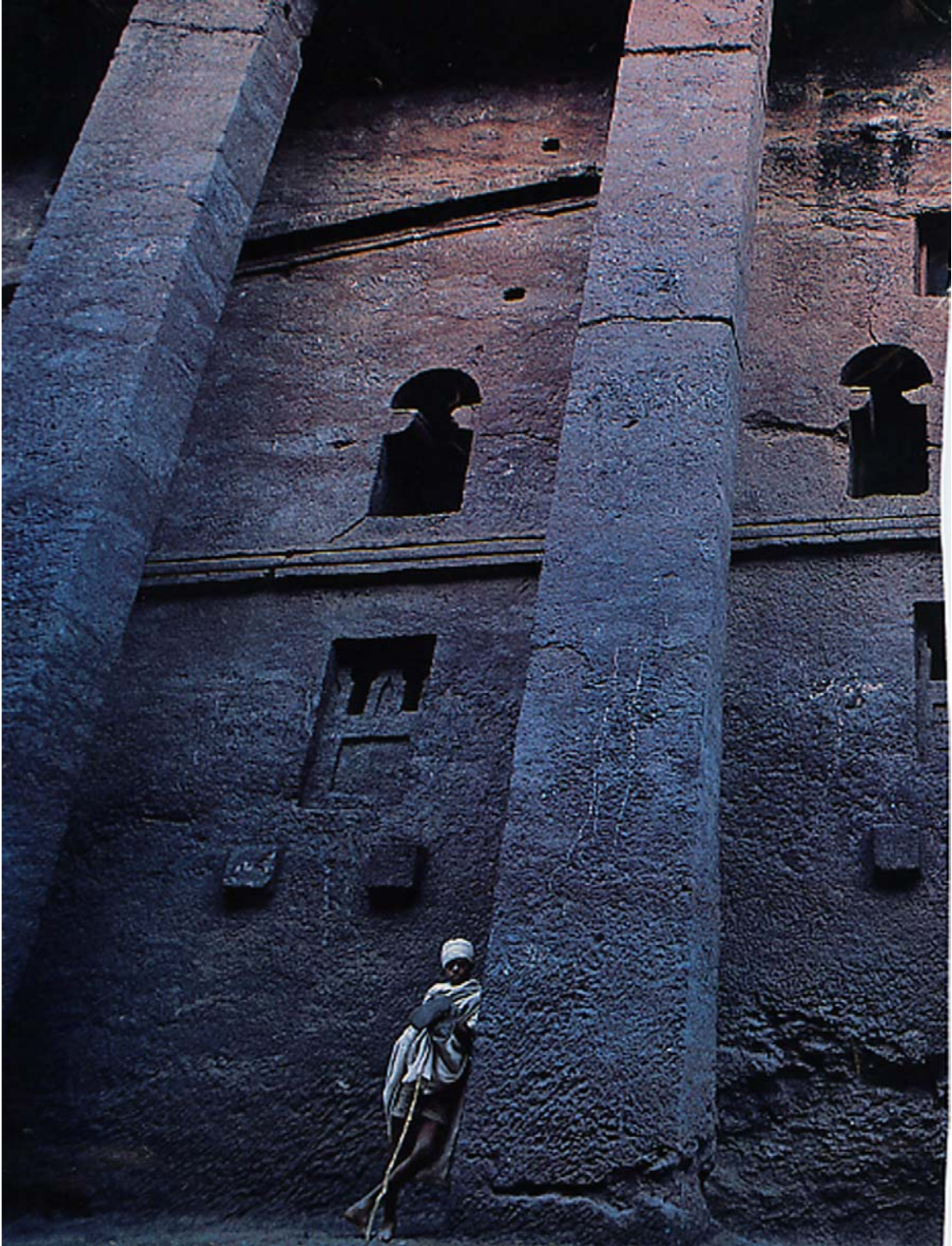


Figure 5.1

COOL BLUE TONE



Figure 5.2

STARK SILHOUETTE



Figure 5.3

WARM AMBER TONE



Figure 5.4

SEPIA TONE ON VICTORIAN MALE



Figure 5.5

BLUE TONE ON CITYSCAPE



Figure 5.6

HARSH WHITE SHADOWS



Figure 5.7

SHADOWS AND FOG



Figure 5.8

SUFFERING FACES

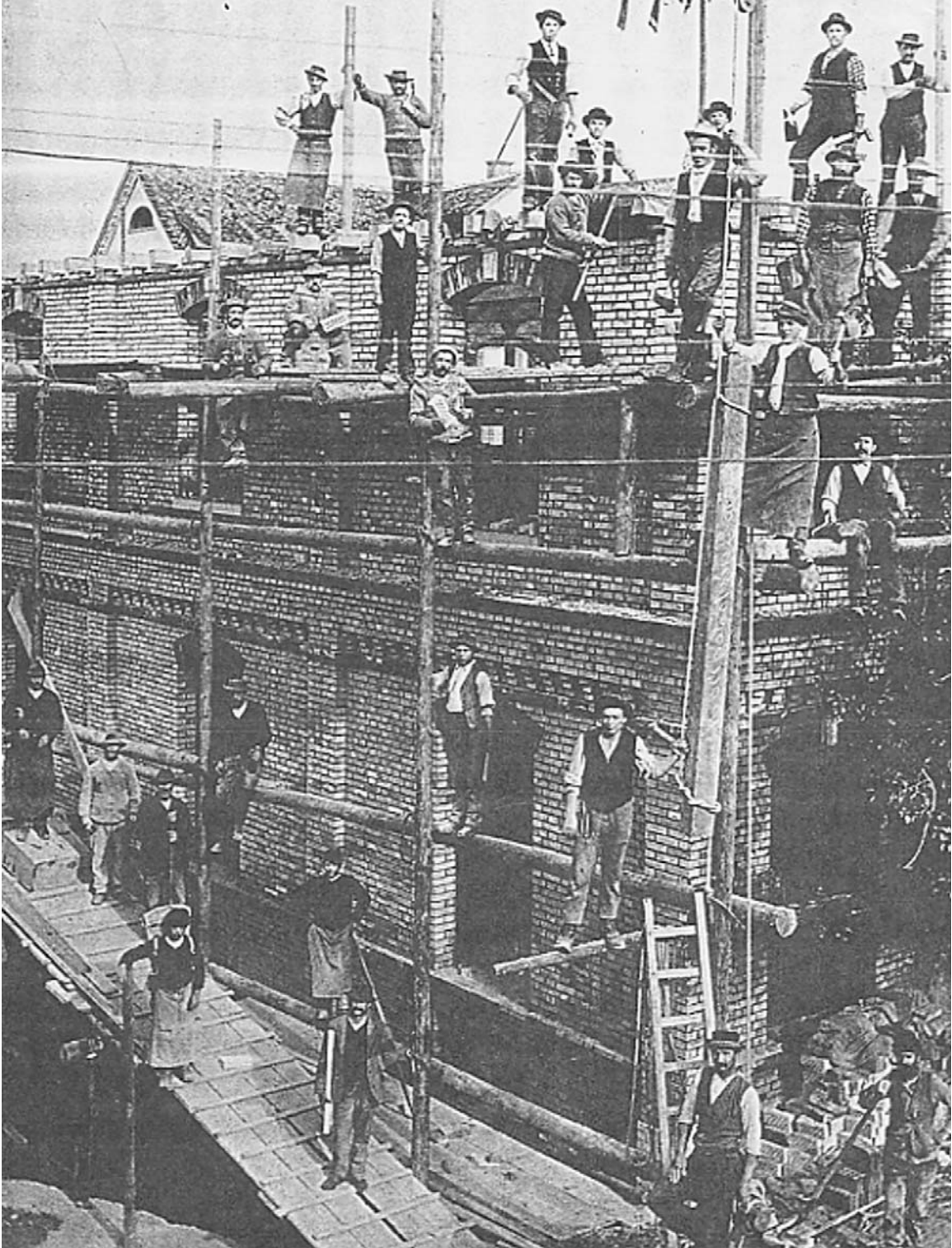


Figure 5.9

FILTH OF INDUSTRIALIZATION

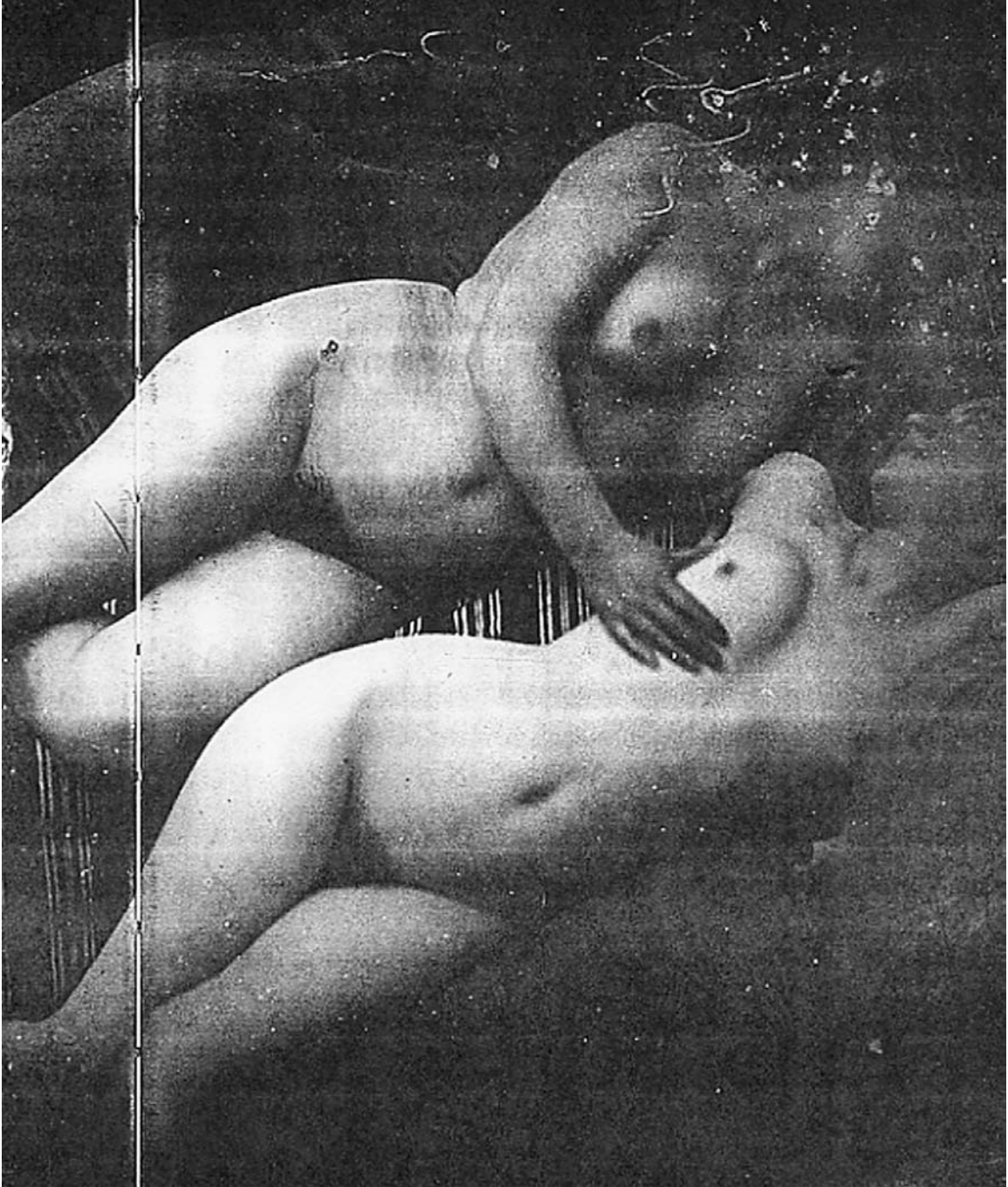


Figure 5.10

SENSUOUS FEMALES OF THE DAY



Figure 5.11

MACHEATH IN SHADOW

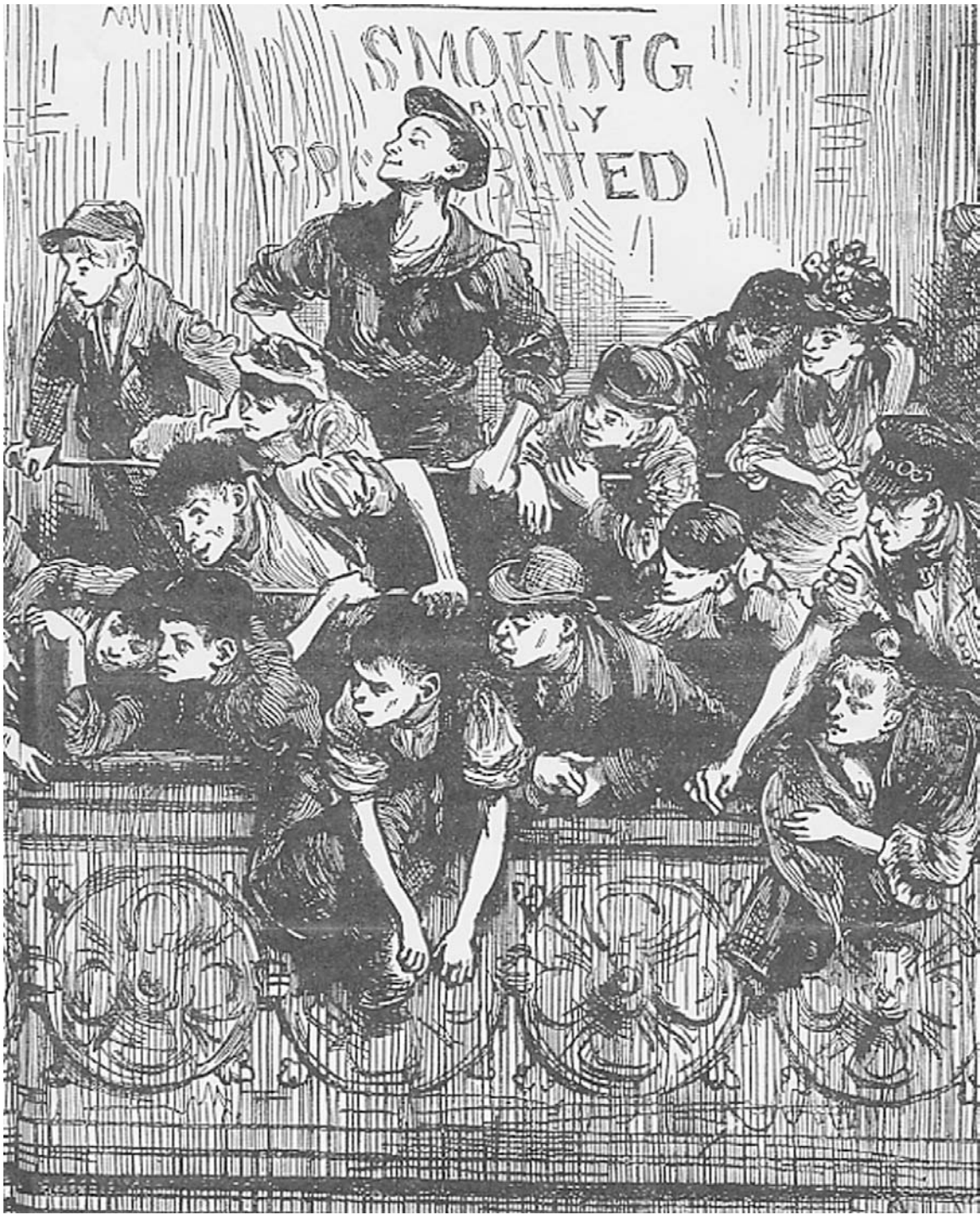


Figure 5.12

LINE DRAWING OF URCHINS AT THE THEATRE



Figure 5.13

STREET LIGHTS OF OLD LONDON



Figure 5.14

A ROUGH CROWD RELAXED

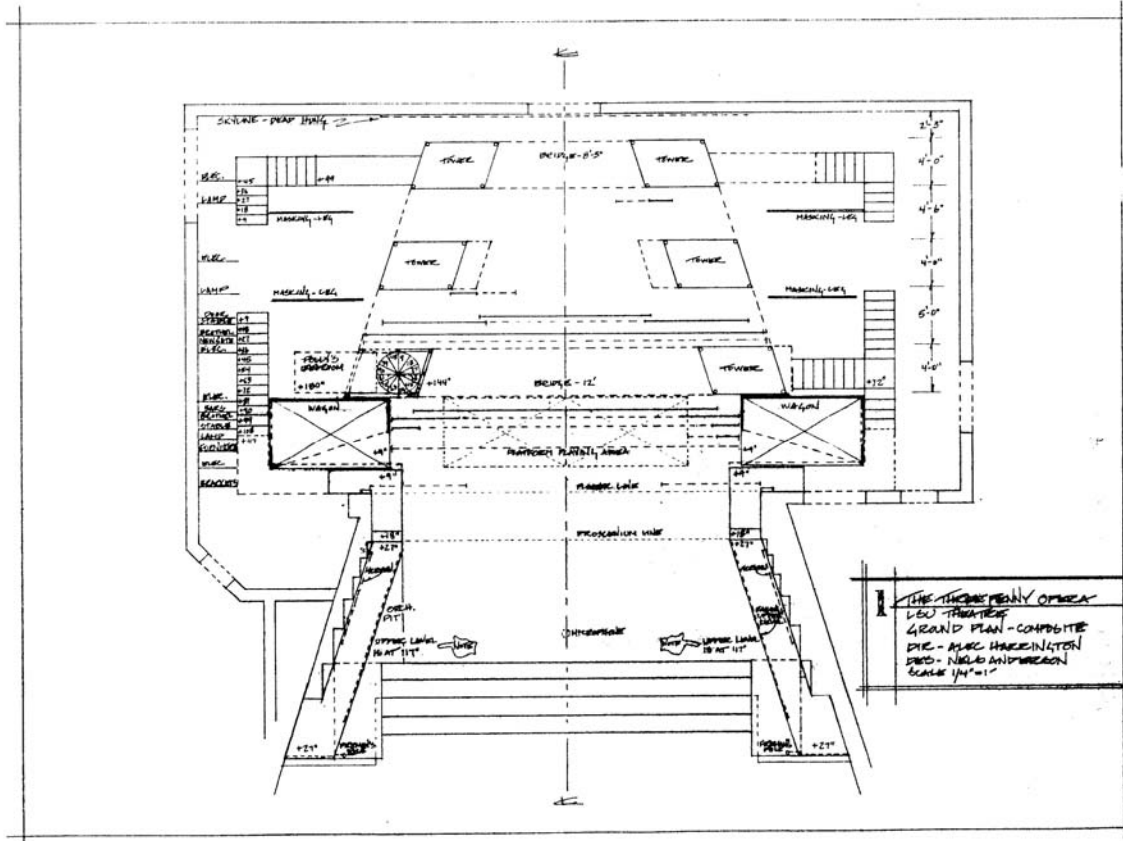


Figure 5.15

SCENIC GROUNDPLAN BY NELS ANDERSON

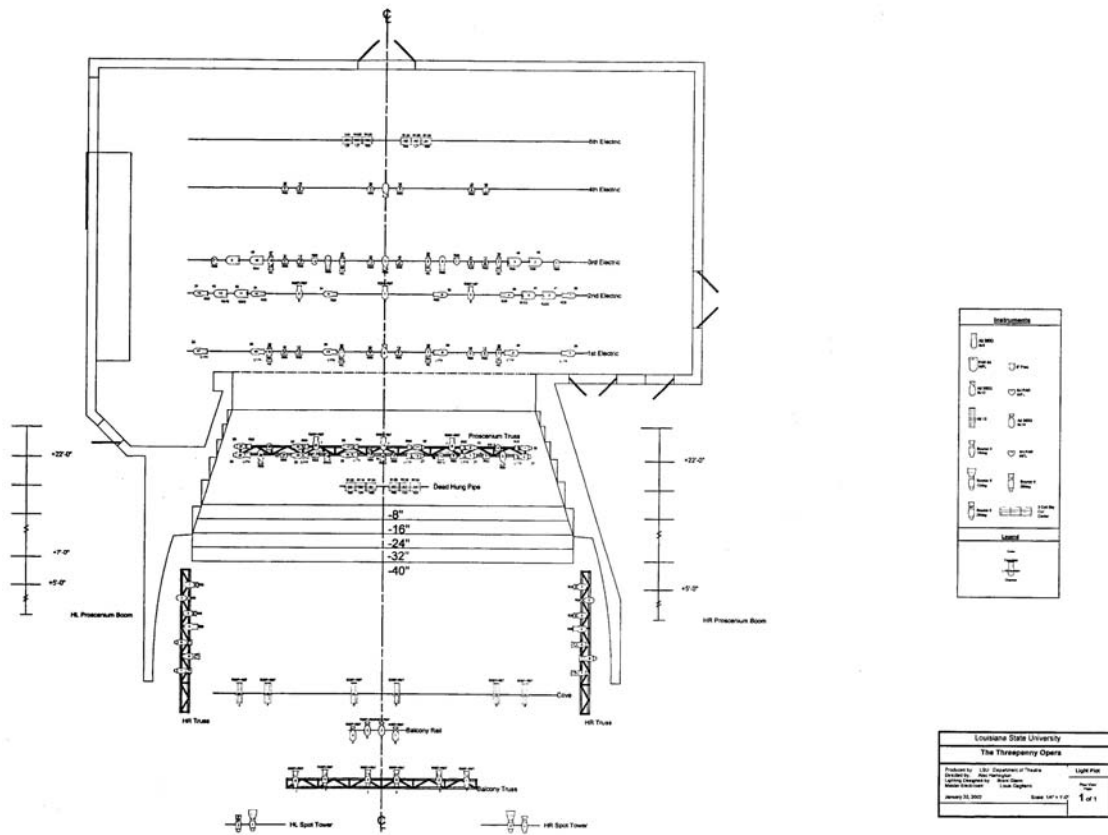


Figure 5.16

FINAL VECTORWORKS LIGHTPLOT

The Threepenny Opera

INCOME

	Budget	Actual
Box Office		
The Threepenny Opera	\$ 12,000.00	
Subtotal Box Office	\$ 12,000.00	
Generated Income		
Advertising	\$ -	
Others	\$ -	
Subtotal Generated Income	\$ -	
TOTAL INCOME	\$ 12,000.00	

EXPENSES

Production Salaries Fees		
Musical Director-Threepenny	\$ 2,500.00	
Musicians-Threepenny	\$ 3,000.00	
Total Production Salaries	\$ 5,500.00	
Direct Production Expenses		
Scenery	\$ 2,500.00	
Costume	\$ 3,000.00	
Lighting	\$ 750.00	
Sound	\$ 250.00	
Publicity	\$ 1,975.00	
Administrative	\$ 700.00	
Properties	\$ 1,000.00	
Royalties	\$ 5,000.00	
Box Office	\$ 2,000.00	
Total Direct Prod. Expenses	\$ 17,175.00	
TOTAL EXPENSES	\$ 22,675.00	
NET PROFIT OR (LOSS)	\$ (10,675.00)	

Figure 5.17

SHOW BUDGET

THREEPENNY.lw3 CHANNEL HOOKUP

Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(1)	74	BALCONY TRUSS	5	S4 19 575w	FR WASH	R87+R397+1 19
	"	"	6	"	"	"
(2)	75	BALCONY TRUSS	3	S4 19 575w	FR WASH	R87+R397+1 19
	"	"	4	"	"	"
(3)	76	BALCONY TRUSS	1	S4 19 575w	FR WASH	R87+R397+1 19
	"	"	2	"	"	"
(4)	66	COVE	6	ALT 12 1kw	FR WASH	R87+R397+1 19
	"	"	7	"	"	"
(5)	67	COVE	4	ALT 12 1kw	FR WASH	R87+R397+1 19
	"	"	5	"	"	"
(6)	68	COVE	2	ALT 12 1kw	FR WASH	R87+R397+1 19
	"	"	3	"	"	"
(7)	30	PRO TRUSS	9	6X9 750w	FR WASH	R397+R87
	"	"	14	"	"	"
	"	"	20	"	"	"
(8)	31	2ND ELEC	5	6X9 750w	FR WASH	R397+R87
	"	"	7	"	"	"
	"	"	9	"	"	"
(9)	3	1ST ELEC	11a	S4 26 575w	PRISON CELL FR	L174
(10)	23	PRO TRUSS	5	S4 PAR WFL 575w	W TOP	R50
	"	"	21	"	"	"
(11)	17	PRO TRUSS	13	S4 PAR WFL 575w	W TOP	R50
(12)	15	1ST ELEC	4	S4 PAR WFL 575w	W TOP	R50
	"	"	13	"	"	"
(13)	4	1ST ELEC	8	S4 PAR WFL 575w	W TOP	R50
(14)	50	3RD ELEC	5	S4 PAR WFL 575w	W TOP	R50
	"	"	16	"	"	"
(15)	40	3RD ELEC	10	S4 PAR WFL 575w	W TOP	R50
(16)	57	4TH ELEC	1	S4 PAR WFL 575w	W TOP	R50
	"	"	3	"	"	"
	"	"	6	"	"	"
(17)	24	PRO TRUSS	8	S4 PAR WFL 575w	C TOP	R93
	"	"	24	"	"	"
(18)	106	PRO TRUSS	16	S4 PAR WFL 575w	C TOP	R93

Figure 5.18

LIGHTWRIGHT CHANNEL HOOKUP P.1

THREEPENNY.lw3 CHANNEL HOOKUP

Page 2
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Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(19)	14	1ST ELEC	5	S4 PAR WFL 575w	C TOP	R93
	"	"	14	"	"	"
(20)	6	1ST ELEC	10	S4 PAR WFL 575w	C TOP	R93
(21)	51	3RD ELEC	6	S4 PAR WFL 575w	C TOP	R93
	"	"	17	"	"	"
(22)	42	3RD ELEC	12	S4 PAR WFL 575w	C TOP	R93
(23)	58	4TH ELEC	2	S4 PAR WFL 575w	C TOP	R93
	"	"	5	"	"	"
	"	"	7	"	"	"
(24)	2	DSL TOWER	4	S4 36 575w	MOON SP	L174
(25)	91	PRO TRUSS	18	S4 36 575w	< C HS	L174
	"	"	23	"	"	"
	"	"	28	"	"	"
(26)	18	1ST ELEC	12	6X9 750w	< C HS	L174
	"	"	16	"	"	"
	"	"	17	"	"	"
(27)	32	PRO TRUSS	2	S4 36 575w	> C HS	L174
	"	"	7	"	"	"
	"	"	12	"	"	"
(28)	10	1ST ELEC	1	6X9 750w	> C HS	L174
	"	"	2	"	"	"
	"	"	6	"	"	"
(30)	93	PRO TRUSS	17	S4 36 575w	< W HS	R09
	"	"	22	"	"	"
	"	"	27	"	"	"
(31)	34	2ND ELEC	8	6X9 750w	< W HS	R09
	"	"	10	"	"	"
	"	"	13	"	"	"
(32)	27	PRO TRUSS	1	S4 36 575w	> W HS	R09
	"	"	6	"	"	"
	"	"	11	"	"	"
(33)	33	2ND ELEC	1	6X9 750w	> W HS	R09
	"	"	4	"	"	"
	"	"	6	"	"	"
(35)	13	1ST ELEC	11	S4 36 575w	TEX BAX	NC, T:FINE MESH
	"	"	15	"	"	"
(36)	16	1ST ELEC	3	S4 36 575w	TEX BAX	NC, T:FINE MESH
	"	"	7	"	"	"

Louisiana State University / Lightwright 3

(19) thru (36)

Figure 5.19

LIGHTWRIGHT CHANNEL HOOKUP P.2

THREEPENNY.Iw3 CHANNEL HOOKUP

Page 3
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Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(37)	46	3RD ELEC	13	S4 36 575w	TEX BAX	NC, T:FINE MESH
	"	"	18	"	"	"
(38)	39	3RD ELEC	4	S4 36 575w	TEX BAX	NC, T:FINE MESH
	"	"	9	"	"	"
(39)	36	PRO TRUSS	10	6" FRESNEL 750w	C MIC BAX	R312
	"	"	15	"	"	"
	"	"	19	"	"	"
(40)	35	2ND ELEC	11	PAR 64 MFL 1kw	< DIAG BAX	R370
	"	"	12	"	"	"
(41)	19	2ND ELEC	2	PAR 64 MFL 1kw	> DIAG BAX	R333
	"	"	3	"	"	"
(42)	54	3RD ELEC	19	PAR 64 MFL 1kw	< DIAG BAX	R39
	"	"	20	"	"	"
(43)	47	3RD ELEC	2	PAR 64 MFL 1kw	> DIAG BAX	R44
	"	"	3	"	"	"
(45)	70	HR TRUSS	1	6X16 750w	> DS W FR	R09
	"	"	2	"	"	"
	"	"	3	"	"	"
(46)	79	HL TRUSS	1	6X16 750w	< DS C FR	R09
	"	"	2	"	"	"
	"	"	3	"	"	"
(47)	72	HR TRUSS	5	S4 26 575w	> DS C FR	L174
	"	"	6	"	"	"
	"	"	7	"	"	"
(48)	81	HL TRUSS	5	S4 26 575w	< DS C FR	L174
	"	"	6	"	"	"
	"	"	7	"	"	"
(50)	5	1ST ELEC	9	6X12 750w	FR C SP	R99
(51)	22	2ND ELEC		S4 36 575w	SPARE	
(52)	28	2ND ELEC		S4 19 575w	SPARE	
(54)	49	3RD ELEC	21	6" FRESNEL 750w	SR SPIRAL STAIR	R99
(55)	44	3RD ELEC	15	6" FRESNEL 750w	SR UPPER PLAT TOWER SP	R99
(56)	43	3RD ELEC	14	6X9 750w	SPARE	R99
(57)	41	3RD ELEC	11	6X12 750w	C BAX SP	R99
(58)	52	3RD ELEC	7	6" FRESNEL 750w	SL PLAT TOWER SP	R99

Louisiana State University / Lightwright 3

(37) thru (58)

Figure 5.20

LIGHTWRIGHT CHANNEL HOOKUP P.3

THREEPENNY.lw3 CHANNEL HOOKUP

Page 4
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Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(59)	48	3RD ELEC	1	6" FRESNEL 750w	SL BRIDGE TOWER SP	R99
(60)	60	4TH ELEC	4	6X12 750w	C BRIDGE BAX	R99
(61)	53	3RD ELEC	8	6X9 750w	SPARE	R99
(64)	29	DS BRIDGE UNIT	3	S4 36 575w	< PRISON TEX	R99, T:JAIL BAR SHADOW
(65)	38	DS BRIDGE UNIT	4	S4 36 575w	> PRISON TEX	R79, T:JAIL BAR SHADOW
(66)	45	DS BRIDGE UNIT	1	S4 36 575w	< BRIDGE TEX	NC, T: SAIGON ROOFS
(67)	37	DS BRIDGE UNIT	2	S4 36 575w	> BRIDGE TEX	NC, T: SAIGON ROOFS
(68)	61	UPSTAGE BATTENS	1	FLICKER FLAME 5w	STREET LAMP PRACTICALS	AMBER
	63	"	2	"	"	"
	68	"	3	"	"	"
(69)	69	HR TRUSS	4	6X9 750w	HL AISLE TOP	R99
(70)	80	HL TRUSS	4	6X9 750w	HL AISLE TOP	R99
(71)	56	US HIGH PLATFORM	1	6" FRESNEL 750w	SP	R99
(72)	55	US LOW PLATFORM	1	6" FRESNEL 750w	SP	R99
(73)	62	US MID PLATFORM	1	6" FRESNEL 750w	SP	R99
(74)	26	PRO TRUSS	3	6X12 750w	HR AISLE	R99
(75)	92	PRO TRUSS	26	6X12 750w	HL AISLE	R99
(76)	25	PRO TRUSS	4	6" FRESNEL 750w	SL MIC BAX	R312
(77)	71	PRO TRUSS	25	6" FRESNEL 750w	SR MIC BAX	R312
(78)	88	DSR TOWER	2	S4 36 575w	C SIDE SP<	R51
(79)	90	DSR TOWER	3	S4 36 575w	SPOTLIGHT	R27, R05, L164, R19, R312
(80)	89	DSR TOWER	1	6X9 750w	UPPER PLATFORM	R99
	104	"	B1	MR-16 3 CIRCUIT STRIP 150w	SR STRIP	L174
	"	"	B2	"	"	"
	"	"	B3	"	"	"
	"	"	B4	"	"	"
	"	"	B5	"	"	"

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(59) thru (80)

Figure 5.21

LIGHTWRIGHT CHANNEL HOOKUP P.4

THREEPENNY.lw3 CHANNEL HOOKUP

Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(81)	105	DSR TOWER	C1	MR-16 3 CIRCUIT STRIP 150w	DSR RED STRIP	R19
	"	"	C2	"	"	"
	"	"	C3	"	"	"
	"	"	C4	"	"	"
	"	"	C5	"	"	"
(82)	103	DSR TOWER	A1	MR-16 3 CIRCUIT STRIP 150w	SR STRIP	R83
	"	"	A2	"	"	"
	"	"	A3	"	"	"
	"	"	A4	"	"	"
	"	"	A5	"	"	"
(83)	11	DSL TOWER	B1	MR-16 3 CIRCUIT STRIP 150w	SL WHITE STRIP	L174
	"	"	B2	"	"	"
	"	"	B3	"	"	"
	"	"	B4	"	"	"
	"	"	B5	"	"	"
(84)	1	DSL TOWER	C1	MR-16 3 CIRCUIT STRIP 150w	DSL RED STRIP	R19
	"	"	C2	"	"	"
	"	"	C3	"	"	"
	"	"	C4	"	"	"
	"	"	C5	"	"	"
(85)	12	DSL TOWER	A1	MR-16 3 CIRCUIT STRIP 150w	SL STRIP	R83
	"	"	A2	"	"	"
	"	"	A3	"	"	"
	"	"	A4	"	"	"
	"	"	A5	"	"	"
(86)	96	DS BRIDGE UNIT	A1	MR-16 3 CIRCUIT STRIP 150w	DS STRIP	R83
	"	"	A2	"	"	"
	"	"	A3	"	"	"
	"	"	A4	"	"	"
	"	"	A5	"	"	"
(87)	95	DS BRIDGE UNIT	C1	MR-16 3 CIRCUIT STRIP 150w	DS RED STRIP	R19
	"	"	C2	"	"	"
	"	"	C3	"	"	"
	"	"	C4	"	"	"
	"	"	C5	"	"	"
(88)	94	DS BRIDGE UNIT	B1	MR-16 3 CIRCUIT STRIP 150w	DS WHITE STRIP	L174
	"	"	B2	"	"	"
	"	"	B3	"	"	"
	"	"	B4	"	"	"
	"	"	B5	"	"	"

Figure 5.22

LIGHTWRIGHT CHANNEL HOOKUP P.5

THREEPENNY.lw3 CHANNEL HOOKUP

Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(89)	102	US BRIDGE UNIT	A1	MR-16 3 CIRCUIT STRIP 150w	US STRIP	R83
	"	"	A2	"	"	"
	"	"	A3	"	"	"
	"	"	A4	"	"	"
	"	"	A5	"	"	"
(90)	100	US BRIDGE UNIT	C1	MR-16 3 CIRCUIT STRIP 150w	US RED STRIP	R19
	"	"	C2	"	"	"
	"	"	C3	"	"	"
	"	"	C4	"	"	"
	"	"	C5	"	"	"
(91)	101	US BRIDGE UNIT	B1	MR-16 3 CIRCUIT STRIP 150w	US WHITE STRIP	L174
	"	"	B2	"	"	"
	"	"	B3	"	"	"
	"	"	B4	"	"	"
	"	"	B5	"	"	"
(92)	82	BALCONY RAIL	1	6X16 750w	HL AISLE FRONT	R99
(93)	83	BALCONY RAIL	2	6X16 750w	BRIDGE C SP	R05
			3	"	"	"
(94)	84	BALCONY RAIL	4	6X16 750w	HR AISLE FRONT	R99
(96)	86	DSL TOWER	2	S4 36 575w	>C SIDE SP	R51
(97)	85	DSL TOWER	3	S4 36 575w	SPOTLIGHT	R27, R05, L164, R19, R312
(98)	87	DSL TOWER	1	6X9 750w	UPPER PLATFORM	R99
(99)	77	COVE	1	ALT 10 1kw	BAND SP	R05+R119
(100)	107	US BRIDGE UNIT	1	6X9 750w	DROP TEX	NC
	"	"	2	"	"	"
	106	"	3	"	"	"
	107	"	4	"	"	"
	"	LINESET 4	1	PRACTICAL 3w	CHANDALIER LIGHTS	WHITE
(101)	64	HR SPOT TOWER	2	S4 10 575w	C MIC SP	R05
	"	HL SPOT TOWER	1	"	"	"
(102)	78	HR SPOT TOWER	1	S4 26 575w	GOBO ROTATOR	NC
	65	HL SPOT TOWER	2	"	"	"
(103)	9	DEAD HUNG PIPE	A1	3 CELL SKY CYC 1kw	RED TOP SQUARE	R124
	"	"	B1	"	"	"
(104)	8	DEAD HUNG PIPE	A2	3 CELL SKY CYC 1kw	WHITE TOP SQUARE	R116
	"	"	B2	"	"	"

Figure 5.23

THREEPENNY.lw3 CHANNEL HOOKUP

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Channel	Dim	Position	Unit	Type & Wattage	Purpose	Color & Temp
(105)	7	DEAD HUNG PIPE	A3	3 CELL SKY CYC 1kw	BLUE TOP SQUARE	R125
	"	"	B3	"	"	"
(106)	97	5TH ELEC	A1	3 CELL SKY CYC 1kw	GREEN CYC	R126
	"	"	B1	"	"	"
(107)	98	5TH ELEC	A2	3 CELL SKY CYC 1kw	RED CYC	R124
	"	"	B2	"	"	"
(108)	99	5TH ELEC	A3	3 CELL SKY CYC 1kw	BLUE CYC	R125
	"	"	B3	"	"	"

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(105) thru (108)

Figure 5.24

LIGHTWRIGHT CHANNEL HOOKUP P.7

THREEPENNY.I... INSTRUMENT SCHEDULE

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BALCONY TRUSS

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 19	575w	FR WASH	R87+R397+119	(3)	76
2	S4 19	575w	FR WASH	R87+R397+119	(3)	76
3	S4 19	575w	FR WASH	R87+R397+119	(2)	75
4	S4 19	575w	FR WASH	R87+R397+119	(2)	75
5	S4 19	575w	FR WASH	R87+R397+119	(1)	74
6	S4 19	575w	FR WASH	R87+R397+119	(1)	74

COVE

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	ALT 10	1kw	BAND SP	R05+R119	(99)	77
2	ALT 12	1kw	FR WASH	R87+R397+119	(6)	68
3	ALT 12	1kw	FR WASH	R87+R397+119	(6)	68
4	ALT 12	1kw	FR WASH	R87+R397+119	(5)	67
5	ALT 12	1kw	FR WASH	R87+R397+119	(5)	67
6	ALT 12	1kw	FR WASH	R87+R397+119	(4)	66
7	ALT 12	1kw	FR WASH	R87+R397+119	(4)	66

HR SPOT TOWER

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 26	575w	GOBO ROTATOR	NC	(102)	78
2	S4 10	575w	C MIC SP	R05	(101)	64

HL SPOT TOWER

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 10	575w	C MIC SP	R05	(101)	64
2	S4 26	575w	GOBO ROTATOR	NC	(102)	65

HR TRUSS

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X16	750w	> DS W FR	R09	(45)	70
2	6X16	750w	> DS W FR	R09	(45)	70
3	6X16	750w	> DS W FR	R09	(45)	70
4	6X9	750w	HL AISLE TOP	R99	(69)	69
5	S4 26	575w	> DS C FR	L174	(47)	72
6	S4 26	575w	> DS C FR	L174	(47)	72
7	S4 26	575w	> DS C FR	L174	(47)	72

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BALCONY TRUSS thru HR TRUSS

Figure 5.25

LIGHTWRIGHT INSTRUMENT SCHEDULE P.1

THREEPENNY.I... INSTRUMENT SCHEDULE

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HL TRUSS

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X16	750w	< DS C FR	R09	(46)	79
2	6X16	750w	< DS C FR	R09	(46)	79
3	6X16	750w	< DS C FR	R09	(46)	79
4	6X9	750w	HL AISLE TOP	R99	(70)	80
5	S4 26	575w	< DS C FR	L174	(48)	81
6	S4 26	575w	< DS C FR	L174	(48)	81
7	S4 26	575w	< DS C FR	L174	(48)	81

DEAD HUNG PIPE

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
A1	3 CELL SKY CYC	1kw	RED TOP SQUARE	R124	(103)	9
A2	3 CELL SKY CYC	1kw	WHITE TOP SQUARE	R116	(104)	8
A3	3 CELL SKY CYC	1kw	BLUE TOP SQUARE	R125	(105)	7
B1	3 CELL SKY CYC	1kw	RED TOP SQUARE	R124	(103)	9
B2	3 CELL SKY CYC	1kw	WHITE TOP SQUARE	R116	(104)	8
B3	3 CELL SKY CYC	1kw	BLUE TOP SQUARE	R125	(105)	7

5TH ELEC

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
A1	3 CELL SKY CYC	1kw	GREEN CYC	R126	(106)	97
A2	3 CELL SKY CYC	1kw	RED CYC	R124	(107)	98
A3	3 CELL SKY CYC	1kw	BLUE CYC	R125	(108)	99
B1	3 CELL SKY CYC	1kw	GREEN CYC	R126	(106)	97
B2	3 CELL SKY CYC	1kw	RED CYC	R124	(107)	98
B3	3 CELL SKY CYC	1kw	BLUE CYC	R125	(108)	99

4TH ELEC

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 PAR WFL	575w	W TOP	R50	(16)	57
2	S4 PAR WFL	575w	C TOP	R93	(23)	58
3	S4 PAR WFL	575w	W TOP	R50	(16)	57
4	6X12	750w	C BRIDGE BAX	R99	(60)	60
5	S4 PAR WFL	575w	C TOP	R93	(23)	58
6	S4 PAR WFL	575w	W TOP	R50	(16)	57
7	S4 PAR WFL	575w	C TOP	R93	(23)	58

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HL TRUSS thru 4TH ELEC

Figure 5.26

LIGHTWRIGHT INSTRUMENT SCHEDULE P.2

THREEPENNY.I... INSTRUMENT SCHEDULE

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1ST ELEC

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X9	750w	> C HS	L174	(28)	10
2	6X9	750w	> C HS	L174	(28)	10
3	S4 36	575w	TEX BAX	NC, T:FINE MESH	(36)	16
4	S4 PAR WFL	575w	W TOP	R50	(12)	15
5	S4 PAR WFL	575w	C TOP	R93	(19)	14
6	6X9	750w	> C HS	L174	(28)	10
7	S4 36	575w	TEX BAX	NC, T:FINE MESH	(36)	16
8	S4 PAR WFL	575w	W TOP	R50	(13)	4
9	6X12	750w	FR C SP	R99	(50)	5
10	S4 PAR WFL	575w	C TOP	R93	(20)	6
11	S4 36	575w	TEX BAX	NC, T:FINE MESH	(35)	13
11a	S4 26	575w	PRISON CELL FR	L174	(9)	3
12	6X9	750w	< C HS	L174	(26)	18
13	S4 PAR WFL	575w	W TOP	R50	(12)	15
14	S4 PAR WFL	575w	C TOP	R93	(19)	14
15	S4 36	575w	TEX BAX	NC, T:FINE MESH	(35)	13
16	6X9	750w	< C HS	L174	(26)	18
17	6X9	750w	< C HS	L174	(26)	18

2ND ELEC

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
	S4 19	575w	SPARE		(52)	28
	S4 36	575w	SPARE		(51)	22
1	6X9	750w	> W HS	R09	(33)	33
2	PAR 64 MFL	1kw	> DIAG BAX	R333	(41)	19
3	PAR 64 MFL	1kw	> DIAG BAX	R333	(41)	19
4	6X9	750w	> W HS	R09	(33)	33
5	6X9	750w	FR WASH	R397+R87	(8)	31
6	6X9	750w	> W HS	R09	(33)	33
7	6X9	750w	FR WASH	R397+R87	(8)	31
8	6X9	750w	< W HS	R09	(31)	34
9	6X9	750w	FR WASH	R397+R87	(8)	31
10	6X9	750w	< W HS	R09	(31)	34
11	PAR 64 MFL	1kw	< DIAG BAX	R370	(40)	35
12	PAR 64 MFL	1kw	< DIAG BAX	R370	(40)	35
13	6X9	750w	< W HS	R09	(31)	34

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1ST ELEC thru 2ND ELEC

Figure 5.27

LIGHTWRIGHT INSTRUMENT SCHEDULE P.3

THREEPENNY.I... INSTRUMENT SCHEDULE

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3RD ELEC

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6" FRESNEL	750w	SL BRIDGE TOWER SP	R99	(59)	48
2	PAR 64 MFL	1kw	> DIAG BAX	R44	(43)	47
3	PAR 64 MFL	1kw	> DIAG BAX	R44	(43)	47
4	S4 36	575w	TEX BAX	NC, T:FINE MESH	(38)	39
5	S4 PAR WFL	575w	W TOP	R50	(14)	50
6	S4 PAR WFL	575w	C TOP	R93	(21)	51
7	6" FRESNEL	750w	SL PLAT TOWER SP	R99	(58)	52
8	6X9	750w	SPARE	R99	(61)	53
9	S4 36	575w	TEX BAX	NC, T:FINE MESH	(38)	39
10	S4 PAR WFL	575w	W TOP	R50	(15)	40
11	6X12	750w	C BAX SP	R99	(57)	41
12	S4 PAR WFL	575w	C TOP	R93	(22)	42
13	S4 36	575w	TEX BAX	NC, T:FINE MESH	(37)	46
14	6X9	750w	SPARE	R99	(56)	43
15	6" FRESNEL	750w	SR UPPER PLAT TOWER SP	R99	(55)	44
16	S4 PAR WFL	575w	W TOP	R50	(14)	50
17	S4 PAR WFL	575w	C TOP	R93	(21)	51
18	S4 36	575w	TEX BAX	NC, T:FINE MESH	(37)	46
19	PAR 64 MFL	1kw	< DIAG BAX	R39	(42)	54
20	PAR 64 MFL	1kw	< DIAG BAX	R39	(42)	54
21	6" FRESNEL	750w	SR SPIRAL STAIR	R99	(54)	49

Figure 5.28

LIGHTWRIGHT INSTRUMENT SCHEDULE P.4

THREEPENNY.I... INSTRUMENT SCHEDULE

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PRO TRUSS

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 36	575w	> W HS	R09	(32)	27
2	S4 36	575w	> C HS	L174	(27)	32
3	6X12	750w	HR AISLE	R99	(74)	26
4	6" FRESNEL	750w	SL MIC BAX	R312	(76)	25
5	S4 PAR WFL	575w	W TOP	R50	(10)	23
6	S4 36	575w	> W HS	R09	(32)	27
7	S4 36	575w	> C HS	L174	(27)	32
8	S4 PAR WFL	575w	C TOP	R93	(17)	24
9	6X9	750w	FR WASH	R397+R87	(7)	30
10	6" FRESNEL	750w	C MIC BAX	R312	(39)	36
11	S4 36	575w	> W HS	R09	(32)	27
12	S4 36	575w	> C HS	L174	(27)	32
13	S4 PAR WFL	575w	W TOP	R50	(11)	17
14	6X9	750w	FR WASH	R397+R87	(7)	30
15	6" FRESNEL	750w	C MIC BAX	R312	(39)	36
16	S4 PAR WFL	575w	C TOP	R93	(18)	106
17	S4 36	575w	< W HS	R09	(30)	93
18	S4 36	575w	< C HS	L174	(25)	91
19	6" FRESNEL	750w	C MIC BAX	R312	(39)	36
20	6X9	750w	FR WASH	R397+R87	(7)	30
21	S4 PAR WFL	575w	W TOP	R50	(10)	23
22	S4 36	575w	< W HS	R09	(30)	93
23	S4 36	575w	< C HS	L174	(25)	91
24	S4 PAR WFL	575w	C TOP	R93	(17)	24
25	6" FRESNEL	750w	SR MIC BAX	R312	(77)	71
26	6X12	750w	HL AISLE	R99	(75)	92
27	S4 36	575w	< W HS	R09	(30)	93
28	S4 36	575w	< C HS	L174	(25)	91

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PRO TRUSS

Figure 5.29

LIGHTWRIGHT INSTRUMENT SCHEDULE P.5

THREEPENNY.I... INSTRUMENT SCHEDULE

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DSR TOWER

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X9	750w	UPPER PLATFORM	R99	(80)	89
2	S4 36	575w	C SIDE SP<	R51	(78)	88
3	S4 36	575w	SPOTLIGHT	R27, R05, L164, R19, R312	(79)	90
A1	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	R83	(82)	103
A2	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	R83	(82)	103
A3	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	R83	(82)	103
A4	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	R83	(82)	103
A5	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	R83	(82)	103
B1	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	L174	(80)	104
B2	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	L174	(80)	104
B3	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	L174	(80)	104
B4	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	L174	(80)	104
B5	MR-16 3 CIRCUIT STRIP	150w	SR STRIP	L174	(80)	104
C1	MR-16 3 CIRCUIT STRIP	150w	DSR RED STRIP	R19	(81)	105
C2	MR-16 3 CIRCUIT STRIP	150w	DSR RED STRIP	R19	(81)	105
C3	MR-16 3 CIRCUIT STRIP	150w	DSR RED STRIP	R19	(81)	105
C4	MR-16 3 CIRCUIT STRIP	150w	DSR RED STRIP	R19	(81)	105
C5	MR-16 3 CIRCUIT STRIP	150w	DSR RED STRIP	R19	(81)	105

DSL TOWER

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X9	750w	UPPER PLATFORM	R99	(98)	87
2	S4 36	575w	>C SIDE SP	R51	(96)	86
3	S4 36	575w	SPOTLIGHT	R27, R05, L164, R19, R312	(97)	85
4	S4 36	575w	MOON SP	L174	(24)	2
A1	MR-16 3 CIRCUIT STRIP	150w	SL STRIP	R83	(85)	12
A2	MR-16 3 CIRCUIT STRIP	150w	SL STRIP	R83	(85)	12
A3	MR-16 3 CIRCUIT STRIP	150w	SL STRIP	R83	(85)	12
A4	MR-16 3 CIRCUIT STRIP	150w	SL STRIP	R83	(85)	12
A5	MR-16 3 CIRCUIT STRIP	150w	SL STRIP	R83	(85)	12
B1	MR-16 3 CIRCUIT STRIP	150w	SL WHITE STRIP	L174	(83)	11
B2	MR-16 3 CIRCUIT STRIP	150w	SL WHITE STRIP	L174	(83)	11
B3	MR-16 3 CIRCUIT STRIP	150w	SL WHITE STRIP	L174	(83)	11
B4	MR-16 3 CIRCUIT STRIP	150w	SL WHITE STRIP	L174	(83)	11
B5	MR-16 3 CIRCUIT STRIP	150w	SL WHITE STRIP	L174	(83)	11
C1	MR-16 3 CIRCUIT STRIP	150w	DSL RED STRIP	R19	(84)	1
C2	MR-16 3 CIRCUIT STRIP	150w	DSL RED STRIP	R19	(84)	1
C3	MR-16 3 CIRCUIT STRIP	150w	DSL RED STRIP	R19	(84)	1
C4	MR-16 3 CIRCUIT STRIP	150w	DSL RED STRIP	R19	(84)	1
C5	MR-16 3 CIRCUIT STRIP	150w	DSL RED STRIP	R19	(84)	1

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DSR TOWER thru DSL TOWER

Figure 5.30

LIGHTWRIGHT INSTRUMENT SCHEDULE P.6

THREEPENNY.I... INSTRUMENT SCHEDULE

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DS BRIDGE UNIT

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	S4 36	575w	< BRIDGE TEX	NC, T:SAIGON ROOFS	(66)	45
2	S4 36	575w	> BRIDGE TEX	NC, T:SAIGON ROOFS	(67)	37
3	S4 36	575w	< PRISON TEX	R99, T:JAIL BAR SHADOW	(64)	29
4	S4 36	575w	> PRISON TEX	R79, T:JAIL BAR SHADOW	(65)	38
A1	MR-16 3 CIRCUIT STRIP	150w	DS STRIP	R83	(86)	96
A2	MR-16 3 CIRCUIT STRIP	150w	DS STRIP	R83	(86)	96
A3	MR-16 3 CIRCUIT STRIP	150w	DS STRIP	R83	(86)	96
A4	MR-16 3 CIRCUIT STRIP	150w	DS STRIP	R83	(86)	96
A5	MR-16 3 CIRCUIT STRIP	150w	DS STRIP	R83	(86)	96
B1	MR-16 3 CIRCUIT STRIP	150w	DS WHITE STRIP	L174	(88)	94
B2	MR-16 3 CIRCUIT STRIP	150w	DS WHITE STRIP	L174	(88)	94
B3	MR-16 3 CIRCUIT STRIP	150w	DS WHITE STRIP	L174	(88)	94
B4	MR-16 3 CIRCUIT STRIP	150w	DS WHITE STRIP	L174	(88)	94
B5	MR-16 3 CIRCUIT STRIP	150w	DS WHITE STRIP	L174	(88)	94
C1	MR-16 3 CIRCUIT STRIP	150w	DS RED STRIP	R19	(87)	95
C2	MR-16 3 CIRCUIT STRIP	150w	DS RED STRIP	R19	(87)	95
C3	MR-16 3 CIRCUIT STRIP	150w	DS RED STRIP	R19	(87)	95
C4	MR-16 3 CIRCUIT STRIP	150w	DS RED STRIP	R19	(87)	95
C5	MR-16 3 CIRCUIT STRIP	150w	DS RED STRIP	R19	(87)	95

BALCONY RAIL

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X16	750w	HL AISLE FRONT	R99	(92)	82
2	6X16	750w	BRIDGE C SP	R05	(93)	83
3	6X16	750w	BRIDGE C SP	R05	(93)	83
4	6X16	750w	HR AISLE FRONT	R99	(94)	84

Louisiana State University / Lightwright 3

DS BRIDGE UNIT thru BALCONY RAIL

Figure 5.31

LIGHTWRIGHT INSTRUMENT SCHEDULE P.7

THREEPENNY.I... INSTRUMENT SCHEDULE

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09 Apr 2002

US BRIDGE UNIT

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6X9	750w	DROP TEX	NC	(100)	107
2	6X9	750w	DROP TEX	NC	(100)	107
3	6X9	750w	DROP TEX	NC	(100)	106
4	6X9	750w	DROP TEX	NC	(100)	107
A1	MR-16 3 CIRCUIT STRIP	150w	US STRIP	R83	(89)	102
A2	MR-16 3 CIRCUIT STRIP	150w	US STRIP	R83	(89)	102
A3	MR-16 3 CIRCUIT STRIP	150w	US STRIP	R83	(89)	102
A4	MR-16 3 CIRCUIT STRIP	150w	US STRIP	R83	(89)	102
A5	MR-16 3 CIRCUIT STRIP	150w	US STRIP	R83	(89)	102
B1	MR-16 3 CIRCUIT STRIP	150w	US WHITE STRIP	L174	(91)	101
B2	MR-16 3 CIRCUIT STRIP	150w	US WHITE STRIP	L174	(91)	101
B3	MR-16 3 CIRCUIT STRIP	150w	US WHITE STRIP	L174	(91)	101
B4	MR-16 3 CIRCUIT STRIP	150w	US WHITE STRIP	L174	(91)	101
B5	MR-16 3 CIRCUIT STRIP	150w	US WHITE STRIP	L174	(91)	101
C1	MR-16 3 CIRCUIT STRIP	150w	US RED STRIP	R19	(90)	100
C2	MR-16 3 CIRCUIT STRIP	150w	US RED STRIP	R19	(90)	100
C3	MR-16 3 CIRCUIT STRIP	150w	US RED STRIP	R19	(90)	100
C4	MR-16 3 CIRCUIT STRIP	150w	US RED STRIP	R19	(90)	100
C5	MR-16 3 CIRCUIT STRIP	150w	US RED STRIP	R19	(90)	100

US HIGH PLATFORM

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6" FRESNEL	750w	SP	R99	(71)	56

US MID PLATFORM

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6" FRESNEL	750w	SP	R99	(73)	62

US LOW PLATFORM

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6" FRESNEL	750w	SP	R99	(72)	55

UPSTAGE BATTENS

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	FLICKER FLAME	5w	STREET LAMP PRACTICALS	AMBER	(68)	61
2	FLICKER FLAME	5w	STREET LAMP PRACTICALS	AMBER	(68)	63
3	FLICKER FLAME	5w	STREET LAMP PRACTICALS	AMBER	(68)	68

LINESET 4

Unit	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	PRACTICAL	3w	CHANDALIER LIGHTS	WHITE	(100)	107

Louisiana State University / Lightwright 3

US BRIDGE UNIT thru LINESET 4

Figure 5.32

LIGHTWRIGHT INSTRUMENT SCHEDULE P.8

This is NOT a hookup: DO NOT assume items on the same line relate to each other

Channel	Purpose	Position	Type	Clr	Channel	Purpose	Position	Type	Clr
(1)	FR WASH	BALCONY ...	S4 19	R8...	(42)	< DIAG B...	3RD ELEC	PAR 64 MFL	R39
(2)	FR WASH	BALCONY ...	S4 19	R8...	(43)	> DIAG B...	3RD ELEC	PAR 64 MFL	R44
(3)	FR WASH	BALCONY ...	S4 19	R8...	(44)				
(4)	FR WASH	COVE	ALT 12	R8...	(45)	> DS W FR	HR TRUSS	6X16	R09
(5)	FR WASH	COVE	ALT 12	R8...	(46)	< DS C FR	HL TRUSS	6X16	R09
(6)	FR WASH	COVE	ALT 12	R8...	(47)	> DS C FR	HR TRUSS	S4 26	L174
(7)	FR WASH	PRO TRUSS	6X9	R3...	(48)	< DS C FR	HL TRUSS	S4 26	L174
(8)	FR WASH	2ND ELEC	6X9	R3...	(49)				
(9)	PRISON ...	1ST ELEC	S4 26	L174	(50)	FR C SP	1ST ELEC	6X12	R99
(10)	W TOP	PRO TRUSS	S4 PAR W...	R50	(51)	SPARE	2ND ELEC	S4 36	
(11)	W TOP	PRO TRUSS	S4 PAR W...	R50	(52)	SPARE	2ND ELEC	S4 19	
(12)	W TOP	1ST ELEC	S4 PAR W...	R50	(53)				
(13)	W TOP	1ST ELEC	S4 PAR W...	R50	(54)	SR SPIR...	3RD ELEC	6" FRESN...	R99
(14)	W TOP	3RD ELEC	S4 PAR W...	R50	(55)	SR UPPE...	3RD ELEC	6" FRESN...	R99
(15)	W TOP	3RD ELEC	S4 PAR W...	R50	(56)	SPARE	3RD ELEC	6X9	R99
(16)	W TOP	4TH ELEC	S4 PAR W...	R50	(57)	C BAX SP	3RD ELEC	6X12	R99
(17)	C TOP	PRO TRUSS	S4 PAR W...	R93	(58)	SL PLAT ...	3RD ELEC	6" FRESN...	R99
(18)	C TOP	PRO TRUSS	S4 PAR W...	R93	(59)	SL BRID...	3RD ELEC	6" FRESN...	R99
(19)	C TOP	1ST ELEC	S4 PAR W...	R93	(60)	C BRIDG...	4TH ELEC	6X12	R99
(20)	C TOP	1ST ELEC	S4 PAR W...	R93	(61)	SPARE	3RD ELEC	6X9	R99
(21)	C TOP	3RD ELEC	S4 PAR W...	R93	(62)				
(22)	C TOP	3RD ELEC	S4 PAR W...	R93	(63)				
(23)	C TOP	4TH ELEC	S4 PAR W...	R93	(64)	< PRISO...	DS BRIDG...	S4 36	R99
(24)	MOON SP	DSL TOW...	S4 36	L174	(65)	> PRISO...	DS BRIDG...	S4 36	R79
(25)	< C HS	PRO TRUSS	S4 36	L174	(66)	< BRIDG...	DS BRIDG...	S4 36	NC
(26)	< C HS	1ST ELEC	6X9	L174	(67)	> BRIDG...	DS BRIDG...	S4 36	NC
(27)	> C HS	PRO TRUSS	S4 36	L174	(68)	STREET ...	UPSTAGE ...	FLICKER ...	AM...
(28)	> C HS	1ST ELEC	6X9	L174	(69)	HL AISLE...	HR TRUSS	6X9	R99
(29)					(70)	HL AISLE...	HL TRUSS	6X9	R99
(30)	< W HS	PRO TRUSS	S4 36	R09	(71)	SP	US HIGH ...	6" FRESN...	R99
(31)	< W HS	2ND ELEC	6X9	R09	(72)	SP	US LOW P...	6" FRESN...	R99
(32)	> W HS	PRO TRUSS	S4 36	R09	(73)	SP	US MID PL...	6" FRESN...	R99
(33)	> W HS	2ND ELEC	6X9	R09	(74)	HR AISLE	PRO TRUSS	6X12	R99
(34)					(75)	HL AISLE	PRO TRUSS	6X12	R99
(35)	TEX BAX	1ST ELEC	S4 36	NC	(76)	SL MIC B...	PRO TRUSS	6" FRESN...	R31
(36)	TEX BAX	1ST ELEC	S4 36	NC	(77)	SR MIC ...	PRO TRUSS	6" FRESN...	R31
(37)	TEX BAX	3RD ELEC	S4 36	NC	(78)	C SIDE S...	DSR TOW...	S4 36	R51
(38)	TEX BAX	3RD ELEC	S4 36	NC	(79)	SPOTLIG...	DSR TOW...	S4 36	R2...
(39)	C MIC BAX	PRO TRUSS	6" FRESN...	R31	(80)	SR STRIP	DSR TOW...	6X9	R99
(40)	< DIAG B...	2ND ELEC	PAR 64 MFL	R37		UPPER P...		MR-16 3 C...	L174
(41)	> DIAG B...	2ND ELEC	PAR 64 MFL	R33	(81)	DSR RE...	DSR TOW...	MR-16 3 C...	R19

Figure 5.33

LIGHTWRIGHT CHEAT SHEET P.1

THREEPENNY.lw3 CHEAT SHEET

This is NOT a hookup: DO NOT assume items on the same line relate to each other

Channel	Purpose	Position	Type	Clr
(82)	SR STRIP	DSR TOW...	MR-16 3 C...	R83
(83)	SL WHIT...	DSL TOW...	MR-16 3 C...	L174
(84)	DSL RED...	DSL TOW...	MR-16 3 C...	R19
(85)	SL STRIP	DSL TOW...	MR-16 3 C...	R83
(86)	DS STRIP	DS BRIDG...	MR-16 3 C...	R83
(87)	DS RED ...	DS BRIDG...	MR-16 3 C...	R19
(88)	DS WHIT...	DS BRIDG...	MR-16 3 C...	L174
(89)	US STRIP	US BRIDG...	MR-16 3 C...	R83
(90)	US RED ...	US BRIDG...	MR-16 3 C...	R19
(91)	US WHIT...	US BRIDG...	MR-16 3 C...	L174
(92)	HL AISLE...	BALCONY ...	6X16	R99
(93)	BRIDGE ...	BALCONY ...	6X16	R05
(94)	HR AISL...	BALCONY ...	6X16	R99
(95)				
(96)	>C SIDE ...	DSL TOW...	S4 36	R51
(97)	SPOTLIG...	DSL TOW...	S4 36	R2...
(98)	UPPER P...	DSL TOW...	6X9	R99
(99)	BAND SP	COVE	ALT 10	R0...
(100)	CHANDA...	US BRIDG...	6X9	NC
	DROP TEX	LINESET 4	PRACTICAL	W...
(101)	C MIC SP	HR SPOT ...	S4 10	R05
		HL SPOT ...		
(102)	GOBO R...	HR SPOT ...	S4 26	NC
		HL SPOT ...		
(103)	RED TO...	DEAD HU...	3 CELL S...	R12
(104)	WHITE T...	DEAD HU...	3 CELL S...	R11
(105)	BLUE TO...	DEAD HU...	3 CELL S...	R12
(106)	GREEN ...	5TH ELEC	3 CELL S...	R12
(107)	RED CYC	5TH ELEC	3 CELL S...	R12
(108)	BLUE CYC	5TH ELEC	3 CELL S...	R12

Figure 5.34

LIGHTWRIGHT CHEAT SHEET P.2

Lamp and Gel Order

BTN- 6
BTL- 1
EHD- 9
EHG- 18
CYX- 12
HPL- 9
EGG- 5
BVT- 2
EYC- 24

ROSCO

R19- 3
R44- 4
R50- 3
R39- 3
R87- 2
R93- 6
R116- 3
R124- 1
R312- 2
R333- 3
R388- 2
R370- 3
R397- 5

LEE

L299- 3
L174- 3

TEMPLATES

Kaleidoscope #77231-	3
Saigon Roofs #77441-	2
Jail Bars Shadow #77622-	2
Wire #77623-	12

Figure 5.35

LAMP AND GEL ORDER

The Threepenny Opera

Scene Breakdown

Top of Show:

Mr. Peachum
Fromendade:
Song: **Ballad of Mac the Knife**
Ballad Singer
Lucy
All Whores (Molly Dolly Vixen)
Low Dive Jenny
Beggars 2&3
Mac
Polly
Mrs. Peachum
Smith
Ned
Constable

Act I Scene I

Song: **Morning Hymn**
Mr. Peachum
Fitch
Mrs. Peachum

Act I Scene 2

Song: **Wedding Song, Cannon Song**
Matt
Jake
Ned
Robert
Polly
Mac
Walter

Act I Scene III

Song: **Barbara's Song, First Threepenny Finale**
Mrs. Peachum
Mr. Peachum
All Beggars; Beggars 1 and 5 Speak

Act II Scene I

Polly
Mac
Robert
Matt
Jake
Ned
Walt
Interlude:
Song: **Ballad of Sexual Dependency**
Mrs. Peachum
Low Dive Jenny
All Whores
Beggar 1
Smith
Constable

Act II Scene II

Song: **Pimp's Tango**
Jenny
Mac
Jake
All Whores
Mrs. Peachum
Constable

Intermission

Middle of Show:

Song: **Pirate Jenny**
Pirate Jenny

Act II Scene III

Song: **Ballad of the Easy Life, Jealousy Duet, 2nd Threepenny Finale**
Mac
Brown
Smith
Lucy
Polly
Mrs. Peachum
Mr. Peachum
***2nd Threepenny Finale is the Full Cast**

Act III Scene I

Song: **Ballad of Sexual Dependency (Reprise), Solomon's Song**
Mr. Peachum
Mrs. Peachum
All Beggars
Low Dive Jenny
Fitch
Brown

Act III Scene III

Song: **Call From the Grave, Epitaph, Third Threepenny Finale**
Mac
Smith
Polly
Constable
Jake
Matt
Brown
Low Dive Jenny
Mr. Peachum
Mrs. Peachum
*** 3rd Threepenny Finale is the Full Cast**

Figure 5.36

THREEPENNY SCENE BREAKDOWN W/CHARACTERS

ACT I	PROJ 1	PROJ 2	PROJ 3
CUE 1	3 Penny Opera	3 Penny Opera	3 Penny Opera
CUE 2	The Ballad of Mack....	The Ballad of Mack...	The Ballad of Mack...
CUE 3	Dead Body	The Ballad of Mack...	Dead Body
CUE 4	Dead Body	HOLD	Dead Body
CUE 5	Dead Body	HOLD	Dead Body
CUE 6	Dead Body	HOLD	Dead Body
CUE 7	Dead Body	HOLD	Dead Body
CUE 8	Dead Body	HOLD	Dead Body
CUE 9	To combat the increasing	To combat the increasing	to combat the increasing
CUE 10	MORNING HYMN	MORNING HYMN	MORNING HYMN
CUE 11	SICK CHILD	GIVE TO SAVE THE CHILDREN	SICK CHILD
CUE 12	THE "Why can't They song"	THE "Why can't they song"	THE "Why can't they song"
CUE 13	Deep in the heart of Soho....	Deep in the heart of Soho.....	Deep in the heart of Soho...
CUE 14	THE WEDDING SONG	THE WEDDING SONG	THE WEDDING SONG
CUE 15	Brit Troups	THE CANNON SONG	Brit Troups
CUE 16	Vietnam	THE CANNON SONG	Vietnam
CUE 17	Somalia	THE CANNON SONG	Somalia
CUE 18	THE WEDDING SONG	THE WEDDING SONG	THE WEDDING SONG
CUE 19	LOVE SONG	LOVE SONG	LOVE SONG
CUE 20	Peachum, knowing the hardness	Peachum Knowing the hardness	Peachum, knowing the ha
CUE 21	BARBARA SONG	BARBARA SONG	BARBARA SONG
CUE 22	THE FIRST 3 PENNY....	THE FIRST 3 PENNY.....	THE FIRST 3 PENNY....
CUE 23	Mack the Knife takes.....	Mack the Knife takes.....	Mack The Knife takes...
CUE 24	MELODRAMA	MELODRAMA	MELODRAMA
CUE 25	POLLY'S SONG	POLLY'S SONG	POLLY'S SONG
CUE 26	Mrs. Peachum bribes.....	Mrs. Peachum bribes.....	Mrs. Peachum bribes....
CUE 27	THE BALLAD OF SEX....	THE BALLAD OF SEX.....	THE BALLAD OF SEX..

Figure 5.37

SLIDE CUE SHEET 1

ACT I	PROJ 1	PROJ 2	PROJ 3
CUE 1	3 Penny Opera	3 Penny Opera	3 Penny Opera
CUE 2	The Ballad of Mack...	The Ballad of Mack...	The Ballad of Mack...
CUE 3	Dead Body	The Ballad of Mack...	Dead Body
CUE 4	Dead Body	HOLD	Dead Body
CUE 5	Dead Body	HOLD	Dead Body
CUE 6	Dead Body	HOLD	Dead Body
CUE 7	Dead Body	HOLD	Dead Body
CUE 8	Dead Body	HOLD	Dead Body
CUE 9	To combat the increasing	To combat the increasing	to combat the increasing
CUE 10	MORNING HYMN	MORNING HYMN	MORNING HYMN
CUE 11	SICK CHILD	GIVE TO SAVE THE CHILDREN	SICK CHILD
CUE 12	THE "Why can't They song"	THE "Why can't they song"	THE "Why can't they song"
CUE 13	Deep in the heart of Soho....	Deep in the heart of Soho.....	Deep in the heart of Soho...
CUE 14	THE WEDDING SONG	THE WEDDING SONG	THE WEDDING SONG
CUE 15	Brit Troups	THE CANNON SONG	Brit Troups
CUE 16	Vietnam	THE CANNON SONG	Vietnam
CUE 17	Somalia	THE CANNON SONG	Somalia
CUE 18	THE WEDDING SONG	THE WEDDING SONG	THE WEDDING SONG
CUE 19	LOVE SONG	LOVE SONG	LOVE SONG
CUE 20	Peachum, knowing the hardness	Peachum Knowing the hardness	Peachum, knowing the ha
CUE 21	BARBARA SONG	BARBARA SONG	BARBARA SONG
CUE 22	THE FIRST 3 PENNY....	THE FIRST 3 PENNY....	THE FIRST 3 PENNY....
CUE 23	Mack the Knife takes.....	Mack the Knife takes.....	Mack The Knife takes...
CUE 24	MELODRAMA	MELODRAMA	MELODRAMA
CUE 25	POLLY'S SONG	POLLY'S SONG	POLLY'S SONG
CUE 26	Mrs. Peachum bribes.....	Mrs. Peachum bribes.....	Mrs. Peachum bribes....
CUE 27	THE BALLAD OF SEX....	THE BALLAD OF SEX....	THE BALLAD OF SEX..

Figure 5.38

SLIDE CUE SHEET 2

CUE 28	The Coronation bells.....	The Coronation bells	The Coronation bells.....
CUE 29	THE PIMP'S TANGO	THE PIMP'S TANGO	THE PIMP'S TANGO
CUE 30	Betrayed by his whores.....	Betrayed by his whores....	Betrayed by his whores..
CUE 31	INTERMISSION	INTERMISSION	INTERMISSION

Figure 5.39

SLIDE CUE SHEET 3

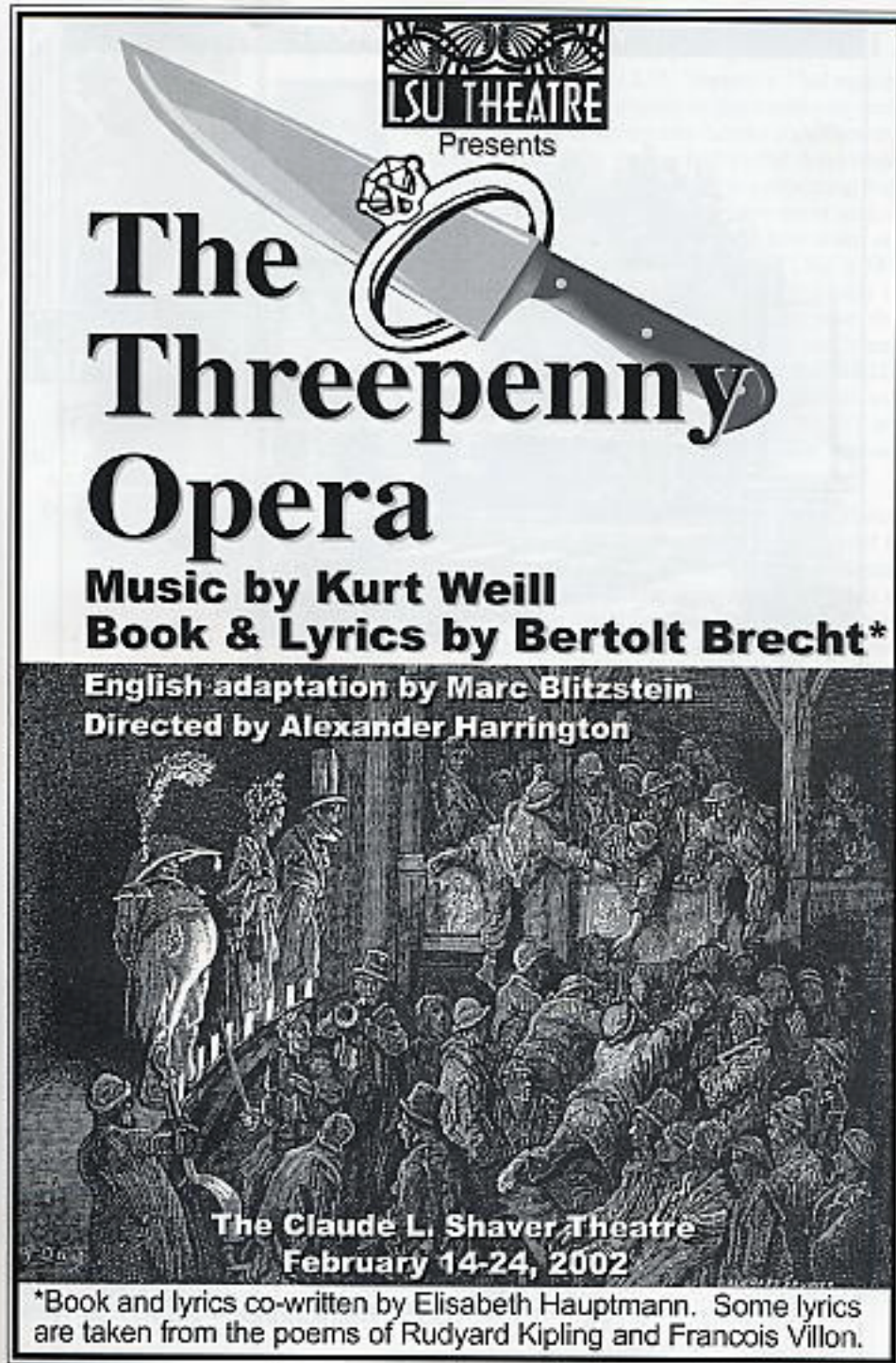


Figure 5.40

PROGRAM COVER

LSU THEATRE
Presents

The Threepenny Opera

Music by Kurt Weill
Book & Lyrics by Bertolt Brecht*

English adaptation by Marc Blitzstein

Directed by Alexander Harrington

Musical Director	Terry Byars
Choreographer	Molly Buchmann
Scenic Designer	F. Nels Anderson
Costume Designer	Kris Duecker
Lighting Designer	Brent Glenn
Sound Designer	Lewis Rhodes
Vocal/Dialect Coach	Jo Curtis Lester
Fight Choreographer	Kurt Heinlein
Dramaturg	Donald Whittaker
Production Manager	Patrick Acampora
Stage Manager	Natalie Gautreaux
Assistant Stage Manager	Rachel E. East
Costume Director	Kjersten Lester-Moratzka
Technical Director	Christopher Wood
Properties Master	S. Marshal Kesler

The Threepenny Opera is presented through special arrangement
with the Rodgers & Hammerstein Theatre Library,
229 West 28th Street, 11th Floor, New York, NY 10001.

*Book and lyrics co-written by Elisabeth Hauptmann. Some lyrics
are taken from the poems of Rudyard Kipling and Francois Villon.

As a courtesy to the actors and the audience, please silence all cell phones,
beepers, watches, and other devices with audible alarms during the per-
formance. The use of audio, video, or photographic recording devices is
strictly prohibited during the performance.

5

Figure 5.41

PROGRAM PRODUCTION CREDITS



Figure 5.42

COOL PEACHUM SHOP W/SPOTS



Figure 5.43

POLLY PEACHUM IN SOFT BLUE LIGHT



Figure 5.44

MACHEATH AND TIGER BROWN W/GOLD TOPLIGHT

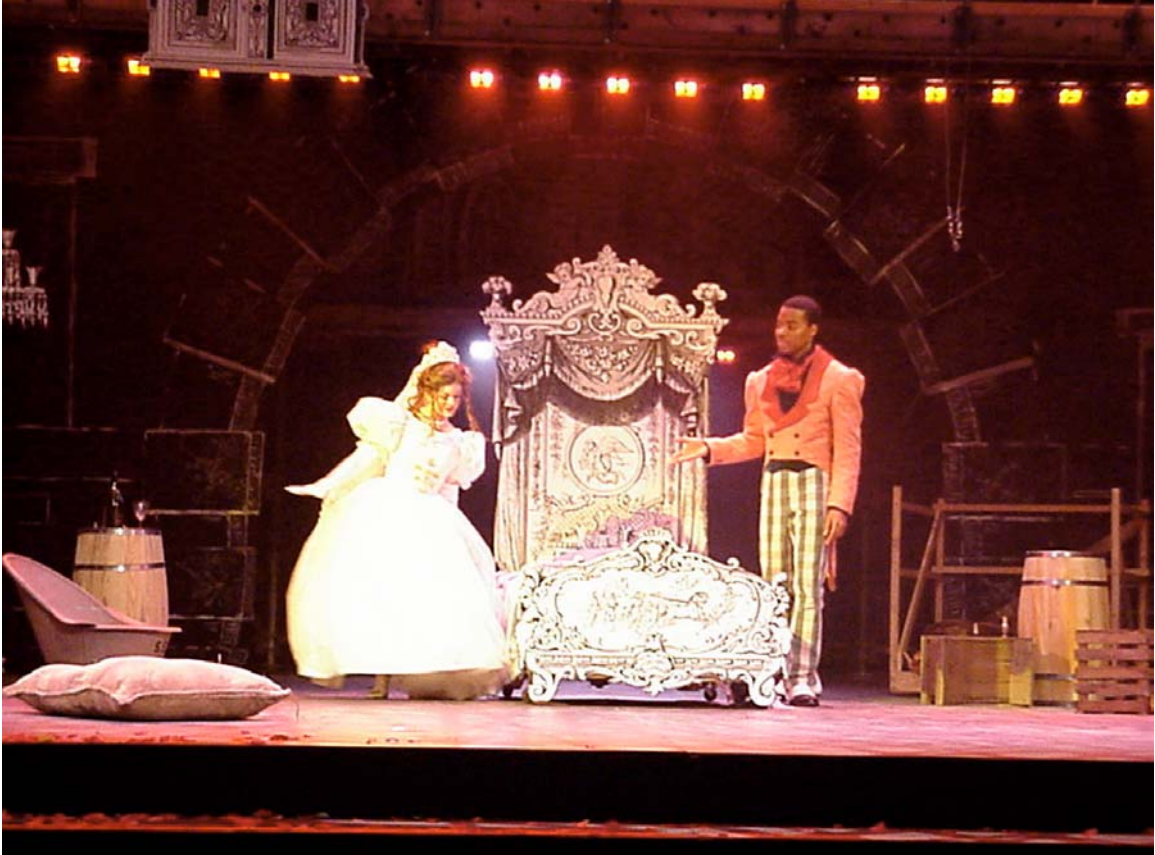


Figure 5.45

MACHEATH AND POLLY IN AMBER WASH



Figure 5.46

MACHEATH AND GANG PINK WASH



Figure 5.47

MACHEATH AND POLLY UNDER SENSUAL PINK



Figure 5.48

PEACHUMS SINGING IN RED STRIPS



Figure 5.49

PIRATE JENNY UNDER WORK CYCS WITH SLIDE UP



Figure 5.50

HARSH WHITE STRIPS AND ISOLATION



Figure 5.51

HARSH WHITE AND SILHOUETTE



Figure 5.52

MACK IN AUDIENCE AND ENSEMBLE RED SILHOUETTE



Figure 5.53

FALSE "HAPPY ENDING" LOOK



Figure 5.54

LIGHT BOARD DURING TECH

Dark side of street life captivates 'Opera' audience

BY MARK F. BONNER
CONTRIBUTING WRITER

Don't let the title fool you, "The Threepenny Opera" is not an opera at all. In fact it is a dark, satirical musical exposing the underbelly of Victorian London.

Bertolt Brecht, playwright and lyricist, holds nothing back as he presses his realist, communist beliefs into the dialogue. Notorious for his innovative theater techniques, he never lets the audience feel sorry for any of the characters. Instead, Brecht bluntly presents a more pragmatist interpretation of what the life of a beggar or criminal is about.

Set in 19th century London, the gritty musical drama focuses on the notorious criminal Macheath, played by Arlando Smith, and the corrupt society in which he operates along with his cadre of women. Macheath, also known as Mack the Knife, is a hard criminal with an impressive repertoire of transgressions. He marries Polly Peachum, played by Casey Leigh Thompson, without the

permission of her parents. Mr. Peachum, played by Nathan Frizzell, the man in charge of all the beggars of London and Mrs. Peachum, played by Marcia Melius, soon conspire to have Macheath brought to justice through a series of ridiculous and sidesplitting events that make this play well worth seeing.

Consisting of a nearly all-student cast, "The Threepenny Opera" as presented by the LSU Theater was well done. Members of the cast running through the aisles, an actor trotting in the theater on horseback and superb singing made it feel like a professional acting troupe had taken over Claude L. Shaver Theatre.

Particularly impressing was Arlando Smith's performance of Mack the Knife. Cool and collected, he owned the stage, sang with robust pride and held down his British accent along the way. Nathan Frizzell, who played the part of Mr. Peachum, convincingly held down his role as king of all beggars, and stage presence was of equal stature

to that of Smith. The singing capabilities of the entire cast were strong as a live orchestra, headed by Terry Byars, backed them.

The set design, produced by F. Nels Anderson, was a skeletal assemblage of metal piping and catwalks, and Brent Glenn's lighting designs accurately portrayed what was thought to be the slums of London. The three screens that lined the ceiling of the stage were well placed, and the phrases and pictures they displayed clearly brought out a vibe unique to the production.

The performance of "The Threepenny Opera" was also the culmination of three years of graduate training by director Alexander Harrington, who did a wonderful job of directing veteran student actors and newcomers alike.

To adapt this production is not an easy task and while set design, the actors' singing capabilities and outright dramatic interpretation are extremely important, capturing the musical's relevance to modern society is also valuable, and LSU Theater did just that.



courtesy of Alan Wilk

LIVE! ON THE EDGE: Ashley Thompson, Maria Janus and Arlando Smith of "The Threepenny Opera" give audiences a taste of life on the street in 19th century London.

Figure 5.55

REVIEW FROM THE REVEILLE

CHAPTER 6

CRITICAL EVALUATION

Much of the lighting design process for me can be equated with the conundrum of the branch of philosophy known as esthetics. Phaedrus, our self-named protagonist of *Zen and the Art of Motorcycle Maintenance*, balks at the esthetics attempt to answer the question What is meant by beautiful? The philosophers were attempting, in his vision, to turn the concept of Quality from a subjective viewpoint to an objective one, very easily definable. In essence, Phaedrus felt that they were forcing Quality into servitude to be prostituted by the intellectual process. A similar dynamic is at work in the world of design and other artistic endeavors in this country. We attempt to process, package, and market that which is by its nature meant to be none of these. The artistic process cannot but be subjective; it is made by its subject. The reality of art is that when it becomes a paint-by-numbers endeavor then it is already deceased. The selective determinism of individuals to deconstruct and rebuild art is its very purpose: Art is dynamic. It is a changeling that is recomposed viewing by viewing. When it is defined and placed easily within boundaries, it becomes something different again. This malleable Quality is what separates art from culture. This is my foreword meant to support the following: A lighting design is produced by a couple of people in a dark theatre in a period of time generally no longer than a week. It is meant to support the play, to provide an aura, a soul perhaps, to the physical body of actor, text, and set. Sometimes this aura is not pleasant to look at. Sometimes it is a thing of beauty. The important element is that each one should be specific to the living creation set before the audience. Then the others can evaluate its quality, or lack thereof. Like people, some art is just ugly.

This production of *The Threepenny Opera*, however, was not. I feel that it was a beautiful show often capturing specifically the "Masterpiece Theatre" effect that the director asked for while at the same time being able to pull away from that and be as Brechtian as it wanted to be. In terms of specific elements I would like to praise myself for, the overhead sky cyc which was used for the worklight effect looked marvelous. The MR-16 mini-strips hung beneath the platforms was an absolute delight providing color from side and rear while being able to provide a haunting starkness and silhouette forms wonderfully. The added bonus to the strips was their ability to be a very smooth and interesting transition light between scenes. They also did something unexpected and completely magical: They made the set disappear. When The blue or white strips were on face the audience they seemed to be suspended in mid-air and made the entire scaffolding structure disappear. I did not plan this but it was a great and otherworldly effect. Placing the two followspots on the downstage upper platforms was marvelous. This became the single most Brechtian element in the show, watching these two manually change the gel in the source fours while shooting onto the "Pimp's Tango" in their CREW t-shirts was a tremendous amount of fun. It also helped to solve one of the principle problems of the space. It is very hard to isolate in this space because so much instrumentation and focus goes into the systems that we have very few dimmers left over for specials. Having four followspots, two of which were on the stage itself shooting from the side, solved this difficulty.

Color selection for this show was far more time consuming than for other shows I've done and well worth it. The green-blue toplight functioned well to give an atmospheric steely quality to the pipes of the scaffolding. The pink toplight was passionate in all the right ways.

The frontlight concoction is the closest daylight effect I have seen yet. It took three gels in each instrument to come up with that. The pure colors (Fire, white, and blue) in the strips provided much simple coloring for the set. The clear template patterns worked very well with the haze to provide shadowy shafts of light that worked particularly well in the stable scenes and for the hanging on the bridge.

In terms of cueing the show I was mostly disappointed. The show had approximately two hundred cues and should have had three hundred. With three days of tech left to go before opening I felt it best to quit giving all but the most basic of cues to the stage manager. She had not come close to calling even half of the cues correctly at this point and I had to make the difficult choice of having the cues I wanted come up at completely inappropriate times or having a simpler show that was as tight as it could be. I chose the latter. Of course, it was still never right, but it was better than it would have been. I can only watch a stage manager cry so many times. To be fair, this was her first mainstage show and it was a very difficult show technically. To be honest, I don't care. I wanted more out of the cues than I got, particularly in internal scenes. More highlighting and area work would have been nice. But the director got everything he wanted and the stage manager got everything she could handle. Two out of three were satisfied, I suppose.

I was disappointed by the gobo rotators. I wanted to use them more than I did but after arriving the day before opening, six days late, I felt that it was too late to use them in any circumstances but the two I was certain they would work in: The opening dance and the "Jealousey Duet." They looked nice but I didn't get to play much with different colors so I settled on a neutral one I knew would be fine. I was also never quite able to get the look I wanted for the prison scenes. I could not isolate enough underneath the bridge. In retrospect I should have placed two full booms of lights on either side so that I could get the appropriate angle. The problem was the Peachum wagons that tracked on and off prevented my using anything off of the sides of the downstage platforms. I also would have liked to have a bit more jump in the musical numbers. This was prevented by my having to spend so much time getting the stage manager to call what was already there that I had little time to really watch the songs themselves. Also, it was prevented by my having to program the board myself. This brings up the greatest and final grievance of my process analysis.

It is thoroughly ridiculous for a designer working on his thesis to have to be his own master electrician. To my knowledge, this is not done anywhere. The reason is simple: Consciously or unconsciously, a designer will shy away from extremely work intensive plot elements if the designer is the one responsible for doing the work. I cannot count the number of times I nearly cut the strips because I didn't know how to mount them and knew I would have to spend much of my design time manually hanging them. I was forced to spend six hours with two days left to opening running cable to three streetlights that were used for preshow (and barely seen, at that) rather than looking at cues and really developing what I had. It is a scenario in which few if any designers would be happy with the final product. It is also a negative for everyone because tech rehearsals take much longer if I have to write the cues myself rather than watching the show, magic sheet in hand, and calling the channels to be raised. My experience working with Scott Pinkney in Philadelphia last year taught me this. He is the fastest cueing designer I've seen and part of it is because he had me for an assistant and a master electrician running the board. All he had to do was watch the show and respond to the necessary elements and he got a great show out of it. My having to perform all three of these jobs hurt everyone, especially myself.

All in all, the production looked quite nice. I've received wonderful marks in reviews from both students and faculty as well as the odd reviewer or two. I became a bit more proficient at every element involved with the design process and a few which are not. And, most importantly, I feel that it was a show that exceeded expectations and, perhaps, abilities. That is the point of it all, I imagine.

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VITA

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