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**THE DESIGN OF THE SETTINGS AND LIGHTING FOR
BLACK NATIVITY**

By

**Mark S. Krause
B.F.A., Boston University, 1966**

**A Thesis
Submitted to the Faculty of the
Graduate School of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of**

Master of Fine Arts

**Department of Theatre Arts
University of Louisville
Louisville, Kentucky**

May 2004

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A Thesis Approved on

April 7, 2004

by the following Thesis Committee:

Thesis Director

DEDICATION

This thesis is dedicated to

Devon H. Query.

Nothing in my life can
happen without you.

ACKNOWLEDGEMENTS

I would like to thank the Faculty and Staff of the University of Louisville Theatre Arts Department for so many things. You welcomed me into your family. You taught me much more than you know. Of course, the knowledge that I gained in your classes and through our interactions will serve me for the rest of my life. In addition, you taught me patience, understanding, courtesy, commitment, a love of learning, and - perhaps most of all - a true respect for the art of teaching.

THE DESIGN OF THE SETTINGS AND LIGHTING FOR
BLACK NATIVITY

Mark S. Krause

May, 2004

ABSTRACT

The process of designing the settings and lighting for a show is an adventure; it's a story that has the normal components of any good story, a beginning, middle and end. There is tension, conflict, climax and resolution. It contains characters who love what they are doing and who have a passion to see the end product be as good as it can possibly be.

A thesis, on the other hand, can tell only part of that story.

My objective is to create a record of parts of the adventure, so that others may be guided by the lessons I learned during the design process.

My designs are different from those of any other designers. My experiences during this process were different also.

At the same time there are many points of contact, many things in common in any design activity. Not only designs for theatrical productions; any design. Research, first putting pencil to paper, collaboration and compromise are some of them. I hope my examples of these and the conclusions I draw will be of help to those who read these pages.

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CHAPTER I

INTRODUCTION

In 1955 I saw *Peter Pan*. In 1957 I saw *A Visit to a Small Planet*. I was hooked; there was no other road for me to take. I loved what I saw on the stage and, perhaps more importantly, I loved what I saw *around* the stage.

My father used to tell a story about noticing the fact that, while sitting in my (expensive) seat, watching *A Visit to a Small Planet* I was constantly turning to look at things other than the show in front of me. Dad asked me what I was looking at and I (supposedly) replied that I was “looking at the lights and stuff like that.”

I had always been interested in theater. I had taken part in school plays, I had gone to concerts at Brooklyn College with a friend and his parents, I’d been to the circus; but this was IT.

When it came time to select a college I knew that I was a “city kid” and that small towns would not have what I was looking for: big shows. Boston University was the logical choice. Boston was a “tryout town,” so I knew I’d get to see shows for less than it would cost to see them in New York. Little did I know just how much more Boston would have to offer.

When I started college I decided that directing would be my major. Acting had never been my strong suit; in fact, to say that I had (and have) very little talent in that

area would be an understatement. Design was a possibility as a major but my interest was in theater as a whole and not just a specific part of it; I wanted to be in a place where I would be assured of seeing the entire picture.

By the end of my first year in college I was positive that theater was going to be what I did and where I worked forever.

I didn't know it then but I was well on my way to forming strong opinions about how and where to get jobs in theater. I was in a bar next to Boston University Theater on Huntington Avenue talking to an Adjunct Professor (with whom I am still in touch) when I happened to mention that I was looking for a summer job. He suggested North Shore Music Theater in Beverly, Massachusetts. It turned out to be my first paying job in theater. Fifty dollars a week to build scenery, work electrics, run shows, spray insect repellent before the audience arrived, anything I was told to do. Halfway into the season I was asked to go to Hyannis, to the Cape Cod Melody Tent, to build scenery for them. No more money, but it was another town; I had always loved to travel.

At Hyannis I met a man who was the stage manager for the Charles Playhouse in Boston. Thus came about my second paying job.

Then a professor at BU mentioned that his company, The Theatre Company of Boston, needed a Technical Director, Stage Manager, and Lighting Designer. I seemed to fit the bill for all three positions. Jobs seemed to be coming my way "fast and furious." My second year at BU was filled with paying jobs: work at school and money in my pocket. Could it really be this easy? I thought everyone said it was tough to find work in show business.

During this sophomore year I learned that if I wanted to be a director, I should look for more work as a stage manager. After all, this was the accepted “stepping-stone” on that path in the early 1960’s. I sent out my meager resume and got an interview with the Producer of The Muny Opera in St. Louis. That was my *real* start for a number of reasons. First, I can easily look back from where I am today and see the “people connections” that have brought me here. Second, I learned that, rather than being a stepping stone to a career, stage managing was my Gibraltar. Third, musicals are fun to do.

After college and three seasons at “The Muny” I went to Seattle to stage manage and design lighting for the Seattle Repertory Theater. Then came years on the road with really *big* touring musicals. Needless to say, I didn’t design lights for touring Broadway musicals, but I did adapt the lights to different venues. My design experience was a major factor in getting jobs as a stage manager. Nine months of each of the next four years was spent at McCarter Theater at Princeton University; the summers were spent on tour with musicals.

When the administration at McCarter changed it was time to go on the road again. This time it was for eighteen years. Show followed show. What a wonderful time. The designers I got to work with were an inspiration: Jules Fisher, Tony Walton, Wila Kim, David Mitchel, Robert Randolph, Doug Schmidt, Robin Wagner, Peggy Eisenhauer, Tharon Musser, Ken Billington, Theoni Aldredge, Peter Fitzgerald, Otts Munderloh, Abe Jacob, Tom Skelton, Cecil Beaton, Peter Larkin, Bill Ritman, Marc Weiss, Santo Loquasto, Richard Pilbrow. I wanted to learn more about how they did what they do.

Like all roads, mine has had a couple of turns in it. The big turn that I could see in the distance (back in 1995) was the *industrial revolution of commercial theater*. Industry was starting to take over show business. Theater was becoming more and more a part of the entertainment *industry*. ClearChannel, The Pace Organization, SFX, Disney were getting bigger and bigger. The producers I had worked for were getting to be fewer and fewer. It wasn't as much fun anymore. Clearly it was time for a change.

Having experience and knowledge is a wonderful thing. Experience and knowledge can become even more wonderful if one has the opportunity to share them. Teaching is sharing and that's what I set out to do.

I need to take a step back in time in order to clarify why I wanted to design both the set and the lights for *Black Nativity*.

In the summer of 1964, after my sophomore year in college, I began my first real paying job in theater. I was working as an Assistant Stage Manager at the St. Louis Municipal Opera. The designer was a gentleman named Paul McGuire. I discovered very quickly that Paul designed both the set and lights for all ten of the Muni's productions. That seemed to make sense to me. After all, a designer is a designer.

My question at the time was: Why didn't Paul design the costumes too? The answer to that one was easy. All of the costumes were rented, as a package, from Brooks Van Horn in New York. There wasn't a lot of design involved.

Over the years that followed I discovered that the idea of one person being responsible for the entire look of a theatrical production was the exception rather than the rule. I also learned that it used to be different. Decades before my experience at "The Muni," a single designer created the set, the lighting, the costumes, and the props for a

production. The specialization and separation of design areas had developed as the complexity of the design process grew.

In 1978 I had the privilege of working on the Broadway production of the *Utter Glory of Morrissey Hall*. Howard Bay designed both the set and lights for this production. For him this was just the normal way of doing things. Of the 100 Broadway productions to Howard's credit, he had designed more than one single element in almost 50 of them; those productions were his most recent ones. From 1936 to 1949 Howard was primarily a set designer; he learned during those years that there was a reason for designing both sets and lights and sometimes costumes. I learned from Howard Bay: if a designer wants to control the total look of a show then he/she must design all of the visual elements. In *Morrissey Hall* the costumes were the weakest element. Howard did not design the costumes.

Before the 1960s it seems to have been accepted practice for many designers either to design more than one element of a production or to supervise the entire production. While Oliver Smith designed only sets and Jean Rosenthal designed only lights, designers such as Ralph Alswang, Donald Oenslager, Lester Polakov, Raymond Sovey, and Jo Melziner designed sets, costumes, and lights.

Why shouldn't I design both setting and lights? I couldn't come up with a good reason. It might take a little more time. It might involve a little more work. The potential savings in both time and effort seemed to make the endeavor worthwhile. As the designer of sets and lights I would not have to attend meetings with myself to find out things such as: in what direction is the set design going; when do you think the set will be far enough

along so that I can focus the lights; what color are those windows going to be; will I need to back-light the windows and, if so, how?

The more I thought about it, the more sense it made. I'm a firm believer in the principle of knowing the basics before attempting more advanced techniques. I also believe that an understanding of the way things were done in the past is essential to knowing how (and why) things are done in the present. Designing more than one element of a production would give me the opportunity to test both of these beliefs. I had never designed more than one element for a show before *Black Nativity*.

To take my beliefs one more step along this path, I decided to use the same drafting and drawing techniques employed by designers who were accustomed to doing what we now perceive as double duty. I have studied Computer Aided Design and I feel comfortable enough using it to create drawings. I decided, however, to use pencil and paper to draft the plans for *Black Nativity*. My thought process led me to the conclusion that there might be a creative component involved in the hand-drafting process that might be missed if I relied on CAD.

My next thoughts can be viewed either as a clear extension of my previous reasoning or a good example of rationalization.

After I completed the set design for *Black Nativity* I had copies made of the plans for distribution to the Technical Director and Shop Foreman. I had copies *made*; I didn't draw the required number of copies by hand. I used technology to make the tedious job of copying unnecessary.

I then had to ask myself if I should rely on the technology provided by LightWright to create the needed paperwork for the show.

When I completed my lighting design I decided to use LightWright to compile the paperwork for the electrical crew. How did this fit into my objective of doing things the way they used to be done? The *comfort-ability factor* came to my aid in making this decision. In using LightWright I wasn't avoiding work; after all, I still had to transfer all of the information on my light plot into the computer program. The program simply organized the data I entered. I thought of this as an example of using technology in the same way I had used technology in having copies made of my set design drawings. Furthermore, the work that I was not doing in the old fashioned way was work that would normally have been done by an electrician on a show in Howard Bay's day, not by the designer.

I had begun to make decisions based on clear principles. I wondered if I could remain consistent throughout the design process.

CHAPTER II

PREPARATION

Information Provided by the Script I first saw a copy of the script of Black Nativity in the summer of 2003. The first page of the script (it had no cover) told me that it was by Langston Hughes and adapted by Drs. Mikell Pinkney and Lundeana Thomas, assisted by Angela Tellis.

There was no description of the set, there were no stage directions, and there was nothing in the script about lighting.

This first script was 15 pages long. The second act of the play occupied the final three pages of the script. I knew there would be more to come.

When I received the published version of Black Nativity on August 25, I looked at the first page of the script and found the following description of the setting:

SETS: None-only a platform of various levels and a star,
a single glowing star high over a place that might
be a manger.

There is no information in the published version of the script about lighting, unless one considers *glowing star* to be a clue as to the direction in which to go.

I thought of this as a designers' dream. No preconceptions, no rules to which the designer must adhere. It was the proverbial *blank slate*.

The Budget At no time in the process of designing the set and lights for *Black Nativity* was I given a budget to which I had to adhere.

Clearly, there was a limited amount of time during which the set would have to be built and the lighting work done.

A limited amount of work can be done in a limited period of time. These limitations, coupled with the limitations of the facility in which I was working, served as my "budget."

I designed as much of a set as I thought could be built in the time allotted for construction. I designed the set using conventional materials. Wood, muslin, steel, paint, and fabric dye were the materials I chose.

The same considerations were used in my lighting design. I used as much of the lighting equipment as I felt could be hung and focused in the time within which I had to work. In addition to the lighting equipment owned by the University of Louisville, I chose to use 2 projection units (to which I had access) that are made for the Source 4 lighting instruments that had recently been purchased by the university.

Design Meetings On August 26th, the day after I received the published version of *Black Nativity*, I had my first design consultation with the director, Dr. Lundeana Thomas.

I knew from a phone conversation with Dr. Thomas that the published version of the script would provide only a very loose basis for the production she was going to direct. It was also made clear that the fifteen-page version of the show would not be expanded into a full-length script for some time. This meeting was essential to my gaining a clear understanding of the direction in which we wanted to go.

Dr. Thomas gave me information about how the “story” of the play would be mapped out. Simply put, we (the audience) would experience a church service at the beginning of Act I; this service would lead us into a reenactment of the birth of Jesus. The second part of Act I would be referred to as the Pageant. Act II was still being written.

Words were used at this meeting that were intended to give me a feel for the look of the stage. These words were *billowy*, *angelic* and *sparkly*.

Dr. Thomas and I also spoke of some very specific needs for the set. An angel was to appear in the Pageant. In order to make the angel look like the heavenly figure she is supposed to be, Dr. Thomas suggested that she might be rolled on stage atop a tall ladder.

The choir, made up of members of the church congregation, was going to enter the Playhouse from the back of the auditorium and proceed down the aisles to the stage. A means of access to the stage would be needed.

Fog would be used at some point during the Pageant.

Dr. Thomas confirmed the need for the star of Bethlehem, mentioned in the published version of the script.

We spoke of the need for different levels on the stage. One level would be used for the choir, one level for the minister, and a third (stage floor) level would be used to seat the congregation.

I felt that this was a very successful meeting since I came away with enough hard information to come up with sketches. I had a week in which to do research.

Shortly after my meeting with Dr. Thomas I was given the opportunity to see renderings provided by John White, the costume designer. Imagine my surprise when I learned that John intended to use white and off-white costumes for the Pageant.

I have been taught that the most basic task of the lighting designer is to make the faces of the actors visible to the audience.

Most (if not all) of the action of the Pageant is set at night. Most (if not all) of the members of the cast are African American. The thought of dim, blue light on dark-complected actors wearing white costumes was going to make the lighting designer's job, well, interesting.

Research Before setting out to do research for the set for Black Nativity I had to decide where the show would take place. It could be just a set of multi leveled platforms or it could be much more.

My feelings, after speaking with Dr. Thomas, were that the play should be set in a church. I had several reasons for this.

- In a conversation about the set Dr. Thomas had used the words *transformation* and *revelation*.

- The creation of a transformation from a modern day church service to a Pageant set in the year “0” would be much more effective if we had both a place to *transform from* and a place to *transform to*.
- The revelation of the Angel of The Lord could be more magically accomplished if I designed a realistic church for the first part of Act I and a much more sparse setting for the Pageant. I hoped to be able to do something more angelic (to use Dr. Thomas’ word from our first conversation) than rolling an angel on a ladder onto the stage.
- The costume renderings provided by the costume designer reinforced my instinctive feel that we should have two distinct “looks”. His costumes for the Pageant were as different from the street clothes of the congregation as Bethlehem is from Louisville.
- My final reason for the use of a theatrically real church setting and not just a set of platforms was the venue itself. From the outside, indeed to some extent from the inside, the Playhouse looks like a church. It felt as though it would, in some way, be a violation of theatrical responsibility to do anything less than design a church setting for this play.

The next two steps in the process happened very quickly and at almost the same time.

Now that I had concrete ideas about designing a church interior for the first part of Act I (and all of Act II) it was time to do research. There were not many books or periodicals that would be helpful to me in getting a visual image of a small Southern Black Baptist Church. These churches can range from store fronts to ballrooms to purpose-built churches. “Small” seemed to be the only point of contact among them.

It occurred to me that I had been doing research on small churches for years. I live in a rural part of Nova Scotia in the summer. Small churches dot the landscape all along the coast. Roads are a comparatively recent innovation in parts of Nova Scotia and getting to church used to be a problem for the congregants; so a great number of small churches were built with the idea that it was easier for one minister to do the traveling between the churches than it was for hundreds of people to travel to a central location. It’s still this way today.

I had been taking pictures of these wonderful little churches just for my own enjoyment. Each one is different and each one reflects the devotion of a small community. I simply went to my photo albums to do research.

Production of Ideas The idea of using a commanding image has intrigued me since I first heard about this idea in design class. Would it really work? Here was my chance to find out. I let the solid information I had gleaned from Dr. Thomas, John White’s costume renderings, my pictures of small churches (and the library research I had, not too fruitfully, done), and what I had been given in the script all percolate in my mind.

Images of churches I had visited over the years came back to me. There was Notre Dame in Montreal, Notre Dame in Paris, churches in St. Petersburg, Russia; all too grand. Small chapels in the hills of North Carolina and Virginia; all too cute. Store-front churches in the middle of urban centers, not enough love.

My next try was better. It was a process very much like free association. It's really hard to relate a "time line" of thoughts but, if I have to, it might go something like this.

House of worship. Worship of God. God does all things. The most important thing we get from God is support in times of trial and trouble. If we can believe in God, we can expect His support. Support. Support. Stone? No, too random. Wood? No, too soft. Steel? No, too inflexible. Concrete? No, it's man-made. Think more. Think more. God is inside the church. God is inside us. Inside. Inside. Inside.

It worked. My mind said re-bar, the steel material placed in concrete just before or after it has been poured. The inner support.

Once I had that idea in my mind things just seemed to flow. I sketched a platform arrangement that was much more pleasing to me than the ones I had sketched before. I knew that I wanted to use a step unit composed of 6' high steps to get the actors to the stage from the auditorium floor, not the series of ramps I had first imagined. I knew how many stained glass windows I wanted for the set. I knew how to reveal the Angel of the Lord in the Pageant. I knew that I wanted to project images of Jesus on the cyclorama at some point in the show. It almost felt too easy; it had become so clear and effortless for me.

CHAPTER III

THE DESIGN PROCESS

Material Selection I stated earlier that I specified wood, steel, muslin, paint and dye as the materials to be used for the set of *Black Nativity*. That is only part of the story.

The platforms, step units, and ramps were designed to be built out of wood. The major design element of all of these units was that the facings were to be set back under the lip of the top by 2". The top surface was to be made of ¾" plywood with a Masonite covering. All tops were to be routed to a bull-nose edge. The desired effect here was to convey a feeling of simplicity infused with a feeling of care.

My commanding image gave me the thought that the five church windows should all be constructed from re-bar. The strength of rough, textured steel seemed to be in keeping with the people who make up the congregation of *Black Nativity*. Once again it was a combination of strength and simplicity. A muslin covering for the window "glass" also seemed consistent with my overall idea for the show. In the end we used ¾" plywood for the frames of the windows but added a layer of ¾" diameter ethafoam to the visible plywood surface to convey the feeling I wanted to get from the re-bar.

We encountered a technical problem with the windows. The width of the frame pieces was 2". When the windows were cut from plywood, the ¾" material was not strong enough to be self-supporting in a vertical position. Originally I had wanted all of

the windows to fly out of sight. If we had done this, support would not have been an issue since the windows would have been hung from a pipe by cable and not free-standing.

What we had done was change the way an element in the production was to be used without changing the element itself. While this is not quite an example of “every action has an equal and opposite reaction,” it is an example of what happens when a designer does not think through the ramifications of a change.

The problem was solved by adding 1x2 lumber on edge to the backs of the windows.

A better solution would have been to cut the window frames out of three thicknesses of $\frac{1}{4}$ " plywood and laminate them into a $\frac{3}{4}$ " piece with no joints in the pieces of plywood directly over another joint.

While I have said I was never given a budget within which I had to work for *Black Nativity*, it was clear that the use of glass or plastic to simulate stained glass was out of the question, financially. The basic, simple quality of muslin for this purpose fit in well with the rest of the set. The fact that I was the lighting designer on this project was a key factor. As the set designer, I didn't want to give the lighting designer problems with reflective material.

The choice of dye with which to “paint” the simulated stained glass windows was no problem at all. Cushing Dyes are, in my experience, simply the best. Cushing offers a choice of over 100 colors. The quality of the dyes is reflected in their cost. Standard dyes, such as Ritt Brand can be purchased from a theatrical supply house for \$5.00 a pound. Cushing dyes cost \$3.85 per ounce. The colors of Cushing dyes glow; these dyes are

made for use on only natural fiber. Great dyes don't streak, unless you, as the artist, want them to streak.

The choice of steel for the unit that was used to fly the Angel of The Lord was an easy one to make. In a rigging seminar held on the Playhouse stage, Bill Sapsis had given the two rules to follow when it comes to flying live humans during a show:

Rule # 1 – Flying people during a show is a very, very bad idea.

Rule # 2 – Remember rule # 1.

Well, I was determined to fly the angel, so the strongest material available was the most sensible one to use. When one properly welds 1" square tubing with 1/8" walls, the strength is impressive. All things being equal, if we could devise a safe flying plan, the rig would be strong enough to do the job intended.

Designing the Set The process of designing *Black Nativity* was very straightforward.

I read the script(s) several times. Even though I knew I could not get concrete design ideas from the script, I felt there was a need to get as much of a *feeling* for the work as I possibly could.

After my design meetings with Dr. Thomas I began sketching, just letting myself draw whatever came to mind. I drew church doors. (There might have been a need to provide an entrance for the minister from the vestry.) I drew podiums. (How tall, what style, did it have to have any special features; would it have a bible on it?) I drew church windows. (How many would there be, should they be stained glass or something that reflected a more basic church setting, should they all be the same size?) I drew church lighting fixtures. (Would there be one, would there be several, would there be any, would

they be hung from a ceiling position, would they be mounted on the walls?) I drew candelabra. (Would they sit on a table, would they sit on the floor, was there a need to move them around during the performance?) I drew what I envisioned as a portal. (Plain or fancy, should it relate more to the final set I designed or to the venue in which the show was to be performed, or both?)

I also drew variations on entrances to the stage from the auditorium. (Should that be a part of the church with low railings at the sides, should the entrance be unobtrusive or should it be designed as an acting area, how much did I expect it to be used?)

Once I had sketched all of these individual elements I started to sketch a platform layout. This would determine how many of the elements I needed to use and also the possible locations of those elements. How much of the stage did I want to fill with platforms? Did I need delineation between the congregation and the choir area? Was anyone other than the minister going to use the area where the podium was going to be located? How many levels did I want to create?

Dr. Thomas's word *billowy* kept going through my mind. My commanding image seemed at odds with "billowy." It finally came to me that re-bar is round; it can be formed into circles to be part of poured concrete columns. There was no longer an inconsistency between re-bar and the round platforms I kept seeing.

I knew that the entrance to the stage was going to consist of ramps in some form. If I was going to use straight lines for this entry way, perhaps I should use straight lines to get the cast on stage from the wings. A plan such as this would let me save the billowy area for the minister and the choir. It was starting to fit together.

A natural inclination of mine is to design symmetrical sets if there is not a good reason to do otherwise. I followed my inclination in this case because churches are symmetrical. Once I had a basic plan for the platforming I began to place other elements.

A small side note here. The platform for the choir was going to be upstage of the podium. All of the platforms below the choir riser were going to be round or curved. I asked myself if I was allowing inconsistency by making the choir riser rectangular. My answer was “Yes, but.” It would be much more workable for the choir to have a rectangular platform. The Playhouse seating arrangement would not allow audience members to see the shape of the top of that platform. With those considerations in mind I made the choir riser rectangular.

I decided that I wanted the church windows to be the typical arched windows I had seen in even the most modest churches. Nothing says *Church* more than windows of this design. I also felt that I could use the windows to create a sense of depth on stage by placing some of them upstage of the podium area and some of them downstage of the podium. After I looked at a sketch of the set with windows of the same size in both of these locations I knew that the downstage windows would need to be smaller than the upstage windows. In my mind a logical extension of this was to make two small downstage windows and two medium-sized upstage windows that flanked one central large window.

A number of justifications came to mind after I had thought of this. The Trinity upstage. The tallest window in the center to provide focus. Smaller windows closer to the congregation.

Before taking the next step of placing more elements on the set, I felt I had to know what the stained glass would look like.

I began sketching again.

I felt that realistic images in stained glass were just too "high toned" for this church. I felt that straight lines as part of the window design would violate the billowy idea, and *billowy* had served me well up to this point. Flowing lines that would separate medium-sized areas of colored "glass" was my solution.

To maintain consistency I decided to create the curved line with a compass, the same compass I had used to draw the tops for my rounded platforms. From a technical standpoint, I knew that this would make it easier for the crew to build the windows exactly as designed. All they would need to know was where the radius point for each curved line was located and exactly how long the radius was.

In an effort to maintain consistency I used the same colors for the stained glass in the windows of the same size. The colors were not in the same place on each window. Using the same color in the same (or even mirrored) placement would hinder my effort to include variety in a symmetrical set.

With the two major elements of the set getting clearer in my mind it was time to deal with details. The podium was going to transform into a manger. A book-rest top and a substantial bottom separated by a graceful support would not do. I chose to design a box, open on one side. I would paint the box so that the downstage surface resembled a capital "I" to achieve the look of a more conventional podium. My idea was to use this podium as the manger in the Pageant. I designed one side of the box so that a panel would hinge

on its upstage edge while in the podium configuration. When placed on its side (the side without the hinged panel), the panel could open to form the roof of a modest shelter.

To give room in the shelter for Joseph, Mary, and the baby Jesus I would need more than just the four feet of space provided by the podium on its side. I designed two wings of fabric to emerge from the sides of the manger. These wings would be supported by candelabra.

Now I needed candelabra tall enough to support reasonably-sized wings and sturdy enough to take the weight and strain of those wings. Re-bar came to my rescue. I designed and built two candelabra, four feet high. They would be bolted down to the platforms flanking the minister's space.

With the basic set elements in place and with eleven folding chairs for the congregation to sit on, it was time to think about the Pageant.

To go from a small Baptist church to Bethlehem was going to be fast and easy. The set change would be comprised of four elements.

- The members of the congregation would remove their chairs from the stage.
- Two people, either members of the choir or congregants, would place the podium on its (SL) side.
- A stagehand would close a black traveler upstage of where the choir had been.
- Two stagehands would fly out the pipes from which the windows were hung.

All of this could happen simultaneously; it would take less than ten seconds. I even thought that, if there was a problem with manpower (after all, I was going to ask for three follow spot operators), we could fly out the upstage windows after the black traveler was closed.

The use of a black traveler for upstage masking was an idea that had been in my mind for some time. I wanted to reveal the Angel of the Lord in a special way. I wanted a black drop to be flown in to the stage floor after the black traveler had closed. After this was done the upstage windows could be flown to high trim, if this had not already been done. Once the space upstage of the black drop was clear an “angel flying rig” would be lowered to the stage floor. The actress playing the angel would get into place in the flying rig; the rig and angel would then be flown out to a mid trim. At this trim it would appear that the angel was standing on the top surface of the choir riser.

When it was time for the angel to appear, the black drop would slowly rise and the black traveler would slowly part. This would give the effect of a camera lens iris opening. When the angel was fully revealed she would start to rise from what seemed to be a standing position, until she was six and a half feet from the stage floor.

With golden light and smoke (clouds?) billowing around the angel, we would produce sheer theatrical magic!

In order to make the rig less obvious to the audience I designed it so that golden spikes would radiate above the head of the angel. The spikes were to be just an outline, with the interior of each spike filled with yellow moiré silk. Directing the audience’s attention to the top of the image would make them feel less inclined to look at the steel

rig used to create the flying effect. The spikes would do double duty in that they would also mask the steel cables going from the rig to the counterweight batten above the angel.

The appearance of the angel was one of the three special moments we needed for the Pageant. I have already spoken of the second element, the podium transforming into the manger. The third element that Dr. Thomas wanted was banners to be used to indicate the inns, or the doors of the inns. These were the establishments that would not provide shelter for Joseph and Mary. I didn't learn of this element until we were well into the rehearsal period but it didn't prove to be a problem even though research did not provide me with any ideas as to what banners would look like in the year "0."

An early idea was simply to use pieces of fabric with ragged edges, from behind which the inn keepers could appear to deny Joseph entry. I saw these pieces hanging from T shaped poles carried on by actors. The poles, once on stage, could be held upright by the two candelabra. The more I thought about this, the less I liked the idea. The poles were good, but I felt that if the banners were just ragged material they would not present as solid an image as I felt was needed.

I finally resolved to design banners that had a more "Roman" style to them. I used four- foot wide by five-foot tall pieces of upholstery fabric that came to points at the bottom. From the top of each piece I hung a pendant of yellow moiré silk that also came to a point. Gold trim and tassels hanging from the points completed the design.

The final design element I will speak of in this section is the paint treatment of the platforms, the floor, and the ramps from the house floor to the stage.

In order to provide as much atmosphere for the cast as I possibly could, I decided to paint not only the platforms, but also the entire stage floor. The audience in the

Playhouse can see very little of the floor, and it could have remained black or been painted a wood-brown with lines indicating floor board. I chose to paint everything with a wood grain. After watching a run-through of *Black Nativity*, after seeing the effort going into this production, I felt that the cast deserved everything I could give them. This treatment would work well, both for the church and the Pageant.

In the graining process I made the center 1/3 of the stage lighter than the two side sections, where the congregation would be seated. I added worn places to the surface to the ramps up to the stage, since this would be an area where choir members or congregants might scuff their feet.

Designing the Lighting Designing the lighting for *Black Nativity* was a very good experience.

The overriding factor in lighting this show was the limitations imposed by the facility. The Playhouse has a peaked roof and ceiling. The farther from the floor of the auditorium you get, the closer to the center line of the auditorium you must go. The result of this configuration is that the lighting positions are both low and close to the apron of the stage.

In designing my set for this show I never considered extending the stage out into the auditorium more than the distance it would take to provide access to the stage from the house floor. I knew that I would never be able to get the side and back lighting I wanted if I designed an extension.

The use of follow spots in *Black Nativity* was something I wanted from the very beginning. Once again, the height of the building and the position of the lighting battens

over the auditorium dictate that any follow spot placed at the rear of the auditorium would have to work at a very shallow angle. The result: light all over the scenery.

My solution to these problems was to design follow spot towers to be positioned just up- stage of the proscenium arch on both sides of the stage. From this position the spots would be able to hit actors almost anywhere on the stage and the front follow spot would be used as fill light on the actor only from the waist up.

This turned out to be a good, if not great, solution. In an ideal world I would have had a second set of follow spots on stage in the # 2 opening (the spot towers were in the # 1 opening), to hit actors farther up stage.

My goals in lighting Black Nativity were simple:

- Provide two distinct looks one for the church and one for the Pageant.
- The church is an interior
- The Pageant is an exterior, most of which is nighttime.
- Provide a way for the audience to see the faces of African American actors dressed in white costumes during a Pageant that takes place at night.

Surprisingly, the “limitations” of the Playhouse came to my aid. I had to light the show using Path and Plane lighting. This means that most of the light would come from above the actors and from the sides, with the low front lighting used as fill to give visibility to faces.

Five lighting units, from the low position over the audience that is farthest from the stage, were used as fill lights in the church; five others were used as fill lights for the Pageant. The first set of lights was pink, the second set was blue.

In the cueing process for *Black Nativity* I started lighting each scene with back light and side light. After I had done this I put light on the cyclorama to help give the quality that I wanted to the scene. After all this was done I added enough fill light so that I could see the actors' faces. I did this time after time.

In lighting the scenes in the Pageant, in which the actors were wearing white costumes, I found that after I had established a "look" for a scene with back light, side light, cyclorama light, and front fill from blue lights I could take the next step. I added just enough pink light so that I could see faces distinctly, but not enough to destroy the look I had created. Needless to say, it was a delicate balance.

I used follow spots during the Pageant, and I gelled them with a Roscolux # 33, "No Color Pink." I felt that once the audience had accepted the fact that it was night time, they would accept a little more visibility during musical numbers, even from a tightly-focused pink light.

Act I of *Black Nativity* is made up of a lead-in to a Pageant and the Pageant itself. Act II is much more of a gospel concert. Interspersed throughout the gospel concert we experience stories of individuals who make up the congregation. My challenge was to light a concert with a story and not make all of the space between musical numbers look the same. I did this by establishing a look for the start of Act II when the minister was alone on stage, and a much less contemplative picture for the arrival of the congregation.

Once I had created a look for the entrance of the congregation in Act II it was an easy matter to design the lights for the first musical number. After that, I started all over again. I designed lights for the way I wanted the stage to appear after the musical number had ended; I didn't simply restore the stage to the way it had looked before the band started playing. I did this time after time for Act II; I was happy with the result.

Changes and Revisions A significant number of changes were made to Black Nativity between the time I handed in my drawing for the show and opening night. In this section I will list the changes; give the reasoning behind the changes, and analyze the impact those changes had on the final product.

Changes to the Ramps My initial plan for getting actors from the auditorium floor level to the stage involved the use of a switch-back double ramp. The lowest part of the ramp would be at house floor level stage left, the second ramp would go to a stage right landing that was half the distance from the house floor to stage level. The ramp would then reverse direction and proceed upwards to stage left where it would reach a landing directly above where the bottom of the ramp began; this landing would be at stage level.

The idea behind this arrangement was to give processions going from the house floor to the stage more time on the ramp and give the effect of a longer journey.

Dr. Thomas wanted the processions to come down both aisles and meet at center stage at stage level. She did not want the actors to have to use steps with high risers. I designed two step units of four small steps each to take the actors halfway up to stage

level and a slowly inclining ramp to take them to a landing at center stage. This landing was 4' below stage level. Thus the final step up onto the stage was a small one.

Changes to the Masking My design for the masking upstage of the scrim (and well downstage of the cyclorama) was made up of a set of black legs hung on a traveler track and a black drop upstage of the traveler. The black drop was to be hung from a separate batten.

The legs would store for the first part of Act I in a position in line with the three other sets of legs. The black drop would store in a position to make it exactly like the three other masking borders of the set.

My intention was to have the legs close as part of the transition from the church to the Pageant and then to have the black drop lower in upstage of the legs, unseen by the audience. This arrangement would allow us to open the legs simultaneously and slowly and fly out the black drop to create an "iris" effect to reveal the Angel of the Lord.

Garry Brown suggested that we would save considerable rigging time if we built hard scenic elements that could be operated by stagehands from floor level instead of the traveling legs and, another hard unit instead of the black drop.

I had wanted to use the traveler to ensure mechanical precision in the opening of the traveler. Stagehands can rarely be as precise as a machine. But Garry's suggestion turned out to be a very good one. The very small difference in the timing of the opening of the traveler was not discernable by the audience (or me), while it allowed two other, seemingly unrelated elements of the set to work much more efficiently.

Change to the Star of Bethlehem I had designed the Star of Bethlehem to be hung from spot lines stage right. This too was going to take significant rigging time.

Because we were now going to have hard scenery instead of soft legs as our traveler unit, I could build a box in which to suspend the star and, after cutting a hole in the hard leg stage right, mount the star box directly to the back of the traveling leg.

Creation of the Star Drop The second bonus that resulted from the change suggested by Garry was the ease with which I was able to create a star drop for the Pageant. We would not have to build a star drop from scratch. All I had to do was drill holes in the hard unit used instead of the black drop and push Christmas tree lights through the holes.

An interesting side note here. The black drop was built like a conventional flat, 1x3 lumber covered by $\frac{1}{4}$ " luan. To get an even coverage of stars across the unit I had to drill, in most cases, only through the luan; in some cases I drilled through the 1x3 and the luan. Placing the Christmas tree light through holes of different depths created stars of different intensities; a much more natural and interesting look.

Changes to the Angel Flying Rig My design for the flying angel rig looked the same in performance as it did when I envisioned it. The change that was made was to add a "weight shelf" to the back of the unit to counter the natural forward-moving mass of a live actor.

This addition made the actor feel more secure and at ease than if she had had to balance her own weight while she was being flown. A knowledge of physics and human dynamics is an essential part of set design.

Changes to the Windows Another change discussed earlier was revising the three upstage church windows to make them self-supporting rather than having them fly on a counterweight set.

In addition to having the windows moved by stagehands on the floor, this had a beneficial effect on the look of the production. The main thing that changed was that we no longer needed 1/8" steel cable from which to fly the windows. This gave the show a cleaner look, and no cables intruded into the projected image of Jesus used in Act II.

Changes to the Podium I had designed the podium for the minister in *Black Nativity* so that it could transform into the manger used during the Pageant.

The podium was built like a hollow box with the open side facing upstage. For the change into the Pageant, the podium was to be placed on one of its long sides with the open side towards the audience. One side of the podium was built so that a "flap" of plywood on that side could open up to provide a roof for the manger. In addition, two cloth panels would be extended from the podium to create side walls for the manger. These cloth panels would attach to the welded re-bar candelabra firmly secured to the tops of the side platforms.

Dr. Thomas staged Joseph and Mary so that they were in the manger at stage right. I had seen it as being at center stage. This difference, by itself, would have made the side cloth panels unworkable.

In keeping with the simplicity of the staging of the Pageant it was decided to not use the podium as the manger. Thus, there was no reason to use the candelabra. The

candelabra were cut from the show and the podium was struck from the stage by an actor during the course of the transition to the Pageant.

Changes to the Choir Riser During the lighting designer's run-through I noticed that the members of the choir were sitting on what I had designed merely as a chorus riser. That riser was only six inches high.

The result of this observation was that the chorus riser had to be made wider from stage left to stage right. Eventually we needed to add chairs to be placed on the riser. This necessitated another addition to the riser to make it extend upstage an additional 3 ½'.

The Elimination of the Portal The biggest change in the look of the show was the elimination of the downstage portal I had designed. My renderings indicate an arch that frames the setting. Granted that building a full stage portal is a big project, I'm not totally convinced that it was impossible.

The portal got cut in stages. At first I had designed a hard portal made of framed luan, with the arch made out of dimensional molding.

The first change was to make the portal itself of muslin, with just the dimensional molding remaining hard.

The second change was to make just the arch out of dimensional molding and to use black velour masking instead of the framed soft material.

The third change was to make the arch out of ¾" plywood and to use ¾" manila rope instead of dimensional molding.

The fourth and final change was to cut the arched portal and just to use black velour masking in its place.

No one in the audience ever asked for their money back because the show lacked a portal, but I always had the feeling that I was looking at a picture without a frame.

Additions to the Prop List During the rehearsal process there were additions made to the preliminary prop list. The number of folding chairs increased from 11 to 20. Two banners were added to represent the doors to inns, where inn keepers refused Joseph and Mary a room in which to stay.

Changes in the Lighting Design Not as many changes were made to the lighting design as were made to the set. This was due to the fact that, as the lighting designer, I knew what was happening to the set on a moment-to-moment basis.

We were not able to hang as many side lights on the face of follow spot towers as I had hoped. This happened for two reasons. The electrician misread the light plot and had not circuited lights as specified and we ran out of twofers with which to gang instruments together.

Summary In retrospect, I feel that some of the changes made to the set were good ones. They allowed us to reach an end product that was virtually the same as the one I had envisioned, and we reached it without having to do most of the rigging I thought we would have to do.

I don't have the same thoughts about the cuts we made regarding the podium/manger and the candelabra. I feel that their inclusion would have made the transformation from the church to the Pageant more magical and complete. The candelabra could have served as the bases for the two banners or tapestries that were added to the show.

The change that we made from having the Angel of the Lord rolling on stage at the top of a ladder, to being revealed by iris-ing masking and flying, up stage of the scrim, was a good change.

CHAPTER IV

Evaluation and Conclusion

Evaluation As I reflect back on the entire experience of *Black Nativity*, my thoughts are very positive.

I was given enough in the way of suggestions and guidance to make me feel as though a path lay before me.

I was given enough freedom to be creative.

I was given enough helpful advice.

I was never given advice that I felt I was forced to take.

I had to think about the “one-size-fits-all” way of scheduling that is commonly found in any institutional theater, whether repertory companies, stock companies or educational institutions. My conclusion is that it works, but not for everyone. Those for whom it doesn’t work (in a particular production) must be willing to make the effort and expend enough energy to make it work for all the others.

The amount of time for the production process turned out to be satisfactory, but only if I was willing to work long hours by myself. Those hours were taken up by set and floor painting as well as writing light cues for the show.

Should the type of production be taken into consideration when scheduling is done? Yes, I think it should. Does this mean that more time *must* be allotted to a musical

or multi-scene production? No, it does not. All it means is that consideration should be given in the scheduling process.

I was very impressed by the amount of patience shown by all of the participants in this production. Patience is usually the first thing to wear thin. It never did during *Black Nativity*.

I had to do a great deal of thinking about my belief in the value of punctuality. Things like rehearsal started late as a matter of course. Things that I thought were supposed to happen never happened at all.

My thinking led me to conclude that I needed to place *punctuality* in context. People were not late out of maliciousness. They were just late. I felt as though I was the only person who cared about time. I know that I was not.

Would the production process have been improved if things had been done *my way*? No, I don't think so. On the other hand, U of L is an educational institution and one of the things that occurs here is teaching by example. This is an important factor for students in their effort to understand what will confront them in the real world. Could a better example have been set? Yes, it could.

Conclusion I have learned a number of things as the result of having designed both sets and lights for *Black Nativity*. Let me explain.

The creative process is stimulated in a very different way when the designer has two or more responsibilities in a production. Ideas about how the set should (or will) look give a person ideas as to how the lights can help. Ideas about set element placement

always take the needs of the lighting designer (in this case) into consideration. Thoughts about lighting can stimulate thoughts about how a set can be made more exciting.

In addition to having experienced this process, I got very clear confirmation of long-held ideas.

Painstaking attention to detail is vital at every moment in the creation of a production. When my attention wavered, I made mistakes.

The good-fast-cheap triangle still held true. If you want it fast and good, it won't be cheap. If you want it good and cheap, it won't be fast. If you want it fast and cheap, it won't be good.

Inclusion is a very important word. I made a presentation to the shop crew during which I showed them the rendering and the model of the set. I later heard that this helped to make them feel much more a part of the process of creating a production.

My belief that anything that hinders flexibility in a production should be questioned, indeed put under the proverbial microscope, stood me in good stead.

I have always felt that really good ideas can come from any and every direction. They did in *Black Nativity*.

Garry Brown's creation of a black traveler that didn't need a traveler track above it, saved time, money and trouble.

Nick Passafiume made excellent suggestions for gel color substitutions when what I wanted couldn't be obtained west of the Hudson River.

Julie Bell, our stage manager, called cues better than I could have hoped for.

My years traveling with touring shows taught me to rely on the knowledge of the people who work in a facility on a regular basis. That lesson was brought home to me on a regular basis during the construction process for *Black Nativity*

Final Thoughts The actors worked as hard as they could. The artistic staff gave as much love and support as possible. The production team filled every available hour with hard, valuable work. The audience loved *Black Nativity*.

When the show was over, we *all* knew we had created something good.

Black Nativity
Act II

The Pageant

Arrival of the Angel of the Lord during the Pageant

WATER-ROCK-TO-ROCK-TO-ROCK

Emil Frei: Windows representing the Holy Ghost and

**Hans Schilling: Plan for the Church of
the Holy Angels, Wesel.**

(top) View from
the south-west.
(bottom) Floor
plans.

The R.C. Church of Confalvre, Switzerland designed by Jeanne Bueche contains a number of stained glass windows designed by Fernand Léger. The centre photograph shows the sanctuary with (right) *The Marriage at Cana* and (left) *The Miracle of the Loaves and Fishes*.

St. Ann's Church, Normandy, Mo., U.S.A. (Architect: Joseph D. Murphy, window by Emil Frei and Robert Harmon). This window fills the entire wall of the sanctuary and as light glass would have blinded the congregation and dark glass would only have been effective in bright daylight, a combination of opaque and transparent panes was used. The largest opaque area, directly behind the altar, is in pressed wood painted with oil and wax on both sides, protected externally by clear glass. This creates an exciting 'live' mural responsive to all relative gradations of natural and artificial light.

171

120 | CORBUSIER'S NOTRE DAME

Church of St. Columba, Chester, New York. This colorful mural of tempera on concrete block gives distinction to the otherwise simple wood construction of the church. Wilhelm Wagner, artist.

51 and 52 Project for a chapel at Ferrette

PLAN 1. ST. ENGLEBERT, MÜLHEIM-
RUHR

Architect: Hans Schwippert

A. Font; B. Galleries; C. Sacristy; D. Tower

PLAN 2. ST. DIONYSIUS, ESSEN-BORBECK

Architect: Ernst Jung

A. Baptistry; B. Chapel; C. Sacristy; D. Tower; E. Gallery

PLAN 5. ST. MICHAEL AND ALL ANGELS,
WYTHENSHAW

16 St. Englebert, Mülheim-Ruhr

147. Ravenna, S. Giovanni Evangelista,
424-34. Exterior from the south-west

built, perhaps around 600 [147, 148]. It was thoroughly repaired again in the twelfth century and finally rebuilt in large part after a bombing in 1944. However, major portions of the fifth-century church survive: the outer walls of the

aisles and their windows, the columns and capitals, and finally, the old level, now 2.25 m. (6 ft 6 in.) below the floor. The original basilica consisted of a nave and aisles, cut shorter than those present by a narthex, the arcades widely

187. Ravenna, S. Vitale, completed 546-8. Interior, facing apse

394. (A) Staro Nagoričino, church, 1067-71 and 1313. Plan
 (B) Gračanica, church, before 1321. Plan
 (C) Krushevac, church, c. 1380. Plan
 (D) Ravanica, church, 1375-7. Plan

Hand-drawn floor plan of a rectangular room. The overall dimensions are 10'0" wide by 18'1" deep. A door is located on the right wall, with a width of 3'6". The door is labeled "Front Door". The room is divided into three sections by two vertical lines. The top section is 3'0" wide. The middle section is 15'1" wide. The bottom section is 3'0" wide. The walls are labeled "Front Wall", "Back Wall", "Left Wall", and "Right Wall".

Front View

Pen. Yare

See also in years 1. Barba & Shand 2^d Barba D.S. 1890
In 1890s & Barba in 1891 & 1892

I have always an All-England
 Plate for the
 -Down-Grand-Down-Plate

Scorpius

"Black Nativity"	
University of Louisville	
Bedkapp Theater	
Dir. - Dr. L. Thomas	The Festivals
Cost. - M. Krause	Part 2
Length - 1:14"	3
copyright 1, 1988

Plan View

Side View - End of Arch

"Black Nativity"	
University of Louisville	
Bedroom Theater	
Dir. - Dr. L. Thomas	The
Des. - M. Kraso	1st Level
Scale 1/2" = 1'-0"	Page 4
Rev. 10-1-68

"Black Nativity"	
University of Louisville	
Bellamy Theater	
Dir. - Dr. L. Thomas	File #
Des. - M. Koenig	6
Scale - 1/4"	
Drawn - S. 1960

*Map - Section view of the
structure - see page 68
for details of structure*

"Black Nativity"	
University of Louisville	
Building: Theater	
Dr. - Dr. L. Thomas	File # 1-100
Des. - M. Krasner	Page 7
Scale: 1/4" = 1'-0"	
Date: 1/1/80	

Technical drawing of a rectangular frame. The dimensions are labeled as follows:

- Width: 8' 6"
- Height: 7' 3"
- Depth: 3' 0"

The drawing shows a perspective view of a rectangular structure with dashed lines indicating internal divisions and a curved line at the bottom left corner.

Pan View

NOTE: SET BACK
FRANKS 2" ON ALL
KNOTS OUTSIDE
KNOT ANTI-ROT STOP
EP 455
Taps & TRENDS TO BE
3RD BYWOOD

Frank Vane

"Black Nativity"	
University of Louisville	
Bellknop Theater	
Dir. - Dr. L. Thomas	This late stage
Dts. - M. Krause	From 6
Scale: 1" = 1'-0"	8
Investment: 5,000

Section for Common Hand Rail

Section of Hand Rail

SEE DRAWING FOR HAND RAIL
 SECTION - HAND RAIL SECTION IS AT 1'-0"
 1'-8" 1'-0" 1'-8" 1'-0"

"Black Nativity"	
University of Louisville	
Reynolds Thomas	
Dr. - Dr. L. Thomas	Year 1913
Dr. - M. K. K. K.	Page 13
Date 11/13/1913	

Final Black Nativity...CHANNEL HOOKUP

Page 1
25 Mar 2004

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
1		HP Far	1	6 x 9	Area 1	65
2		"	2	"	"	17
1		"	3	"	Area 2	65
2		"	4	"	"	17
3		"	5	"	Area 3	65
4		"	6	"	"	17
5		"	7	"	Area 4	65
6		"	8	"	"	17
5		"	9	"	Area 5	65
6		"	10	"	"	17
7		HP Near Low	1	TS Wide	Aisle	318
8		"	2	"	"	"
9		"	3	TS Narrow	J&M	58
11		"	4	6 x 9	DSR	65
"		"	5	"	"	17
12		"	6	TS Narrow	Podium	16
13		"	7	"	"	65
16		"	8	"	J&M	4290
17		"	9	TS Wide	Aisle	318
18		"	10	"	"	"
42		BB HL	1	Source 4	Ramp	18
"		"	2	"	"	"
41		"	3	"	"	"
40		"	4	PAR	Wash	2003
"		"	5	"	"	"
"		"	6	"	"	"
39		"	7	Source 4	C & Ear	80
"		"	8	"	"	"
32		BB HR	1	"	Ramp	365
33		"	2	"	"	"
31		"	3	"	"	"
34		"	4	PAR	Wash	80
35		"	5	"	"	"
33		"	6	"	"	"
36		"	7	Source 4	C & Ear	2003
"		"	8	"	"	"
59		1P	1	"	Pipe end SR	365
58		"	2	"	"	"
57		"	3	"	"	"
56		"	4	"	"	"
48		"	5	"	Podium	62
54		"	6	PAR	Down	4615
53		"	7	"	"	"
52		"	8	"	"	"
"		"	9	"	"	"

Mark S. Krause / Lightwright 3

Final Black Nativity.I...CHANNEL HOOKUP

Page 2
25 Mar 2004

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
51	1P	"	10	6 x 9	Down C	59
50	"	"	11	PAR	Down	4615
"	"	"	12	"	"	"
49	"	"	13	"	"	"
"	"	"	14	"	"	"
48	"	"	15	6 x 9	Podium	2003
46	"	"	16	Source 4	Pipe end SL	08
45	"	"	17	"	"	"
44	"	"	19	"	"	"
43	"	"	20	"	"	"
90	2P	"	1	6 x 9	Pipe end SR	365
89	"	"	2	"	"	"
88	"	"	3	"	"	"
87	"	"	4	"	"	"
86	"	"	5	Altman 3.5	Podium	2003
85	"	"	6	8" Fresnel	Blue Down	83
84	"	"	7	"	"	"
83	"	"	8	"	"	"
82	"	"	9	PAR	Red Down	26
81	"	"	10	"	"	"
79	"	"	11	8" Fresnel	Blue Down	83
78	"	"	12	"	"	"
77	"	"	13	"	"	"
76	"	"	14	Altman 3.5	Podium	62
75	"	"	15	6 x 9	Pipe end SL	88
74	"	"	16	"	"	"
73	"	"	17	"	"	"
"	"	"	18	"	"	"
102	3P	"	1	TS Narrow	Riser	4890
"	"	"	2	"	"	"
101	"	"	3	Colortran	DS Window	NC
99	"	"	4	PAR	SR Ear	33
"	"	"	5	"	"	"
98	"	"	6	Altman 3.5	Riser	51
"	"	"	7	"	"	"
97	"	"	8	PAR	Red Down	26
96	"	"	9	"	"	"
95	"	"	10	"	"	"
94	"	"	11	Altman 3.5	Riser	4890
"	"	"	12	"	"	"
93	"	"	13	PAR	SL Ear	33
"	"	"	14	"	"	"
92	"	"	15	Colortran	DS Window	NC
91	"	"	16	TS Narrow	Riser	51
"	"	"	17	"	"	"

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Final Black Nativity.I...CHANNEL HOOKUP

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Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
116	SR Boom	"	1	Colortran	Angel	65
"	"	"	2	"	"	4630
109	SL Boom	"	1	"	"	65
"	"	"	2	"	"	4630
100	Floor C	"	1	6 x 9	C Windows	NC
103	"	"	2	"	"	"
"	"	"	3	"	"	"
102	Floor	"	1	Strp	Cyc	2003
127	"	"	"	"	"	"
114	"	"	2	"	"	34
115	"	"	"	"	"	"
113	"	"	3	"	"	362
132	"	"	"	"	"	"
131	"	"	4	"	"	80
112	"	"	"	"	"	"
147	4P	"	1	"	"	2003
148	"	"	"	"	"	"
151	"	"	2	"	"	34
145	"	"	"	"	"	"
146	"	"	3	"	"	4315
153	"	"	"	"	"	"
149	"	"	4	"	"	80
152	"	"	"	"	"	"
130	Far Boom	"	1	Source 4	Projection	NC
128	"	"	"	"	"	"

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Final Black Nativity.I...CHANNEL HOOKUP

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Items WITHOUT Channel

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
1		HP Far	1	6 x 9	Area 1	65
2		"	2	"	"	17
1		"	3	"	Area 2	65
2		"	4	"	"	17
3		"	5	"	Area 3	65
4		"	6	"	"	17
5		"	7	"	Area 4	65
6		"	8	"	"	17
5		"	9	"	Area 5	65
6		"	10	"	"	17
7		HP Near Low	1	TS Wide	Aisle	318
8		"	2	"	"	"
9		"	3	TS Narrow	J&M	58
11		"	4	6 x 9	DSR	65
"		"	5	"	"	17
12		"	6	TS Narrow	Podium	16
13		"	7	"	"	65
16		"	8	"	J&M	4290
17		"	9	TS Wide	Aisle	318
18		"	10	"	"	"
42		BB HL	1	Source 4	Ramp	18
"		"	2	"	"	"
41		"	3	"	"	"
40		"	4	PAR	Wash	2003
"		"	5	"	"	"
"		"	6	"	"	"
39		"	7	Source 4	C & Ear	80
"		"	8	"	"	"
32		BB HR	1	"	Ramp	365
33		"	2	"	"	"
31		"	3	"	"	"
34		"	4	PAR	Wash	80
35		"	5	"	"	"
33		"	6	"	"	"
36		"	7	Source 4	C & Ear	2003
"		"	8	"	"	"
59		1P	1	"	Pipe end SR	365
58		"	2	"	"	"
57		"	3	"	"	"
56		"	4	"	"	"
48		"	5	"	Podium	82
54		"	6	PAR	Down	4615
53		"	7	"	"	"
52		"	8	"	"	"
"		"	9	"	"	"

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Items WITHOUT Channel

Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
51	1P	"	10	6 x 9	Down C	59
50	"	"	11	PAR	Down	4815
"	"	"	12	"	"	"
49	"	"	13	"	"	"
"	"	"	14	"	"	"
48	"	"	15	6 x 9	Podium	2003
46	"	"	16	Source 4	Pipe end SL	08
45	"	"	17	"	"	"
44	"	"	19	"	"	"
43	"	"	20	"	"	"
90	2P	"	1	6 x 9	Pipe end SR	365
89	"	"	2	"	"	"
88	"	"	3	"	"	"
87	"	"	4	"	"	"
86	"	"	5	Altman 3.5	Podium	2003
85	"	"	6	8" Fresnel	Blue Down	83
84	"	"	7	"	"	"
83	"	"	8	"	"	"
82	"	"	9	PAR	Red Down	26
81	"	"	10	"	"	"
79	"	"	11	8" Fresnel	Blue Down	83
78	"	"	12	"	"	"
77	"	"	13	"	"	"
76	"	"	14	Altman 3.5	Podium	62
75	"	"	15	6 x 9	Pipe end SL	88
74	"	"	16	"	"	"
73	"	"	17	"	"	"
"	"	"	18	"	"	"
102	3P	"	1	TS Narrow	Riser	4890
"	"	"	2	"	"	"
101	"	"	3	Colortran	DS Window	NC
99	"	"	4	PAR	SR Ear	33
"	"	"	5	"	"	"
98	"	"	6	Altman 3.5	Riser	51
"	"	"	7	"	"	"
97	"	"	8	PAR	Red Down	26
96	"	"	9	"	"	"
95	"	"	10	"	"	"
94	"	"	11	Altman 3.5	Riser	4890
"	"	"	12	"	"	"
93	"	"	13	PAR	SL Ear	33
"	"	"	14	"	"	"
92	"	"	15	Colortran	DS Window	NC
91	"	"	16	TS Narrow	Riser	51
"	"	"	17	"	"	"

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Items WITHOUT Channel						
Channel	Dim	Position	U#	Type & Wattage	Purpose	Color & Temp
116		SR Boom	1	Colortran	Angel	65
"	"	"	2	"	"	4630
109		SL Boom	1	"	"	65
"	"	"	2	"	"	4630
100		Floor C	1	6 x 9	C Windows	NC
103	"	"	2	"	"	"
"	"	"	3	"	"	"
102		Floor	1	Strip	Cyc	2003
127	"	"	"	"	"	"
114	"	"	2	"	"	34
115	"	"	"	"	"	"
113	"	"	3	"	"	362
132	"	"	"	"	"	"
131	"	"	4	"	"	80
112	"	"	"	"	"	"
147		4P	1	"	"	2003
148	"	"	"	"	"	"
151	"	"	2	"	"	34
145	"	"	"	"	"	"
146	"	"	3	"	"	4315
153	"	"	"	"	"	"
149	"	"	4	"	"	80
152	"	"	"	"	"	"
130		Far Boom	1	Source 4	Projection	NC
128	"	"	"	"	"	"

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Final Black Nativity.I... DIMMER HOOKUP

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Clr/Tmp
1				HP Far	1	6 x 9	Area 1	65
				"	3	"	Area 2	"
2				HP Far	2	6 x 9	Area 1	17
				"	4	"	Area 2	"
3				HP Far	5	6 x 9	Area 3	65
4				HP Far	6	6 x 9	Area 3	17
5				HP Far	7	6 x 9	Area 4	65
				"	9	"	Area 5	"
6				HP Far	8	6 x 9	Area 4	17
				"	10	"	Area 5	"
7				HP Near Low	1	TS Wide	Aisle	318
8				HP Near Low	2	TS Wide	Aisle	318
9				HP Near Low	3	TS Narrow	J&M	58
10								
11				HP Near Low	4	6 x 9	DSR	65
				"	5	"	"	17
12				HP Near Low	6	TS Narrow	Podium	18
13				HP Near Low	7	TS Narrow	Podium	95
14								
15								
16				HP Near Low	8	TS Narrow	J&M	4290
17				HP Near Low	9	TS Wide	Aisle	318
18				HP Near Low	10	TS Wide	Aisle	318
19								
20								
21								
22								
23								
24								
25								
26								
27								
28								
29								

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Cir/Tmp
30								
31				BB HR	3	Source 4	Ramp	365
32				BB HR	1	Source 4	Ramp	365
33				BB HR	2	Source 4	Ramp	365
					6	PAR	Wash	80
34				BB HR	4	PAR	Wash	80
35				BB HR	5	PAR	Wash	80
36				BB HR	7	Source 4	C & Ear	2003
					8			
37								
38								
39				BB HL	7	Source 4	C & Ear	80
					8			
40				BB HL	4	PAR	Wash	2003
					5			
					6			
41				BB HL	3	Source 4	Ramp	18
42				BB HL	1	Source 4	Ramp	18
					2			
43				1P	20	Source 4	Pipe end SL	08
44				1P	19	Source 4	Pipe end SL	08
45				1P	17	Source 4	Pipe end SL	08
46				1P	16	Source 4	Pipe end SL	08
47								
48				1P	5	Source 4	Podium	62
					15	6 x 9		2003
49				1P	13	PAR	Down	4615
					14			
50				1P	11	PAR	Down	4615
					12			
51				1P	10	6 x 9	Down C	59
52				1P	8	PAR	Down	4615
					9			
53				1P	7	PAR	Down	4615
54				1P	6	PAR	Down	4615

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Chr/Tmp
55								
56			1P		4	Source 4	Pipe end SR	365
57			1P		3	Source 4	Pipe end SR	365
58			1P		2	Source 4	Pipe end SR	365
59			1P		1	Source 4	Pipe end SR	365
60								
61								
62								
63								
64								
65								
66								
67								
68								
69								
70								
71								
72								
73			2P		17	6 x 9	Pipe end SL	88
					18			
74			2P		16	6 x 9	Pipe end SL	88
75			2P		15	6 x 9	Pipe end SL	88
76			2P		14	Altman 3.5	Podium	62
77			2P		13	8" Fresnel	Blue Down	83
78			2P		12	8" Fresnel	Blue Down	83
79			2P		11	8" Fresnel	Blue Down	83
80								
81			2P		10	PAR	Red Down	26
82			2P		9	PAR	Red Down	26
83			2P		8	8" Fresnel	Blue Down	83
84			2P		7	8" Fresnel	Blue Down	83
85			2P		6	8" Fresnel	Blue Down	83
86			2P		5	Altman 3.5	Podium	2003

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Final Black Nativity.I... DIMMER HOOKUP

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Clr/Tmp
87				2P	4	6 x 9	Pipe end SR	365
88				2P	3	6 x 9	Pipe end SR	365
89				2P	2	6 x 9	Pipe end SR	365
90				2P	1	6 x 9	Pipe end SR	365
91				3P	16	TS Narrow	Riser	51
				"	17	"	"	"
92				3P	15	Colortran	DS Window	NC
93				3P	13	PAR	SL Ear	33
				"	14	"	"	"
94				3P	11	Altman 3.5	Riser	4690
				"	12	"	"	"
95				3P	10	PAR	Red Down	28
96				3P	9	PAR	Red Down	26
97				3P	8	PAR	Red Down	26
98				3P	6	Altman 3.5	Riser	51
				"	7	"	"	"
99				3P	4	PAR	SR Ear	33
				"	5	"	"	"
100				Floor C	1	6 x 9	C Windows	NC
101				3P	3	Colortran	DS Window	NC
102				3P	1	TS Narrow	Riser	4690
				"	2	"	"	"
				Floor	1	Strip	Cyc	2003
103				Floor C	2	6 x 9	C Windows	NC
				"	3	"	"	"
104								
105								
106								
107								
108								
109				SL Boom	1	Colortran	Angel	65
				"	2	"	"	4630
110								
111								
112				Floor	4	Strip	Cyc	80

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Final Black Nativity.I... DIMMER HOOKUP

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Clr/Tmp
113				Floor	3	Strip	Cyc	382
114				Floor	2	Strip	Cyc	34
115				Floor	2	Strip	Cyc	34
116				SR Boom	1	Colortran	Angel	65
				"	2	"	"	4630
117								
118								
119								
120								
121								
122								
123								
124								
125								
126								
127				Floor	1	Strip	Cyc	2003
128				Far Boom	1	Source 4	Projection	NC
129								
130				Far Boom	1	Source 4	Projection	NC
131				Floor	4	Strip	Cyc	80
132				Floor	3	Strip	Cyc	362
133								
134								
135								
136								
137								
138								
139								
140								
141								
142								
143								
144								

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Dimmer	Chn	CktN	C#	Position	U#	Type & Wattage	Purpose	Clr/Tmp
145			4P		2	Strip	Cyc	34
146			4P		3	Strip	Cyc	4315
147			4P		1	Strip	Cyc	2003
148			4P		1	Strip	Cyc	2003
149			4P		4	Strip	Cyc	80
150								
151			4P		2	Strip	Cyc	34
152			4P		4	Strip	Cyc	80
153			4P		3	Strip	Cyc	4315

Final Black Nativ...INSTRUMENT SCHEDULE

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HP Far

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6 x 9		Area 1	65		1
2	6 x 9		Area 1	17		2
3	6 x 9		Area 2	65		1
4	6 x 9		Area 2	17		2
5	6 x 9		Area 3	65		3
6	6 x 9		Area 3	17		4
7	6 x 9		Area 4	65		5
8	6 x 9		Area 4	17		6
9	6 x 9		Area 5	65		5
10	6 x 9		Area 5	17		6

HP Near Low

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	TS Wide		Aisle	318		7
2	TS Wide		Aisle	318		8
3	TS Narrow		J&M	58		9
4	6 x 9		DSR	65		11
5	6 x 9		DSR	17		11
6	TS Narrow		Podium	16		12
7	TS Narrow		Podium	65		13
8	TS Narrow		J&M	4290		16
9	TS Wide		Aisle	318		17
10	TS Wide		Aisle	318		16

BB HL

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Source 4		Ramp	18		42
2	Source 4		Ramp	18		42
3	Source 4		Ramp	18		41
4	PAR		Wash	2003		40
5	PAR		Wash	2003		40
6	PAR		Wash	2003		40
7	Source 4		C & Ear	80		39
8	Source 4		C & Ear	80		39

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HP Far thru BB HL

Final Black Nativ...INSTRUMENT SCHEDULE

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BB HR

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Source 4		Ramp	365		32
2	Source 4		Ramp	365		33
3	Source 4		Ramp	365		31
4	PAR		Wash	80		34
5	PAR		Wash	80		35
6	PAR		Wash	80		33
7	Source 4		C & Ear	2003		36
8	Source 4		C & Ear	2003		36

1P

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Source 4		Pipe end SR	365		59
2	Source 4		Pipe end SR	365		58
3	Source 4		Pipe end SR	365		57
4	Source 4		Pipe end SR	365		58
5	Source 4		Podium	62		48
6	PAR		Down	4615		54
7	PAR		Down	4615		53
8	PAR		Down	4615		52
9	PAR		Down	4615		52
10	6 x 9		Down C	59		51
11	PAR		Down	4615		50
12	PAR		Down	4615		50
13	PAP		Down	4615		49
14	PAR		Down	4615		49
15	6 x 9		Podium	2003		48
16	Source 4		Pipe end SL	08		46
17	Source 4		Pipe end SL	08		45
19	Source 4		Pipe end SL	08		44
20	Source 4		Pipe end SL	08		43

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BB HR thru 1P

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2P

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6 x 9		Pipe end SR	385		90
2	6 x 9		Pipe end SR	385		89
3	6 x 9		Pipe end SR	385		88
4	6 x 9		Pipe end SR	365		87
5	Altman 3.5		Podium	2003		86
6	8" Fresnel		Blue Down	83		85
7	8" Fresnel		Blue Down	83		84
8	8" Fresnel		Blue Down	83		83
9	PAR		Red Down	26		82
10	PAR		Red Down	26		81
11	8" Fresnel		Blue Down	83		79
12	8" Fresnel		Blue Down	83		78
13	8" Fresnel		Blue Down	83		77
14	Altman 3.5		Podium	62		76
15	6 x 9		Pipe end SL	88		75
16	6 x 9		Pipe end SL	88		74
17	6 x 9		Pipe end SL	88		73
18	6 x 9		Pipe end SL	88		73

3P

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	TS Narrow		Riser	4890		102
2	TS Narrow		Riser	4890		102
3	Colortran		DS Window	NC		101
4	PAR		SR Ear	33		99
5	PAR		SR Ear	33		99
6	Altman 3.5		Riser	51		98
7	Altman 3.5		Riser	51		98
8	PAR		Red Down	26		97
9	PAR		Red Down	26		96
10	PAR		Red Down	26		95
11	Altman 3.5		Riser	4890		94
12	Altman 3.5		Riser	4890		94
13	PAR		SL Ear	33		93
14	PAR		SL Ear	33		93
15	Colortran		DS Window	NC		92
16	TS Narrow		Riser	51		91
17	TS Narrow		Riser	51		91

SR Boom

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Colortran		Angel	85		116
2	Colortran		Angel	4830		116

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2P thru SR Boom

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SL Boom

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Colortran		Angel	85		109
2	Colortran		Angel	4830		109

Floor C

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	6 x 9		C Windows	NC		100
2	6 x 9		C Windows	NC		103
3	6 x 9		C Windows	NC		103

Floor

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Strip		Cyc	2003		102
1	Strip		Cyc	2003		127
2	Strip		Cyc	34		114
2	Strip		Cyc	34		115
3	Strip		Cyc	382		113
3	Strip		Cyc	362		132
4	Strip		Cyc	80		131
4	Strip		Cyc	80		112

4P

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Strip		Cyc	2003		147
1	Strip		Cyc	2003		148
2	Strip		Cyc	34		151
2	Strip		Cyc	34		145
3	Strip		Cyc	4315		146
3	Strip		Cyc	4315		153
4	Strip		Cyc	80		149
4	Strip		Cyc	80		152

Far Boom

U#	Instrument Type	W	Purpose	Color & Template	Chn	Dim
1	Source 4		Projection	NC		130
1	Source 4		Projection	NC		128

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SL Boom thru Far Boom

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HP Far	1	3P	3
HP Near Low	1	SR Boom	3
BB HL	1	SL Boom	4
BB HR	2	Floor C	4
1P	2	Floor	4
2P	3	4P	4
		Far Boom	4

Final Black Nativity.I... CIRCUIT# HOOKUP

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Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
1			HP Far	1	6 x 9	65	Area 1
2			"	2	"	17	"
1			"	3	"	65	Area 2
2			"	4	"	17	"
3			"	5	"	65	Area 3
4			"	6	"	17	"
5			"	7	"	65	Area 4
6			"	8	"	17	"
5			"	9	"	65	Area 5
6			"	10	"	17	"
7			HP Near Low	1	TS Wide	318	Aisle
8			"	2	"	"	"
9			"	3	TS Narrow	58	J&M
11			"	4	6 x 9	65	DSR
"			"	5	"	17	"
12			"	6	TS Narrow	18	Podium
13			"	7	"	65	"
16			"	8	"	4290	J&M
17			"	9	TS Wide	318	Aisle
18			"	10	"	"	"
42			BB HL	1	Source 4	18	Ramp
"			"	2	"	"	"
41			"	3	"	"	"
40			"	4	PAR	2003	Wash
"			"	5	"	"	"
"			"	6	"	"	"
39			"	7	Source 4	80	C & Ear
"			"	8	"	"	"
32			BB HR	1	"	365	Ramp
33			"	2	"	"	"
31			"	3	"	"	"
34			"	4	PAR	60	Wash
35			"	5	"	"	"
33			"	6	"	"	"
36			"	7	Source 4	2003	C & Ear
"			"	8	"	"	"
59			1P	1	"	365	Pipe end SR
58			"	2	"	"	"
57			"	3	"	"	"
56			"	4	"	"	"
48			"	5	"	62	Podium
54			"	6	PAR	4615	Down
53			"	7	"	"	"
52			"	8	"	"	"
"			"	9	"	"	"

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Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
51		1P		10	6 x 9	59	Down C
50				11	PAR	4615	Down
				12			
49				13			
				14			
48				15	6 x 9	2003	Podium
46				16	Source 4	06	Pipe end SL
45				17			
44				19			
43				20			
90		2P		1	6 x 9	365	Pipe end SR
89				2			
88				3			
87				4			
86				5	Altman 3.5	2003	Podium
85				6	8" Fresnel	83	Blue Down
84				7			
83				8			
82				9	PAR	26	Red Down
81				10			
79				11	8" Fresnel	83	Blue Down
78				12			
77				13			
76				14	Altman 3.5	62	Podium
75				15	6 x 9	88	Pipe end SL
74				16			
73				17			
				18			
102		3P		1	TS Narrow	4890	Riser
				2			
101				3	Colortran	NC	DS Window
99				4	PAR	33	SR Ear
				5			
98				6	Altman 3.5	51	Riser
				7			
97				8	PAR	26	Red Down
96				9			
95				10			
94				11	Altman 3.5	4890	Riser
				12			
93				13	PAR	33	SL Ear
				14			
92				15	Colortran	NC	DS Window
91				16	TS Narrow	51	Riser
				17			

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Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
	116		SR Boom	1	Colortran	65	Angel
	"		"	2	"	4630	"
109			SL Boom	1	"	65	"
"	"		"	2	"	4630	"
100			Floor C	1	6 x 9	NC	C Windows
103			"	2	"	"	"
"	"		"	3	"	"	"
102			Floor	1	Strip	2003	Cyc
127			"	"	"	"	"
114			"	2	"	34	"
115			"	"	"	"	"
113			"	3	"	362	"
132			"	"	"	"	"
131			"	4	"	80	"
112			"	"	"	"	"
147			4P	1	"	2003	"
148			"	"	"	"	"
151			"	2	"	34	"
145			"	"	"	"	"
146			"	3	"	4315	"
153			"	"	"	"	"
149			"	4	"	80	"
152			"	"	"	"	"
130			Far Boom	1	Source 4	NC	Projection
128			"	"	"	"	"

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Items WITHOUT Circuit#

Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
1			HP Far	1	8 x 9	65	Area 1
2			"	2	"	17	"
1			"	3	"	65	Area 2
2			"	4	"	17	"
3			"	5	"	65	Area 3
4			"	6	"	17	"
5			"	7	"	65	Area 4
6			"	8	"	17	"
5			"	9	"	65	Area 5
6			"	10	"	17	"
7			HP Near Low	1	TS Wide	318	Aisle
8			"	2	"	"	"
9			"	3	TS Narrow	58	J&M
11			"	4	8 x 9	65	DSR
"			"	5	"	17	"
12			"	6	TS Narrow	16	Podium
13			"	7	"	65	"
16			"	8	"	4290	J&M
17			"	9	TS Wide	318	Aisle
18			"	10	"	"	"
42			BB HL	1	Source 4	18	Ramp
"			"	2	"	"	"
41			"	3	"	"	"
40			"	4	PAR	2003	Wash
"			"	5	"	"	"
"			"	6	"	"	"
39			"	7	Source 4	80	C & Ear
"			"	8	"	"	"
32			BB HR	1	"	365	Ramp
33			"	2	"	"	"
31			"	3	"	"	"
34			"	4	PAR	80	Wash
35			"	5	"	"	"
33			"	6	"	"	"
36			"	7	Source 4	2003	C & Ear
"			"	8	"	"	"
59			1P	1	"	365	Pipe end SR
58			"	2	"	"	"
57			"	3	"	"	"
56			"	4	"	"	"
48			"	5	"	62	Podium
54			"	6	PAR	4815	Down
53			"	7	"	"	"
52			"	8	"	"	"
"			"	9	"	"	"

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Items WITHOUT Circuit#

Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
51		1P	"	10	6 x 9	59	Down C
50		"	"	11	PAR	4615	Down
"		"	"	12	"	"	"
49		"	"	13	"	"	"
"		"	"	14	"	"	"
48		"	"	15	6 x 9	2003	Podium
46		"	"	16	Source 4	08	Pipe end SL
45		"	"	17	"	"	"
44		"	"	19	"	"	"
43		"	"	20	"	"	"
90		2P	"	1	6 x 9	365	Pipe end SR
89		"	"	2	"	"	"
88		"	"	3	"	"	"
87		"	"	4	"	"	"
86		"	"	5	Altman 3.5	2003	Podium
85		"	"	6	8" Fresnel	83	Blue Down
84		"	"	7	"	"	"
83		"	"	8	"	"	"
82		"	"	9	PAR	26	Red Down
81		"	"	10	"	"	"
79		"	"	11	8" Fresnel	83	Blue Down
78		"	"	12	"	"	"
77		"	"	13	"	"	"
76		"	"	14	Altman 3.5	82	Podium
75		"	"	15	6 x 9	88	Pipe end SL
74		"	"	16	"	"	"
73		"	"	17	"	"	"
"		"	"	18	"	"	"
102		3P	"	1	TS Narrow	4890	Riser
"		"	"	2	"	"	"
101		"	"	3	Colortran	NC	DS Window
99		"	"	4	PAR	33	SR Ear
"		"	"	5	"	"	"
98		"	"	6	Altman 3.5	51	Riser
"		"	"	7	"	"	"
97		"	"	8	PAR	26	Red Down
96		"	"	9	"	"	"
95		"	"	10	"	"	"
94		"	"	11	Altman 3.5	4890	Riser
"		"	"	12	"	"	"
93		"	"	13	PAR	33	SL Ear
"		"	"	14	"	"	"
92		"	"	15	Colortran	NC	DS Window
91		"	"	16	TS Narrow	51	Riser
"		"	"	17	"	"	"

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Items WITHOUT Circuit#:

Cir#	Dim	Chn	Position	U#	Type & Wattage	Color & Temp	Purpose
118			SR Boom	1	Colortran	65	Angel
"			"	2	"	4830	"
109			SL Boom	1	"	65	"
"			"	2	"	4830	"
100			Floor C	1	6 x 9	NC	C Windows
103			"	2	"	"	"
"			"	3	"	"	"
102			Floor	1	Strip	2003	Cyc
127			"	"	"	"	"
114			"	2	"	34	"
115			"	"	"	"	"
113			"	3	"	382	"
132			"	"	"	"	"
131			"	4	"	80	"
112			"	"	"	"	"
147			4P	1	"	2003	"
146			"	"	"	"	"
151			"	2	"	34	"
145			"	"	"	"	"
146			"	3	"	4315	"
153			"	"	"	"	"
149			"	4	"	80	"
152			"	"	"	"	"
130			Far Boom	1	Source 4	NC	Projection
128			"	"	"	"	"

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Chn	Position	U#	Type & Wattage	Purpose	Color & Template
	HP Far	1	6 x 9	Area 1	65
	"	2	"	"	17
	"	3	"	Area 2	65
	"	4	"	"	17
	"	5	"	Area 3	65
	"	6	"	"	17
	"	7	"	Area 4	65
	"	8	"	"	17
	"	9	"	Area 5	65
	"	10	"	"	17
	HP Near Low	1	TS Wide	Aisle	318
	"	2	"	"	"
	"	3	TS Narrow	J&M	58
	"	4	6 x 9	DSR	65
	"	5	"	"	17
	"	6	TS Narrow	Podium	16
	"	7	"	"	65
	"	8	"	J&M	4290
	"	9	TS Wide	Aisle	318
	"	10	"	"	"
	BB HL	1	Source 4	Ramp	18
	"	2	"	"	"
	"	3	"	"	"
	"	4	PAR	Wash	2003
	"	5	"	"	"
	"	6	"	"	"
	"	7	Source 4	C & Ear	80
	"	8	"	"	"
	BB HR	1	"	Ramp	365
	"	2	"	"	"
	"	3	"	"	"
	"	4	PAR	Wash	80
	"	5	"	"	"
	"	6	"	"	"
	"	7	Source 4	C & Ear	2003
	"	8	"	"	"
	1P	1	"	Pipe end SR	365
	"	2	"	"	"
	"	3	"	"	"
	"	4	"	"	"
	"	5	"	Podium	62
	"	6	PAR	Down	4615
	"	7	"	"	"

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A

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A

Chn	Position	U#	Type & Wattage	Purpose	Color & Template
	1P	8	PAR	Down	4815
	"	9	"	"	"
	"	10	6 x 9	Down C	59
	"	11	PAR	Down	4815
	"	12	"	"	"
	"	13	"	"	"
	"	14	"	"	"
	"	15	6 x 9	Podium	2003
	"	16	Source 4	Pipe end SL	08
	"	17	"	"	"
	"	19	"	"	"
	"	20	"	"	"
	2P	1	6 x 9	Pipe end SR	385
	"	2	"	"	"
	"	3	"	"	"
	"	4	"	"	"
	"	5	Altman 3.5	Podium	2003
	"	6	8" Fresnel	Blue Down	83
	"	7	"	"	"
	"	8	"	"	"
	"	9	PAR	Red Down	26
	"	10	"	"	"
	"	11	8" Fresnel	Blue Down	83
	"	12	"	"	"
	"	13	"	"	"
	"	14	Altman 3.5	Podium	62
	"	15	6 x 9	Pipe end SL	88
	"	16	"	"	"
	"	17	"	"	"
	"	18	"	"	"
	3P	1	TS Narrow	Riser	4890
	"	2	"	"	"
	"	3	Colortran	DS Window	NC
	"	4	PAR	SR Ear	33
	"	5	"	"	"
	"	6	Altman 3.5	Riser	51
	"	7	"	"	"
	"	8	PAR	Red Down	26
	"	9	"	"	"
	"	10	"	"	"
	"	11	Altman 3.5	Riser	4890
	"	12	"	"	"
	"	13	PAR	SL Ear	33

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A

Chn	Position	U#	Type & Wattage	Purpose	Color & Template
	3P	14	PAR	SL Ear	33
	"	15	Colortran	DS Window	NC
	"	16	TS Narrow	Riser	51
	"	17	"	"	"
	SR Boom	1	Colortran	Angel	65
	"	2	"	"	4630
	SL Boom	1	"	"	65
	"	2	"	"	4630
	Floor C	1	6 x 9	C Windows	NC
	"	2	"	"	"
	"	3	"	"	"
	Floor	1	Strip	Cyc	2003
	"	"	"	"	"
	"	2	"	"	34
	"	"	"	"	"
	"	3	"	"	362
	"	"	"	"	"
	"	4	"	"	80
	"	"	"	"	"
	4P	1	"	"	2003
	"	"	"	"	"
	"	2	"	"	34
	"	"	"	"	"
	"	3	"	"	4315
	"	"	"	"	"
	"	4	"	"	80
	"	"	"	"	"
	Far Boom	1	Source 4	Projection	NC
	"	"	"	"	"

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A

Final Black Nativity.I... COLOR SCHEDULE

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65

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Far	1	6 x 9	Area 1	65		1
HP Far	3	6 x 9	Area 2	65		1
HP Far	5	6 x 9	Area 3	65		3
HP Far	7	6 x 9	Area 4	65		5
HP Far	9	6 x 9	Area 5	65		5
HP Near Low	4	6 x 9	DSR	65		11
HP Near Low	7	TS Narrow	Podium	65		13
SR Boom	1	Colortran	Angel	65		116
SL Boom	1	Colortran	Angel	65		109

17

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Far	2	6 x 9	Area 1	17		2
HP Far	4	6 x 9	Area 2	17		2
HP Far	6	6 x 9	Area 3	17		4
HP Far	8	6 x 9	Area 4	17		6
HP Far	10	6 x 9	Area 5	17		6
HP Near Low	5	6 x 9	DSR	17		11

318

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Near Low	1	TS Wide	Aisle	318		7
HP Near Low	2	TS Wide	Aisle	318		8
HP Near Low	9	TS Wide	Aisle	318		17
HP Near Low	10	TS Wide	Aisle	318		18

58

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Near Low	3	TS Narrow	J&M	58		9

16

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Near Low	6	TS Narrow	Podium	16		12

4290

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
HP Near Low	8	TS Narrow	J&M	4290		16

18

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
BB HL	1	Source 4	Ramp	18		42
BB HL	2	Source 4	Ramp	18		42
BB HL	3	Source 4	Ramp	18		41

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2003

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
BB HL	4	PAR		Wash	2003		40
BB HL	5	PAR		Wash	2003		40
BB HL	6	PAR		Wash	2003		40
BB HR	7	Source 4		C & Ear	2003		36
BB HR	8	Source 4		C & Ear	2003		36
1P	15	6 x 9		Podium	2003		48
2P	5	Altman 3.5		Podium	2003		86
Floor	1	Strip		Cyc	2003		102
Floor	1	Strip		Cyc	2003		127
4P	1	Strip		Cyc	2003		148
4P	1	Strip		Cyc	2003		147

80

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
BB HL	7	Source 4		C & Ear	80		39
BB HL	8	Source 4		C & Ear	80		39
BB HR	4	PAR		Wash	80		34
BB HR	5	PAR		Wash	80		35
BB HR	6	PAR		Wash	80		33
Floor	4	Strip		Cyc	80		131
Floor	4	Strip		Cyc	80		112
4P	4	Strip		Cyc	80		149
4P	4	Strip		Cyc	80		152

365

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
BB HR	1	Source 4		Ramp	365		32
BB HR	2	Source 4		Ramp	365		33
BB HR	3	Source 4		Ramp	365		31
1P	1	Source 4		Pipe end SR	365		59
1P	2	Source 4		Pipe end SR	365		58
1P	3	Source 4		Pipe end SR	365		57
1P	4	Source 4		Pipe end SR	365		56
2P	1	6 x 9		Pipe end SR	365		90
2P	2	6 x 9		Pipe end SR	365		89
2P	3	6 x 9		Pipe end SR	365		88
2P	4	6 x 9		Pipe end SR	365		87

62

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
1P	5	Source 4		Podium	62		48
2P	14	Altman 3.5		Podium	62		76

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2003 thru 62

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4615

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
1P	6	PAR		Down	4615		54
1P	7	PAR		Down	4615		53
1P	8	PAR		Down	4615		52
1P	9	PAR		Down	4615		52
1P	11	PAR		Down	4615		50
1P	12	PAR		Down	4615		50
1P	13	PAR		Down	4615		49
1P	14	PAR		Down	4615		49

59

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
1P	10	6 x 9		Down C	59		51

08

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
1P	16	Source 4		Pipe end SL	08		46
1P	17	Source 4		Pipe end SL	08		45
1P	19	Source 4		Pipe end SL	08		44
1P	20	Source 4		Pipe end SL	08		43

83

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
2P	6	8" Fresnel		Blue Down	83		85
2P	7	8" Fresnel		Blue Down	93		84
2P	8	8" Fresnel		Blue Down	83		83
2P	11	8" Fresnel		Blue Down	83		79
2P	12	8" Fresnel		Blue Down	83		78
2P	13	8" Fresnel		Blue Down	83		77

26

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
2P	9	PAR		Red Down	26		82
2P	10	PAR		Red Down	26		81
3P	8	PAR		Red Down	26		97
3P	9	PAR		Red Down	26		96
3P	10	PAR		Red Down	26		95

88

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
2P	15	6 x 9		Pipe end SL	88		75
2P	16	6 x 9		Pipe end SL	88		74
2P	17	6 x 9		Pipe end SL	88		73
2P	18	6 x 9		Pipe end SL	88		73

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4890

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
3P	1	TS Narrow	Riser	4890		102
3P	2	TS Narrow	Riser	4890		102
3P	11	Altman 3.5	Riser	4890		94
3P	12	Altman 3.5	Riser	4890		94

NC

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
3P	3	Colortran	DS Window	NC		101
3P	15	Colortran	DS Window	NC		92
Floor C	1	6 x 9	C Windows	NC		100
Floor C	2	6 x 9	C Windows	NC		103
Floor C	3	6 x 9	C Windows	NC		103
Far Boom	1	Source 4	Projection	NC		128
Far Boom	1	Source 4	Projection	NC		130

33

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
3P	4	PAR	SR Ear	33		99
3P	5	PAR	SR Ear	33		99
3P	13	PAR	SL Ear	33		93
3P	14	PAR	SL Ear	33		93

51

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
3P	6	Altman 3.5	Riser	51		98
3P	7	Altman 3.5	Riser	51		98
3P	16	TS Narrow	Riser	51		91
3P	17	TS Narrow	Riser	51		91

4630

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
SR Boom	2	Colortran	Angel	4630		116
SL Boom	2	Colortran	Angel	4630		109

34

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
Floor	2	Strip	Cyc	34		115
Floor	2	Strip	Cyc	34		114
4P	2	Strip	Cyc	34		145
4P	2	Strip	Cyc	34		151

362

Position	U#	Instrument Type	W Purpose	Color & Temp	Chn	Dim
Floor	3	Strip	Cyc	362		132
Floor	3	Strip	Cyc	362		113

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4890 thru 362

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4315

Position	U#	Instrument Type	W	Purpose	Color & Temp	Chn	Dim
4P	3	Strip		Cyc	4315		146
4P	3	Strip		Cyc	4315		153

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REFERENCES:

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CURRICULUM VITAE

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Since 1975 I have worked as a Production Stage Manager in Regional Theater, for National and International Touring Companies and on Broadway. My responsibilities typically include the following:

Pre-Opening

- 1) Coordinate and officiate at Production Meetings with the Producer, General Manager, Director, Choreographer, Set Designer, Lighting Designer, Costume Designer, Sound Designer, Musical Director and the Technical Heads of Departments.
- 2) Run the audition process for Actors, Singers and Dancers.
- 3) Develop rehearsal schedules. Run rehearsals for actors, singers, dancers. Coordinate rehearsals with the orchestra.
- 4) Create a technical rehearsal schedule and supervise technical rehearsals.

During the Run of the Show

- 1) Maintain the artistic integrity of the entire production.
- 2) Maintain the technical integrity of the entire production.
- 3) Direct understudies to a “performance ready” state.

On Tour (in addition to responsibilities listed above)

- 1) Coordinate and supervise the movement of the production from one venue to the next.

As can be seen from the following credits, productions can last from as little as several weeks to as long as 5 years.

2001 - - Instructor – Theatre Department – Transylvania U., Lex.

2000 - - "Taller Than a Dwarf" – Pre-Broadway.
 1999 - "Finian's Rainbow" – Pre-Broadway – Richards-Climan Inc.
 G.M.
 1998 - "Annie" Nationa Tour - Richards-Climan Inc. G.M.
 1997 - "Dreamgirls" National Tour - Niko-Krauss, G.M.
 1996 - "A Chorus Line" National Tour - Robert V. Straus, G.M.
 1995 - "Busker Alley" Pre-Broadway Tour - Charlotte Wilcox,
 G.M.
 1994 - "The Sound of Music" National Tour - Robert V. Straus,
 G.M.
 1993 - "The Will Rogers Follies" 1st National Tour - Marvin A.
 Krauss, G.M.
 1992 - "Grand Hotel" 1st National Tour (and Japan) - Marvin A.
 Krauss, G.M.
 1991 - "The Playboy of the Western World" Tour, The Abbey
 Theatre -
 George MacPherson, G.M.
 1990 - "Chess" National Tour - George MacPherson, G.M.
 1989 - "Elvis: A Musical Celebration" National Tour - Marvin A
 Krauss, G.M.
 1988 - "The Mystery of Edwin Drood" National Tour - Chris
 Manos, G.M.
 1988 - "La Cage Aux Folles" National Tour - George
 MacPherson, G.M.
 1987 - "Pippin" National Tour - George MacPherson, G.M.
 1986 - "Noises Off" National Tour - Jim Janek, G.M.
 1981-1985 - "Dancin'" International Tour - Jim Janek, G.M.
 1980 - "Deathtrap" National Tour - Jim Janek, G.M.
 1979 - "Da" National Tour - Jim Janek, G.M.
 1978 - "Charley's Aunt" Summer Tour - Jane Friedlander, G.M.
 1977 - "Can-Can" Summer Tour - Jane Friedlander, G.M.
 1979 - "The Utter Glory of Morrissey Hall" - Broadway,
 1975-1979 - Production Manager, McCarter Theater, Princeton
 University,
 Princeton, N.J.

Prior to 1975 I was an Assistant Stage Manager and Lighting Designer. While there are several Production Stage Manager credits in the years between 1963 and 1975 they were, for the most part, in less demanding situations.

A.S.M.

1973-1974 - "SeeSaw" 1st National Tour - Jane Friedlander, G.M.

1972-1973 - "Appaluse" 1st National Tour - Kipness-Kasha

Productions

1971-1972 - "Coco" 1st National Tour - Fredrick Brisson Productions

REGIONAL

1963 – Stage Manager & TD – Theater Company of Boston.

1964 – Asst. Stage Manager – The Charles Playhouse Boston

1964-1966 - Stage Manager - St. Louis Municipal Opera, St. Louis, Mo.

1969 – Stage Manager – Port Townsend Festival Theater, Port Townsend, Wa.

1969 – Stage manager – Barter Theater, Abingdon, Va.

1969 – Stage Manager, Lighting Designer, Bergen International Festival, Bergen, Norway – For the Seattle Rep. Theater.

1966-1970 - Stage Manager - Seattle Repertory Theater, Seattle Washington

1970 – Stage Manager – Lighting Designer – The Actors' Company, Ann Arbor Mich.

EDUCATION

2000-2004 – Master's candidate – University of Louisville

1962-1966 - Boston University, Boston, Mass. B.F.A.

1960 1962 - Staunton Military Academy, Staunton, Va.