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THE ROLE OF STYLE IN LIGHTING DESIGN

by

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AUTHOR'S PREFACE

The concept of style is perhaps one of the vaguest and most misused terms applied to the visual arts. Its many definitions result in a lack of awareness concerning the true significance of style and its application to design. By not understanding style's definition and use, designers unknowingly employ conflicting symbols in a production, creating confusion within the visual and conceptual images found on stage.

The goal of this thesis is to define style as it applies to lighting design and to examine its role in the design process for the live performing arts. While the majority of the examples in the text will refer to the designer's work within the theatre and opera, the same definitions and vocabulary can be applied to dance and other forms of performance that utilize light as a supportive design media.

The text is divided into three major sections. The first will attempt to define style in a general way as it applies to the visual arts. The second section will apply this definition of style to the principles of lighting design and the qualities of light which the designer manipulates as the media of his craft. Finally, the thesis will explore the use of style in two separate productions of George Bizet's, Carmen, originally produced by the New York City Opera in

1971, and a new production in 1984. The lighting design for the 1971 production was created by the late Hans Sondheimer, then the Technical and Lighting Director for the New York City Opera. The information for this section is derived from the records of the New York City Opera and from my experience of working with Mr. Sondheimer on subsequent revivals of that production. The 1984 production of Carmen, was design by the author and directed by Frank Corsaro.

A note of explanation is required concerning the use of the words 'text' and 'source'. In that the principal concepts of this thesis are applicable to all forms of dramatic theatre, musical theatre, and opera, the words 'text' and 'source' will be used to refer in all cases to the script, the libretto, or the musical score, unless a distinction is specifically noted.

As with any project of this nature, there are many people who contribute to its development and success. I am deeply grateful to my committee- Jim Gage, William Elwood, Marjorie Kreilick, and Dennis Dorn- for their support and contributions after five years of absence from the program and many miles between New York and Madison. Also, to the late Hans Sondheimer for taking me under his wing and teaching me about opera repertory and to the late Gilbert Hemsley, with whom I originally studied at the University of

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Mark Stanley

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LIGHT PLOT.....BACK FOLDER

INTRODUCTION

WHY STUDY STYLE?

> "Style is the perceptible form that is taken by reality in revealing to us its true and inner character."[1]
>
> -Michael Saint-Denis

The current application of style in lighting design lacks an understanding of the cohesive qualities which style provides a theatrical production. Through style, the designer expresses ideas and emotions by the use of unified visual forms. These visual representations are not presented on the stage in a random manner, but must be related to the designer's perception and understanding of the source material.

The unity of visual expression is not a "superficial composite of manners, movement, and customs incorporated into a production."[2] Rather, it is style which merges the visual, performance, and interpretive elements of the production into one distinctive expression. Style provides key symbols and relationships for the audience which helps them comprehend the design intent and the significant relationships of the visual elements to the text.

Style's multiple definitions have caused a false understanding of its role in lighting design. "In practice certain words, when they are abused by too common use, suffer in their meaning as if with cancer or inflation. Style is one of these. Its innumerable shades of meaning seem to span all experience."[3] It is used to refer to everything from an individual's technique to the accurate reconstruction of historical events and manners on stage. While these are elements of style, if considered as an inclusive definition they fail to include the concept of overall cohesion that style provides the production.

Part of the difficulty stems from the continual search by theorists for a precise definition of style. George Kubler in his book The Shape of Time argues, "the whole arrangement is unstable: the key word has different meanings even in our limited binomial context, signifying at times the common denominator amoung a group of objects, and at others the impress of an individual ruler or artist."[4] This lack of conscensious is prevelant amoung lighting designers as well. Specifically, current definitions lack the concept of related symbols unified within the design. Applying this role of style to the production enhances the audience's perception of unity and intent within the design concept.

The theatrical designer must depend on more than the strict presentation of textual structure, or prevailing

historical manner. The formation of a concept, be it in terms of theme, emotion, or visual ideas, is essential for a cohesive visual design. Understanding the role of style provides the designer with a link to his own conceptual approach to the textual material. "What we want is a union between the meaning, the heart of the meaning, as it may be felt by modern man, and the reality of the stage."[5] Too often lighting design borrows its symbols from a variety of sources, each supporting a given moment within the performance, but not succeeding in developing a cohesive visual statement. By approaching style as the ultimate goal of unity within the lighting and the entire production design, the designer automatically sets out on a specific method of analysis which will eventually lead to a greater understanding of the script's intent and of the presentational qualities which dictate the design structure.

Style re-enforces the designer's concepts in several ways. It provides a window to those ideas from which the concept was formed. It also offers a cohesive view of the designer's orientation. By relating the visual images to recognizable and consistant forms, style allows the audience, by comparison with these known forms and ideas, to gain further insight into the theatrical experience.

Without style a lighting design is merely a collection

of ideas or the presentation of visual elements, which may or may not be connected. Style provides not only the thread of continuity, but it is the means by which we understand the underlying themes, concepts, movements, and images that contribute to the structure of the design.

If we can sense and perceive the style of a theatrical presentation, then we have truely gained insight into the intent of the author. Goethe commented that, "style is based on the profoundest knowledge, on the essence of things, insofar as we can recognize it, in visible and tangible forms."[6] To accomplish a better understanding of the role of style in lighting design, this thesis will first look at style as a general term, defining its use in related art forms and underscoring areas which are applicable to lighting and the theatre arts. Once defined, style will be applied to the lighting designer's conceptual process and to the basic qualities of light as a design medium. The final section of the thesis will be devoted to a comparison of the styles in two productions of Carmen, analyzing the various approaches to the opera and the resulting design style. This will enable the lighting designer to understand the greater role style can play in the creation and implementation of a design. Style then becomes more than an outward expression of forms and symbols; it unifies the designers content, the author's intent, and the performance execution.

[1]Michael Saint-Denis, Theatre: The Rediscovery of Style (New York: Theatre Arts Books, 1960), p. 62.

[2]Douglas Russell, Period Style For the Theatre (Boston: Allyn and Bacon, 1980), p. xv.

[3]George Kubler, The Shape of Time (New Haven: Yale University Press, 1962), p. 3.

[4]Ibid., p. 4.

[5]Michel Saint-Denis, Theatre: The Redisconvery of Style p. 78.

[6]John Gage, ed., Goethe on Art (Berkley: University of California Press, 1980), p. 53.

CHAPTER ONE

A DEFINITION OF STYLE

> "Style... is the configuration of spiritual qualities that a certain man or age or country has created as the effigy of a certain will and emotion; and the easy characteristics that the handbooks teach are nothing but their outer marks."[1]

In its simplest form the process of design can be considered "a creative action that fulfills a purpose."[2] This creative action manifests itself as an expression of ideas and emotions in a visual form. It is a combination of concept, vision, emotion, structure, and technique. These elements, all essential to the final design, are unified in two ways. First, they are founded in the central meaning and structure of the text, from which they receive their starting point and their guidance, and secondly, they are unified in the theatrical experience by style.

According to The Oxford English Dictionary, style originally derives from the Greek or Roman word stylus which was a pointed rod used for writing in wax. As the word evolved it came to imply the unique qualities of a man's handwriting. In time the word defined a writer's choice and combination of words, and finally it defined examination of

form, subject, and content as associated with an individual or society. Out of twenty-two entries under the word "style", however, it is not until the sixteenth entry that there is a correlation between style and ideas: "a form of words, phrase, or formula by which a particular idea is expressed."[3]

A. L. Kroeber in his book Style and Civilizations concludes that there are "three ingredients of style in the representational fine arts: First is the gross or objective subject matter dealt with", "second is the concept of the subject", "third is the specific technical form given the work of art by the artist in his execution."[4] The important element of Kroeber's discussion is that the subject matter is linked to the technical execution of the art by concept. This is fundamental to the role of style in lighting design and the theatre. Without the relationship of content and form, lighting design can be nothing more than the execution of technique or of a designer's own visual sense.

For the theatrical designer, defining style requires an indepth look at the variety of forms within the realm of visual experience. Style refers to "the distinctiveness of one formal expression as compared to another,"[5] a noticeable sequence of common visual traits. These visual

traits are considered common due to their similarity of form and color, as well as their mutual source and purpose. They derive from the same ideas and forces, representing common expressions or statements about a people or time.

Style in the theatre is the complex use of a related series of visual forms which convey the fundamental essence of a meaningful structure from a specific time, region, or individual. The necessary nature of style implies a concrete relationship between the presentation of form and the forces of civilization and nature which influence the resulting artform. Style is the ultimate state of the theatrical production, in that it embodies in itself an understanding of the ideological and sociological factors which shaped the playwright's intent, and the interpretation of the director, actors, and designers. It unifies all the elements of the theatrical experience into one cohesive statement. This union of structure welds the original material and the modifications implemented by the designer. The result is the production's style.

All productions have style. Any interpretation incorporates an element of structure and meaning. Even the use of realism is a style in the theatre. It indicates a certain point of view about life, reality, and the general affects of environment and society on an individual or situation. The difficulty is that style may be vaguely

defined, overused, or misconstrued within the production, resulting in a performance and design which lacks a cohesive style. This indicates a miscomprehension of the basic text material, the context from which it was written, and the nature of the theatrical performance.

When a production is stylized, it has borrowed only the outer forms from a period, individual, or technique. It has dealt only with the manners and characteristics of that which it is trying to mimic and not with the content and structure. "Stylized . . . usually denotes an accentuation of certain abstractable forms as over against the content or subject matter."[6] A stylized production, such as the presentation of a Shakespearian tragedy in the structure of a Greek drama, may offer contrasts to that which the playwright intended or the audience is familar with, but what it does not do is support the overall production style and textual concept.

True style in the theatre must be supported by more than forms and symbols to reveal the significant aspects of the era, society, or individual which is being presented and to unify the concept of the text with the interpretation of the designers and director. For the lighting designer this is implimented through the use of consistant visual images based on interpretive ideas and realized through the fundamental qualities of controlled light and color.

STYLE IN THE RELATED ARTS

> "Like the man of letters, the musicians perception of the world will be conditioned by the intellectual and spiritual climate of his day, and this in turn will be reflected in his style. The style of a work of art enables us to understand the spirit and ideals of the past."[7]

We can further understand the role of style in theatrical lighting by examining its use in several related art forms. If the concept of style is based on the common forms and ideologies developed by a people, region, or individual over a particular period of time, it would follow that similar ideas would emerge in the various cultural expressions within the society. The arts have a shared vocabulary with each other which articulates the forms and structures that each discipline has developed. One speaks of the color of music, the tone and key of a painting, or the rhythm of a sculpture. This cross-over does not imply a direct association of pattern between related arts; each will develop in its own time frame. Rather, a similarity of influence upon the various arts can motivate changes of the form in a fundamental way which reveals style.

Music is a media made of structured auditory elements There are, however, interesting similarites with theatre in

the analysis of structure, movement, focus, and style. According to the Harvard Dictionary of Music:

> "style...refers to the methods of treating all the elements-form, melody, rhythm, etc. In practice, the term may apply to a single work, to composers, to types of compositons, to nations, to periods."[8]

This definition, however, would lead one to believe that style in music deals only with the exterior forms of composition, rather than the ideas and the forces that shaped them. Manfred Bukofzer is quoted in The Art of Music as saying, "the history of music must be seen not as a large portrait gallery of individual composers, but as a history of styles, and the latter in turn must be seen as a history of ideas."[9]

Literature also provides useful comparisons for understanding style. In more than any other creative form literature attempts to apply the concept of style to structure and personal technique. As implied by the Oxford dictionaries list on entries, literature focuses on style as the outward expression of consistant symbols. It is impossible, however, to totally disconnect the patterns of literature and language from the forces of the enviornment in which they were used. The Elements of Style by William Strunk, Jr. and E.B. White contains a chapter entitled "An

Approach to Style" in which the author's cite:

> "Every writer, by the way he uses the language, reveal something of his spirit, his habits, his capacities, his bias. This is inevitable as well as enjoyable. All writing is communication; creative writing is commnication through revelation--it is the Self escaping into the open." [10]

Even in a book which contains the primary rules and guidelines for the correct use of language we find a reference to the larger role that style plays in revealing the inner "Self" of an individual writer or an era.

The alignment of style and idea is consistant throughout the artistic expression of civilization. Where forms are related in a significant way with the intention to communicate, style exists as the unifying factor of interpretation.

[1]Curt Sachs, The Commonwealth of Art (New York: W.W. Norton and Company, 1946), p. 20.

[2]Oscar G. Brockett, The Theatre: An Introduction (New York: Holt, Rinehart, and Winston, Inc.,1964), p. 58.

[3]Horace Fishback, ed., Oxford English Dictionary (Oxford: Clarendon Press, 1933), p. 1163.

[4]A.L. Kroeber, Style and Civilization (Ithaca: Cornell University Press, 1957), p. 30.

[5]Frank Seiberling, Looking into Art (New York: Holt and Company, Inc., 1959), p. 49.

[6]Kroeber, Style and Civilizations, p. 4.

[7]Beekman Cannon, A. Johnson, and W. Waite, The Art of Music (New York: Thomas Crowell Company, 1960), p. 3.

[8]Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1969), p. 11.

[9]Cannon, Johnson, and Waite, The Art of Music, p. 2.

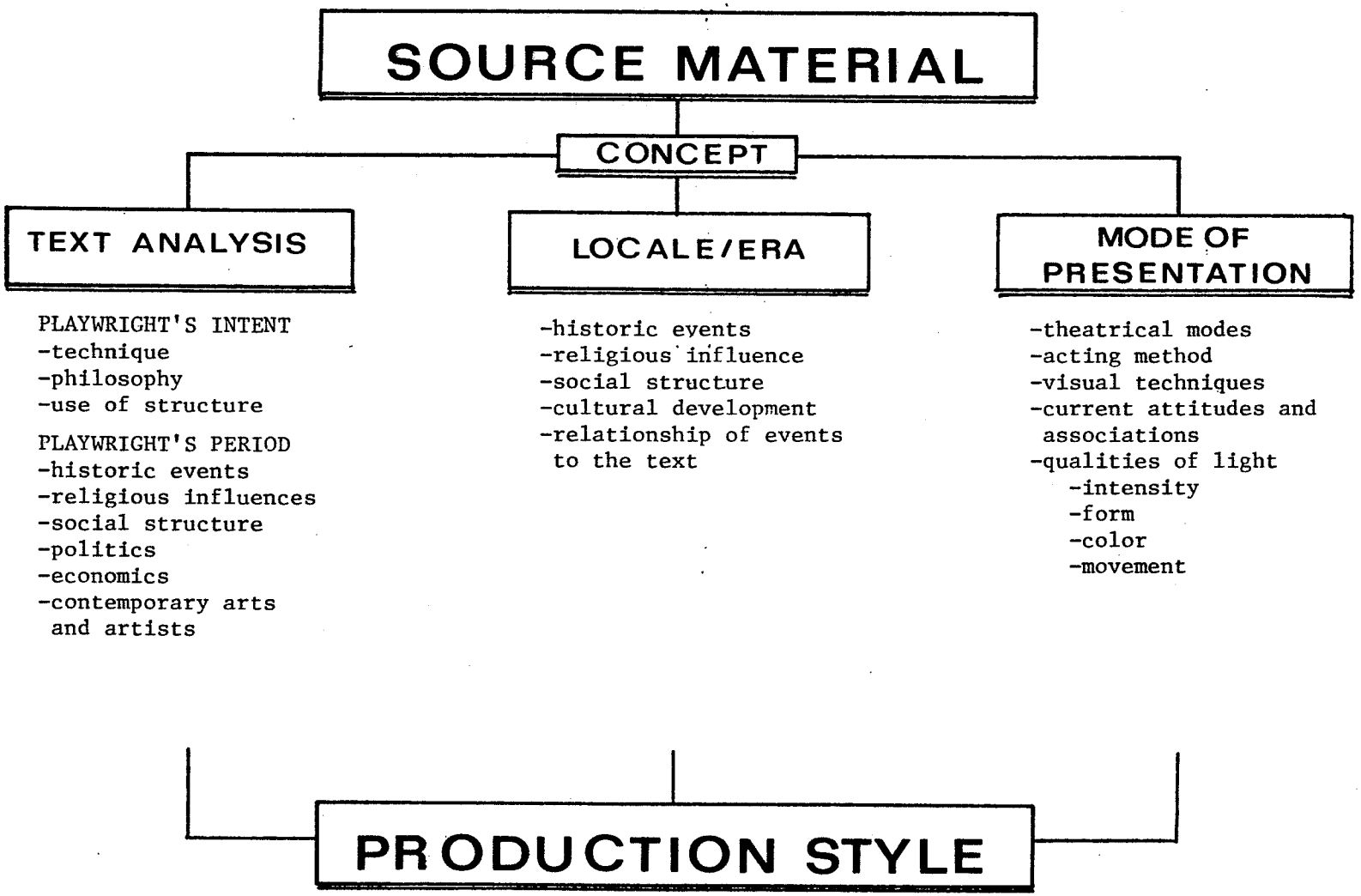
[10]William Strunk, Jr., and E.B. White, The Elements of Style (New York: Macmillan Publishing Company, Inc., 1972), p. 59-60.

CHAPTER TWO

"Style is liberation from the mud of naturalism."[1]

DETERMINING THE STYLE OF THE LIGHTING DESIGN

Determining the style of the lighting design for the production must be based on more than an individual designer's sense of taste. It is based on an understanding of the text, the time and setting, and the mode of theatrical presentation. These three elements when combined in a conceptual and visual manner define the style of the production. The flow chart on the following page provides a visual depiction of the relationship between style and these necessary elements. Researching the text, the setting, and the mode of presentation is not only valuable in the definition of the production style, it is also useful as an outline for the general preparation of the design.


SOURCE MATERIAL
CONCEPT
TEXT ANALYSIS
LOCALE/ERA
MODE OF PRESENTATION
PLAYWRIGHT'S INTENT
-technique
-philosophy
-use of structure
PLAYWRIGHT'S PERIOD
-historic events
-religious influences
-social structure
-politics
-economics
-contemporary arts and artists
-historic events
-religious influence
-social structure
-cultural development
-relationship of events to the text
-theatrical modes
-acting method
-visual techniques
-current attitudes and associations
-qualities of light
-intensity
-form
-color
-movement
PRODUCTION STYLE

THE TEXT

Foremost in determining style is an analysis of the text. Since all design in theatre is unified by the text, understanding the playwright's concepts leads to a better understanding of style. The first step is to understand the historical conditions surrounding the period in which the text was conceived. According to Michel Saint-Denis in his book, Theatre: The Rediscovery of Style: "the reality of a play derives first of all from the country and period where and when it was written."[2]

Knowing the era and the ecomonical, political, and moral forces that molded the thinking that was prevalent at the time, is a means of understanding why the author chose the themes within the text. How these themes conform to the era's philosophical essence relates to the way the period symbols will be utilized within the production. Reviewing the overall literary movements of that period also lends insight into how the author conformed to or transformed the structure and viewpoint of his time.

Given the relative closeness of the artistic disciplines within a particular period, research into the visual and fine arts of the author's time provides supporting evidence of the forms and motivations of society. "For the theatre, the visual arts, in particular, are the key to the inner life of

a particular period style."[3] In investigating historical art forms there are questions whose answers support style. What were the major movements and who were the participants? Was there a prevailing point of view or school of thought? Did the art of the time indicate a way of looking at the world? Where there any obvious connecting points between the text, the author, and current visual arts? These and similar questions must be answered in terms of an overall view of the playwright's society, region, and period in response to the wide sweeps of civilization and change.

Aside from the author's place in history, the playwright's use of dramatic structure is significant to understanding the text. The structure of the drama reflects the time in which the author lived and is a key to transforming that time into understandable visual images. According to John Dietrick Mitchell "the style of the play is imbedded in the language and culture of the author."[4] The playwright, responding to the climate of opinion, writes in a way meaningful to his contemporary audience. For example, David Mamet's use of modern dialect and slang gives his plays an immediate impact on the viewer. The dialogue is more colloquial, frank, and confrontative than if it were written

with a more lyrical phrasing, a phrasing inconsistant with the rough, callous sharpness that he attempts to portray. In contast, Moliere's gentle, but sharp, wit reflects the sophistication and opulence of the French court while it satarizes the facades and shallowness of the upper class society.

The play's language is not the only element which reveals style. Structurally the play reflects patterns in society. The Greek chorus, pagent plays, restoration comedies, and Brechtian drama are all structured in such a way that each indicates something about the relationships within society and the harmony or divisiveness of the times. For example, the use of the Greek chorus as the ethical commentator set standards by which the characters in the performance were judged. This reflected the role of the people in the judical and ethical systems of society.

A playwright may also choose to mimic the dramatic form of another time in history in order to comment, by contrast, on certain elements within his own society, such as in Genet's Antigone. The relationship of the historical structure to the contemporary period reveals a significant viewpoint on both the culture from which the symbols are borrowed and the current one to which they are applied. The lighting designer can utilize these ideas and translate them into the images which appear in the design.

THE SETTING: TIME AND LOCALE

Historic period is perhaps one of the strongest influences in the style of a production. It provides immediate recognition of time and place, social custom, political change, and character interaction. Correctly utilizing the style of a specific period, however, requires more than a brief look at the era and its generic representations. It includes the social, economic, ideological, and political movements which may have affected the lives of the people in that society.

In utilizing the visual forms from a particular era and locale, designers needs to be aware of the time frame of their development. Style is not always limited by the static boundries of time and place. It incorporates the ever changing forces within society or in the development of an individual. A.L. Kroeber states in his book:

> "Both style and civilizations are sociocultural phenomena.....Styles are produced by forces which are inherently dynamic. It is difficult for style to become static without deteriorating or disintegrating. The developmental flow of style is one of its most characteristic qualities."[5]

The lighting designer would not want to use the color palette of an artist whose philosophies and intent had diverged from the era that was being presented.

A play can be set in a time different from the author's to either reveal an event in history or to contrast current events with those that have come before. Joseph Papp and others have done this quite often with Shakespeare and other classics. This directorial choice is founded on an interpretation and conceptualization of the text. The visual realization of the director's choice of time and place is a major factor in the definition of the production style. Each moment in history has been molded by the actions of individuals and civilization. The decision of time and place must relate directly to the author's intention, and the relevance of the text to the chosen moment in history.

The choice of historical period and locale provides the opportunity of comment in more than a visual way on the substance of the text. It is not a wholesale borrowing of manners and customs which exemplify a period on stage. Rather it is a careful interpretation of those sociological, artistic, and historical events which reveal something about the people and society.

MODE OF THEATRICAL PRESENTATION

The final element necessary to determine the overall style of the production is a decision regarding the theatrical form in which the play will be produced. This structure provides an overall framework within which the textual style and the important factors of time and place can be defined. The various theatrical forms are themselves grounded in certain historical periods and artistic movements. This, however, can lead to an interesting juxtaposition of presentational style against textual style, provided there are common elements which benefit from this contrast.

There are many theatrical forms available to the designer (See listing below). These forms, often referred to as styles, indicate a type of performance structure commonly associated with a particular period in theatrical history or a movement in dramatic structure. They are referenced here as 'forms' because they provide an overall framework for the production within which style can be defined. For example, the acting technique may be realistic within the theatrical form of Greek tragedy. This entire production may then be presented in a minimalist visual style.

MODES OF THEATRICAL PRESENTATION

ABSTRACTIVISM- The use of pure forms in stage design to provide a setting that serves as a playing space without suggesting natural objects or a particular locale.

CONSTRUCTIVISIM- A set based on fundamental structural or mechanical forms. An essential feature of this type of setting is the great variety of playing levels.

CUBISM- Closely allied with expressionism making use of flat planes. Forms bear little resemblance to the real.

EXPRESSIONISM- The representation of realistic elements in type and form. Generally exaggerated so as to stress essential qualities in a symbolic manner.

IMPRESSIONISM- Parts stand for the whole. Those parts chosen must be typical of the local and representative of its style.

NATURALISM- Detail so emphasized and made so inclusive that the set appears not of the theatre, but of life itself.

NEO-ROMATICISM- A romantic setting treated subjectively.

PICTORIAL REALISM- Elements are real but emphasis is on color compositions, harmonies, and picturesque detail so that the total effect is pictorial rather than realistic.

REALISM- Details are real, but heightened for theatrical effect. Components are colored by theatrical qualities.

ROMANTICISM- A set based on realistic elements and treated in a highly imaginative and exaggerated manner. Details are ornate, colors richer, curved flowing lines.

SUR-REALISM- Dependence upon an endeavor to reproduce or suggest the sub-conscious world.

In determing the theatrical form for the production one source of information is the original production style. Was the text produced in a manner consistant with the playwright's intentions or did it differ in any significant ways? The visual elements of the original production may also provide keys to the author's contemporary audience, and their level of perception in the theatre.

Often the production style may differ from the theatrical form which was most common at the time of the text's conception. Although the dramatic effect of doing so may be enticing, the form which is choosen must relate to the essential nature of the text. In this instance the designer needs to find those symbols and ideas that are common between the mode of presentation choosen and the original intent of the author.

A lighting designer's personal technique will contribute or detract from the production style. His preference for a particular type of equipment, or the use of certain colors, may be inconsistant with the chosen a visual images. A designer must be aware of his own tastes in design and relate them to the concept of the production. It may also be that designers are employed specifically because of their own personal signature, be it Ken Billington's creative followspot work, John Gleason's subtle blending of colors, or Gilbert Hemsley's bold stokes of angle and intensity. In

either case, personal style may need to be tempered for the unity of the production design.

Once these three main elements of style have been investigated, and related to the concept of the text, the production style can be determined. It will be the result not only of careful research, but of creative analysis and application. The style will be defined as the designer selects and combines those visual symbols which convey meaning and insight into the text. The next step is deciding how this style will affect the basic qualities of light within the implementation of the design.

[1]Michel Saint-Denis, Theatre: The Rediscovery of Style (New York: Theatre Arts Books, 1960), p. 71.

[2]Michel Saint-Denis, Theatre: The Rediscovery of Style p. 57.

[3]Douglas Russell, Period Style for the Theatre (Boston: Allyn and Bacon, Inc., 1980), p. xvi.

[4]John Deitrich Mitchell, Theatre: The Search for Style (Michigan: Midland, 1976), p. 22.

[5]A.L. Kroeber, Styles and Civilizations (Ithaca: Cornell University Press, 1957), p. 149.

CHAPTER THREE

THE EFFECTS OF STYLE ON THE QUALITIES OF LIGHT

> "Style in art is the resultant and the expression of creative struggle in three general areas: the struggle of man with his natural environment, the artist's own struggle with his means of expression, and the struggle of man for the betterment and control of society."[1]

Style provides the visual framework for the execution of the concept. It defines the boundries within which the designer's choices can be made and visual ideas presented. Whereas concept is a personal response to the text based on certain knowledge and interpretation, style is the means of communicating those responses in a form understandable or familiar to the audience. Style is the link whereby communication is made possible. By providing a common set of visual factors and patterns which reveal style, the designer seeks to relate his point of view to the audience. "Underneath the rhythm of every art and work or art lies the basic pattern of the relation of the live creature to his environment."[2]

How then does style directly effect the use of light on the stage? Through the careful association of the qualities

of the light medium (intensity, form, color, and movement) to the elements of composition, there can be a strong correlation between the visual images and the production style. This can happen on two levels. First, there are the obvious visual relationships of the lighting design to period references and images. This refers to finding those visual traits which exemplify a period or society and interrpreting them in the design. Second there is the emotional and thematic structure of the text which can be reinforced and made more clear by defining style through those qualities of intensity, form, color, and movement.

INTENSITY

Intensity provides for the selective illumination of images through the use of brightness, darkness, contrast, washes, and balance. The visual intensity of the image being lit is relative to the intensity of its surrounding environment. The overall intensity of the production bears directly on the production style.

Intensity reinforces the production style in several different ways. There can be an overall intensity level to the production. In general there are preconceptions that are derived from the various emotional responses that humans have to light levels. The standard convention is that brightness

implies comedy and darkness tragedy. Intensity, however, is not always static. Given these broad guidelines the visual intensity of the production does not need to be only one progression in intensity. It can, however, indicate a movement in the tone of the production as the mood changes from one form to another.

The use of intensity can be expanded to include the overall conditions of the time and place in which a production is set. Periods in history can be defined by a visual intensity that may be underscored on the stage by brightness or contrast. The overall intensity level of Hamlet will certainly be different than a production of She Stoops to Conquer, given the physical characteristics of the respective locales. The intensity of these two productions may differ, however, not only because of the locale, but because of the different emotional content of the plays. Information regarding intensity can be derived solely from the environmental conditions of time and place, or it can be found in the emotional and psychological conditions of the society or individuals that are found in the source.

Intensity helps define style in the contribution that it makes to the overall composition of the stage picture. The selection by the designer of what is brightly lit, or not lit at all, provides a strong indication of style. Some plays may be based on the recreation of a realistic setting, whereby the intensity levels are in a ratio relative to those

found in nature. However, a play produced in the form of German expressionism may highlight certain architectural or symbolic details more brightly than the actor to draw a visual connection between the environment and the character or his emotions. In this relationship, images of high contrast tend to be more dramatic than those of little or no contrast in intensity.

FORM

Form is the second quality of light which works to define style. It is composed of the angles which make up the composition, the reinforcement of shape through intensity and color, and the patterns and dimensions of the environment which are revealed through the lighting. The distribution of light also entails the definition of shadow.

Style is closely related to form in discussing the visual arts. It is the association of shape, pattern, and dimension that are the most easily recognizable of period traits. Consequently, the use of correct visual forms from a period in history or a cultural region is often considered to define the style in and of itself. And yet, according to Michel Saint Denis, "while it (style) is closely related to form, it cannot be reduced to form."[3]

Visual form is the strongest indicator of the mode of

presentation within the lighting of the production. As lighting design has developed, a specific visual language has emerged which defines the production form in visual terms. In the larger scale it is similar to the comprehension of brightness being equivalent to comedy and darkness tragedy. The angles of light which provide for even, relatively shadowless light, generally constitute a comical or light hearted production; whereas those designs which utilize steeper lighting angles which create more significant shadows and reduced visibility are more often associated with tragedy or drama. Certainly one of the strongest examples of this type of visual language is the German expressionistic theatre. There exists a strong image within the design characteristics of this type of theatre. The general example would be the use of strong clear light, from high wattage sources, steep angles, isolated sections of the stage, and dramatic defintion of form.

Much of lighting design for the American theatre involves the selective re-creation of natural light. The relationship of style to form in this case, is a result of the similarities between the natural light forms and their method of presentation. Borrowing the form of light found in nature does not imply that the production will be Realistic or Naturalistic. There are many times that the lighting designer will attempt to create a visual image on stage which relates to a natural lighting phenomenon within the context

of Expressionism, Sur-realism, or even Abstractism. In this context, the form may be the only quality of light which resembles the natural elements. If the relationship of the designed form to the natural form is correct, the audience is capable of understanding the context of the image presented.

COLOR

Color is a strong indicator of regional culture and period. Each civilzation has developed a different symbolic and psychological relationship with color. Style can be reinforced through both the overt use of color as a descriptive media, or through the symbolic representation of a particular culture's psychological reaction to various colors. Color is also applied in various cultures as a purely compositional element which enhances the form of the visual expression. Relating color on stage to the style of the production requires and appreciation of these various relationships within the time and place of the production but also an understanding of these effects on the contemporary audience.

Secondary only to form, color is a dominant means by which we perceive. Our understanding of the world around us is defined and communicated by a knowledge of the relationships between color and form. From the earliest cultures it is apparent that color has played an extremely

significant role in the expression of human existance. Consequently, this information can be recreated on stage to reinforce or describe a particular people or time. As an example the paintings of Greco have a color palette made of bold, vibrant reds and blues, which is based not only on the materials available at the time to create that color, but also on the perception of the society about what those colors, in that particular relationship, specify.

MOVEMENT

The final quality of light which is used by the lighting designer to reveal and shape the production style is movement. Movement in artistic terms refers to the "sensation of movement created by the aesthetic material of the work, rather than by any reference to natural activity." [4] Natural activity in this case is defined as motion. In lighting design motion translates not only as the time assigned to the progressive change in light, but to the movement of the eye within the composition and the rhythm of change based on the tempo of the text. Rhythm and movement have two different applications. Every society has a rhythm or tempo. It can be defined through the pace of technological advancement, through the attitudes of the society toward change, through the descriptive nature of the

literature, and through the personalities of the characters involved. This tempo can be incorporated into the pace and rhythm of the theatrical production. It can reflect either the stereotypical attitudes about a given society or the actual dynamics of a culture. For example, the prevalent misconception that the Spanish people are slow and sleepy may be reflected in longer time fades between light cues. In contrast, the energy of Spanish dance or the excitement of a bull-fight would produce a different lighting tempo. In a more symbolic way the rapid technological change of the twentieth century may translate into different lighting rhythms than those reflected by the design for a Medieval production.

Mood can be greatly affected by movement of light on stage. Calm, agitation, tension, and suspense can all be affected through the tempo of moving light. Stylistically this calls for an understanding of these elements within the text and within forms being presented on the stage. Once again the theatrical forms have developed a language of which the audience is aware. Realistic forms based on the presentation of nature will depend visually on the execution of the rhythms found in nature, the setting sun, clouds passing across the sky, or a rapid flash of lightning. Lighting changes which occur more rapidly call attention to the movement itself, either in terms of the qualitative change of light, the shift of mood, the change in locale, or

the revelation of some emotional or psychological change within the characters represented. This type of movement has been successfully used in Expressionistic forms, Symbolic forms, and other non-Realistic forms of theatrical expression. Given that the theatrical form of the production is one of the key elements in determing style, understanding the tempo and progress of movement within the design enhances the definition of style.

CONCLUSION

Style is the unique combination of visual symbols which are related by their consistancy of form and their foundation in the essential nature of the text. This relationship is embodied in the meaningful expression of images which conform to specific conceptual and historical references. It implies a logical association between the images choosen, the author's intent, and the director's execution that is the art form viewed by the audience.

The determination of style is based on the analysis of three key elements: the text, the era and locale, and the modes of production. It is realized in the lighting design through the careful manipulation of historical and regional symbols, personal technique, and an application of the functions and qualities of light. Style unifies the design by melding the lighting qualities of intensity, form, color,

and movement into a cohesive statement. These qualities are utilized in a way which relates the functions of the lighting (visability, definition of environment, composition, and mood), the choosen production style, and the dramatic intent of the source material. The ultimate result of this fusion between the form of lighting design and the ideas of the text is a clearer presentation of the central meaning and expression of the source. Through consistant visual style the lighting designer indicates the essential relationship between the core ideas of the text and the visual means by which we communicate them.

[1]Lincoln Rothschild, Style in Art: The Dynamics of Art as Cultural Expression (New York: Thomas Yoseloff, Pub., 1960), p.42.

[2]Ibid., p.2.

[3]Michel Saint-Denis, Theatre: The Rediscovery of Style (New York: Theatre Arts Books, 1960), p. 61.

[4]Rothschild, Style in Art: The Dynamics of Art as Cultural Expression, p. 38.

CHAPTER FOUR

APPLYING STYLE: AN EXAMPLE IN LIGHTING DESIGN FOR OPERA

In the first section this thesis has defined style and analyzed its role in theatrical design. The following chapters will show the application of style in two seperate lighting designs based on Carmen, produced by the New York City Opera in 1971 and a new production in 1984. A synopsis and historical perspective of the opera can be found in the Appendix of this thesis.

Desite Carmen's weak debut in Paris, it quickly became a mainstay of the opera repertory. It remains as one of the most popular operas of today. The early 1980's saw several new works and reinterpretations of the story. From the French filmmaker Goddard to the stage production by Peter Brooks, Carmen continued to be re-examined for the contemporary audience. For many years prior, however, there was a traditional form of performance about Carmen which many companies attempted to maintain. The opera Carmen had become a symbol of opera itself.

The lighting designs for these two productions of Carmen at the New York City Opera, when examined, must be considered in terms of certain overriding factors. First, the New York

City Opera was and is a repertory company. It was mandated to provide quality opera for the general public, and in doing so, produced eight different opera performances a week. Consequently, the light plot needed to be a flexible, repertory plot consisting of basic equipment which was permanently focused and colored for the entire season, supplemented by "specials" which could be used to enhance each opera by giving the visual elements their own unique quality. This type of design requires a great deal of compromise from the lighting designer. The lights are permenently hung and can rarely be adjusted to fit the scenery. The color is preset with only slight variations possible, and the control is limited to pre-established channels with a small number of "extra" dimmers available for specials and effects.

The impact of this structure is to force the designer to seek out the essence of the design he is attempting to create. Each choice has to be weighed not only in terms of its "correctness" for the style and concept of the production, but for its viability within the repertory structure as well. Consequently, many visual options available to the lighting designer must be passed over in an attempt to reconcile all of the technical factors. Nevertheless, good lighting is possible, given a

concentration on the basic elements of design and the fundamental qualities of light.

A word of caution must be stated in terms of viewing a theatrical production from a previous era. While 1971, was only fifteen years ago, since that time our expectations of design for the theatre and opera have changed. Designers are more aware of the impact that their vision can have upon an audience's enjoyment, appreciation, and understanding of the performance. Technological improvements have changed the method with which we approach lighting. This is not to imply that there is necessarily a better style now than existed before. Progress in the arts is not the same as that in technology or science where the discoveries of one era must occur before changes in direction are made. A later style is not better or worse than an earlier style. The designs presented here must be analyzed in terms of their context within the development of theatre design and the preconceptions that the audiences bring to the theatre.

CARMEN: 1971 PRODUCTION

The visual concept of the designs for the 1971 production (lighting by Hans Sondheimer, sets and costumes by Jose Varona) was to provide a realistic, slightly romantic, environment that would indicate general period and locale,

support the chronological needs of the production, and when necessary, reinforce the musical moods. It might appear that according to the definition of style set forth in this thesis, this design approach lacks the necessary elements that define style. As has been stated, however, all productions have a style either by design or by default. The lack of overt stylistic and conceptual ideas, based on the more essential nature of the society in 1820s Seville, their culture, and the forces which generated change in that period, is not to imply that the designs were without concept or intent. Establishing a realistic design, derived from the generic structural forms of early nineteenth century Spain and the natural environmental needs, dictated a particular visual approach. This approach translates itself into the production style through reinforcement of locale, environment, and rural trends. While not attempting to recreate the exact detail of era and locale, the designers, like Bizet, attempted to elicite the essence and spirit of 1820s Spain. Looking at the individual qualities of light will provide insight into the designer's implementation of style in this production of Carmen. While none of the qualities of light operate independently, distinct choices are made within each area which cumulatively define within the lighting the production style.

INTENSITY

Intensity of light on stage can be translated in many different ways. The intent of the designer is to first support the visual and textual concepts that derive from the source, and to control this support by the use of style. Mr. Sondheimer's use of intensity was to support the time of day- the heat of a Spanish afternoon, the romance of an evening- and the various visual needs of the different locales. The result is to create a strong visual style that relates the lighting to the time of day.

There was very little attempt in the lighting to indicate direction or angle through varied intensities. The lighting was a strong, bright statement which, following the opening of the curtain, provided an immediate recognition of environment and mood. (See Cue 1) Channels 20-26 (Roscolux 01) provide a bright, warm, overall illumination. All front light is also at full, with additional visability added from the amber borders (Roscolux 09) and high amber downstage side light (Roscolux 18) varing from 80% to full intensity. This level is constant throughout the first act, providing a contrast to the varying emotional surges of the characters and the music, but also maintaining the everpresent force of the heat and the sun. The only change comes during the entrance of the soldiers and Don Jose, when the overall

intensity increases by adding more front light to support the increase of tension felt by the characters and the music. (See Cue 3)

As a contrast, Act Three is dark and murky. Not only is the time of day quite different- the libretto calls for "dark night"- but the characters have changed drastically. Don Jose is confused and unsure. His love for Carmen brings increasing pain, and their relationship becomes more unstable. He is becoming a desperate man. The lighting for the scene underscores not only the isolation of the environment, but the emotional isolation felt by Don Jose. Everything is without form, dim, difficult to discern. In Cue 31 (See Cue 31), the front light is minimal, with two channels reading at 20% and 30%. A dark blue side wash (Roscolux 80) covers the stage, reading at only 40%, and the back light (Roscolux 80) is also low, at only 20%. While followspots do cover the principals to provide additional visability, the overall effect is one of dark misery and heavy atmosphere, consistant with both the environment and the dramatic situation.

FORM

The form of the lighting for this production is, like intensity, primarily based on the environmental needs of the locale, but secondarily, supports the emotional content of

the characters and music. Visually, the qualities of form are not as highly utilized as the qualities of intensity and color. Form does, however, reinforce those aspects of style which support the environmental needs of the opera.

Using both Act One and Act Three again as examples, the form of the light is somewhat consistant despite the change in time and place. The hot overall light of the first act is not a sharp piercing sun, but rather an oppressive, sweltering heat. This is replaced by a hazy, murky night. Both images have a diffused, softer, quality, created by fresnels and border lights.

Looking at the chart on page 55, the key light source in Act One is a fresnel system, focused equally from both sides. Further dimension is provided by high sidelight, which serves the more technical function of highlighting the actor in front of the scenery. In contrast, the key light of Act Three is the high side blue. Due to the saturated color and lower intensity, however, the angle is less distinct, supported by a similar blue wash from a fresnel system.

The lighting throughout the opera remains basically in this same form until the final scene, when the intensity of the sunlight sharpens considerably. The parade and eventually Carmen's murder are carried out in a bright intense sidelight, remaining, however, within the relative visual framework set up in the first three acts. At no time

within the opera does the form ever become unnatural or dominant.

COLOR

The color palette of the lighting in the opera relates directly to the palette of the scenery and to the coloration of the time of day. The essential elements of hue, value, and chroma are manipulated to express time, and environmental conditions. These elements support the visual image within the four acts, and tie the qualities of intensity and form into the stage picture.

Mr. Sondheimer utilized the basic palette of the repertory plot, (See chart page 56) and supplemented it with additional colors to blend the lighting more effectively with the scenery. The choices of additional color moved the palette from being relatively pink and rosy on the warm side, to a more straw, pale amber quality. This was in keeping with not only the visual palette of the scenery, but with the image of the Spanish sun, and the dry intensity of the light. The warm color palette was of a high value key in relation to the desired intensity of the first and final scenes, while the cooler palette was of a much lower key. The saturation was also associated in the same way providing the sunlit scenes with more visual intensity, and the cooler, darker scenes with a heavy, saturated mood and emotion.

It is here that the sense of romance set out in the production style and concept makes its most important contribution. The colors, while within the general conception of temperature and hue for the different realistic needs of the opera, have been somewhat heightened in saturation. It evokes a romantic image of early eighteenth century Spain. The result is a richer, deeper atmosphere, consistant with the artistic trends, both from the period of the original production and the general form of opera lighting in the early 1970s.

MOVEMENT

Movement, like the other qualities, derives principally from the environment, adding support to the music and characters when necessary. Remaining consistant with the simplistic application of intensity, form, and color, the movement is also not complex. It must be considered that when this production of Carmen was first created, the lighting control system at the New York State Theatre was a 10-scene, 80 channel preset board. While designed with a wide variety of control options, its manual nature still limited the to designer to a more static approach to lighting and movement.

The cueing in Act One is based more on the environment than on the music. There is little noticable passage of

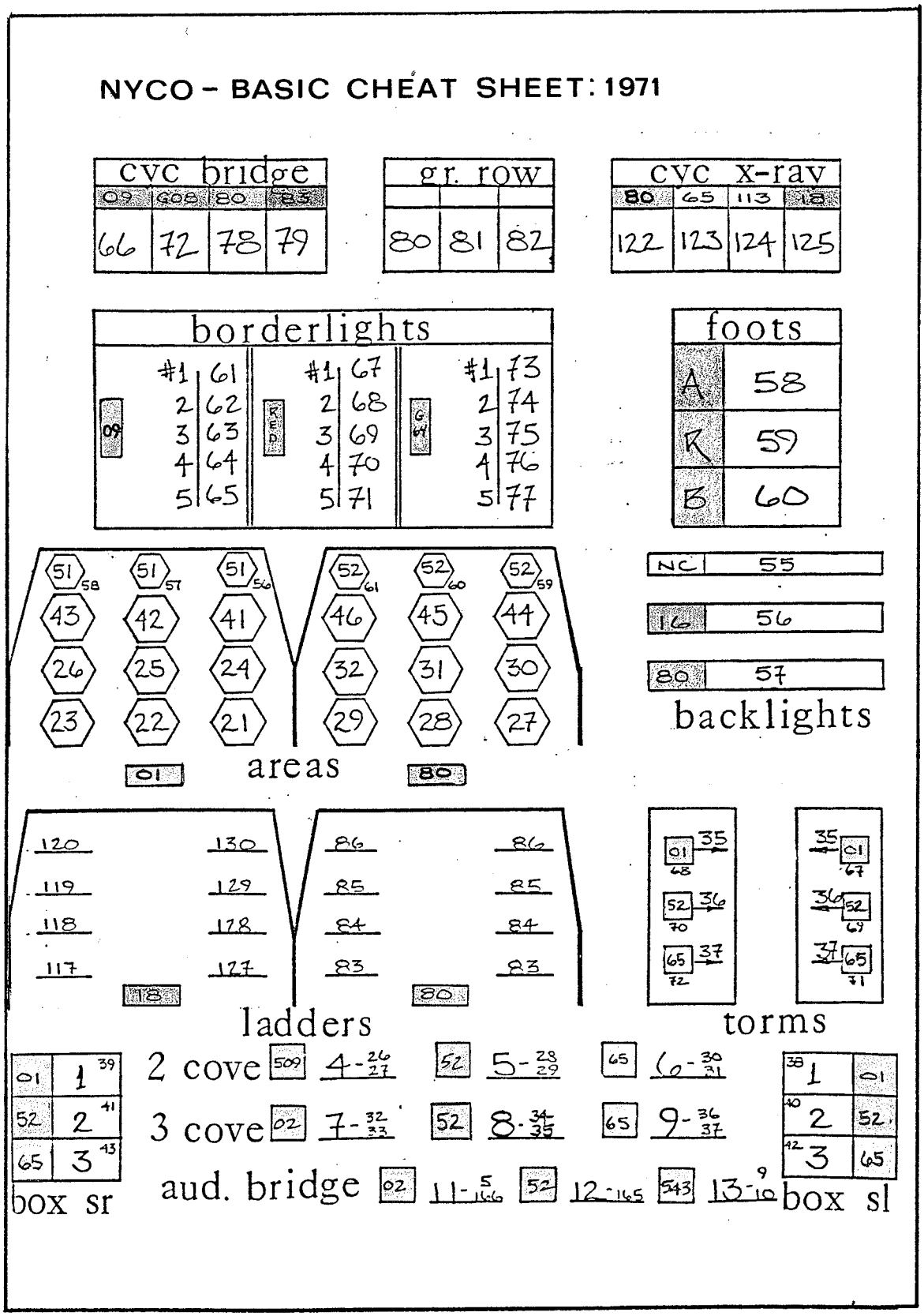
time, and the overridding factor is the bright, oppressive sun. Emotionally there are significant changes within the act, but they all take place in the brightness of daylight. The lighting designer and director saw it necessary to only underscore the musical transition into the return of the soldiers at the beginning of the scene (See Cue Description). Here over the course of 1.5 minutes, the intensity on stage brightens, foreshadowing both the arrival of conflict as the soldiers enter the courtyard, and the emotional tension soon to be established between Carmen and Don Jose.

Again as a means of contrast, Act Three has an increased number of light cues, responding not only to the fact that the dawn approaches toward the end of the act, but also to the increase emotional tension between Carmen and Jose, the fight between Jose and Escamillo, and Jose's torment over the loss of Carmen's love and his need to return home to a dying mother (See Cue Descriptions). The rhythm of the cueing remains consistant with the longer counts established in the earlier acts, and contrasts the growing violence and rage that develops within the characters. Finally, the act ends in an abrupt blackout, which underscores the conflict but also the fatality of the moment, and slightly foreshadows the confrontation yet to come.

ANALYSIS

The production style of the 1971 Carmen, being fundamentally based in the environmental demands of the production, remains relatively simple, but expressive within the needs of the performance. It is capable of meeting the textual requirements of the composer in both the physical setting and the realistic form in which Bizet wished to see the opera produced. Each quality of light enhances the surrounding environment in relation to the director's concept and approach, as well as the entire visual picture presented by the design staff. As an expression of style, it provides an overall consistancy in the use of intensity, form, color, and movement, and provides a unified concept and visual focus. What is lacking is a more indepth relationship between the forces of civilization and the forms of eighteenth century Spain, and their translation into meaningful images which support the intent and concept of the opera.

NYCO - BASIC CHEAT SHEET: 1971



CARMEN 1971 SPECIALS HOOKUP

CH	POSITION	TYPE	COLOR	FOCUS
16	1A-16,17	6X12 1KW	533	BALCONY/CEN HOUSE(ACT 1)
			545	SL GALLERY/STEPS(ACT 2)
17	1A-1,2	6X12 1KW	503	SL PLATFORM/BRIDGE(ACT 1)
18	1A-20	6X12 1KW	503	SR RAMP HOUSES(ACT 1)
	1A-9	6X12 1KW	533	STAGE AREA- SR(ACT 2)
19	1A-18	8" FRES 2K	536	TABLE AT CENTER(ACT 2)
			R01	ARCH ENTRANCE UR(ACT 4)
20	1A-12	8" FRES 2K	503	ARCH ENTRANCE SR(ACT1,4)
	1A-22	8" FRES 2K	536	DR TABLE (ACT 2)
33	#3SL RING	ZOOM LEKO	R01	X TO SR
34	#3SR RING	ZOOM LEKO	R01	X TO SL
53	1A-8	8" FRES 2K	536	SL TABLE (ACT 2)
	1A-5	6X12 1KW	503	SL DRESSING ROOM (ACT 4)
54	1A-3	6X12 1KW	503	DL CORNER/HOUSE (ACT 1)
80	FLOOR-3L	8" FRES 2K	R68	LOW THRU SHUTTERS (ACT 2)
	FLOOR	FIRE LOG	---	ACT THREE
87	BOOM-2R	2-6X12 1KW	R01	X THRU ARCH (ACT 1)
88	BOOM-3R	2-6X12 1KW	533	US X LIGHT (ACT 1)
90	BOOM-2R	2-6X12 1KW	543	X THRU ARCH (ACT 1)
101	1A-6	6X12 1KW	545	SL STEPS
103	FLOOR	BRAZIER	---	ACT ONE
	STAGE	FOOTLIGHTS	---	ACT TWO
104	2LL#3A	6X12 1KW	NC	GATE AREA (ACT 1)
105	1LL#4A	6X12 1KW	545	PLATFORM AREA (ACT 3)
107	BOOM-3L	2-6X12 1KW	533	THRU ARCH (ACT 1,4)
			543	DS X LIGHT (ACT 2)
108	5P-22	6X12 1KW	543	USR RAMP (ACT 3)
109	5P-21	6X12 1KW	533	USR RAMP (ACT 1,4)

CUES - CARMEN: 1971

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
1 :10*

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80	60	FL	70	70		50	40															FL	FL								

97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
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129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
70	70																														

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
2 1:30*

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80	70	FL	FL	FL		50	40															FL	FL								

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70	70																														

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
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65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
30 :03* PRE SET III

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31       1:00*

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                                  40    30                      50             20

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                    30 10             60 50                   40 40 40 40

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128
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129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
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CUE    UP TIME DN   DELAY   SLP WAIT      MESSAGE     CARMEN 9/82
32       :03+

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65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
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97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
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CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
32.1 :20*

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CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
33 2:30*

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		30						30													10			10		40		60		40	40

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129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
34 1:30*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
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CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
35 2:00*

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129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 9/82
36 * FADE TO BLACK

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

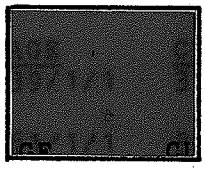
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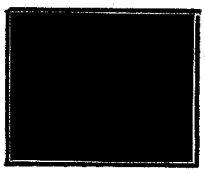
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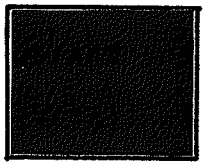
COLOR CHART: CARMEN 1971



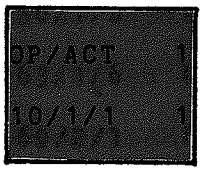
LUX 01



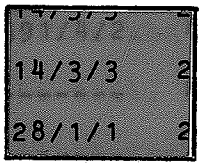
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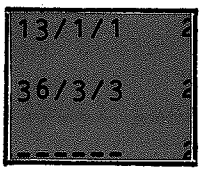
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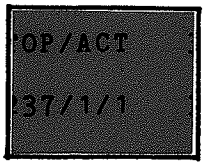
LUX 18



LUX 09



CINEMOID 536



LUX 65

CUE DESCRIPTION: CARMEN 1971

PAGE	CUE	COUNT	DESCRIPTION
TOP	.7	:03	PRESET ACT ONE
1/1/1	.8	:03	FOOTS UP ON CURTAIN
5/1/1	.9	:03	FOOTS OUT
5/1/2	1	:10	FRONTS UP WITH CURTAIN
21/1/1	2	1:30	CHILDRENS ENTRANCE WITH MUSIC
60/1/1	2.1	:10	DUET OF MICAELA AND JOSE
109/5/2	3	:04	FRONTS OUT WITH CURTAIN
-------	3.1	:03	BOW LIGHTS
-------	3.2	:03	BOW LIGHTS OUT
TOP/ACT	17	:03	PRESET ACT TWO
110/1/1	18	:03	FOOTS UP ON CURTAIN
113/1/3	20	:03	FRONTS UP WITH CURTAIN
114/3/3	21	2:00	PULL DOWN FOR GYPSY SONG
114/3/3	21.1	:10	AUTO-FOLLOW- SET UP STAGE AREA
128/1/1	22	:40	SET UP ESCAMILLO'S ENT.
183/3/3	23	1:30	QUINTET MUSIC
213/1/1	24	1:00	FINALE- ZUNIGA'S ENT.
236/3/3	25	:03	FRONTS OUT WITH CURTAIN
-------	25.1	:03	BOW LIGHTS
-------	25.2	:03	BOW LIGHTS OUT
TOP/ACT	30	:03	PRESET ACT THREE
237/1/1	30.2	:03	FOOTS UP
238/6/4	30.2	:03	FOOTS OUT

PAGE	CUE	COUNT	DESCRIPTION
239/1/1	31	1:00	BUILD CHORUS FOLLOWING SEXTET
261/1/1	33	2:30	BUILD FOR CARD ARIA
298/1/4	34	1:30	CHORUS MUSIC AND EXIT
316/1/1	35	2:00	AFTER FIGHT-BUILD CHORUS ENT.
333/4/5	36	:05	FADE TO BLACK WITH CURTAIN
-------	36.1	:03	BOW LIGHTS
-------	36.2	:03	BOW LIGHTS OUT
TOP/ACT	39	:03	PRESET ACT FOUR
334/1/1	39.1	:03	FOOT LIGHTS
338/1/3	39.2	:03	FOOTS OUT
338/1/6	40	:03	AUTO FOLLOW-FRONTS UP
363/1/6	41	2:00	CHORUS AND PARADE
369/2/1	41.1	:15	FRASQUITA WARNS CARMEN
382/3/1	42	:45	WITH CHORUS FROM ARENA
391/4/2	42.1	:03	FRONTS OUT WITH CURTAIN
-------	43	:03	BOW LIGHTS
-------	43.1	:03	BOW LIGHTS OUT

CARMEN: 1984 PRODUCTION

A production of Carmen set in 1936, as was the Frank Corsaro (Director) version produced in 1984, requires an even greater understanding of style, in that the correlation of visual images between the author's intent and the updated version must be very specific. One must be careful to not abandon the structural and stylistic requirements of the original text in favor of dramatic or theatrical effects that are conveyed by a different period or situtation. There must be an implicit relationship between the visual design presented on stage and the fundamental style of the text. To accomplish this relationship is in practice, even more difficult. Research must be applied not only to the author's period and the situation surrounding the time and locale of the text, but also to the updated era as well. Very often the visual forms of the various settings do not interrelate. The sub-currents, however, may be based on similar forces within the society, and can therefore be translated into a unified visual language.

PRODUCTION CONCEPT AND DESIGN

The decision to update the production to the Spanish Civil War was an attempt by the director to find a means of overcoming what had developed as a traditional way of producing Carmen. The stereotypical image of the lusty, cigarette smoking gypsy who was attacted to the Loyalist soldier had lost its dramatic and emotional impact. Bizet's orginal intentions had become bogged down in the heavy, overacted form into which contemporary opera had evolved. By moving the production to a different period of time, with a stronger visual approach and a more dramatic presentation, the director hoped to revive the essential nature of Bizet's work.

Determining the style of the production required analysis based on the three areas discussed earlier in this thesis: text, period, and presentation. Starting with the textual justification for updating the production, the opera deals with "real life, and real people." Bizet's intention was to not allow cardboard, stereotype performances. He worked diligently to remove any of the traditional trappings of the opera-comique and present the raw, inherant nature of the characters. Secondly the opera deals with dramatic and emotional conflict, not plot or exposition. Frank Corsaro's intent was to maximize the theatrical qualities of the opera.

By removing the characters from what had become a "storybook" setting and moving the action to a time period that the contemporary audience would understand as "real life", he was able to concentrate on the sincere intrinsic elements of the characters. Part of this decision involved the restoration of dialogue which had been put to music after Bizet's death, and which was a primary element of the composer's original structure. Finally, updating the opera to the twentieth century, especially the Spanish Civil War, provided an element of controversy, one which was present when the opera was intially presented. This use of an unconventional structure is not superimposed onto the production, but is as much a part of the character of Carmen, as it is a historical element of Bizet's original creation.

The choice of period, 1936, was not an arbitary choice based on the dramatic qualities of that era. Many historians saw the Spanish Civil war as a direct consequence of a century of turmoil which began in 1820, the period in which Bizet's Carmen was originally set. A major civil war errupted in 1821 between the Republicans and the Nationalist, the division of which was to affect Spanish life and politics for the next one hundred and twenty-five years. This struggle culminated in the defeat of the popular left-wing forces by the Facists in 1939. Thus, the period of 1936 was an ideal era for updating the production.

Politics was not the only area of comparison. Economically the two periods in history are similar. Both experienced drastic hardships due to an overdependence on foreign income. In the 1820's, Ferdinand VI greatly misused the national treasury, incurring tremendous debt and dependence on France. His eventual downfall can be linked directly to the economic difficulties that the country was experiencing. Similarly, in 1936 the world was in the middle of a major economic depression. These difficulties made the encumbant government weaker, not only financially but politically, and eventually created a situation for the rise of Facist power.

Finally, within the arts there can be found similarities that prove useful. Goya's "Descriptions of War" was a major representation in visual terms of the atrocities of the civil war in the early nineteenth century. His use of black and white against stark, contrasting, muted, color symbolized the anguish and despair of the nation. The war in 1936 had a similar affect on the contemporary artists of Spain. As has been stated, a majority were in strong support of the Republican government, and although in exile, worked considerably in their behalf. Their work during these events represents a major shift toward a more political theme and subject matter.

PRODUCTION CONCEPT

The concept of the production was based on several distinct elements. The visual images were to be highly dramatic, not confined to defining a real environment or situation. It was felt that an abstract surround would force the viewer to focus more on the reality of the characters, and the situation in which they found themselves. It was further discussed that the general concept of Spanish life is basically romantic, and it was decided to underscore the differences between the postcard image of the country and the harsh realities of its civil war. The acting method was always motivated by realism, while the visual form was selective in its use of natural elements. This allowed the stage to be set with realistic props and lighting to provide enough visual information to establish locale and time, but that the ultimate focus of the designs would be as emotional and character support.

PRODUCTION STYLE

The decision of style in this production hinged on the ability of the designers to translate these historic and sociological events into visual symbols that support both the period in which the production is set, and the composer's intent within the opera. As a visual image it was decided to

use Picasso's "Guenerica", (see page 66) which he painted in response to the devistating bombing of that city by the Germans, at the request of the Facists. Within this painting were the various symbols that the design team felt encompassed the essence and meaning of that period. The use of opposite forms, the sense of tension and division, and the monochromatic nature of the work served as a starting point. Moreover, the emotional strength of Picasso's mural served as a direct link to the passionate feelings of the times, which in turn was expressed in the designs on stage.

The style of the lighting in this production of Carmen was influenced by the nature of light within the painting.

> "He will despense with colors in order to transmit his idea of light through a symbol, the lamp, which fills but the smallest part of the canvas. There he will arrange his blacks and whites, his light and shades, by following an arrangement independent of any light projection, very much in the manner that a chessboard would be arranged if one took as a basis the plastic volume and the occasional relief of the chess figure. It should be noted once and for all that the 'idea' of light is at the very center of the Guernica, as it is the very center and axis around which the art of painting revolves and has been revolving for the last century or so, forming the apex of that great triangle outline in the middle of Picasso's canvas. This seems very much to mean especially if we consider the presence in this picture of various different light effects, that from the exclusive plane of visable light, the Guernica has progressed to the plane of light percieved only by the mind's eye."[1]

Utilizing the form, color, intensity, and rhythms of Picasso's art, these ideas were translated into a tight color palette, highly directional angles, and noticable cueing, within the theatrical form of selective realism.



GUERNICA - PICASSO

INTENSITY

The possible variations of intensity in Carmen related to the fluctuation in mood, the emotions of the characters involved, and the nature of their interaction with each other. Each scene begins with an intensity of light suitable to the environment of the setting. For example, following the prologue, the light cue which established Act One is bright and general, supporting the open, sunlit plaza filled with people and everyday events (See Cue 6). Act Two begins as a dark smoke filled tavern. With the progression of each act, the relative intensities were altered as the interaction of the characters deepened and situations became more complex. Tracing the major shifts in intensity through Act Two will provide further examples.

As mentioned, Act Two begins dark and shadowy. The scene opens with the characters in a frozen tableau on stage. Following a change in the music the actions begins, and Carmen is singing and dancing for the patrons at the tavern (Cue 27.7). As the dance builds and others join her, the excitement on stage increases, underscored by an increase in intensity (Cue 28). With the conclusion of the dance, the lights restore to a lower level. Escamillio's entrance provides the next major change in intensity. As performed in this production, Escamillio is a bull fighter past his prime.

Somewhat drunk and boisterous, he enters Lillias Pastia's tavern on the shoulders of his supporters, followed by a crowd of female admirers. To highlight his entrance the lights outside the tavern build quickly to a bright intensity (Cue 30), followed by an immediate pull down to a medium intensity side light on the crowd, and a bright hard-edged follow-spot on Escamilio (Cue 30.3). This relationship of intensity made him not only the primary visual focus on stage, but corresponded with the larger than life image he had of himself.

The Quintet which follows Escamillio's exit is relatively bright (Cue 32), supporting the general feeling of comradery and good will amoung the group. Don Jose's entrance which follows, changes this feeling and the light cues contain several distinct variations in intensity, the most important of which is at the moment of the 'Flower Aria' where the surrounding stage is pulled down to a low reading and Jose is lit by a strong, low, single side light (Cue 33.9). It is in this isolation that he confesses his love and passion for Carmen. The two quarrel and the lights build slowly, dissolving any feeling of romance left from the aria (Cue 33.9). The intensity during the finale of the act responds to the mood of the crowd as they return to aid in the abduction of a Facist officer. It is festive and proud with the lights building while the chorus sings of liberty

and freedom (Cue 34 and 34.5).

The manipulation of intensity contributes to the production style through the repetition of light levels consistant with specific visual images and concepts. The overall intensity of the opera contains extreme changes as a reflection of the emotional conflict during the Spanish Civil War. The audience responds to these changes emotionally as well as visually. Highter intensities relate to the more uplifting emotions of joy, victory, liberty, and freedom. Lower levels communicate introspection, tension, and confusion. Intensity is also used to create and underscore contrasts. Escamillio's entrance uses high contrast, as does the 'Flower Aria'. The lighting supports the conflict of mood, emotion, and character within the scene. Key contrasts in intensity always relate to the character. Moments important to the character's development were strenghtened by an isolation of the character from the surrounding by a more intense light, defining the significance of that moment, and focusing on that character's emotions.

FORM

The quality of form is the strongest visual element in the lighting design. It serves as the primary link between the qualities of light, the concept, and the production style. Based on the linear nature of "Guernica", and also on the graphic qualities of the political posters created during the war, the lighting angles are very steep and struck the actors in ways which clearly defined the human body. The essence of the light itself was sharp and harsh, creating strong lines and well defined shadows. Texture was added to the beams of light by means of templates to contrast the solid beams of light within the composition, and provide a source of depth and dimension to the stage picture. These forms were supported by the selective use of contrasting intensities to reinforce and define these images for the audience.

The repertory light plot of the New York City Opera was not sufficient to provide the type of instrumentation and positioning desired to create this visual dependence on form. Additional specials were added and became the principle sources for lighting (See Light Plot, back folder). These specials included a back diagonal PAR light system which provided strong highlight on the actor's body and became an important part of the stage picutre by utilizing the visable

beams of light as a compositional element. Additional side light was added to further define the actors from strong, distinctive angles, which increased the visual intensity of the shadow and line.

Follow spots from the First Electric Bridge were used as a primary source of form. The major characters were constantly in this light, which was steep, strong, and clear. It sculpted the face and body, and with varied intensities, provided isolation. These bridge spots were used as moving specials, defining critical moments and emotions through their severe down-light angle and through visual repetition. This image was based on the central importance of the hanging lamp in "Guernica", and its prominence within the definition and composition of the mural.

An additional symbolic use of form was the inclusion of jagged vertical templates projected on the stage surround and on the floor at Carmen's death. These templates not only strengthened the vertical sense of the scenic painting, but were used as supporting statements when the emotional conflict and tension between characters increased. Again this quality of light, which derived from both artistic references and the sense of conflict during the Spanish Civil War, was primarily used to underscore those moments of importance to the characters, rather than accurate physical surroundings. These vertical lines were refocused onto the

floor for the last act in a cross-hatched pattern in which Carmen's death occurs, uniting the final moment of the opera with a visual symbol that had been used consistantly throughout.

The intent of these various uses of form was to unify the qualities of light within the design into a strong, reoccuring visual statement that would reinforce the choice of style for the production. This was accomplished by establishing intense linear beams of light within the stage composition, which sharply defined the human form through angle and shadow, and supported the changes in mood as the opera progressed.

COLOR

Although the color palette in this production of Carmen was limited, it was an essential element in the definition of the production style. By its very nature the lack of color gave the design a "look" which established a unity consistant with the images of "Guernica" and the production intent. The basically monochromatic palette focused attention to the definition of character and supported the strong form of the light color. This maintained a cohesive visual unity within the total production design. The sets and costumes, also in very limited palettes of blacks, greys, and whites, were

enhanced by the starkness of the lighting. "Grey" was achieved on stage by the use of clear light which was additively mixed with a slate blue (Lee 161). When combined, these two colors provided a "greyish" quality which could then be altered, through changing the intensities, to affect either a "warm" or a "cool" characteristic. Black was achieved through shadow, which was provided due to the steep angles of the lights and the various balances in the intensities.

From within this tight palette, all balances in color were provided. The color was then used to help support both time of day and locale, as well as emotional or symbolic content. Additional color was added only as a strong visual statement when it related to specific emotions or situations in the production. The very nature of the palette was outlined in the first three light cues. The curtain rises during the overture on a tableau. The scene is mostly of peasants and workers milling about the square. The tone is that of everyday life. There are noticable revolutionaries within the crowd, however, and it is clear that the feeling is essentially anti-Facist. The scene is lit entirely in clear light. This initial image, with the black and white sets and costumes, is intended to evoke the mood of "Guernica". The lights fade and the tableau is changed. As the lighting restores, the audience sees Escamillio,

triumphant in command of the crowd. The hue of the picture is now blue/grey. There is much more shadow. The overall value and intensity is lower. The mood is much more somber, disturing. The fianl scene of the overture maintains this same feeling and coloration, but added to it are the white vertical templates on the walls of the set, and an intense dark amber from the footlights. The scene depicts the crowd saluting in a facist manner while Carmen receives instructions to "get to know Don Jose," in order to frame him. The juxtaposition of the blue/grey and the white templates sets the tone of conflict, and the amber footlights create a mysterious quality which supports the intensity of conviction held by the rebels for liberty and freedom.

The color palette continued to play a supporting role throughout the opera, balancing the elements of white, blue/grey, and black against the action and content of the scenes. The naturalistic needs of the production, time of day, locale, climate, are provided by utilizing the colors either alone, or mixed, to create an environment for both the physical and emotional settings. Hence, daylight was achieved using the clear instruments at either full or slightly less intense for a "warmer" feeling. Interiors were murky with a combination of clear and blue/grey at low readings.

MOVEMENT

The visual movement of the eye within "Guernica" is at times rapid and abrupt, and other times slow and even. As reference material it allows a style of movement consistant with both an underscoring of the emotional conflict and the musical rhythm and pacing of the opera. As a secondary function of the movement of light, it was important to contrast the stereotype of a slow, plodding Spanish society, with the violent, sudden changes of the civil war.

Movement within the lighting supported the style on several different levels. It called attention to significant changes in mood through noticable theatrical cues. Statements were made with the lighting by not concealing the changes with long subtle counts. Softer, quieter moments were reinforced with slower time fades. Rapid changes in mood or situation, however, were cued with noticable, dramatic changes in light.

The rhythm of the lighting changes always reflected the tempo of the music, either conforming to the pacing, or by providing a counterpoint to the score (See Cue Descriptions). Cues were also placed in relation to changes in musical texture or composition. For example, the "fate theme", first associated with Carmen during the prologue, reoccurs in each act and is underscored by the movement of light.

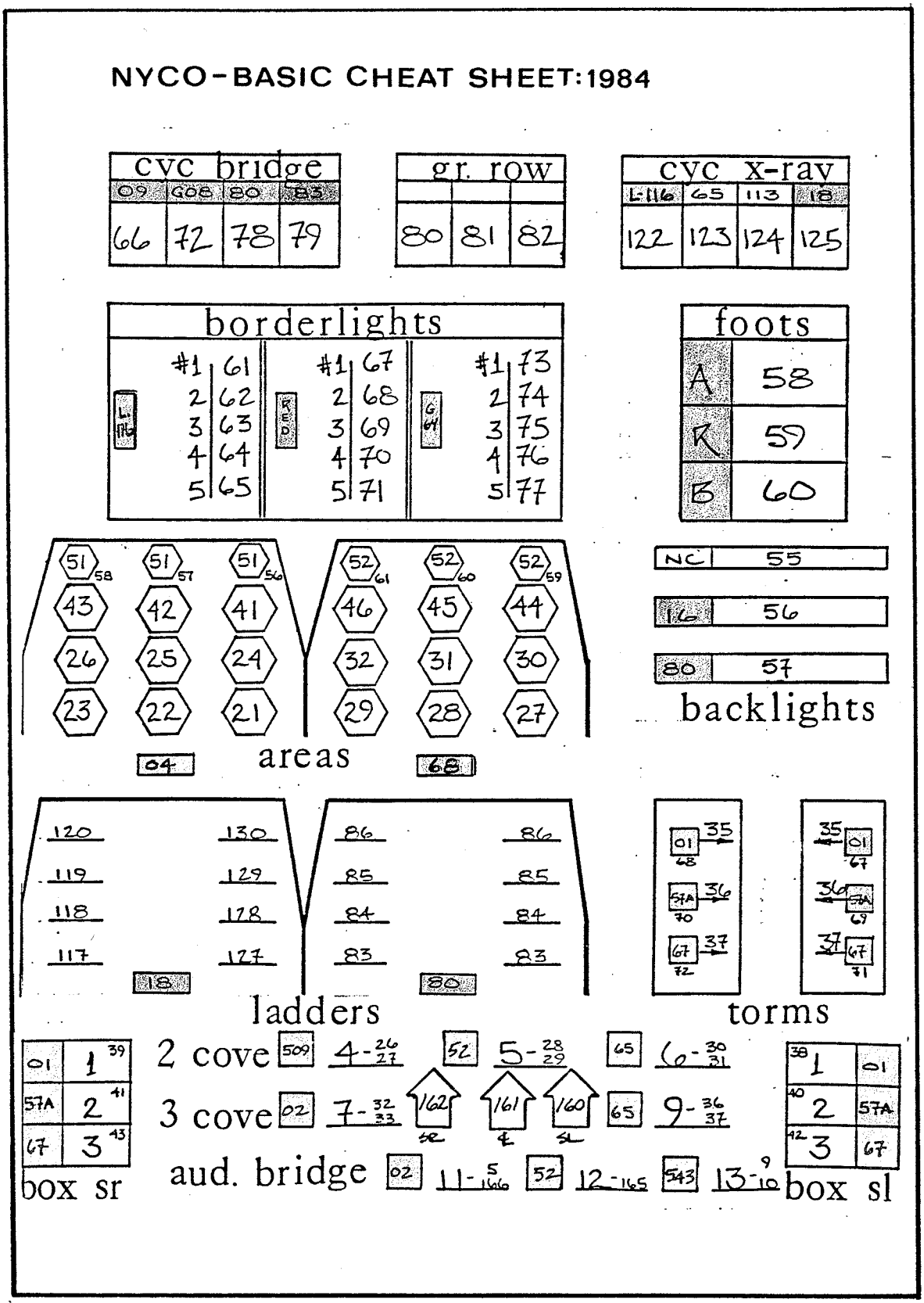
Finally, the pacing of the opera was affected by the restoration of the original dialogue. this meant that the rhythm would change dramatically between music and spoken dialogue. To aid in the unity and flow of the production, the spoken sections were not specifically cues, as one might do for a musical or operetta. It was intended that the action and emotion move from the music through the dialogue, and the lighting supported this choice.

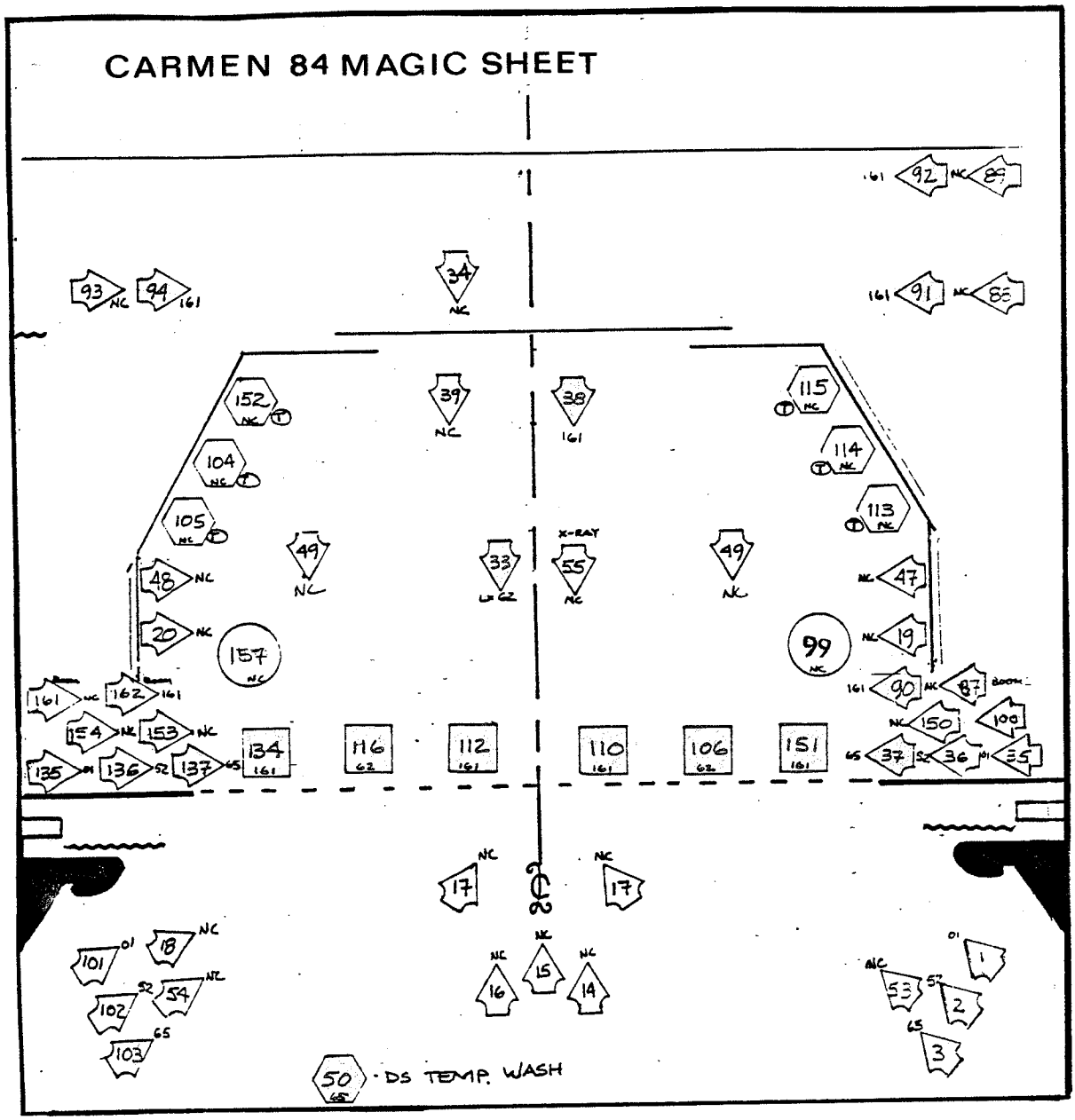
Compositional movement and focus was provided primarily by the bridge followspots which highlighted the pricipals and allowed for movement within the stage picture. Intensities were also balanced to provid for composition, focus, and direction, highlighting scenic elements and stage action. The opening of Act Three is cued in this way. The curtian opens on a dimly lit train wreck. The sound of flares being shot is heard, and their red glare dramatically lights the sky. As the flares fade, in the distance a soldier is climbing a telephone pole to clip the wires. To focus the audiences attention to this, the backdrop builds in intensity to silhouette the figure, followed by a slow increase in light levels on the stage which reveals the rest of the soldiers. In this way the contrast of the light flares going off and the intensity slowly shifting focus reinforces the uneasiness of the situation.

Throughout the opera the movement of light is intended to support the style of the production by providing contrasts of rhythm and tempo with the emotional and musical qualities of the stage action. It focuses visual attention to significant changes in character and mood, and contributes to the overall impact of the production style.

[1]Juan Larrea, Guernica: Pablo Picasso (New York: Curt Valentin, 1974), p. 54.

NYCO-BASIC CHEAT SHEET:1984





DOWN POOL

TEMPLATE

AREA LIGHT

DIRECTIONAL X-LIGHT

CARMEN 1984 SPECIALS HOOKUP

CH	POSITION	TYPE	COLOR	FOCUS
80	FLOOR SR	40W BULBS	ORANGE	HUNG OVER STAGE (ACT 2)
	IN-2 SR	FIRE PROJ.	R01/114	END OF TRAIN CAR (ACT 3)
81	FLOOR US	SMOKE CONE	---	---
82	FLOOR SL	FIRE DRUM	---	INSIDE BARREL (ACT 3)
	SCAFFOLDS	10" BP 1KW	NC	FOLLOW SPOTS (ACT 4)
95	USR LOFT	6X12 1KW	NC	US TRUCK (ACT 1)
98	FLOOR SL	8" FRES 2K	NC	THRU TENT OPENING (ACT 1)
108	1A-10	6X12 1KW	NC	DESK/TENT FRONT (ACT 1)
109	1A-11	6X12 1KW	NC	AMMO BOX (ACT 3)
111	1A-13	6X12 1KW	NC	STAGE (ACT 2)
132	1A-20	6X12 1KW	NC	USC ENTRANCE (ACT 1)
133	1A-21	6X12 1KW	NC	USC ENTRANCE (ACT 1)
142	3LR#4A	6X12 1KW	NC	HALF TRUCK USR (ACT 1)
144	4LL#5A,6A	PAR 64 MFL	NC	US X LIGHT
145	4LR#5A,6A	PAR 64 MFL	NC	US X LIGHT
155	FLOOR	4-INKIES	R18	INSIDE TRAIN CARS (ACT 3)

CUES- CARMEN 1984

11/04/84 04:31PM
CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
6 :20* :30

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
													30	30	30	50	50														
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
					50	80													70		50	70	30								
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
														70	50							30	70	70	50		FL	70		FL	
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
	50	50		50			70	70		FL	50					70	70	70					FL					30			
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
		FL	50	50									70										50	FL	70			50			
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
80																															

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
27 :25* :25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
10

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
11

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
FL 20

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
27.3 :20+

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
50

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
15

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
FL 20

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
27.7 :10*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
														30					50												
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
50															50						50										
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15																
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
		30									30																				
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
		30									FL	20												50	50			30			
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
28 :08*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
														30		50		50	50							50	50	50	50	50	50
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
50											50	50	50						30			30		50						
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15							50	30						50		
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
										50																				
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
		50									FL	20												50	50					
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
50																															

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CUE    UP TIME DN   DELAY   SLP WAIT      MESSAGE          CARMEN  7/84
29        :12*

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                                                  50 50                    30 30 30 30 30 30

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
50                                 30 30 30                 30       30    50
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                                  15                 30 30                50

97  98  99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
        50                             FL  20                                          50  50
161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
30
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CUE    UP TIME DN   DELAY   SLP WAIT      MESSAGE          CARMEN  7/84
30        :03*                    :03

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                                                     50                    30 30 30 30 30 30

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
                                   30 30 30     50          30
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                                  15                       70    70

97  98  99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
                                       FL  80                                          30  30
161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
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CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
30.3 :06* :12

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
																	20		70							30	30	30	30	30	30
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
											30	30	30		70				30												
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15											30		30			
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
											20																				
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
											70	25												70	50						
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
31 :06*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
														30		50		50	50							50	50	50	50	50	50
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
50											50	50	50						50			30		50							
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15							50									
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
										50																					
129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
	50										FL	20												70	50						
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	190	181	182	183	184	185	186	187	188	189	190	191	192
50																															

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
32 :25*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
													30	40		50		50	30	40	40		20			50	50	50	50	50	50

33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
											50	50	50						30			30		50							

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15							30									

97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
		40								30																					

129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
											FL	20												60	20						

161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
30																															

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
32.5 :30*

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
														40		50		50	30	20	40	30	20		30	50	50	70	50	50	70

33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
											50	50	50						30			30		50							

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
															15							30									

97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
										70	60																				

129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
											FL	20												20	20						

161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192
30																															

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CUE    UP TIME DN  DELAY  SLP WAIT      MESSAGE          CARMEN  7/84
33        :30*

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                              50    30    30       30

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
                                    30                                  50

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                    15

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128
                                    50

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
                                    FL  20                          70

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
30
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CUE    UP TIME DN  DELAY  SLP WAIT      MESSAGE          CARMEN  7/84
33.5      :12*

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                              50    30    30       30

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
                                    30                                  50

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                    15                          30

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128
                                    60

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
                                    80  20                          70

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
30
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CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
33.7 :25*

1	2	3	4	5	6	7	8	9	10	11	12	13 40	14	15	16	17	18	19	20 30	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54 30	55	56	57 40	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80 15	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140 60	141 20	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
161 30	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192

CUE UP TIME DN DELAY SLP WAIT MESSAGE CARMEN 7/84
33.9 :25*

1	2	3	4	5	6	7	8	9	10	11	12	13 50	14	15 30	16	17 30	18	19	20 30	21	22	23	24	25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48 30	49	50	51	52	53	54	55	56	57 50	58	59	60	61	62	63	64
65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80 15	81	82	83	84	85	86	87 30	88	89	90	91	92	93 20	94 40	95	96
97	98	99	100 20	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140 80	141 20	142	143	144	145	146	147	148	149	150 70	151	152	153	154	155	156	157	158	159	160
161 30	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192

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CUE    UP TIME DN   DELAY  SLP WAIT      MESSAGE          CARMEN  7/84
34        :20*

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                          50    30    50 30 50 50                        50 50 50 50 50 50

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
30                          50 50 50    50          30       30    50

65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                      15                   FL 20       50          40

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128
      30                            30

129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
                                    FL 20                                       50 50        20

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
30
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CUE    UP TIME DN   DELAY  SLP WAIT      MESSAGE          CARMEN  7/84
34.5      :20*

 1  2  3  4  5  6  7  8  9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
                             30    50    50 FL                        50 50 50 50 50 50

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64
30                   30             50 50 50    50          50       60    50

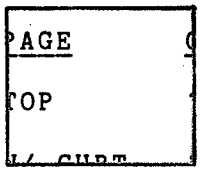
65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96
                                      15                      30          70

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128
      50                            30

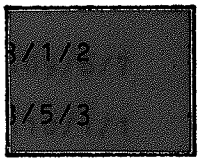
129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160
                                    FL                                          70 70        50

161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192
30
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COLOR CHART: CARMEN 1984



CLEAR



LUX 62



LEE 161

CUE DESCRIPTIONS: CARMEN 1984

PAGE	CUE	COUNT	DESCRIPTION
TOP	1	:03	STRONG WHITE ON CROWD TABLEAU
W/ CURT	1.5	:05	ADD FRONTS
1/6/3	2	:03	FADE TO BLACK
3/1/2	3	:03	ESCAMILLIO AND CROWD TABLEAU
3/5/3	4	:03	FADE TO BLACK
4/3/3	5	:12	FADE UP FOR CARMEN SL
5/1/1	6	:20/:30	FADE UP TO BRIGHT MORNING
21/1/1	7	:12	FOCUS DOWN STRONGER BACKS+ WHITES UP FOR KIDS/PRISONERS
33/1/1	9	:20	FADE TO SILOUETTE LOOK FOR MEN'S CHORUS-WARMER
35/4/3	10	:20	FOCUS TO RAMP FOR CIGARETTE CHORUS-EXTREME SIDE LIGHT
44/1/1	11	:15	PULL DOWN FOR CARMEN HABANERA
55/3/1	12	:20	PULL DOWN FOR 'FATE'
56/1/5	13	:08	RESTORE
57/2/3	14.5	:10	ROMANTIC BLUE FOR MICAELA/JOSE
61/5/4	15	:20	FOCUS TO TABLE
70/2/1	16	:15	FOCUS TO DSR FADE CENTER
76/1/1	17	:10	BUILD STAGE TO WHITE FOR FIGHT
91/5/3	18	BUMP	FREEZE-SHIFT FOCUS TO TRUCK

PAGE	CUE	COUNT	DESCRIPTION
92/1/3	19	:01/:03	RESTORE
94/5/5	19.5	:20	DOWN FOR DIALOGUE
95/1/1	20	:20	SEQUIDILLA-JOSE AND CARMEN
109/1/1	21	:12	PULL DOWN FOR FINAL PUSH
109/6/1	22	:05	PULL DOWN TO FREEZE
109/6/7	23	BUMP	BLACKOUT
110/1/1	25.5	:08	LIGHTS UP FROM BLACK-STREET SCENE
112/6/6	26	:06	FADE TO BLACK
VIS-WALL OFF	27	:25	LIGHTS UP SLOWLY ON LILLAS PASTIAS
AUTO FOL	27.3	:20	CONTINUE BUILD INTO SCENE
114/6/1	27.7	:10	WITH BREAK FROM FREEZE
123/2/2	28	:08	BUILD FOR DANCE
125/WOMEN OFF STAGE	29	:12	BEGIN DN FOR ESCAMILLO ENTRANCE
128/4/5	30	:03	ESCAMILLO ENT FADE TO US
AUTO	30.3	:06	X FADE DS TO US
150/2/1	31	:06	UP END OF SONG FOR DIALOGUE
153/1/1	32	:25	QUINTET
172/3/6	32.5	:30	FOCUS TO STAGE AREA/ LOOSE TABLE
185/1/1	33	:30	FADE DOWN FOR JOSE
190/1/1	33.5	:12	CARMEN DANCES ON STAGE

PAGE	CUE	COUNT	DESCRIPTION
199/3/1	33.7	:25	BIG PULL DOWN FOR FLOWER ARIA
203/5/4	33.9	:25	RESTORE UP
213/1/1	34	:20	UP FOR ZUNIGA AND CHORUS ENTRANCE
221/5/5	34.5	:20	MORE W/ RAIL CUE
236/5/4	36	BUMP	BLACKOUT
237/1/1	38	:03	PRESET ACT THREE AND SMOKE
239/1/2	39	:01 :WAIT 2	FLARES UP
AUTO	39.2	:02	FLARES OUT
239/1/4	39.4	:01 :WAIT 2	FLARES UP
AUTO	39.6	:02	FLARES OUT
239/1/5	40	:20	BUILD CYC FOR WIRE CUTTING
240/3/1	41	:45	SLOW FADE UP
257/1/4	41.5	:40	FIRE OUT
262/1/1	42	:20	FOCUS TO CARD CRATE DSR
272/2/1	43	:15	FOCUS TO CARMEN
274/3/2	44	:20	BUILD UP TO INCLUDE WOMEN SL
281/1/1	45	:30	BUILD MORE FOR CHORUS
298/1/1	46	:60	PULL DOWN WITH CHORUS EXIT FOR MICEALA ENTRANCE
305/5/5	47	:10	RESTORE UP FOR JOSE AND ESCAMILLO
315/1/3	47.5	:08	FIGHT

PAGE	CUE	COUNT	DESCRIPTION
316/1/1	48	:35	FIGHT AND CHORUS RE-ENTERS
329/1/1	48.5	:15	FOR CARMEN ARIA-PULL DSR
333/4/4	50	BUMP	BLACKOUT
334/1/1	51	:03	ENTRA ACT-ACT FOUR SILOUETTE
334/3/4	51.5	:12	WALL LIGHTS UP
END OF	52	:10	KIDS ENTRANCE ENTRA ACT
350/1/2	53	:15	UP FOR PARADE
361/1/2	53.5	:10	UP FOR ESCAMILLO/CARMEN ON PODIUM
AUTO	53.6	:05	TOWER SPOTS UP
362/VIS	53.7	:03	PODIUM IN DS POSITION
367/2/2	53.9	BUMP	FREEZE
369/1/1	54	:08	PULL DOWN FOR ESCAMILLO/CARMEN
370/1/1	55	:20	SET UP FOR JOSE ENTRANCE
371/1/1	56	:10	PULL DOWN WITH WALL IN
387/3/1	56.5	:20	MORE DOWN WITH 'FATE'
414/1/3	57	:15	GOBOS UP FOR KILLING

CHAPTER FIVE

CONCLUSION

Style has been an elusive term in today's theatre. Because of confusion over its application and definition, style's role in lighting design has been minimal. Designers have understood that a production design needs style, but they have defined style in the incomplete terms of their own personal technique or the borrowing of select images from a particular era or individual. The use and understanding of style must go further. Style illustrates the cohesive design of visual forms which are linked together in a manner that underscores the basic intent of the text. To create a more significant theatrical experience for the audience, there must exist a unity of style within the entire production design. This involves the careful analysis not only of the elements of lighting, but of the entire visual spectrum. An understanding of period history, artistic movements, and related art forms allows for the cooperative application of design symbols and ideas. This in turn supports the cohesion of the designer's conception and the author's intent.

The example of lighting design for Carmen has shown the decision making process with regards to the role of style

within the design. The 1971 production of Carmen based the design style on selected naturalistic forms which conveyed a sence of the rural and simplistic nature of Bizet's characters. The lighting for Frank Corsaro's production in 1984, utilized the essence of form, defining the emotional content in each scene through the use of shadow, angle, intensity, and movement. A simple color palette of clear light, blue-grey, and black shadow, was the key to emphasising these visual relationships by providing a consistant reference within the lighting.

It is clear that style affects each element of the design process. The final consideration of production style is the creative implementation of selected related symbols which communicate an idea. The lighting designer must utilize intensity, form, color, and movement in an cohesive, visual manner. Through style these images bear meaning and content by achieving a focused presentation of the design. It is in this manner that style contributes to and supports the theatrical experience.

APPENDIX A

CARMEN:PRODUCTION RESEARCH

Carmen opened in Paris on March 3, 1875 to negative press reviews and a shocked audience. Never before had something so scandalous been presented on the stage of the Opera-Comique. George Bizet, the composer, would never know that his opera would become one of the most famous and respected operatic compositions in the world. He died three months later, at the age of 36, thinking that Carmen had been a failure.

There are several important surrounding factors which influenced the creation of Carmen and when producing it, affect the style of the visual design. Politically, it was a difficult time in the history of France. The country had just been through a great deal of internal and international turmoil. This affected Bizet, and the artistic community in many ways. Artistically, Bizet was attempting to reshape the form of Opera-Comique. His goal was not so much the destruction of the form, but rather an attempt to find a way to express both musically and dramatically a more involved, theatrical experience. His interest in producing Carmen at

the Opera-Comique instead of at the Grand Opera was to, "enlarge and transform the genre."[1] Along the way he was to meet with severe resistance from the producers, his liberettists, and finally the critics and the audience.

The years between 1870 and 1875 were a tumultuous time in French history. Five years of terrible civil unrest would leave the country battered and desperately in need of leadership and time to rebuild. Beginning with the Franco-Prussian war in 1870 which left the country in horrible defeat, and owing a great indemnity to the Germans, the country was soon thrown into a period of bitter civil strife with the establishment of the Paris Commune in 1871. This year of unrest left major divisions within French society. The following three years saw the creation of several provisional governments. The backlash of previous years continued to disrupt the political climate of the country as opposing forces of the republicans, monarchists, and military forces clashed within the government.

These five years saw little if any progress within the community of France's major composers and artists. The Paris Opera itself had been turned into a prison during the years of the Commune, and many of the Parisian elite who funded the arts, had fled the city. Charles Gounod had gone to England during the war, and Massenett along with Bizet and others had

joined the National Guard. After the defeat by the Germans in 1871, Bizet and others stayed outside of Paris, attempting to find solice and a place to work away from the bitter street fighting and brutality of the Commune year and the following disruptions. Musically, Massenet's composition of the oratorio Marie-Magdeleine, was one of the few musical successes of the period.

It was a particularly difficult time for the artistic community in France. They were scattered by the wars, and missed the collaboration with fellow artists and friends. Although the Third Republic would eventually provide enough stability in France for the resurgence of scientific, cultural, and artistic achievements, these five years would prove to be extremely disruptive in the development of these causes.

It was during this time that Bizet began to compose Carmen. He had begun the work as early as 1872, following the completion of two works for the Opera-Comique, L'Arlesienne, and Djamileh. These two works, while being less than critical successes, were enough to encourage the producers of the Opera to commission a new work by Bizet. The early part of 1873 found Bizet constantly putting off work on Carmen. Involvement in other projects previously commissioned diverted his attention. Carmen was further delayed by financial difficulties at the Opera which forced

even longer postponement. During this time Bizet composed an opera for a tenor, Jean-Baptiste Farue, a favorite at the Grand Opera. By the end of October, 1873, he had the opera Don Rodrique ready to audition for Farue and his librettist, Louis Gallet. Unfortunately, this opera was never to be produced due to a fire which burned the Grand Opera to the ground. Having lost this opportunity, Bizet set his sights on the production of Carmen, and was very eager to begin rehearsals.

THE LIBRETTO

The libretto for Carmen was based on the novel of the same name by Prosper Merimee (1803-1870), a contemporary French novelist. The novel, written in 1812, like the libretto, was a scandal when it was released to the public. It dealt with lewd gypsies, smugglers, forsaken love, and murder. It is unclear what gave Bizet the idea of using the story, although he was familiar with Merimee's work according to a diary entry made during a trip through Italy in the

summer of 1860.[2] With the commission in hand to create a work for the Opera-Comique Bizet set about collaboration with Henri Meilhac and Ludovic Halevy to create one of the most dramatic stories yet presented in the musical form on the stages of Paris (See Appendix B for a synopsis).

In that the form of the novel and the needs of an opera libretto are quite different, the authors were able to make several significant changes in the text which improved its dramatic quality for the stage. The first change was the addition of Micaela. Added not only as a means of softening the story and making it more acceptable to the producers at the Opera-Comique, Michaela serves as a reflection of Don Jose's past, the sweetness of youth, the true quality of love, and the devotion to family and truth. These characteristics, when portrayed against the passion and wild freedom of Carmen, allow us to see Don Jose's struggle and ultimate destruction.

The libretto is a fine example of dramatic compression, compiling what in Merimee's novel takes place over the course of several months, and compacting it into a more concise, believeable story. The original story, told through the eyes of Don Jose while waiting in prison after the murder of Carmen, involves three murders and numerous sub-plots. In the course of the novel these elements weave a complete

textured story of the tragic love of Don Jose for Carmen. The libretto draws on selected dramatic moments of the novel, and through the elimination of several characters, maintains the dramatic integrity of the story, while capsulizing the events.

Bizet, more so than many composers of the time, took a direct hand in writing and restructuring a large portion of the libretto. This was due as much to the unavailability of the two writers during the rehearsal period, as to the desire on Bizet's part to influence and maintain a strong dramatic quality in the text. There are many indications of Bizet's own hand in the completion of the libretto, resulting in a much tighter dramatic structure and a more integratted relationship between the music and the plot.

OPERA-COMIQUE

While Bizet did not set out to revolutionize the form of the Opera-comique, he did have very clear intentions which he realized would alter and hopefully improve the type of drama presented by that theatre. The form had developed over the years from the Itailian opera-buffa, a humorous, contemporary, form of opera, where the music was seperated by dialogue, and the characterizations and plots were contrived and stereotypical. This was family theatre, where marriages

were arranged, and the audience went to have a good time. It is a wonder that Bizet was interested in this form at all. There were at the time several precidents, perhaps the most important of which was the production of Gounod's, Faust, which premiered at the Opera-Comique. The alternative, however, was the Grand Opera, full of pretention and tradition. The scale and pagentry overshadowed the characters and the dramatic tension grew out of real-life interrelationships. Bizet was very precise about his desire to have the work performed at the Opera-Comique: "I shall shine at the Opera-Comique. I shall enlarge and transform the genre."[3]

Bizet was extremely concerned that the presentation of Carmen be immediate, a personal commentary, examining the varity and spirit of real life. He was extremely impressed with the strong visual images of Mirimee's novel, and the direct simplicity of the language. This was perhaps one of the reasons he was pleased to be working with the libretto team of Halevy and Meilhac, known for their collaboration with Offenbach, and their contribution to the operetta as a contemporary, personal form.

The major element of the Opera-Comique form was the use of dialogue between the musical numbers. Finding a way to integrate this action and to carry the dramatic line through

from one song to the next needed more than the standard forms designed to get applause and introduce exposition. Bizet's solution was two-fold. The first was to incorporate the form of the Melodrama, dialogue set to music. To provide the necessary musical continuity he was looking for Bizet had already begun to experiement in this area by writing the music for a dramatic production of L'Arlesienne, a play by Alphonse Daudet. While his letters indicated this to be an extremely important collaboration to Bizet, the critics were less than supportive of this new endeavour. Bizet, however, was convinced of its theatrical benefits, and he incorporated the form whole heartedly into Carmen.

The second change he made in the standard structure was to begin the dialogue before the music from a vocal number was finished, and to begin the music of the next section while the dialogue was being acted. This provided not only an element of continuity to the action and story line, but became an important factor in the rhythm and pacing of the show.

Bizet's most significant alteration of the Opera-Comique form was the character of Carmen herself. She was a radical deviation from the women portrayed on stage. Brazen, impulsive, full of choice and freedom, many of her characteristics were reserved for men, and women were never found to be above the law. The image of dainty, selfless,

women who were taken advantage of, rather than being the ones to manipulate the men, were characterizations not to be tampered with.

MUSICAL STRUCTURE

Many have found the music of Carmen to be among the finest ever written. It contains an incredable wealth of musical forms and structure that are constantly being manipulated by the composer for the dramatic excitement of the opera. Of the specific techniques Bizet uses to accomplish his goals, there are several which contribute directly to the musical style of the opera.

The use of Spanish themes is at times a legitimate borrowing of the musical form, and at others an alteration of the form into a purely French structure. Bizet's intention was never to write a Spanish musical. He was schooled in the methods of French opera, and it was within this form that he planned to communicate the spirit and flavor of 1820's Spain. "It is not the business of a composer whose scene is set in a foreign country to imitate the music of that country... All Bizet had to do was to conjure up a Spainish background for French listeners."[4]

There are several Spanish themes that Bizet translates into French music. The Habenera, sung by Carmen on her first entrance, is borrowed from a Spainsh-American composer who took native folk-songs and embroidered them for himself. It is actually a well known melody, which conjures up the erotic connotations of Spanish love. Bizet is said to have re-written the aria at least thirteen times during rehearsal before the balance between the structure and the musical continuity with the rest of the opera suited both he and the soprano.

The Sequedille sung at the end of Act One is also based on familiar Spanish music. Once again Bizet was able to capture its rhythms and structure, but alter the outcome to best express Carmen's mood within the context of the plot. "Still based largely on the Seguedille melody and rhythm, it explores the dramatic resources of recitative, duet, and particularly fluid harmony to make Carmen's persuasiveness irresistable, and Jose's wavering and ultimate capitualation quite realistic."[5]

The Prelude to the opera is considered one of the finest ever written. It is at once an intriguing musical composition as well as a musical foreshadowing of what is to come. Within the three themes there is a strong indication of the characterizations of Carmen, Escamillo, and Don Jose,

with the final music being the fatal motif, a melody and rhythm pattern that Bizet repeats throughout the opera at those moments of dramatic import, to underscore the fatal tragedy of Jose's love for Carmen.

The use of music to support character is one of Bizet's strongest techniques. Throughout the opera, music for the individual characters is composed uniquely for them, expressing in a musical form internal feelings and responses that might be hidden from the other characters. "It is made obvious, by purely musical means, that they neither speak the same language, nor share the same values . . . The use of stylistic contrast as a dramatic compositional procedure seems quite particular to Bizet."[6]

Finally, as an expression of the dramatic content, the music is extremely successful. It sustains the tension, passion, and tragedy of the story, providing the sense of conflict, the resolve, and the fatal combination of factors which leads to Carmen's death. Unlike other opera forms in the 1870's which used the music as a purely expressive media, Bizet fixes the music as the main dramatic tool. The musical structure provides the necessary motivations and characterizations for the plot and the emotional outcome.

THE ORIGINAL DESIGNS

Very little is written about the scenic designs for the March, 1875, production of Carmen. Several reviewers mentioned elements of the design, and there exists several lithographs of the various scenes. Theodore de Banville, one of the few critics who wrote favorably about the production, stated in Le National, "M.Bizet has sought to show (in place of the puppets of opera-comique) real men and real women, dazzled, tortured by passion, with the orchestra, turned creator and poet, interpreting for us their agonies, jealousies, and mad impulses."[7] Based on Bizet's desire to use the opera-comique form for the portrayal of "real men and real women", the scenery was in all probability realistic in nature, providing the flavor and visual references of Spanish Seville.

The scenic descriptions that have been translated from the original production score are very specific, describing in detail the surrounding environment.

> "ACT ONE- A square in Seville. On the right, the door of the tobacco factory. At the back of the stage there is a bridge which can be crossed, spanning the whole width of the stage, Access to the bridge from the stage is by a curved staircase, which curves to the right about the tobacco factory door. There is an entrance from under the bridge. On the left, in the foreground, is the Guardroom. In front of the Guardroon there is a little covered

> balcony, with two or three steps up to it. In a rack, near the Guardroom, are the Dragoons' lances with their red and yellow pennants."[8]

The reality of the scenery is further detailed by an opening night critic: " the third act, with its wild mountain setting,....."[9]

The costumes as well were designed to evoke to image of 1820's Seville. "Galli-Marie's (Carmen) costumes were designed by Clairin, Heri Regnault's companion on the journey to Spain from which that gifted young painter had brought back the vivid sketches that Bizet had probably scene. Detaille, ...who had won fame for his war paintings, designed the uniforms for the Dragoons."[10] Given Bizet's careful attention to every detail, it can be surmized that the scenery and costumes provided the "spirit and flavour" of Spain, in a basically realistic and representational mode.

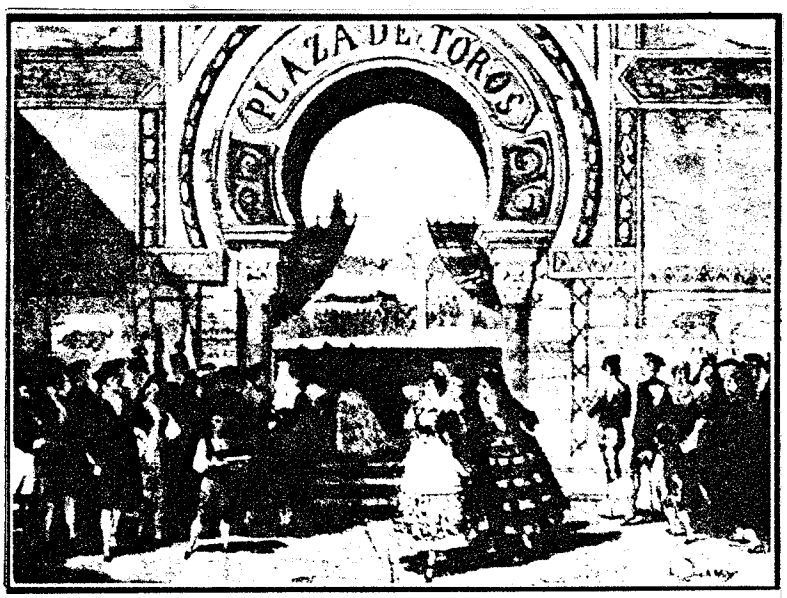


ORIGINAL SETTING -- Act IV

Winton Dean, Bizet (London: J.M. Dent & Sons, Ltd., 1965) p. 118D.



ORIGINAL SETTING OF THE SECOND ACT OF "CARMEN"



ORIGINAL SETTING OF THE LAST ACT OF "CARMEN"

Rebecca Knaust, The Complete Guide to Carmen (New York: McPfee Books, 1978), p. 15.



Sheet music front for a quadrille arranged from the score showing the original Opéra Comique production and Carmen about to throw her flower at Don José. (Raymond Mander and Joe Mitchenson Theatre Collection)



Frasquita warns Carmen to take care — a print of the first interpreters of the roles. (Raymond Mander and Joe Mitchenson Theatre Collection)

Nicholas John, Carmen (New York: Riverrun Press, 1982), p. 12, p.13.

PERIOD BACKGROUND: THE SPANISH CIVIL WAR

The significant factors of the Spanish Civil War (1936-1939) are still being debated by historians. It was an intensely destructive time in the history of Spain. The frustrations and violence grew out of a century of conflict and disputes between the Loyalists, who fought for the freedom of the people and a democratically structured government. The Facists, who sought to control through military discipline, obedence, and fear. The conflict, however, was more than a political one. It involved the role of the church in the life of Spain, the involvement and dependence on foreign powers, and the modernization of Spanish life from those traditional views that kept the country dependent on basically agrarian principles.

The issues are complex due to the highly political nature of the conflict and the numerous forces involved in its outcome. Many are willing to define the war as the traditional conflict between communisim and totalitarianism. While these elements were heavily involved on both sides of the war, the internal conflict within Spain was much deeper. It became even more confused by the alligences formed. The Basque seperatists, fiercly Catholic, fought against the Facists, who supported the restoration of the church. The intellegencia and artistic community was almost unanimously

on the side of the Republic, while it fought to represent both the urban and rural workers.

The three factors which contribute to a stylistic understanding of this period of Spanish history evolve from the conflicting pressures of the political, religious, and artistic communities. An understanding of these forces reveals the essential nature of era.

Politically, the divisional lines were clearly drawn early in the conflict. While the Facists benefited from the almost singular leadership of General Franco, the Republican forces were weakened by internal conflict, disagreement over goals and methods, and lack of control of critical areas of Spanish industry and farmland. There existed a very clear image, however, of the two conflicting ideals. The Facists defined themeselves both in their visual and written propaganda in strong, direct terms; providing symbols of strength, courage, backbone, and determination. Power dominated their themes, and force was evident in their method. The Republican side, while none the less violent, attempted to portray ideals over might. The concepts of liberty, freedom, equality, and strength through unity were the watch words of the leftist movement. Primarily due to its diversity, the visual symbols used by the Republicans were less defined, and certainly not as graphic as the Facist forces.

The role of the church continued to be an intensely emotional issue. Inbred in the life and history of Spain, the church was a symbol of restriction and dominance, at the same time that it catered to the popular beliefs and needs of the masses. Throughout the 19th century, the church rose and fell out of favor, constantly fighting the historical prejudices of the Inquisition, parish dominance over local politics and economy, and political patronage of the ruling class. Its support by and of the Facists indicated the unresolved conflict within the church structure. The irony is that they were supported by the party least associated with the fundamental principles of the Christian ethic. The final victory of the Facist party did little to resolve this debate.

The near unanimous support of the artistic and intellectual community for the side of the Republicans led to an outpouring of visual and literary support for the Leftist cause. While most of this community left Spain during the progress of the war, and remained in exile in the subsequent years, a few, like the poet Garcia Lorca, chose to remain, and were murdered for their convictions. As a key to the torment and emotion of these years, however, the art and literature from this time provides the most graphic description of the effect of violence on Spain and her people.

[1] Nicholas John, ed., Carmen (New York: Riverrun Press, 1982), p. 45.

[2] Winton Dean, Bizet (London: J.M. Dent and Sons, LTD., 1965), p. 34.

[3] John, ed., Carmen, p. 45.

[4] Dean, Bizet, p. 229.

[5] John, ed., Carmen, p. 26.

[6] Ibid., p.40.

[7] Dean, Bizet, p. 119.

[8] John, ed., Carmen, p. 59.

[9] Mina Curtiss, Bizet and His World (New York: Alfred A. Knofp, 1958), p. 391.

[10] Ibid., p.379.

APPENDIX B

CARMEN: PLOT SYNOPSIS

ACT ONE- The heart of Seville is bustling with everyday life. At the officer's quarters, Micaela enquires about her sweetheart, Corporal Don Jose. The soldiers tell her that he will return with the change of guard, and she runs off. Don Jose arrives, followed shortly by the women workers from the nearby cigarette factory, who are actively watched by the soldiers. Carmen is the center of attention. To everyone's surprise, she aggressively seeks the attention of Don Jose and tosses a flower to him just before returning to work. Micaela returns, bringing Don Jose news of his mother. As she departs, a fight breaks out in the factory, and Carmen is arrested for attacking one of her co-workers. Don Jose is assigned to guard her, and he falls prey to her seductive powers. He allows her to escape, promising to join her later at Lillas Pastia's tavern. As she runs off, he is arrested.

ACT TWO- Carmen and her rebel friends are dancing and singing at Lillas Pasita's tavern. Captain Zuniga informs Carmen that Don Jose has just been released from prison, where he had been confined for letting her escape. Escamillo, the renowned bullfight, is warmly greeted by the crowd. His

attention turns to Carmen, but her thoughts are still on Don Jose. When Escamillio and his entourage departs, two rebels, El Dancairo and El Remendado, ask Carmen to join them in their illegal operations. She refuses: she is in love and will wait for Don Jose. The corporal arrives and confesses his love for Carmen. As she promised, she begins to dance for him in private, only to be interrupted by the far off sound of the trumpet playing retreat. Don Jose is torn between his duty as a soldier and his desire for Carmen. Seeing that he has decided to return to the army Carmen is furious. She is angry at herself for falling in love and angry at Don Jose for wanting to leave her. She tries to persuade him to desert the army and join the rebels. Zuniza returns in search of Carmen. Don Jose and Zuniga fight, and the rebels come to the aid of Don Jose, who now has little choice by to join their cause.

ACT THREE- The rebels have gathered in the mountain pass. Amoung them are Carmen and Don Jose. Carmen has begun to lose interest in her soldier, but he, though unhappy with his life as a deserter, refuses steadfastly to leave her. Frasquita and Mercedes begin telling fortunes. When it is Carmen's turn, the cards foretell her impending death. The smugglers depart to convey their contraband, leaving Don Jose behind to guard. Micaela arrives with a guide, in search of

Don Jose. Sensing danger, she hides. Meanwhile Escamillo arrives looking for Carmen. Don Jose confronts Escamillo. In the midst of their conversation it is discovered they both love Carmen. A fight ensuses, but is broken up by the returning smugglers. Escamillo departs, inviting them all to his coming bullfight. Micaela is discovered in hiding. She persuads Don Jose to return with her to their village to see his dying mother. Before leaving, he swears to Carmen that they will meet again.

ACT FOUR- Outside the arena a crowd has gathered to greet the procession of bullfighters. Escamillo passes with Carmen on his arm and professes his love for her before entering the bullring. Fasquita and Mercedes warn Carmen that Don Jose has returned, but Carmen refuses to hide. When Don Jose appears, Carmen defies him. Despite his threats, she proclaims love for Escamillo. As the crowd cheers the torreador's victory in the arena, Don Jose stabs Carmen, who falls dead.

APPENDIX C

The following can be found on file in the office of the Department of Theatre and Drama, Vilas Hall, University of Wisconsin- Madison.

1-Production Photos: Carmen 1971
2-Production Photos: Carmen 1984
3-Set Renderings: Carmen 1984
4-Video Recording: Live From Lincoln Center- Carmen 1984

APPENDIX D

Hook-up by channel number for the basic plot-New York City Opera at the New York State Theatre, Lincoln Center, New York City, New York. This hook-up is based on the 1986 light plot found in the back folder of this thesis. Differences in the 1971 basis plot can be noted on the cheat sheet for the Carmen 1971 production, page 48.

NY CITY OPERA - NY STATE THEATRE
BASIC HOOK-UP

CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
1	38	BF 8	2ND RING SL	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 12	3RD RING SL	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 8	4TH RING SL	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
	39	BF 21	2ND RING SR	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 25	3RD RING SR	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 21	4TH RING SR	01	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
2	40	BF 7	2ND RING SL	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 11	3RD RING SL	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 7	4TH RING SL	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
	41	BF 22	2ND RING SR	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 26	3RD RING SR	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 22	4TH RING SR	02	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
3	42	BF 6	2ND RING SL	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 10	3RD RING SL	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 6	4TH RING SL	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
	43	BF 23	2ND RING SR	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 27	3RD RING SR	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
		BF 23	4TH RING SR	03	LEKO	AXIAL ZOOM 06 x 20-40deg	1000	
4	26	AL 13	#1 COVE SL	01	LEKO	08 X 10deg	1K	
		AL 12		02	LEKO	08 X 10deg	1K	
	27	AR 13	#1 COVE SR	01	LEKO	08 X 10deg	1K	
		AR 12		02	LEKO	08 X 10deg	1K	
5	28	AL 11	#1 COVE SL	03	LEKO	08 X 10deg	1K	
		AL 3		04	LEKO	08 X 10deg	1K	
	29	AR 11	#1 COVE SR	03	LEKO	08 X 10deg	1K	
		AR 3		04	LEKO	08 X 10deg	1K	
6	30	AL 2	#1 COVE SL	05	LEKO	08 X 10deg	1K	
		AL 2		06	LEKO	08 X 10deg	1K	
		AL 1		07	LEKO	08 X 10deg	1K	
		AL 1		08	LEKO	08 X 10deg	1K	
	31	AR 2	#1 COVE SR	05	LEKO	08 X 10deg	1K	
		AR 2		06	LEKO	08 X 10deg	1K	
		AR 1		07	LEKO	08 X 10deg	1K	
		AR 1		08	LEKO	08 X 10deg	1K	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
7	32	AL 9	#2 COVE SL	02	LEKO	08 X 10deg	1K	
		AL 8		03	LEKO	08 X 10deg	1K	
	33	AR 9	#2 COVE SR	02	LEKO	08 X 10deg	1K	
		AR 8		03	LEKO	08 X 10deg	1K	
9	36	AL 5	#2 COVE SL	06	LEKO	08 X 10deg	1K	TEMPLATE WASH
		AL 5		07	LEKO	08 X 10deg	1K	
	37	AR 5	#2 COVE SR	06	LEKO	08 X 10deg	1K	
		AR 5		07	LEKO	08 X 10deg	1K	
10	7	PB 1	CT. COVE REAR	X1	LEKO AXIAL	06 x 22	1000	
		PB 1		X2	LEKO AXIAL	06 x 22	1000	
11	5	AB 5	AUDITORIUM BRIDGE	05	LEKO	10 X 12	2000	
		AB 6		06	LEKO	10 X 12	2000	
	166	AB 23	AUDITORIUM BRIDGE	23	LEKO	10 X 12	2000	
		AB 24		24	LEKO	10 X 12	2000	
12	165	AB 7	AUDITORIUM BRIDGE	07	LEKO	10 X 12	2000	
		AB 8		08	LEKO	10 X 12	2000	
		AB 21		21	LEKO	10 X 12	2000	
		AB 22		22	LEKO	10 X 12	2000	
13	9	AB 9	AUDITORIUM BRIDGE	09	LEKO	10 X 12	2000	
		AB 10		10	LEKO	10 X 12	2000	
	10	AB 19	AUDITORIUM BRIDGE	19	LEKO	10 X 12	2000	
		AB 20		20	LEKO	10 X 12	2000	
21	44	BR 61	#1 ELECTRIC	01	FRESNEL (House)	08in	2000	
		BR 17		14	FRESNEL (House)	09in	2000	
		BR 21		17	FRESNEL (House)	08in	2000	
22	45	BR 2	#1 ELECTRIC	05	FRESNEL (House)	08in	2000	
		BR 28		21	FRESNEL (House)	08in	2000	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
23	46	BR 8	#1 ELECTRIC	09	FRESNEL (House)	08in	2000	
		BR 14		13	FRESNEL (House)	08in	2000	
		BR 76		26	FRESNEL (House)	08in	2000	
24	47	BR 63	#1 ELECTRIC	03	FRESNEL (House)	08in	2000	
		BR 18		15	FRESNEL (House)	08in	2000	
25	48	BR 4	#1 ELECTRIC	07	FRESNEL (House)	08in	2000	
		BR 24		19	FRESNEL (House)	08in	2000	
26	49	BR 10	#1 ELECTRIC	11	FRESNEL (House)	08in	2000	
		BR 80		23	FRESNEL (House)	08in	2000	
27	50	BR 62	#1 ELECTRIC	02	FRESNEL (House)	08in	2000	
		BR 23		18	FRESNEL (House)	08in	2000	
28	51	BR 3	#1 ELECTRIC	06	FRESNEL (House)	08in	2000	
		BR 29		22	FRESNEL (House)	08in	2000	
29	52	BR 9	#1 ELECTRIC	10	FRESNEL (House)	08in	2000	
		BR 77		25	FRESNEL (House)	08in	2000	
30	53	BR 64	#1 ELECTRIC	04	FRESNEL (House)	08in	2000	
		BR 19		16	FRESNEL (House)	08in	2000	
31	54	BR 6	#1 ELECTRIC	08	FRESNEL (House)	08in	2000	
		BR 26		20	FRESNEL (House)	08in	2000	
32	55	BR 13	#1 ELECTRIC	12	FRESNEL (House)	08in	2000	
		BR 79		24	FRESNEL (House)	08in	2000	
35	67	TL 3	TORM LEFT	03	LEKO AXIAL	06 x 16	1000	
		TL 4		04	LEKO AXIAL	06 x 12	1000	
	68	TR 3	TORM RIGHT	03	LEKO AXIAL	06 x 16	1000	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
35	68	TR 4	TORM RIGHT	04	LEKO AXIAL	06 x 12	1000	
36	69	TL 5	TORM LEFT	05	LEKO AXIAL	06 x 16	1000	
		TL 6		06	LEKO AXIAL	06 x 12	1000	
	70	TR 5	TORM RIGHT	05	LEKO AXIAL	06 x 16	1000	
		TR 6		06	LEKO AXIAL	06 x 12	1000	
37	71	TL 1	TORM LEFT	01	LEKO AXIAL	06 x 16	1000	
		TL 2		02	LEKO AXIAL	06 x 12	1000	
		TL 7		07	LEKO AXIAL	06 x 16	1000	
		TL 8		08	LEKO AXIAL	06 x 12	1000	
	72	TR 1	TORM RIGHT	01	LEKO AXIAL	06 x 16	1000	
		TR 2		02	LEKO AXIAL	06 x 12	1000	
		TR 7		07	LEKO AXIAL	06 x 16	1000	
		TR 8		08	LEKO AXIAL	06 x 12	1000	
41	177	LL 11	#2 ELECTRIC	02	FRESNEL (Berkey)	08in	2000	
		LL 38		20	FRESNEL (Berkey)	08in	2000	
42	78	LL 14	#2 ELECTRIC	05	FRESNEL (Berkey)	08in	2000	
		LL 51		23	FRESNEL (Berkey)	08in	2000	
43	79	LL 17	#2 ELECTRIC	08	FRESNEL (Berkey)	08in	2000	
		LL 54		26	FRESNEL (Berkey)	08in	2000	
44	80	LL 12	#2 ELECTRIC	03	FRESNEL (Berkey)	08in	2000	
		LL 37		19	FRESNEL (Berkey)	08in	2000	
45	81	LL 15	#2 ELECTRIC	06	FRESNEL (Berkey)	08in	2000	
		LL 40		22	FRESNEL	08in	2000	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
					(Berkey)			
46	82	LL 18	#2 ELECTRIC	09	FRESNEL (Berkey)	08in	2000	
		LL 53		25	FRESNEL (Berkey)	03in	2000	
51	56	LR 34	#3 ELECTRIC	03	FRESNEL (Berkey)	03in	2000	
		3P 18		21	FRESNEL (Berkey)	08in	2000	
	57	3P 3	#3 ELECTRIC	06	FRESNEL (Berkey)	03in	2000	
		3P 21		24	FRESNEL (Berkey)	09in	2000	
	58	3P 6	#3 ELECTRIC	09	FRESNEL (Berkey)	08in	2000	
48	58	3P ~~25~~ 24	#3 ELECTRIC	27	FRESNEL (Berkey)	08in	2000	
52	59	3P 1	#3 ELECTRIC	04	FRESNEL (Berkey)	08in	2000	
		3P 17		20	FRESNEL (Berkey)	09in	2000	
	60	3P 4	#3 ELECTRIC	07	FRESNEL (Berkey)	08in	2000	
		3P 20		23	FRESNEL (Berkey)	08in	2000	
	61	3P 7	#3 ELECTRIC	10	FRESNEL (Berkey)	08in	2000	
		3P ~~24~~ 23		26	FRESNEL (Berkey)	08in	2000	
55	65	4P 5	#4 ELECTRIC	A/1	STRIPLTS(PS6/3C PAR56/MKT)	8ft	500	
		4P 9		B/1	STRIPLTS(PS6/3C PAR56/MKT)	8ft	500	
		4P 14		C/1	STRIPLTS(PS6/3C PAR56/MKT)	8ft	500	
		4P 19		D/1	STRIPLTS(PS6/3C PAR56/MKT)	8ft	500	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
56	63	4P 4	#4 ELECTRIC	A/2	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 8		B/2	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 13		C/2	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 18		D/2	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
57	64	4P 3	#4 ELECTRIC	A/3	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 7		B/3	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 12		C/3	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
		4P 17		D/3	STRIPLTS(PS6/3C KT)	PAR56/M	8ft 500	
58	200		FLOOR STAGE RIGHT FOOTS 1		Footlights		8ft 150/Q/FL	
59	198		FLOOR STAGE RIGHT FOOTS 2		Footlights		8ft 150/Q/FL	
60	199		FLOOR STAGE RIGHT FOOTS 3		Footlights		150/Q/FL	
61	180		#1 BORDER LIGHT	CKT 1	STRIPLTS	Flood	10ft 300	
62	182		#2 BORDER LIGHT	CKT 1	STRIPLTS	Flood	10ft 300	
63	188		#3 BORDER LIGHT	CKT 1	STRIPLTS	Flood	10ft 300	
64	192		#4 BORDER LIGHT	CKT 1	STRIPLTS	Flood	10ft 300	
65	194		#5 BORDER LIGHT	CKT 1	STRIPLTS	Flood	10ft 300	
66	154		CYC BRIDGE	CKT 1A	CYC BRIDGE		500	

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CHANNEL	SCR NO.	FXT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
					STRIPLTS			
66	158		CYC BRIDGE	CKT 1B	CYC BRIDGE STRIPLTS		500	
67	178		#1 BORDER LIGHT	CKT 2	STRIPLTS	Flood 10ft	300	
68	183		#2 BORDER LIGHT	CKT 2	STRIPLTS	Flood 10ft	300	
69	186		#3 BORDER LIGHT	CKT 2	STRIPLTS	Flood 10ft	300	
70	190		#4 BORDER LIGHT	CKT 2	STRIPLTS	Flood 10ft	300	
71	195		#5 BORDER LIGHT	CKT 2	STRIPLTS	Flood 10ft	300	
72	150		CYC BRIDGE	CKT 2A	CYC BRIDGE STRIPLTS		500	
	155		CYC BRIDGE	CKT 2B	CYC BRIDGE STRIPLTS		500	
73	179		#1 BORDER LIGHT	CKT 3	STRIPLTS	Flood 10ft	300	
74	185		#2 BORDER LIGHT	CKT 3	STRIPLTS	Flood 10ft	300	
75	187		#3 BORDER LIGHT	CKT 3	STRIPLTS	Flood 10ft	300	
76	191		#4 BORDER LIGHT	CKT 3	STRIPLTS	Flood 10ft	300	
77	196		#5 BORDER LIGHT	CKT 3	STRIPLTS	Flood 10ft	300	

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78	153		CYC BRIDGE	CKT 3A	CYC BRIDGE STRIPLTS		500	
	157		CYC BRIDGE	CKT 3B	CYC BRIDGE STRIPLTS		500	
79	151		CYC BRIDGE	CKT 4A	CYC BRIDGE STRIPLTS		500	
	156		CYC BRIDGE	CKT 4B	CYC BRIDGE STRIPLTS		500	
83	73	LL 10	#1 LADDER LEFT	05C	LEKO AXIAL	06 x 16	1000	
		LL 10		06C	LEKO AXIAL	06 x 12	1000	
		LR 10	#1 LADDER RIGHT	05C	LEKO AXIAL	06 x 16	1000	
		LR 10		06C	LEKO AXIAL	06 x 12	1000	
84	74	LL 30	#2 LADDER LEFT	05C	LEKO AXIAL	06 x 16	1000	
		LL 30		06C	LEKO AXIAL	06 x 12	1000	
		LR 30	#2 LADDER RIGHT	05C	LEKO AXIAL	06 x 16	1000	
		LR 30		06C	LEKO AXIAL	06 x 12	1000	
85	75	LL 50	#3 LADDER LEFT	05C	LEKO AXIAL	06 x 16	1000	
		LL 50		06C	LEKO AXIAL	06 x 12	1000	
		LR 50	#3 LADDER RIGHT	05C	LEKO AXIAL	06 x 16	1000	
		LR 50		06C	LEKO AXIAL	06 x 12	1000	
86	76	LL 70	#4 LADDER LEFT	05C	LEKO AXIAL	06 x 16	1000	
		LL 70		06C	LEKO AXIAL	06 x 12	1000	
		LR 70	#4 LADDER RIGHT	05C	LEKO AXIAL	06 x 16	1000	
		LR 70		06C	LEKO AXIAL	06 x 12	1000	
117	117	LR 8	#1 LADDER RIGHT	05B	LEKO AXIAL	06 x 16	1000	
		LR 8		06B	LEKO AXIAL	06 x 12	1000	
118	118	LR 28	#2 LADDER RIGHT	05B	LEKO AXIAL	06 x 16	1000	
		LR 28		06B	LEKO AXIAL	06 x 12	1000	
119	119	LR 48	#3 LADDER RIGHT	05B	LEKO AXIAL	06 x 16	1000	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE		WATTAGE	NOTES
119	119	LR 48	#3 LADDER RIGHT	06B	LEKO AXIAL	06 x 12		1000	
120	120	LR 68	#4 LADDER RIGHT	05B	LEKO AXIAL	06 x 16		1000	
		LR 68		06B	LEKO AXIAL	06 x 12		1000	
121	161		CYC BRIDGE	CKT 5A	CYC BRIDGE STRIPLTS			500	
	162		CYC BRIDGE	CKT 5B	CYC BRIDGE STRIPLTS			500	
122	122	CB 1	CYC BRIDGE	XRAY A/1	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 5		XRAY B/1	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 9		XRAY C/1	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 13		XRAY D/1	STRIPLTS (OH)(4ckt)		9'	500/T-3	
123	123	CB 3	CYC BRIDGE	XRAY A/2	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 7		XRAY B/2	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 11		XRAY C/2	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 15		XRAY D/2	STRIPLTS (OH)(4ckt)		9'	500/T-3	
124	124	CB 2	CYC BRIDGE	XRAY A/3	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 6		XRAY B/3	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 10		XRAY C/3	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 14		XRAY D/3	STRIPLTS (OH)(4ckt)		9'	500/T-3	
125	125	CB 4	CYC BRIDGE	XRAY A/4	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 8		XRAY B/4	STRIPLTS (OH)(4ckt)		9'	500/T-3	
		CB 12		XRAY C/4	STRIPLTS		9'	500/T-3	

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CHANNEL	SCR NO.	PKT/ PLUG	POSITION NAME	UNIT NO.	UNIT TYPE	LENS SIZE/FOCAL SIZE	WATTAGE	NOTES
125	125	CB 16	CYC BRIDGE	XRAY D/4	(OH)(4ckt) STRIPLTS (OH)(4ckt)	9'	500/T-3	
127	127	LL 9	#1 LADDER LEFT	05B	LEKO AXIAL	06 x 16	1000	
		LL 8		06B	LEKO AXIAL	06 x 12	1000	
128	128	LL 28	#2 LADDER LEFT	05B	LEKO AXIAL	06 x 16	1000	
		LL 28		06B	LEKO AXIAL	06 x 12	1000	
129	129	LL 48	#3 LADDER LEFT	05B	LEKO AXIAL	06 x 16	1000	
		LL 48		06B	LEKO AXIAL	06 x 12	1000	
130	130	LL 68	#4 LADDER LEFT	05B	LEKO AXIAL	06 x 16	1000	
		LL 68		06B	LEKO AXIAL	06 x 12	1000	
30	77	AR 7	#2 COVE SR	04	LEKO	08 X 10deg	1K	
		AR 6		05	LEKO	08 X 10deg	1K	
		AL 7	#2 COVE SL	04	LEKO	08 X 10deg	1K	
		AL 6		05	LEKO	08 X 10deg	1K	
161	34	AL 4	#2 COVE SL	08	LEKO	08 X 10deg	1K	
		AL 4		09	LEKO	08 X 10deg	1K	
162	35	AR 4	#2 COVE SR	08	LEKO	08 X 10deg	1K	
		AR 4		09	LEKO	08 X 10deg	1K	

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