

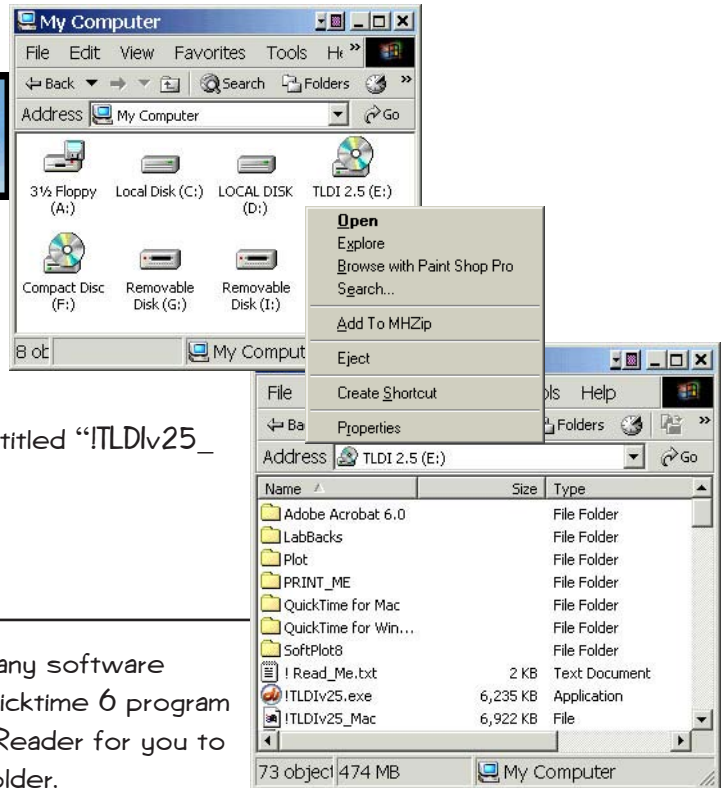
Welcome to the **Theatrical Lighting Design Interactive** Workbook
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Additional resources may be available at:
www.TheatricalDesign.com/workbook/

Instructions for using the CD.

1. Insert the CD into your CD-ROM drive.
2. If the program does not start automatically, **double-click** on the "My computer" icon.
3. **Right mouse click** on the "TLDI 2.5" CD icon, then choose "open" from the menu.
4. **Double-click** on the "!TLDIv25.exe" icon to start the program. On a Mac, the program is titled "!TLDIv25_Mac".



While the lighting program does not install any software onto your computer, it does need the free Quicktime 6 program installed to show the video clips and Acrobat Reader for you to view the included "pdf" files in the Print Me folder.

When you first begin using the Lighting program, it will display a small test video animation clip. If you can not view the file, follow the instructions below for installing "Quicktime".

While you're here, try opening one of the "pdf" documents in the "Print Me" folder. If it does not open properly, follow the instructions below for installing "Acrobat".

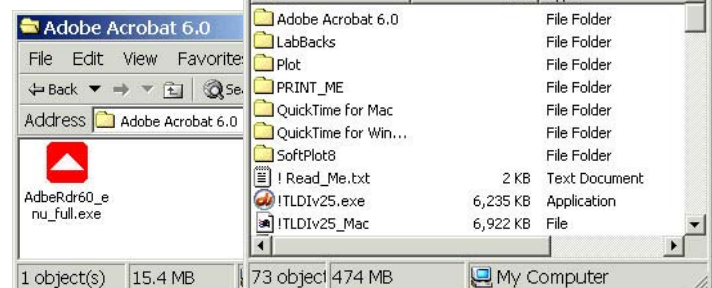
To install "Quicktime 6" on your computer, follow steps 1-3 above.

4. **Double-click** on the "Quicktime" folder.
5. **Double-click** on the "QuickTime Full Installer 6.exe" icon.
6. **Note:** You may need to install version 6 of Quicktime, even if you have version 7 installed on your system, to view the included videos. If after installing version 6 you still can not view the videos, please install version 5 (also included on the CD).



To install "Acrobat Reader" on your computer, follow steps 1-3 above.

4. **Double-click** on the "Adobe Acrobat 6.0" folder.
5. **Double-click** on the "AdbeRdr60_enu_full.exe" icon.



Introduction

It is the goal of this course to introduce you to the methods and tools a lighting designer uses to pick up a play, analyze it, form a concept for the lighting, create a lightplot, and cue a show from beginning to end!

A lighting designer must know how to take an image from his/her mind and communicate their idea in many different ways:

- * Words that a director will understand and talk about
- * Onto paper that an electrician will understand
- * Into instruments that will be focused, gelled and hung according to plan
- * Dimmers that will respond to a signal

If this is done successfully, your finished light cue will recapture the goal that you had set for yourself by creating that early morning living room, afternoon picnic, evening by the campfire, or night on 42nd street. There is a magical moment when the lighting washes across the stage and brings the set, costumes and performers to life in a distinct moment and place right before the audiences eyes, and you can be the creator of the moment!

Recommended Reading

The Lighting Art Richard Palmer
Entertainment Design Magazine
Lighting Dimensions Magazine
Architectural Lighting Magazine

Suggested Materials.

Photographs of these tools are available on the CD to help you identify them when you see them in arts / drafting supplies stores.

- Drafting pencils or leads and holder in 6H, 4H and 2H. Some students may need HB in addition.

Technical (.05) pencils are NOT ACCEPTABLE!

- Architect's scale rule
- Eraser (Plastic-type is recommended)
- Erasing Shield
- 45 or 30/60 degree triangles (at least 8-10" long) or one adjustable triangle (expensive).
- Drafting tape (or weak masking tape).
- Drafting Vellum (24" or 36" roll or 18"X24" & 24"X36" sheets as needed).
- 1/2" Lighting Template
- Ames lettering guide
- If you don't have a table to work with, a "T" Square (at least 24" - 36" recommended), parallel or para-board.

Assignment 1

Go through *scenes 1 - An Introduction to the World Through Light* and *2 - The Functions of Light and the Properties that Effect Them* under “Fundamentals” of the CD, and answer the following questions.

Of the four functions of light, which is considered the “primary” responsibility?

- a) Focus b) Mood c) Plasticity d) Visibility

In addition to directing the audiences attention to a particular area of the stage, we often use focus to:

In lighting, we use the term “plasticity” to mean:

- a) How much plastic they use in gel
b) 3-Dimensionality
c) How plastic actors look
d) How sticky the performers hair looks when under the bright lights

Textured light / where the light is not even, is an example of which quality of light?

- a) Intensity b) Movement c) Distribution d) Color

Intensity, when referred to in lighting, has to do with:

- a) Importance of a scene
b) Brightness
c) Volume of a scene
d) What the scene intends to get across

Give two examples of movement in lighting:

Assignment 2

Go through the first 2 portions of CD Scene 6 - Designer's Tool; the Lightplot.

These will lead you through an **Introduction to drafting tools**, and **How to read a scale rule**
View the rest of this CD scene later.

Assignment: use a scale rule (or cut one of the scale rules off of the bottom of the page) to measure the following lines in scale:

Measure in 1/2" scale.

Hint: top line is 2'-2"

Line 1 _____

Line 2 _____

Line 3 _____

Line 4 _____

Line 5 _____

Line 6 _____

Line 7 _____

Line 8 _____

Line 9 _____

Line 10 _____

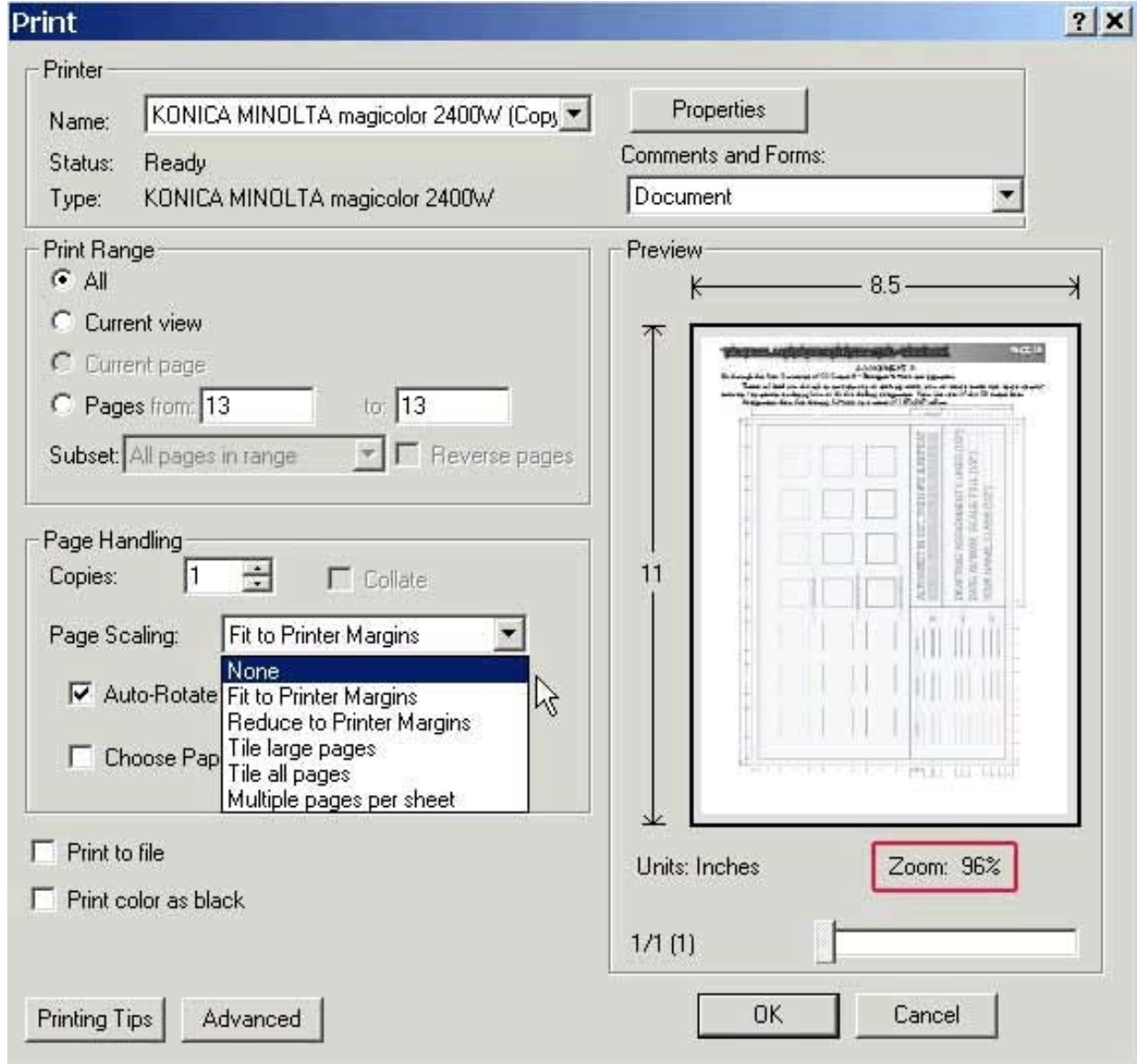
Line 11 _____

Carefully cut out the scale rule for your use with Assignment 2 (if you don't have an architect's scale rule available). Extras are provided in case you need to try it again. For best results, use a straightedge and a knife.



Assignment 3

Assignment: draft the drawing on the following page, full-size, on a piece of 18"x24" vellum.



If you're printing out another copy, you may find it best to be sure it's not going to print at a modified size. Be sure page scaling is set to "None" as indicated in the printing dialog box sample to the right.

Note: Many students tend to get confused over the following issues:

- * The most important measurements have been provided for you. You should not have to put your scale rule to the assignment document (regular 8.5x11 sheet of paper) at all.
- * All lettering, except perhaps titles, should be 1/8". Use your aimes lettering guide or ruler to measure out 1/8" guidelines in light pencil.
- * The sizes of the boxes (for Legend, Key, Notes and even the two boxes around the 2 lightplot plans) do not matter. They do not need to be any specific scale. Only the units, the pipes, and the relationships between them matter.

Assignment 4

Go through scene **3 - Electricity and Power** of the CD, and answer the following questions.

1) Is a battery a source of "Alternating Current" or "Direct Current"?

2) If we're measuring Ohms, what are we checking?

3) What is the "Power Formula" used for?

4) Electricity flows

a) from top to bottom b) from bottom to top

c) from right to left

d) from left to right e) from positive to negative f) from negative to positive

5) How many 750 watt lighting fixtures can you put in a 12 amp. circuit? _____

6) Can a 16 gauge cord handle a 500 watt lamp? _____

7) How many 500 watt lamps can you put on the following gauge cables?

10 _____ 12 _____ 14 _____ 16 _____ 18 _____

8) What size amp fuse must you use as a safety for a 6K dimmer? _____

9) If you want to be sure the rest of the lights in a circuit will stay on if one goes out, what type of circuit must the lights be wired in?

10) Give an example of a Direct Current system.

11) What are 2 of the reasons we use Alternating Current more often than Direct Current?

1 _____

2 _____

12) If the amps on the "Hot Legs" of each of the following systems is 700, how much total power will each system provide?

One Phase Two _____ One Phase Three _____ Three Phase Four _____

13) How many 750 watt lamps can you put in a 2.4K dimmer? _____

Assignment 5

Go through scene **9 - Production Analysis** of the CD, read the play and write a **cue synopsis** (outlined below) for the play “**Case 457**”.

Cue Synopsis

Upon first or second reading, it is helpful to have a pad of paper nearby to make notations throughout the play.

For each scene you should list:

- Where it's happening (including inside or outside)
- What time of day
- Possible provided light sources (Standing by the window, is there a television on, etc.)
- Who is in the scene
- What the main action is
- General mood of the scene

Make notes of where major cues should happen (scene changes, lighting fires/candles, going out another room which may have been darker in the previous scene, etc.)

The answers to these questions will give you an outline for a “cue synopsis”. A cue synopsis is a list of the cues, where they happen, what happens / notes for the designer and will be the basis for your color key and light plot later. The cue synopsis will help you determine “areas” that need light and “specials”.

Lighting areas are typically 8'-0" parts of the stage that are lit in a standard way so that individual sections of the space can be highlighted, yet cover the whole performance area so that when all of the individual areas are brought up together, the light creates one look / space / mood. Examples: downstage right, couch, bed, door, etc

Specials are the extra lights required to highlight an object / person, or to symbolize light motivated by an unusual source for the room. Examples: window, fireplace, television, grating, table lamp, etc..

Note: There is also a Microsoft Word Document you may use as a template for creating your cue synopsis included in this folder and/or on the TheatricalDesign.com website.

Example Cue Synopsis:

Cue	Page	Line	What (Designer's Notes)
1	1		House at full and preshow
11	2	“Why'd you leave?”	John crosses to window. Brighten area “A”
12	2	-throws vase at her-	Intensify Downlight

Case 457

Lights up.

Raphael, a well dressed young person, sits at a desk center stage – In . (S)he stamps a piece of paper, then places it in a folder. Pulls up the next folder and reads the label...

Raphael: Number 457.

Ben walks in from Stage Left, looking anxious.

Raphael: 457?

Ben: Yes. I believe that's me.

Raphael: Benjamin Johnson?

Ben: Yes. Right. Can you help me?

Raphael: I don't know. Can you be helped?

Ben: Well, I certainly think so! I shouldn't need to wait here forever.

Raphael: Forever? No, no one waits here forever. Although I hear it can feel like it lasts that long.

Ben: You don't seem to have a very nice attitude.

Raphael: *You* want to talk about *my* attitude?

Ben: No. Oh, no. I didn't mean...

Raphael: *Cutting him off:* Because we can discuss *your* attitude...

Ben: I'm sorry. I'm just nervous. Wait – why, was my attitude part of why I'm here?

Raphael: Attitude always intensifies a situation. You know, it's helpful if you're remorseful, for example.

Ben: Remorseful?

Raphael: Yeah. You know: sorry for the things you've done.

Ben: But I haven't really *done* anything.

Raphael: *(Only partly under breath)* Please.

Ben: What? What do you have there? Can you tell me why I'm *here*?

Raphael: *(Looking into folder)* Oh, I see. This is your first review.

Ben: *(Nervously)* My *first* review?

Raphael: Yes. You see, they used to give you more of an individualized orientation upon arrival, but with the population explosion, and the wars, well – some things have gone by the way-side.

Ben: Uh, I see.

Case 457

Raphael: But, really. Most people figure out why they're here before they get a review. Haven't you been doing some introspective searching?

Ben: Introspective...

Raphael: Yeah. You know, (*finger quotes in the air*) soul-searching?

Ben: Soul-searching?

Raphael: Boy. You're not really very bright, are you?

Ben: Hey!

Raphael: Just how *have* you been spending your time here? It's not like you can sit around watching TV.

Ben: Look, now.

Raphael: No: you look. If you're going to get all pissy with me, I really don't have to help you.

Ben: You don't have to help?

Raphael: No. I only help people I feel I should help. It doesn't really matter to me if you stay here for all eternity. As far as I'm concerned, you can just go to hell.

Ben: (*Looks quite horrified*) Hell?

Raphael: If you want to.

Ben: I don't want to go to hell.

Raphael: Well, it might be just a little too late to think about that now.

Ben: Too late? Wait a minute! I'm not...

Raphael: What? You're not what? Beyond redemption?

Ben: No! I'm certainly not beyond...

Raphael: Look, you better get with the program. You need to get your act together.

Ben: That's what I want. I want to be with the program.

Raphael: All right. That's what I like to hear! You need to start to repent.

Ben: What would you like me to do?

Raphael: Me? Whoa. I think you've got me confused.

Ben: I'll do anything you want. Just tell me how I can clear my name.

Raphael: *Clear* your name? It doesn't really work like that.

Ben: Well how *does* it work?

Raphael: In a nutshell? Well, you know the expression "forgive and forget"?

Ben: Sure.

Raphael: That's a dumb expression.

Ben: Dumb?

Raphael: To forgive is divine, but to forget? No, no one really forgets.

Ben: They don't?

Raphael: No. That would be stupid.

Ben: Stupid?

Raphael: Sure! If you slap me in the face, I might turn the other cheek, but it would be stupid to forget you ever hit me in the first place.

Ben: It would?

Raphael: Of course! 'Cause then if you hit me again, I'd just keep turning cheeks. Then, you'd keep hitting me until my cheeks are all red!

Ben: I wouldn't do that.

Raphael: Darn straight you wouldn't.

Ben: No, of course. But, so how do I get you to forgive?

Raphael: Well, it's not for *me* to forgive.

Ben: It's not?

Raphael: No. I don't judge.

Ben: You don't?

Raphael: No. Someone else does that. Someone else decides your fate.

Ben: My...fate?

Raphael: Look, if I want to, I can help you present yourself with your best foot forward. After all, you want them to see you in a favorable light, don't you?

Ben: They might not see me favorably?

Raphael: Whew...you *are* new (*meaning naïve*). Look, after you spend some time here, you get judged. The result can be one of three things.

Ben: Three?

Raphael: Three. One: You move up. Two: You move down. Or three: your judgment might be delayed again.

Ben: Delayed?

Raphael: Delayed. Which means you would come back here.

Ben: Here?

Raphael: Here. You know? Waiting.

Ben: Waiting for what?

Raphael: Waiting for the universe to decide what to do with you. Haven't you figured that out yet? The Big Man doesn't know what to do with you – so you've been sent here. Then, you go to court. And they decide whether you move on; for better or worse, or whether you need more time here before you're judged again.

Ben: For better or worse?

Raphael: Sure. It can go either way! If they knew you were going to get the red carpet treatment, you would have been given membership to the elite club straight away! But, frankly, the universe is on the fence.

Ben: On the fence?

Raphael: Yeah. Literally. You're going to be on one side of the gates eventually. We just don't know which side yet.

Ben: *(To himself)* Oh, God.

Raphael: *(As if teasingly)* Can't hear you.

Ben: He can't hear me?

Raphael: Not from here.

Ben: What...

Raphael: Look, once you get to this point, your case has been delegated.

Ben: Delegated?

Raphael: You know: farmed out.

Ben: Farmed out?

Raphael: Yeah! You had your chance. You blew it. You could have taken the direct path; but you strayed. So; no "free pass". But, hey, at least you didn't go straight to hell, either. So, there's still a chance.

Ben: There is? Still a chance?

Raphael: Haven't you been listening? Yes, there's still a chance. But you no longer get to talk to God. That would be like calling up the Supreme Court. No, you have to present to a lower court.

Ben: A lower court?

Raphael: Yeah. A lower court. You're not *that* special.

Ben: Excuse me?

Raphael: Right. Well, sure; you're special. We're all special – every one. Only you blew your easy pass. No "get out of jail free card" for you. Do not pass "go", do not collect \$200. You have to reflect on what you've done, present your case, and be judged.

Ben: Present my case.

Raphael: Sure. You know, so you explain yourself. Your "extenuating circumstances". We can all read your file.

Ben: You can?

Raphael: Sure. It's no mystery. The question is; *why* did you do what you did.

Ben: Why?

Raphael: Why. You know: *intent*. It's up to you to explain what we can't see from the paper.

Ben: What exactly *is* in my file?

Raphael: Everything.

Ben: Everything?

Raphael: All the glorious details. *(Ben looks nervous)* You've cheated...

Ben: Cheated?

Raphael: Cheated and stole. From the government no less! You're 2002 Tax Return reads like a piece of fiction!

Ben: My tax return?

Raphael: Hey. Stealing is stealing, and "thou shall not steal."

Ben: Oh, right.

Raphael: And then there's Mary-Beth.

Ben: Mary-Beth?

Raphael: C'mon. Don't play ignorant with me.

Ben: We never did anything!

Raphael: You didn't have to. You wanted to! You conspired to! You tried to! It just didn't work. But not for your lack of trying; she just had better taste than that.

Ben: Coveting.

Raphael: Don't get like that! You knew it was wrong.

Ben: Oh, Jesus. *(Buzzer sounds, red lights flash)*.

Raphael: Oh, yeah. That was smart.

Ben: What?

Raphael: Do not swear falsely.

Ben: OK, all right. Enough.

Raphael: Enough? We're just getting started. What about the time you kept the twelve dollars in change even though you know you only gave the clerk a ten spot?

Ben: The clerk?

Raphael: November 4th, 1997.

Ben: Holy cow! *(Buzzer sounds, red lights flash)*.

Raphael: *(Making a note in file)* Do not make false likeness...

Ben: OK! I admit it! You're right! I did all those things, and I'm sure all of the things in your file about me! *But I'm not that bad!*

Raphael: "That bad"? What does that mean?

Ben: I mean, I'm not a murderer or anything *like that!*

Raphael: Well, not of humans.

Ben: What does *that* mean?

Raphael: It means you haven't murdered any human beings.

Ben: What, did the bible say I should be a vegetarian?

Raphael: No, you don't need to be a vegetarian. There's nothing wrong with killing animals if you're going to eat them, and use their skins for protection from the elements.

Ben: *What* then?

Raphael: 23 ants, 20 mosquitoes, 7 spiders, 1 mouse...

Ben: Ants?

Raphael: What gives you the right to murder an ant?

Ben: The right?

Raphael: What, just because you're higher on the food chain doesn't mean you should kill indiscriminately! No; subsistence is one thing; but to murder for being bothered? That's just not judged favorably, that's all.

Ben: OK, you're right. I'm simply not a murderer of humans. Isn't that what's most important?

Raphael: Most important?

Ben: Sure. Weren't humans made in the likeness of God?

Raphael: We are *all* God's creatures.

Ben: Well, *sure*...

Raphael: Have you ever really looked at an ant? They're amazingly intricate little buggers.

Ben: I'm sure they are.

Raphael: You should have more respect.

Ben: I'll work on that.

Raphael: That's the spirit!

Ben: What else can I work on?

Raphael: Well, a little humility never really hurt anyone.

Ben: (*Starts reaching for a notepad on Raphael's desk*) May I...

Raphael: What, are you kidding me?

Ben: Excuse me?

Raphael: You need to take notes for this?

Ben: Well, I just don't want to forget...

Raphael: Do you have anything else to work on while you're here?

Ben: No...

Raphael: Isn't this important enough for your undivided attention?

Ben: Sure, I just...

Raphael: Look, if you don't know how to be a good person by now; then perhaps I was wrong about you.

Ben: Wrong?

Raphael: Perhaps you can't be helped.

Ben: No, really!

Raphael: OK, let's do a practice run then.

Ben: Excuse me?

Raphael: You have 3 minutes to present your case. Your side of the story.

Ben: 3 minutes....

Raphael: Yes. We've read your file. We know the details. The facts are all laid out. But because your fate is undecided, you get reviewed. 3 minutes to explain yourself. To convince the deity Arkay that you are worthy of moving up instead of down. Or, of course, you will remain on the fence. Then you will be sent back – not to me, of course, or not immediately. No, you will be sent back to waiting until your case file is called again. Waiting in purgatory.

Ben: *In disbelief* I see.

Raphael: 3 minutes. Let's see what you've got.

Ben: *Steps downstage*... Uh, if it please the court, my name is Benjamin Johnson. I had a typical childhood, with parents who loved me more than I knew at the time. When I was young I was jealous of my older brother – who was always allowed more freedom than me. He got to watch late night TV, go out with cooler girls. I stopped going to church when I was about 15. I'm sorry, but I stopped believing. I don't think I could tell you why, really. It just seemed boring, and I didn't want to get up early every Sunday. I wasn't very kind to our pets. I once pulled my dogs tail so hard he snapped at me, and when my dad heard it he spanked him – and I didn't tell him it was really my fault. I trimmed my cats' whiskers – and he had a really hard time jumping on top of the refrigerator after that without knocking his head into the ceiling. I didn't mean it though....though I guess I knew it was wrong at the time. I did kill those ants. I thought it was fun to go out to our backyard with a magnifying glass...I didn't really think of it as killing... I had sex before I was married....a lot. And I used a condom, which you say is wrong, but I'm still glad I did to avoid spreading diseases. I donated money to worthy causes. Maybe not very much, but I did every year to support our Disabled Veterans, and cancer research. Wow, to think that the universe is unsure about me, is really hard to fathom. I tried to respect my elders, but I was rough on Grandpa every summer because he drove so slow. If I only knew this was all real, I would have acted better; and I'd happily make amends if I could...

Buzzer and lights flash differently than before.

Raphael: Time's up!

Ben: Time?

Announcer: *(Over the PA or prerecorded)* Case 457; Benjamin Johnson.

The curtain opens slightly (or is hand-breasted to one side).

Raphael: Good luck.

Ben goes upstage and walks through the curtain. The curtain closes behind him.

Raphael: *Stamps Ben's file and puts it in the first pile. Reads the next folder:* Number 458.

End

Assignment 6: Concept paper for "Case 457".

Review scene 9 - Production Analysis of the CD, 10 - Other Design Elements and 11 - Developing the Design then write a concept paper (outlined below) for the play "Case 457"

Writing Your Lighting Concept

Paragraph one is a quick play analysis versus a synopsis. An analysis is a description of what you feel the play is about, as compared to a synopsis which is a quick telling of what happened.

Example analysis: *Romeo and Juliet*, by William Shakespeare is about how true love knows no social-imposed boundaries even though those boundaries can lead to the demise of the people involved.

Don't give a synopsis like ... *Romeo loves Juliet*. They get into arguments with their parents. They don't know what to do. They kill themselves.

Paragraph two is a metaphor you can use to inspire / help visualize what the lighting for the play should be like.

Classic Example: The lighting for "*A Streetcar Named Desire*" is like a beautiful warm-colored butterfly that dances around a flame until it lands and slowly turns into a moth.

In paragraph three (or however many paragraphs it takes) describe how the first two paragraphs work together with your vision of the lighting design.

Continuing to use *Streetcar*... When Blanche first arrives, we believe that she is very pure, well-mannered, used to money, and a "better" class person than Stanley and the others. Like a butterfly dancing around a flame without being caught by the fire and being brought down by the ways of Stanley and the others.

Throughout the play we learn that Blanche is not all that she appears to be, and that we, for the most part, can identify with Stanley and the others. As Blanche's facade crumbles we start to see her for what she really is, as if the colors were to fall off the wings of a beautiful red and orange butterfly revealing the ugly veiny white moth that lied beneath.

A little short, but you should get the idea.

Use descriptive terms. Really picture it in your mind and get excited about it!

Here is an example lighting concept paper.

"*The Dutchman*", by Leroy Jones, is about the struggle between the classes - the "haves" vs. the "have nots".

The lighting for "*The Dutchman*" is like the lighting for a roller coaster ride that gets transported to hell. The lighting looks normal when the ride begins, but after some time, the lights flash and twirl as the tracks are manipulated by Satan's helpers (the "haves") as they break the normal path of the cars and pull them down into the fiery pits of hell.

At first the lighting in "*The Dutchman*" appears normal. The car and the people aboard look like a typical roller coaster ride in an amusement park (bright, white light with a slight fluorescent greenish hue). As the play goes on, the "haves" (represented by Lula) become angry that the "have nots" (represented by Clay) are trying to make their way into the land of "the haves". The "haves" get angry and decide to derail the car while making their way to hell. They start by tormenting and teasing the "have nots" by telling them how stupid they are for attempting to enter their world. The "have nots" do not notice that the ride is getting faster and darker. Before the flames of hell take over the entire car, the "haves" kill the "have nots" and throw him into the fiery pits below (as red and orange lights flash up at the car). Once the "haves" are satisfied that the status quo has been restored, the ride continues to its next stop and the lights revert to their original, typical fluorescent state.

What is good about this example.

It is a short, concise description of what the lighting designer has in mind for the lighting. Paragraph one tells us what the designer feels the production is about. Paragraph two gives us an overall visual sense of what the lighting should look like. Paragraph three gives us more detail as it brings the ideas from the first two sections together, and gives us a sense of how the lighting for the show will flow from beginning to end.

Assignment 7

Go through scene 5 - Angles and Basic Light Systems of the CD. then answer the following questions.

1) Why aren't the shadows of the sun pitch black? (We can still see even though there's no direct light)

2) Why do architects place most lighting fixtures in the ceiling?

- A) So wiring can be hidden in the ceiling
- B) To simulate the angle of the sun
- C) Gravity helps pull the emitted light down / throughout the room
- D) Less expensive than other alternatives

3) Photographs taken with a flash look unnatural because:

- A) The color of the flash is not natural
- B) Flashes are too weak to fill the whole space
- C) Flashes fill in shadows that we are used to seeing
- D) Flashes cause "red eye" which makes us look possessed

4) Diagonal backlights tend to throw light with:

- A) Good visibility
- B) Medium visibility
- C) Poor visibility

5) When using 2 lights, which combination gives a balance of visibility and plasticity?

- A) Two back-diagonals
- B) Two front-diagonals
- C) Straight-on front, and straight back light
- D) Two side-lights (from opposite directions)

6) If we take a typical 3-light system, and add a down light, we call it:

- A) A 4-light system
- B) A 3-light system with a downlight
- C) Circuit breaker
- D) A complete system

7) We tend to hang lights:

- A) 0-30 degrees above eye level
- B) 30-60 degrees above eye level
- C) 60-90 degrees above eye level
- D) 90-120 degrees above eye level

8) Lights hung in locations other than the 9 typical positions, are:

- A) Not acceptable to use
- B) Break the lights' warranty
- C) Are good for specific scenes/times
- D) Dangerous

Assignment 8

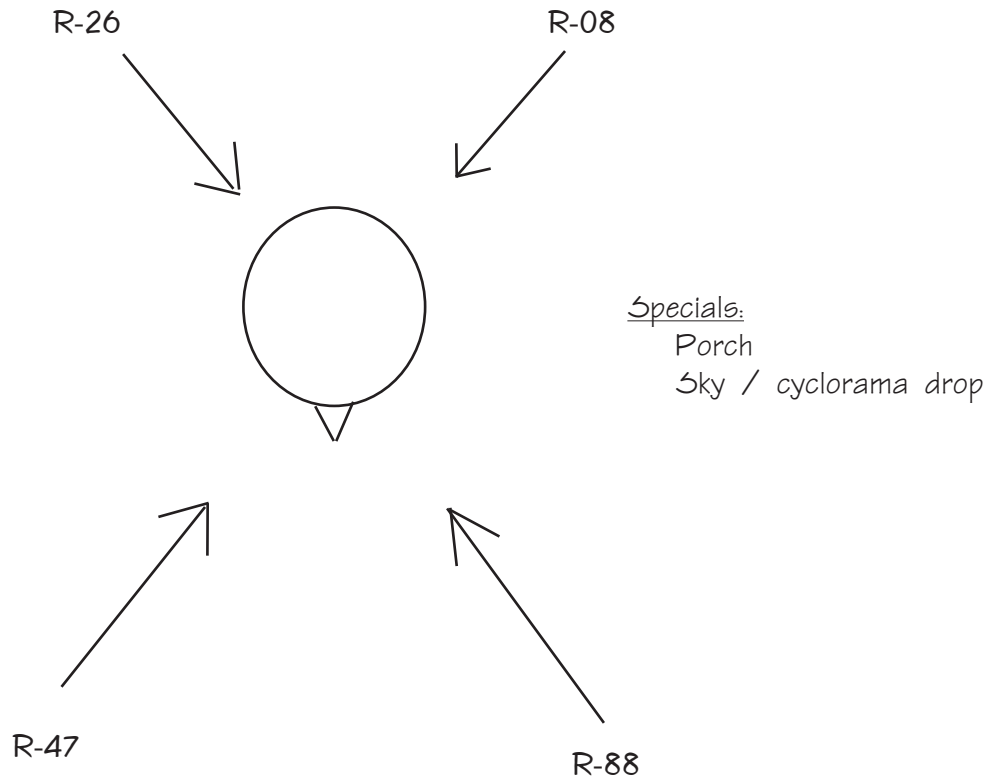
Go through CD scene 7 - Color of the CD and answer the following questions.

- 1) One of these terms is objective (which can be measured) and one subjective (an opinion) - which one is objective?
A) Intensity B) Brightness
- 2) Which one of these terms defines how much color there is?
A) Hue B) Saturation C) Color Temperature
- 3) Which one of these terms defines how much of a true white the color is / how "cool" or "warm" a color is?
A) Hue B) Saturation C) Color Temperature
- 4) Which one of these terms defines placement on the spectrum?
A) Hue B) Saturation C) Color Temperature
- 5) The primary colors in light are: (choose 3)
A) Blue B) Green C) Purple (magenta)
D) Red E) Turquoise (cyan) F) Yellow
- 6) Which one of these terms defines primary color?
A) Mixing two primary colors
B) A color that can not be mixed by combining other colors
C) Colors that are next to each other on the color wheel
D) Colors that are opposite of each other on the color wheel
- 7) Which one of these terms defines secondary color?
A) Mixing two primary colors
B) A color that can not be mixed by combining other colors
C) Colors that are next to each other on the color wheel
D) Colors that are opposite of each other on the color wheel
- 8) Putting a colored gel in front of a white light to make it transmit blue light is an example of:
A) Additive Color Mixing B) Subtractive Color Mixing
C) Pigment Color Mixing D) Light Color Mixing
- 9) Shining a blue-colored gel on a red piece of fabric makes the object appear dark violet. This is an example of:
A) Additive Color Mixing B) Subtractive Color Mixing
C) Pigment Color Mixing D) Light Color Mixing

Assignment 9

Go through CD scene 7 - Color of the CD, scene 6 - the Lightplot (go through "Creating a 'rough plot' from notes), 5 - Angles and Basic Light Systems, and CD scene 11 - Developing the Design then create a color key for the play "Case 457" (CD scene 13 - Mini Light Lab may help!)

Example color key:



Note:

I do not recommend you use the colors suggested above. These are for an example of the format you should use to display your color key.

Tip:

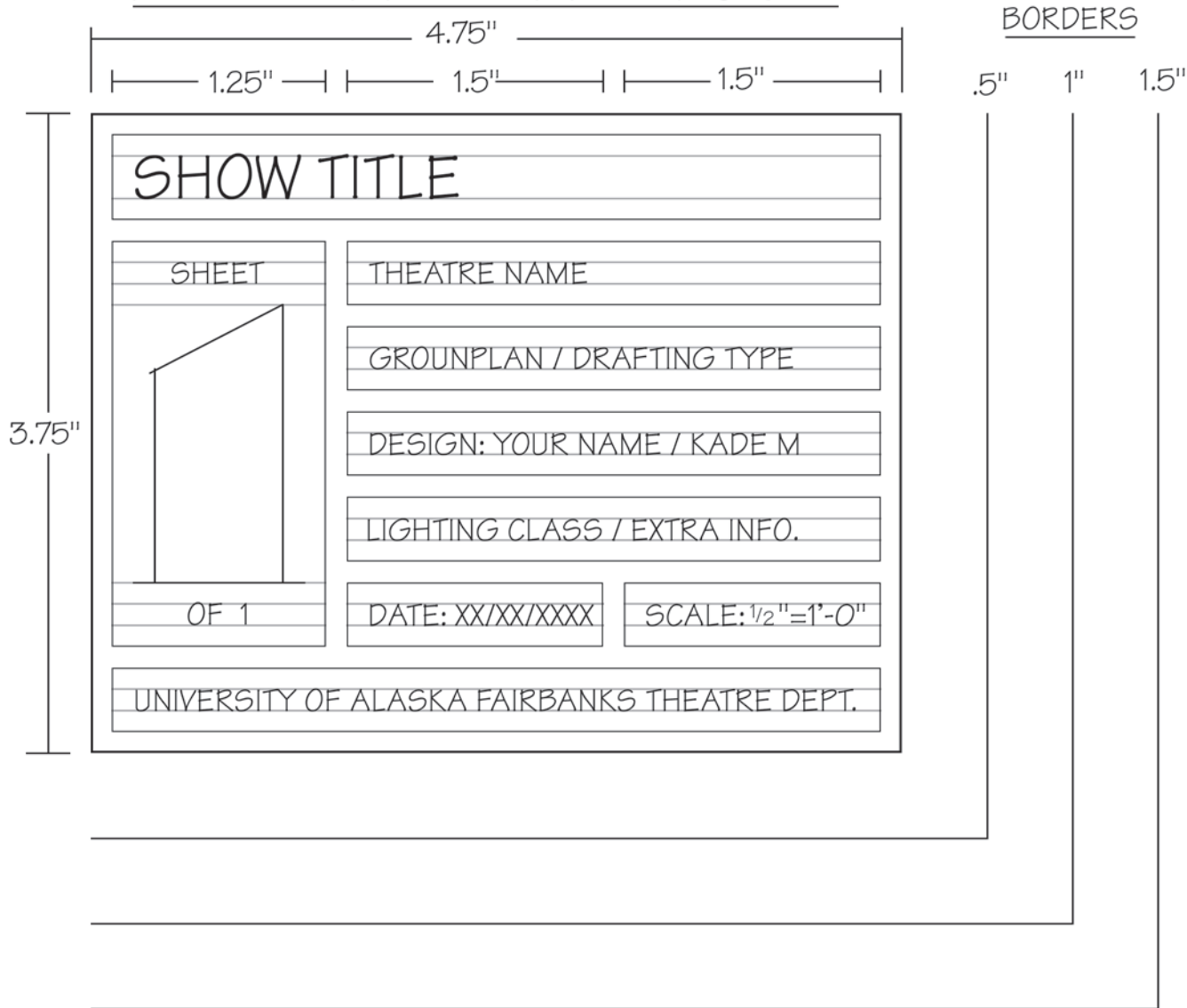
R-26 stands for "Rosco color 26" (which happens to be a red). Use your swatch book to see which colors you think would create the look you are trying to achieve. These colors (in the sample) are almost certainly inappropriate for your concept!

Assignment 10

Remove this page from the workbook, and use the border lines to align this full-size traceable copy of this title-block with your drafting, then trace it onto your plots.

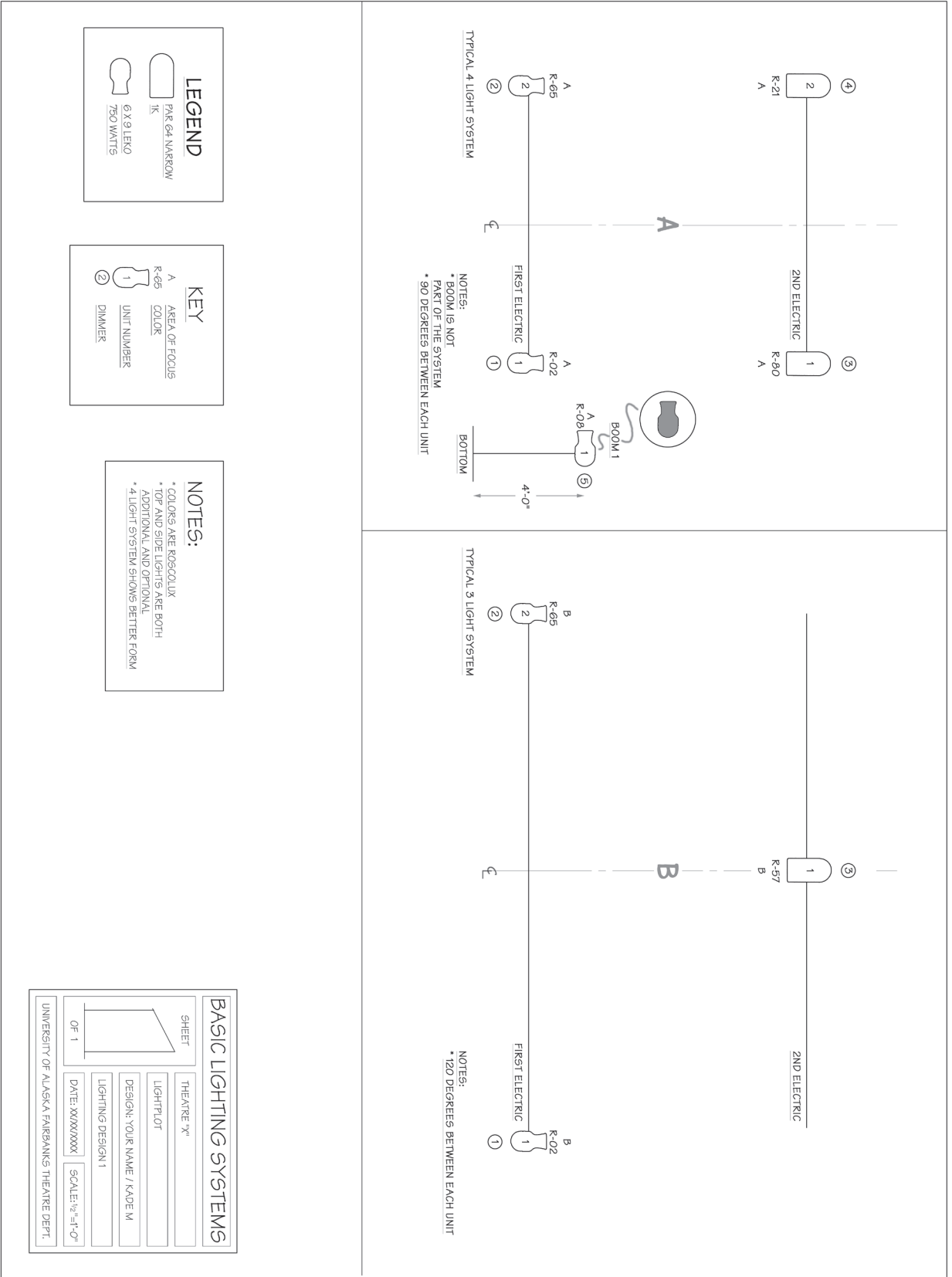
Assignment: Draw the drafting entitled "Basic Lighting Systems" on the next page on an 18"x24" sheet of vellum.

EXAMPLE TITLE BLOCK



Assignment 10

Assignment: Draw this drafting on an 18"x24" sheet of vellum.



LEGEND

PAR 64 NARROW IK

Ø X 9 LERKO 750 WATTS

KEY

A AREA OF FOCUS
COLOR

1 UNIT NUMBER

2 DIMMER

NOTES:

- * COLORS ARE ROSQUILUX
- * TOP AND SIDE LIGHTS ARE BOTH ADDITIONAL AND OPTIONAL
- * 4 LIGHT SYSTEM SHOWS BETTER FORM

BASIC LIGHTING SYSTEMS

SHEET: THEATRE "X"

LIGHT PLAN

DESIGN: YOUR NAME / KADE M

LIGHTING DESIGN 1

SCALE: 1/4" = 1'-0"

DATE: XXXXXXXX

OF 1

UNIVERSITY OF ALASKA FAIRBANKS THEATRE DEPT.

Assignment II

Concept Paper for “A Night For Conversation”.

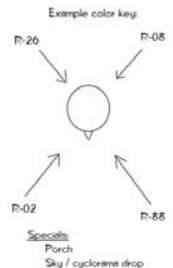
Review scene 9 - Production Analysis of the CD, 10 - Other Design Elements and 11 - Developing the Design then write a concept paper (outlined below) for the play “A Night for Conversation” (a video-taped rehearsal are both provided for you on the CD under “Projects”).

Read “A Night For Conversation” and write a concept paper for it.

Assignment 12

Color key for “A Night For Conversation”

Similar to what you did for Assignment 9 for “Case 457”, create and submit a Color Key for “A Night For Conversation”.



Assignment 13

Light plot for “A Night for Conversation”

Review Act V - Project “A Night for Conversation” of the CD. Use your lighting concept, cue plot and color key to create a lightplot (use the set groundplan after the script as a scale model for your drafting which needs to be “blown up” to half-inch scale). The following includes additional material you may wish to use as reference material, and feel encouraged to ask questions of your instructor.

What is actually due?

- * First blow up a copy of the groundplan to 1/2” scale (an 8.5x11 version is on the CD / PDF_Docs folder Conversation Groundplan 2 no tags.pdf)
- * Draw your rough-plot on this plan; you will not turn this plan in, so it does not have to be neat. Write notes for yourself so you know where various lights should go, what type they are, and what color.
- * Lay a sheet of drafting vellum over your rough-plot and trace it see the tutorial for additional suggestions

A Night for Conversation

One Act Play by Kade Mendelowitz

Synopsis:

When Julia learns of a life-altering event, she decides it is time to confront her abusive husband.

Characters:

Julia A wife. Not a sparkling beauty; but a pretty though somewhat “average” looking woman – in decent shape, though. Thin / small.

William The husband. He should look either fairly average, or slightly large. Comfortable in a button-down shirt, though not extremely neat or pressed.

Frank An average looking guy, maybe slightly stocky. He should not be very big. He’s wearing a large coat – not as cheesy as a trench coat, but from the same vein.

Preshow / Postshow music suggestions:

“Numb” Linkin’ Park

“Breaking the Habit” Linkin’ Park

Setting:

The kitchen of a typical family household, Vermont, May 17th – a Thursday of the current year. Downstage right, along the stage right wall of a typical box set configuration is a refrigerator. Upstage left is a door (a swinging door could be fun) to the living/family room. Upstage wall has the sink. Upstage right, on the upstage wall, is a doorway that leads to the driveway. Down center (slightly stage left, perhaps) is a round kitchen table with three chairs. A light hangs over the table. There is also a light over the stove/counter area.

It’s late evening – the sun is setting. Julia is cleaning – alone in the kitchen. She takes a garbage bag, and is about to leave through the back door when Frank comes in from that direction.

FRANK: Going somewhere?

JULIA: Oh, uh, hi. No, just taking out the garbage.

FRANK: I believe that can wait.

JULIA: Yes...um, of course it can. You are –

FRANK: You may call me Frank.

JULIA: I expected you to be bigger.

FRANK: That’s a common misconception.

JULIA: Sorry. I didn’t mean to offend.

FRANK: *Slightly amused* It takes a lot more than that to offend me.

There’s a moment of awkward silence

- JULIA: I've never hired anyone like you before. How does this work?
- FRANK: *Trying to make her laugh* Well, I've never hired anyone like me before either.
- JULIA: *She chuckles*
- FRANK: It's pretty simple, actually. From what I understand we have a little time?
- JULIA: Oh, not much. My husband William will be home at 8:30 sharp.
- FRANK: I like a man who can keep a schedule.
- JULIA: Well, William can. He's always on time – no matter what. On Thursday he bowls, then is home at precisely 8:30pm. He times everything to the last second. And he hates when people are late, then. That makes him really mad.
- FRANK: People don't get mad. Dogs get mad. People get angry.
- JULIA: You haven't met William then. He gets more than angry. He gets mad.
- FRANK: Well, then, perhaps he's an animal.
- JULIA: *Is about to defend her husband, but she catches herself.* Well, then, perhaps you're right.
- FRANK: It's agreed then; good. Your pleasantness was getting to me. I was beginning to think I might have the wrong address.
- JULIA: Oh, no. This is the right place.
Another awkward silence. Then she continues. . .he is heading towards the refrigerator...
- JULIA: Would you like something to drink?
He nods no.
- FRANK: *Indicating some artwork on the refrigerator, obviously done by a child.* Is anyone else home?
- JULIA: No. Joanna is at the sitter's next door. Would you care to sit down?
- FRANK: I prefer to stand for now, thank you. I like to be ready for a situation.
- JULIA: Yes, I suppose you would want that. May I ask you something?
- FRANK: Sure. This is your dime.
- JULIA: Why do you do this work?
- FRANK: Well, I sorta fell into it you could say. And I'm good at it. And I like to help people.
- JULIA: Help people?
- FRANK: Yes, that's right. Help people. I assist with cleaning up sticky situations. The truth is, the ones that call me aren't bad people. Bad people don't have to call me. No, it's the good ones who need help – who feel trapped, usually. They're the ones that call me.
- JULIA: Really?

FRANK: You sound surprised.

JULIA: I am, I guess. I would think the people that call the likes of you. . . *realizing what she said, she tries to find other words to continue.*

FRANK: Ma'am, the people that call me are the ones like you.

JULIA: Oh. I suppose they would be.

FRANK: I've heard many stories. Bad ones. Situations no one would want to find themselves in. And lost, too. I help a lot of people who seem to have lost their way. Only they haven't. They're just too close to see it. They haven't gotten lost at all. They were steered that way. Steered away from the nice life they deserve. Steered by someone they thought they could trust, usually.

JULIA: Whoa. Well, that does sound about right.

FRANK: People often put trust where it doesn't belong.

JULIA: That's a funny way of saying it. Trust doesn't get 'put' anywhere overnight though. It's strange what a person can get use to.

FRANK: Now may I ask you something?

JULIA: *Looking down, not sure if she wants to share anything with him* I guess that would be fair.

FRANK: Why do you want to be here?

JULIA: Excuse me?

FRANK: I've been doing this for a while now, and most people don't like to watch. Actually, you're the first one who does want to watch.

JULIA: Perhaps it's more personal with me.

FRANK: There have been some pretty personal situations I've walked in to. . .
His watch beeps, which interrupts what he was saying.

FRANK: *Continues* Enough chit chat. It's almost time. Which way does your husband come in?

JULIA: Through this door (*indicating the rear/kitchen door*).

FRANK: Well, that's easy enough. Why don't you go into the living room?

JULIA: You know I want to be here.

FRANK: Why don't you wait for a few minutes, and I'll call you in when the excitement is over.

JULIA: *Thinking, hesitating for a moment*, No, I believe I'll stay right here.

FRANK: Well, go into the other room and turn on the light. And turn this one off.

JULIA: Excuse me?

FRANK: I want it dark in here. And you should at least appear to be in the next room. It makes it easier.

A Night for Conversation

JULIA: Oh. All right. I understand. *She turns off the light in the kitchen. There is a light outside the door that we can see spilling into the room, also some moonlight. Julia goes into the living room- and we can see that she's turned on a light, as it spills from under the swinging door. When she walks back into the kitchen, there are large streaks of light that cut through the room.*

FRANK: *He speaks, almost with a growl. Stop that.*
She stops the door from swinging. She stands next to the wall. We see William walking by the window, to the door – or hear a car pull up.

WILLIAM: *As he enters the room I'm home!*
There is a flurry of excitement. We can barely see the men wrestling. Frank's coat is flailing about. We here scuffle sounds, and punching / skin being hit. William gets free for a moment, but is tripped and he grabs the refrigerator handle to stop himself from falling. The fridge door opens, and the light spills in to the room so we can see the end of the scuffle. Frank quickly gets on top of William and gives him two punches to the face. William is out. Julia is horrified, and we can hear her whimper. She is paralyzed against the wall, with a hand covering her mouth. The room is still dim as Frank puts William in the chair, center.
Franks pulls a roll of tape out of his coat pocket and we can hear him pulling and ripping the tape as he bounds William to the chair. He works quickly, and with great purpose. Every move is precise and deliberate.

FRANK: What about his mouth?

JULIA: *Taking a moment to compose herself enough to speak. Excuse me?*

FRANK: His mouth. Do you want it covered?

JULIA: Um, no. I guess not.

FRANK: Well, let me know if you change your mind. *He is finishing up. He stands straight and pushes his hair back. He goes over and closes the refrigerator door. He turns the light back on.*

We see William is beat up and bleeding slightly. His shirt is ripped, and he has a large bruise on his cheek. His arms are bound to the back of the chair behind his back. His legs are taped to the chair legs. There's also a strip of tape across his chest so he can't wriggle much. Frank appears just slightly sweaty – but otherwise no worse for the wear. His knuckles are red.

FRANK: Would you like to speak to him now, or do you need time to prepare?

JULIA: No. No, I'm ready. I've waited a long time for this.

Frank pulls out a small jar, unscrews it and waves it under Williams nose. William wakes up quickly, though he's having trouble focusing.

WILLIAM: What? What's going on here? *Tries to get up, but find he can not. Julia? He's getting loud and angry. Why am I tied to this chair?*
Julia is visibly afraid of William.

A Night for Conversation

- FRANK: *Sitting down in the chair Stage Right – opposite side of the table of Julia. He’s spun it around so the back is facing William. Technically you’re not.*
- WILLIAM: What? Who the hell are you? I’m not what?
- FRANK: Let’s see here. . . my name Frank. I’m the one who kicked your ass. And technically you’re not tied to that chair. You are taped to it.
- WILLIAM: What the fu.. *Frank hits him in the back of the head – which cuts William off from speaking.*
- FRANK: Rule number 1: watch your language. You’re in the presence of a lady.
- WILLIAM: A lady? Julia, what’s going on here? Untie me.
Frank hits William in the back of the head again.
- FRANK: I said you’re not tied. You have a problem listening, William.
- WILLIAM: Right. *He takes a breath, tries to compose himself.* Julia, darling, why am I taped to this chair?
- JULIA: Because I want to talk to you.
- WILLIAM: You can talk to me. You don’t need to ti...tape me to a chair to talk to me.
- JULIA: *Speaking somewhat sheepishly. She is not very comfortable with this situation.* Sometimes I feel like I might need to.
- WILLIAM: Look, Julia, what’s going on here? *He’s getting aggravated again, and begins trying to pull himself free of the tape.*
- JULIA: Well, I...
- WILLIAM: *Angrily/loud* Out with it!
- FRANK: *He turns William’s head toward him sharply.* Keep a civil tongue, Willie. Be respectful.
- JULIA: *Softly.* He doesn’t like to be called Willie.
- FRANK: Oh, Willie and I are friends. You don’t mind it when I call you ‘Willie’, do you?
- WILLIAM: *(Gritting his teeth slightly)* No.
- FRANK: See? I think we’re starting to understand each other finally. Go ahead, ma’am. Say your piece.
- WILLIAM: Yes, ma’am... why don’t you say your piece?
- JULIA: I don’t like the way you treat me, William. I don’t like the way you talk to me and Joanne.
- WILLIAM: What do you mean, sugarlump? I love you and little Jo.
- JULIA: I’m not sure that you do.
- WILLIAM: Why, that’s not fair. Why don’t you let me go here, let me hug you and show you my love.
- JULIA: Maybe you do love us, but you don’t know what that really means. You don’t know how to show love.

A Night for Conversation

WILLIAM: That's a terrible thing to say.

JULIA: Well, it's true. And I don't like the way you...*she hesitates*

FRANK: Would you like me to leave the room?

WILLIAM: That would be great. Give us some privacy to talk.

JULIA: Don't do that. Don't tell him what to do. Don't leave... (*she's visibly afraid of what would happen if Frank leaves*)

FRANK: It's all right. He can't anyway; I won't listen to him.

JULIA: Good. Please stay.

WILLIAM: Sure, why don't you have a cup of coffee while you wait?

FRANK: Great. *He gets up, fills a teapot of water, and puts it on the stove.* Thank you for the offer, Willie. Though I prefer tea.

JULIA: Stop it! This isn't about coffee *or* tea.

WILLIAM: Well, what's it about then? Spit it out so we can finish this.

JULIA: I'm afraid. I'm afraid of you, William. But more than that, I'm afraid of what you'll do.

WILLIAM: Look, now...

JULIA: *Almost as if she's lost elsewhere...* I've been afraid of you for some time.

WILLIAM: You don't need to be.

JULIA: What happened to us, William? What happened to the way you used to hold me?

WILLIAM: What are you talking about? I hold you. I hold you all the time.

JULIA: You hold me back. You've stopped me from growing.

WILLIAM: That's crazy talk. I do no such thing.

JULIA: I use to create.

WILLIAM: Create? Create what?

JULIA: I used to paint. And collage...and scrapbook.

WILLIAM: Right – scrapbooking. And collage. Little pieces of paper getting everywhere.

JULIA: They did not.

WILLIAM: (*To Frank now*) She'd take up the whole kitchen – there'd be no room left on the table.

JULIA: But I...

WILLIAM: Little pieces of paper would be everywhere. And glue, and glitter. An' God forbid I'd want some dinner.

FRANK: God forbid.

WILLIAM: And what a racket I'd hear if I moved the stuff just a little!

JULIA: Just a little? You would shove it all off the table.

A Night for Conversation

WILLIAM: The crying...you'd think the whole world was falling down!

JULIA: No, not the whole world. Just mine. Crashing to the floor.

WILLIAM: Don't be so dramatic.

JULIA: Why couldn't I just have some room for what I like?

WILLIAM: Some room? Fine. But then the pieces would track into the living room.

FRANK: And I bet it seemed to infect the whole house.

WILLIAM: Damn straight. Infest it like a swarm of termites. Termites and ants that I'd have to exterminate.

JULIA: Is that what your reaction was? To exterminate?

WILLIAM: It's just an expression.

JULIA: What kind of expression? Not one of love.

WILLIAM: Well, no. Not then. I had to stop it.

JULIA: Stop what? My creative outlet?

WILLIAM: No – the papers. And I wanted my dinner on the table. I work hard every day, get home at 6:03pm, and expect a warm dinner on the table. Is that so much to ask? For dinner to be ready?

JULIA: *Doubting herself.* Well, no.

WILLIAM: Right. So I taught you.

FRANK: Showed her the error of her ways, did you?

WILLIAM: I had to set her straight.

FRANK: *Heavy breath.* Hrmf. I bet she wasn't very straight after you were done with her.

WILLIAM: C'mon. It wasn't like that.

JULIA: It was like that. And then you chased all of my girlfriends away.

WILLIAM: What, those chatterboxes you'd have your \$5 coffee's with? Those women were not your friends.

JULIA: They were.

WILLIAM: They were trouble. *Pause.* Look, baby, if that's what this is about; fine. See your friends. You can hang out and talk with them all you want. You can even scrap-book with them.

JULIA: *(Happy)* That is what I want!

WILLIAM: *(Kinglike)* Then you should have it.

JULIA: And I need you, William.

WILLIAM: You've got me. You've got me taped to this chair.

JULIA: No, that's not what I mean. I need you. I need you to love me.

WILLIAM: I do love you.

JULIA: I need you to show me.

WILLIAM: I show you all the time.

JULIA: I need you to be tender.

WILLIAM: What's that suppose to mean?

JULIA: I like you to hold me softly.

WILLIAM: (*Mockingly*) Oh, you need more 'cuddle time'?

JULIA: Yes.

WILLIAM: You want me to 'spoon you' more? Is that it?

JULIA: (*getting stressed*) What would be wrong with that?

WILLIAM: C'mon. You've got to be kidding me.

JULIA: Do not laugh at me.

WILLIAM: No, of course not.

JULIA: Do not mock me.

WILLIAM: What the hell do you expect?

JULIA: What?

WILLIAM: You tape me up to this chair, bring another man in to my house, so that you can tell me you want to hang out with a bunch of gossipy women, cut up pictures, and you want me to cuddle you more?!

JULIA: (*Getting upset*) Don't yell at me.

WILLIAM: What should I do? Cry? You want me to be some kind of freakin' wuss?

JULIA: I want you to talk to me. I want you to stop hitting me.

WILLIAM: Oh, shut up! You talk all the time! You talk to much! I can't listen that much – my ears hurt.

FRANK: Oh, they can hurt a lot more.

WILLIAM: What?

FRANK: They can hurt a lot more if you don't listen to your wife.

WILLIAM: Don't tell me what to do.

FRANK: Free advice Willie. Take it or live with the consequences – or don't live with them.

WILLIAM: Are you threatening me? In my own God-Damn house?

JULIA: Don't swear.

WILLIAM: Don't swear? Are you kidding me?

JULIA: It's a sin.

WILLIAM: Great. Now I'm supposed to take lessons from you.

FRANK: You could use some lessons. Some guidance.

JULIA: I just don't want you to yell anymore. Don't hit me anymore. Just....don't.

A Night for Conversation

WILLIAM: C'mon babe. You like it a little rough. You like me to take control.

JULIA: Control?

WILLIAM: You know how you like it.

JULIA: I do not like it.

WILLIAM: Sure you do. All women like the man to be tough.

JULIA: Tough on the outside.

WILLIAM: And what, gooey on the inside?

JULIA: Not gooey. Just warm.

WILLIAM: Warm?

JULIA: I want you to be my soft spot. My soft landing after a rough day.

WILLIAM: Rough day? What rough day? I have rough days.

JULIA: I need you to respect me.

WILLIAM: I do respect you.

JULIA: Well, you have a weird way of showing me. I've got badges of respect all over me.

WILLIAM: What are you talking about? Your love spots?

JULIA: 'Love spots'? These are not love spots. They're black-and-blue. You hurt me, William.

WILLIAM: You don't know what hurt is.

JULIA: What?

WILLIAM: You don't know what hurt is. But I'll show you. I'll be happy to show you.

JULIA: Show me? What are you going to show me, William? Love in black-and-blue?

WILLIAM: Yeah, right. I'll show you some serious love.

JULIA: You're not going to change, are you?

WILLIAM: Change? What? My shirt? Sure. This punk ruined my shirt. Get me another one, will you babe?

JULIA: I'm not getting you another shirt. That's not the change I'm talking about.

WILLIAM: Yeah. A brown one. Then untape me so I can put it on. Or, untape me now and I'll make you feel my love.

JULIA: I don't want to feel your love.

WILLIAM: Sure you do, babe. Just get rid of this guy so we can have a go at it.

JULIA: Go at it?

WILLIAM: Yeah, you want me to show you some rough day love, right?

JULIA: You don't get it. You're never going to understand me.

WILLIAM: I understand, babe. You want me to be more careful. I always make sure I don't give you any love spots on your face. I keep them low. Well, I'll keep them off

- your arms too. I can do that. I can help you.
- JULIA: Off my arms will help me?
- WILLIAM: Sure. That's what you're telling me, right? You want me to be rough, but not so's rough your girlfriends will see. So they won't yack at you about it.
- JULIA: I can't believe I've let it go so far. You really played me, didn't you? You acted so smoothly. Notching it up little by little.
- WILLIAM: What are you talking about?
- JULIA: You've hurt me, William. You say you love me, but you hurt me. You hit me when you get angry...
- WILLIAM: I'm sorry about that, doll. You know how I lose control.
- JULIA: And I've almost made it alright. I've let you get away with it for so long.
- WILLIAM: I don't mean to...
- JULIA: But now I'm afraid for Joanne. I'm afraid you'll do it to her.
- WILLIAM: I would never hit my flesh-and-blood.
- JULIA: I don't know that I can believe you.
- WILLIAM: What?
- JULIA: I saw how you looked at her. I saw how you looked at her when she spilled her milk and cereal this morning.
- WILLIAM: I was just having a rough get-up. You know how hard it is for me in the morning. How I'm irritable.
- JULIA: I do know.
- WILLIAM: I'm irritable in the AM. But I would never hit my little girl.
- JULIA: You use to call me that.
- WILLIAM: What?
- JULIA: You use to call me 'you're little girl'. It was sweet.
- WILLIAM: I loved you.
- JULIA: Past tense?
- WILLIAM: That's not what I meant. You know that.
- JULIA: I know you use to call me 'you're little girl', and now you hit me all the time.
Frank is just leaning against a counter – as if he was invisible. Or a part of the cabinet. But he's transfixed on the conversation. He's not been here before.
- WILLIAM: No, I..
- JULIA: And now I'm afraid of what you'll do to Joanne. What you'll do to me.
- WILLIAM: You don't need to be afraid. I'm the 'poppa' (*obviously a term of affection that they use*).
- JULIA: You are the poppa. But I don't want our kids to turn out like us.

A Night for Conversation

WILLIAM: Excuse me?

JULIA: I don't want Joanne to think it's OK for some man to hit her.

WILLIAM: You said 'kids'.

JULIA: I don't want Joanne to think that's what love is.

WILLIAM: You said 'kids'.

JULIA: No I didn't.

WILLIAM: You said you didn't want our kids...plural.

JULIA: Well, only for a moment.

WILLIAM: What's that suppose to mean?

JULIA: It means I'm not making it plural.

WILLIAM: Julia, are you?

JULIA: Only for a moment.

The kettle is beginning to whistle, but quite softly.

WILLIAM: Julia, what are you talking about?

JULIA: I'm talking about breaking the cycle.

WILLIAM: What cycle?

JULIA: I'm breaking the cycle William. I will not bring my children up in a house without love. Where they think it's OK to hit their beloved until they bleed.

WILLIAM: What do you mean 'my children'?

JULIA: I mean Joanne. I won't have Joanne feeling afraid of you the way I do.

WILLIAM: What's the rest of it?

JULIA: I won't have our daughter feel like she needs to cry under her blanket so she can sleep at night. I don't want her to be afraid of her father! I won't bring her up that way.

WILLIAM: *Grumbling, speaking slowly.* What's the rest of it, Julia? What are you not telling me?

JULIA: I won't bring any other kids into the world that way.

WILLIAM: What 'other kids'?

JULIA: Our other kids! I won't have it!

WILLIAM: *Getting loud ...* What other kids, Julia?!

JULIA: Our other kids! I won't have our other kids! Our other kids, damnit. *She's starting to cry here.* I can't do it.

WILLIAM: What do you mean you can't have our other kids?

JULIA: I won't bring them up in a house without love. I won't raise my daughter to be afraid of men, and I won't raise a son who beats other women.

WILLIAM: A son?

A Night for Conversation

- JULIA: *(She looks at him for a moment. Studying the man she loves and married)* I'm finished William. We're finished.
- WILLIAM: What?
- JULIA: I'm leaving you, William. I'm taking Joanne, and we're leaving.
- WILLIAM: *Sounding mean* No you're not.
- JULIA: I'm having an operation, and I'm leaving you behind.
- WILLIAM: No, you're not! *He pushes himself forward, almost getting to stand up, trying to knock Julia to the ground.*
- Frank grabs the tea kettle off of the stove, which has been whistling, and in cat-like fashion, he twirls around, his coat billowing, and splashes William in the face with the boiling water, in such a way so that Julia doesn't get hit with the water.*
- WILLIAM: Aargh! *He's hurt, plops back down, but he can't rub his eyes. His face is dripping. He's also angry.* I'll...kill...you....
- FRANK: *Calmly* I don't think so. *Turning to Julia* – Are you alright?
- JULIA: *She nods "yes" to Frank.* I'm leaving, William. You can't stop me.
- WILLIAM: How can you do this?
- JULIA: Because this is what it takes. I have to do something extreme so that this mess will stop. I wish I had the strength before, but I didn't. But when I was late, and after I saw the doctor, who asked me about the bruises on my back at the same time he told me the news...I was terrified. Terrified of what it would mean if you didn't stop. I need you to stop. But I see now that you can't. It's part of who you are. I don't know why I couldn't see it before. It started small. But now I can see it. You'll never change. It's strange what a person can get used to.
- WILLIAM: *Fighting crying-maybe realizing for the first time that he isn't actually in control.* You can't just leave it like this.
- JULIA: I want you to be happy, William. I hope you find someone who can make you happy. But when you do, if you do, I hope you can make her happy too. Don't hurt the ones you love, William.
- WILLIAM: You can't leave me, Julia. I'll find you.
- JULIA: *She's remarkably composed. Standing tall near the door. She looks at Frank.*
- FRANK: *Looks at Julia, and understands.* No, you won't Willie. You won't even go looking for her.
- WILLIAM: *He is crying now*
- JULIA: I'm leaving now, William. I'm going to get Joanne from the sitter's, and I'm taking the car and I'm leaving. Don't come after me, William. If you've ever loved me, you'll let us go.

She leaves. William is still in the chair, dripping, and crying. Frank watches through the window, waiting for her to be of some distance. He pulls out a butterfly knife, opens it and steps behind William – holding the knife and looking at both it and William. He puts it low, behind William’s back – we don’t know if he’s going to cut the tape or William.

Blackout.

6TH ELECTRIC



5TH ELECTRIC



4TH ELECTRIC

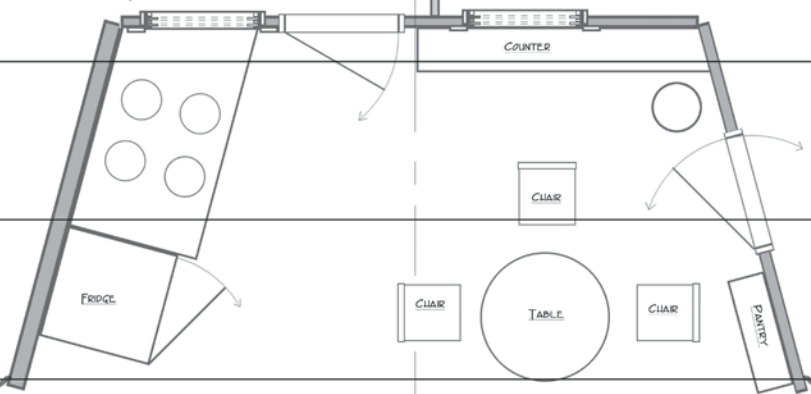
3RD ELECTRIC

2ND ELECTRIC

1ST ELECTRIC

MASKING

MASKING



FRONT OF HOUSE 1

AUDIENCE

FRONT OF HOUSE 2

FRONT OF HOUSE 3

FRONT OF HOUSE 4

NOTES
GRID IS 16'-0" ABOVE FLOOR.
SET WALLS ARE 12'-0" TALL.

A NIGHT FOR CONVERSATION

SHEET

CAPTAIN'S THEATRE

GROUNDPLAN (YOURS; LIGHTPLOT)

LIGHTING: YOUR NAME

SET: KADE MENDELLOWITZ

OF 1

DATE: XX/XX/XX

SCALE: 1/2" = 1'-0"

UAF THEATRE DEPT. LIGHTING I.

