Rhythm and Movement: The Lighting Design for "Eurydice", a Living Poetic Metaphor

Emily Rachel Clarkson

University of Arkansas, Fayetteville

Follow this and additional works at: http://scholarworks.uark.edu/etd

Part of the Other Theatre and Performance Studies Commons

Recommended Citation

http://scholarworks.uark.edu/etd/2203

This Thesis is brought to you for free and open access by ScholarWorks@UARK. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of ScholarWorks@UARK. For more information, please contact scholar@uark.edu, ccmiddle@uark.edu.
Rhythm and Movement:
The Lighting Design for “Eurydice”, a Living Poetic Metaphor

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Theatre

by

Emily Clarkson
Eastern Michigan University
Bachelor of Science in Theatre Arts, 2012

May 2017
University of Arkansas

This thesis is approved for the recommendation to the Graduate Council.

________________________
Shawn Irish, M.F.A.
Thesis Director

________________________
Michael Riha, M.F.A.
Committee Member

________________________
Morgan Hicks, M.F.A.
Committee Member
Abstract

This thesis will delve into the historical context, analysis, design process and execution of the lighting design for the University of Arkansas’ production of Sarah Ruhl’s *Eurydice*. Special care will be taken to document an exploration of the challenges faced by this production during research, design meetings as well as throughout the implementation of this design. This document will seek to answer the questions: how does one design the lighting for a show that is in and of itself a metaphor? When each scene requires its own striking visual, how does the designer weave the play together so that it is a cohesive piece of art?

Included in this document is the necessary paperwork to complete a lighting design: a light plot, section, magic sheet, paper work, and research images and collages. Production shots will be attached in the appendices for reference throughout the document and specifically used during the scene-by-scene break down.
Acknowledgements

A special thank you first and foremost to my mentor Shawn Irish, for putting up with my borderline insanity throughout the majority of my three years at the University of Arkansas. Thank you for never saying “No” to any of my harebrained, improbable ideas, even though you likely had every right to.

Thank you to all the directors and designers on the faculty who I had the privilege and honor to work with. The same extends to the M.F.A. directors I was fortunate enough to meet and collaborate with. Thank you all for not only putting up with those harebrained ideas, but frankly, encouraging them.
Dedication

This edition of *Rhythm and Movement: Lighting “Eurydice”, a Living Poetic Metaphor* is dedicated to my fellow M.F.A. designer candidates. I don’t think I could have imagined up a more loving, supportive, and beautiful family if I had tried. We were in the trenches together, laughing when it got hard, and holding each other up when it was too hard to laugh. A single document is simply not enough to express the amount of affection and respect I hold for you, so I’ll just try it in one last sentence: I love you.
Table of Contents

I. Introduction .................................................................................................................... 1

II. The Play .......................................................................................................................... 3
A. Historical Context ........................................................................................................ 3
B. Analysis .......................................................................................................................... 10

III. The Process .................................................................................................................. 20
A. Design Meetings ......................................................................................................... 20
B. Approach ....................................................................................................................... 25
C. Implementation ........................................................................................................... 28
D. Reflection ...................................................................................................................... 36

IV. Bibliography ............................................................................................................... 41

V. Appendices .................................................................................................................... 42
A. Appendix A: Research ................................................................................................. 42
B. Appendix B: Analysis .................................................................................................... 43
C. Appendix C: Light Plot ................................................................................................. 48
D. Appendix D: Section and Detail Plates ........................................................................ 49
E. Appendix E: Magic Sheet .............................................................................................. 51
F. Appendix F: Paperwork ................................................................................................. 52
G. Appendix G: Production Photos .................................................................................... 55
I. Introduction

While undertaking the lighting design of Sarah Ruhl’s *Eurydice*, several areas of interest converged. Never had I thought so many aspects of my academic past would apply so heavily into a single theatrical production. First and foremost, this play is about a character in a myth named for her husband. In fact, Eurydice’s story has been so historically dependent on her husband Orpheus, that many of her encyclopedia pages contain a single sentence, only serving to point the reader in the direction of her husband’s page. The fact that this play is all about *her* journey would pique the interest of any feminist with a women’s studies background. Secondly, the play is not written as a typical stage production. It is written primarily in poetic verse and breaks the lines of dialogue at odd and disjointed locations. This makes the piece not only interesting to hear, but quite fascinating to read, intriguing any academic with a creative writing and literary past. Lastly, the vast amount of metaphor and striking visuals Sarah Ruhl uses throughout the play would excite any lighting designer, whose first job is to take these metaphors and translate them into art through color and the laws of physics.

With every great interest comes an even greater challenge to face. The format in which the play is written—in that every word is teeming with metaphoric possibility—ultimately meant that I would spend more time with this script than any other I had worked on in the past. I dusted off parts of my brain I hadn’t used in many years. To start the process, I took every sentence and jotted down any possible meaning (Appendix B, Figure 1 and 2), then proceeded to deduce how I could translate that meaning into lighting. A lot of time was spent on each scene, the hardest being merely two sentences. When a scene offers more literary meat for you to chew on, finding the heart of it is ultimately easier. When you are left to find the real meaning behind a scene such
as Scene Six, in which Orpheus calls Eurydice’s name twice then the scene ends, it is a whole other beast altogether (Ruhl).

After deciphering the meaning, as per the director’s request, I researched my own striking visual for each scene. As a designer, one of my preliminary tools is making a visual research collage (Appendix A). Not only do the photos I find give me inspiration, but also they give the director a better idea of what I want to accomplish visually for the show. A lighting designer’s planning and designing is all hypothetical until we finally sit at the tech table. Because of this it is nearly impossible to properly demonstrate what our art is going to look like in reality. Sometimes it works even in ways that we did not expect. Typically for each show I will make one comprehensive collage that represents the general feeling of the show I’m designing, as well as provide a few specific images and colors I am aiming for. Due to the fact that this play was such a large metaphorical undertaking, I ended up making a visual collage for each scene—thirty in total (Appendix A). These collages not only aided me in finding my own through line, but also ended up inspiring the entire creative team. When at last I could see the script as a map as opposed to a puzzle to solve, I could then begin the journey into making the design come to life.
II. The Play

A. Historical Context

As a character in Greek mythology, Eurydice herself is often surrounded by a smattering of vague context and opposing opinions. Sources vary on who she was, who her parents were, where she came from, and even how she died. Her name itself is up to interpretation, commonly listed not as Eurydice, but as the traditional Euridike. The name simply means “princess,” “queen,” or the literal translation is “widely judging” (Rose, M.A.). Typically, she is either noted as a “dark haired, dark eyed naiad,” nymph, a Dryad, or one of the daughters of the god Apollo (Snodgrass). Most accounts say she died while being pursued by a god named Aristaeus, which led to her being bitten by a viper. Aristaeus was a “rustic deity” who was named the father of olive growing, bee keeping and certain types of hunting. He is best known for this tale wherein he became so overcome with desire towards Eurydice that he pursued her against her will, whereupon she tread upon a viper and died (Rose, M.A.). Other versions imply she died while dancing with naiads on her wedding day. This leads to the one aspect of her history that is always consistent and often the first, or only, sentence of any informational page about Eurydice: she was married to Orpheus.

“To the Greeks, [Orpheus] primarily was the most gifted musician and singer, potent enough to overcome the Sirens and Lords of the Netherworld” (Bremmer). Like most Greek figures Orpheus’ origins are not consistent, but the most common claim him as the son of muses (Kalliope the most often mentioned), and fathered by “sometimes a local king, Oiagros, sometimes Apollo” (Rose, M.A.). It is said that Orpheus could play such beautiful music as to charm not only man, but also beasts and the trees themselves, and that “rivers ceased to flow in response to his melodies” (Rose, M.A.). He has become—in many cultures—the ideal artist. He
is said to have been “tender, contemplative visionary capable of divine melody” (Snodgrass). As can be seen already, there is much more information on the life of Orpheus than that of his wife. Nearly all information regarding Eurydice is directly related to their wedding.

Despite the fact that Orpheus was desperately in love with Eurydice, their marriage came with many bad omens that both lovers ignored because of their intense passion (Snodgrass). Soon after marrying Eurydice (in most accounts on the very day of their wedding) she died. The most favored account is that he was so distraught by her passing that he decided to travel into the underworld itself and retrieve her. Orpheus traveled to the River Styx and serenaded Charon (the boatman who took souls over the river) with his music, convincing him to take Orpheus, a living soul, across to the other side (Snodgrass). He charmed all the creatures in the underworld, including Hades and Persephone. Eurydice approached him out of the recently deceased, still limping from her ankle wound. There was only one caveat in her successful return to the land of the living: he could not turn back and look upon her until they were safely in the light of day (Snodgrass).

This ending to the story is yet another instance where the assorted versions have varying details. One says that so excited by seeing the sun was Orpheus that he turned back to share the excitement with his wife, causing her to disappear (Snodgrass). Another account states that he reached the outside world and turned back too soon, before she had crossed the threshold herself. “One unusual account faults Eurydice’s tender wound, which impeded her advance into the upper world” (Snodgrass). Consistent through every record of this tale, Eurydice does not make the journey back to life and is instead returned to the underworld to stay forever.

Similar to her story in life, ancient accounts do not expound upon what happens to Eurydice in death. This may be explained by the fact that “the Greeks as a rule did not like to
speak of death in connection with themselves or their friends but preferred to say that someone had ‘departed’” (Rose, M.A.). Her fate is always the same—even though caused by different circumstances: she dies, has a rescue attempted, which ultimately fails and leaves her in the underworld. There are no tales of her journey into the underworld, nor the attempted journey back from her own perspective. Certainly, there is no telling of what happened to her after she is taken back to live permanently in the underworld.

It is difficult to ever say for sure what the ancient people of Greece would believe to be Eurydice’s true journey to the underworld. In Orpheus’ myth her journey is simply not important to them as it is about his journey as a living man, and not hers as one deceased. Myths are defined by Radcliffe G. Edmonds III in his book *Myths of the Underworld Journey: Plato, Aristophanes, and the ‘Orphic’ Gold tablets* as “an agonistic form of cultural discourse, a traditional language for the communication of ideas from the author to his audience, in which the competing versions vie for authority.” Myths were never considered history in the way we ourselves read about the history of our world. They were not only tales many believed to be a part of their mystic past, but also tales to teach and warn mankind of pitfalls to which they are vulnerable. If we are to speculate what the ancient Greeks would believe happened to her soul, we must then look at their version of the underworld.

To better understand what they believed to be the geography of the underworld, we must first understand how they saw the world they inhabited. Like many civilizations early on, they believed the world to be the shape they perceived with their own eyes. That being disk-shaped, relatively flat (excepting where covered in hills or mountains), and covered with a dome that was the sky. They perceived the land to be surrounded by a large river, Okeanos, which flowed in a circle. They believed the earth had a sharp edge, where the sun either rose, or set. To the far east
they would reach the place where the sun began its ascent, and contrarily if one were to travel far west they would reach the land of darkness. The gates of Hades are not far from this place, while at the same time the entrance is also perceived to be underground. Such contradictions are not uncommon when speaking of this place, and in fact are occasionally put within the same piece of literature (Rose, M.A.).

The underworld in ancient mythology is the place where all souls reside upon leaving their natural bodies. The place itself, and even the man who rules it, are often not given an official name, as it is a place to be feared. The Greek word used to refer to the world is literally translated as “the Unseen” (Rose, M.A.). In later dialects of Greek it becomes Hades phonetically. It is properly called “The House of Hades” (Rose, M.A.). It is not what we in the modern western world would describe as hell, just as the figure Hades was not a devil figure as seen in Persian, Jewish and Christian faiths, but rather a god very similar to his brother Zeus. He is often described and portrayed as almost identical to his brother, save in expression. He holds no ill will towards mankind; he serves only as the severely just—not evil—ruler of the underworld. He is typically never in a jovial mood, and often depressed. The land he rules is not a place where souls are cast and tormented forever because of their non-belief or evil-doings, but rather simply a place where the soul goes. This place is neither cheerful, nor dreadful, it simply is.

While described in Homer’s *The Iliad* as a damp and moldy place beneath the earth, Odysseus in *The Odyssey*, finds the world dark, gloomy and filled with fog (Buxton).

There are several rivers of the underworld that are significant, but the biggest three are the Lethe, the Styx, and the river Acheron (Buxton). The river Lethe “was seldom referred to. When myth-tellers did mention it, it was as a river whose water, when imbibed, caused the dead to forget their earlier existence” (Buxton). The river Styx is often mentioned in ancient myths as
the river considered most sacred and was often used by the living to swear oaths (Buxton). Lastly is the river Acheron, which is often referred to as the river that Charon rows over to usher souls into the underworld (Buxton). Occasionally in other myths Charon rows over the Styx.

For the people of ancient Greece—as well as could be argued today, one would suppose—“death is hateful, evil [and] man’s worst enemy” (Fairbanks). So while the world itself is not something to be feared, the journey there could be described at the very least to be uncomfortable. As a culture the Greeks tended to dislike any sort of creature not innately beautiful, whether it comes from their own culture or not. All creatures they perceived as not fitting their qualities of beauty, they sent to live in the underworld through their mythos (Rose, M.A.). Therefore, the journey and ultimate residence in the underworld may not be the most contented experience a soul could hope for.

The soul itself is described as “an image of the living man; on the other hand, it is a shadow, a form without substance” (Fairbanks). Upon death, the soul was thought to escape through either the mouth, the wound of the deceased, or the limbs. Greeks tended to think of the souls as unconscious beings, not necessarily continuing to live vibrant lives in the House of Hades (Fairbanks).

This implies that according to Greek myth upon being bitten by this viper, Eurydice’s soul would have likely escaped from her wound on her ankle. Hermes would have appeared to help usher her soul into the Underworld as far as the River Styx where Charon, the ferryman of Hades guided her across the River Styx on a boat for a small payment (Buxton).

According to ‘Orphic’ gold tablets found with certain buried bodies from ancient Greece, the soul does not have a task-free journey into the underworld. The first and largest challenge according to these tablets is deciphering which of two springs the soul is to drink from to quench...
their unbearable thirst. The incorrect spring is said to be marked by a Cyprus tree (Buxton). The first spring, from which the water is of the river Lethe, if the soul decides to cool themselves or allow the water to touch their lips, they will instantly forget their previous life and of the existence of the second spring (Edmonds). On the contrary, the second spring comes from the Lake Mnemosyne and gives you memory and safe passage into the underworld (Edmonds).

Eurydice would have encountered these two springs, then presumably chosen the correct spring and continued to the underworld, encountering massive and horrific beasts at the gate. She would have joined the ranks of the recently deceased and been wandering in ghostly form until called upon by the Lord of the Underworld. Though the details of what this existence entails are not ever explicitly spelled out, it is hinted in many tales that it is one filled “not by tantalizing thirst, but by refreshing water, not by oblivion but by recollection” (Buxton). In *The Odyssey*, the dead need to drink blood to communicate through speech (Snodgrass). This would mean that to say farewell to Orpheus upon him looking at her too early, she would have had to drink blood first. The other realistic conclusion being the myth was greatly romanticized by all but Ovid, who gave her a simple “Farewell” (Woodard).

To the ancient Greeks, there is nothing to be learned by Eurydice’s journey. She was a victim of a tragic circumstance and died, as they all would someday do. The soul was not something many Greeks at the time philosophized about. They did not think it was of any importance other than the part of them that goes to the underworld (Fairbanks). Dying was a scary, but natural part of their lives. It was her husband they considered heroic and worthy of remembering because he went unnaturally to the underworld to retrieve her.

So why in modern day do we tell her tale through theatre? What has changed in our perspective that we wish to know more about what happened to the woman beyond the veil? For
one thing, women themselves are worthy of our literary consideration. For another we are now a species and society that is constantly questioning what happens once we die. We no longer believe as a culture in a set of rules, and we certainly have no golden tablets to help guide us to where our souls need to go. These two major curiosities—women and the afterlife—come together to forge a new tale from an old one within Sarah Ruhl’s play *Eurydice*. Because of the format in which the play is written I needed to study the play scene by scene in order to fully discover their individual meaning in order to ascertain the complete message. If I first looked at each scene as a piece of the puzzle, presumably, I could begin to figure out how to put them together.

To find what these scenes have in common, I then needed to look at them as a cohesive piece of work. While each scene can have its own striking visual metaphor, as a theatrical designer I needed to see how each of them connected together. Discovering the picture the puzzle pieces were meant to create before attempting to put them together was vital to my process. What follows is my discovering that picture through a thorough analysis of *Eurydice*. 
B. Analysis

The Ingham style analysis asks theatrical designers seven questions, the first two of which are: where are they, and when are they? Where are the characters, and when is all the action taking place? There are five total locations listed within the script, and no official time. The play begins on a beach by the sea (Appendix G, Figure 1). The actors are specifically mentioned wearing “swimming outfits from the 1950s,” an expanse of boardwalk is described in the stage directions, and the two of them often mention swimming. As a lighting designer, this information gives me two clues: they are outdoors, and it is likely a warm sunny day (Ruhl, 9). Though a specific decade is referenced within their costume, that does not necessarily mean that the play is set in the 1950s. Indeed, later in the script when Eurydice arrives in the Underworld it is mentioned that she is wearing an outfit from the 1930s. This suggests that time in the play is rather irrelevant. Many motifs and scenes seem to reference a vintage time where letters were still common and songs like “Don’t Sit Under the Apple Tree” were played at weddings, but this seemed to simply be a nod to a general aesthetic and not to point designers or characters to a certain linear time period.

For this opening scene, the seaside location had already begun to influence the types of colors, angles, and intensities I would be using. Later in the scene Ruhl mentions that the two lovers walk “on extensive unseen boardwalks, towards the water” (Ruhl, 11). With these few words I started getting ideas in my mind of how the lighting design could magically suggest these things, and also understand that this is a world made more of magic than of physical substance. I began to ask myself how I could make the texture of wooden planks grow, expand and appear on the stage. I asked also how I could suggest water, and from where.
The Underworld is the primary setting of the play, so first I would like to discuss the locations within the land of the living. The first is the water pump. There are no other details given as to the location of the pump, other than it is a distance from the party, but that the party can still be heard (Ruhl, 17). The nature of water pumps being as they are, I assumed this meant it was outside, and again the script continued to inform my color and texture choices. The party going on somewhere offstage gave me a sense that it was evening to nighttime, which changed how the scene was lit significantly. My imagination also pictured plenty of nature around, giving me the freedom to play with tree texture, which lends itself to a more realistic and dynamically lit scene.

During this series of events, a short scene is played at the wedding (Ruhl, 19). This brought up questions for me about the staging and location of the actors (Appendix G, Figure 4). I needed to know if we were shifting to an interior scene, or if we were placing it in a similar location to where we were imagining the water pump. I started asking how realistic we needed the lighting, set, and transitions to be. The nature of the scenes being what they are, I wrote down a lot of questions regarding the blocking of the play. Since the scenes are so short, I needed to know if actors were remaining in a location on stage or if they were exiting and entering the stage and if we needed transitions between scenes.

The next location we travel to is the Interesting Man’s High Rise Apartment (Appendix G, Figure 5). Sarah Ruhl describes the apartment as “a giant loft space with no furniture” (Ruhl, 22). She also has made the choice that there is no elevator leading to the apartment, as the characters enter short of breath from having climbed the stairs to the penthouse apartment. The word loft immediately struck me with the visual of fashionable loft spaces with big beautiful windows as large as the walls. Not only does this aesthetic lend itself to the written location, but as a lighting
designer windows are one of the best scenic elements to play with. I also wanted the space to feel fashionable in a tacky 1980s type way, while also unwelcoming. After all, Eurydice has been lured here under semi-false pretenses and ultimately falls to her death in this apartment (Ruhl, 25). It is upon her death that she travels to the primarily location of the play: The Underworld.

The first time we see the Underworld, Father is writing Eurydice a letter (Appendix G, Figure 2). It is not immediately announced in the script that Father is reading from the Underworld, he only reveals it near the end of his letter when he tries to inform Eurydice how he is doing (Ruhl, 15). He describes the atmosphere as smelly, with a constant high-pitched noise in the air (Ruhl, 15). There is never a formal description given by the playwright as to what we see in the Underworld. She consistently notates the sound of dripping water (Ruhl, 26). This tells the reader and the designer that this is a damp place, and the presence of water is very important here. There is a River mentioned in the script in which residents of the Underworld get dipped if they begin to remember their previous lives (Ruhl, 15). Mention of the River made me ask myself again: how can I simulate the presence of water with light? I began to brainstorm where the River was, where the source of light—which would reveal it—is coming from, and how could I accomplish the feeling of moving, real water using lighting instruments?

The other big visual element requested in the script is that of an elevator which brings the dead into the Underworld (Appendix G, Figure 8). In the elevator, it is raining (Ruhl, 27). The task of making the elevator rain was not my burden, but making sure the audience could see the real falling water most certainly was. Already I began asking the scenic designer how the elevator will be constructed and designed, and what the interior will look like. I commenced researching the best angle at which to light rain that is falling within a box. While lighting the
rain, I also needed to light the elevator and the person within it, so I started calculating all the ways in which the box and person and rain could all be lit without interfering with each other.

The environment of the Underworld is written as flexible and apt to change. A train station appears in front of Eurydice (Ruhl, 29). The stones who permanently inhabit the space explain that, “The station is like a train but there is no train. The train has wheels that are not wheels. There is the opposite of a wheel and the opposite of smoke and the opposite of a train” (Ruhl, 29). This sort of descriptive language is used throughout the play to describe the world within it. It started to influence my design choices by implying that anything is possible in this world, and nothing makes sense. This meant that while starting to craft my lighting design I could not only play with natural sources, but also ones that wouldn’t necessarily be seen in our natural world. Meaning I, too, could begin to speak in metaphors.

Similarly, while Eurydice is in the Underworld, Orpheus is seen writing her letters from above ground (Appendix G, Figure10). The script never mentions a location from which he is writing. While reading, I began interpreting this as meaning I could take his letters themselves and translate them into his environment. As I extracted their meaning, so was his location revealed in each unique letter.

The language in which the characters speak is written not as typical dialogue but in a poetic format with breaks at poignant moments in the line, and bizarre sentences that seem commonplace to themselves and their peers, but make very little sense to a modern audience. The true meaning and message in the script seems to only make itself clear upon studying the text, and seems nearly impossible to make sense of upon a single viewing of the production. Different sorts of questions began circulating in my mind, like how do I show an environment that is constantly changing, and specifically is influenced by the characters that reside within it?
Why do water and string seem to be such strong metaphors within the script, and what are they alluding to? Through these questions and a study of the environment as I read, a clearer understanding that the choices I made would be influenced not by the physical world, but rather by the language, characters, and connections within it surfaced.

There are many relationships within this play, both strange and natural. The strongest and most prominent relationship is that of Eurydice and her Father. Eurydice is a young woman who is desperately trying to be deep and serious. She is in love with a musician (Orpheus) and wishes to be creative, deep, and lovely enough to deserve him. She has thoughts she believes to be deep and serious but doesn’t quite know how to discuss them seriously. She has a strong relationship with her father and it is made very clear that the two of them loved each other very much before, and after his passing. Not only by the fact that her Father writes her letters (presumably) on a regular basis from the Underworld, but also that she is so moved to hear she has received one on her wedding day that she leaves her wedding to retrieve it from a stranger. Though it is her husband’s name that brings back her memories in the Underworld, it was her name that brought back her Father’s. It is her Father who constructs a shelter for her against the rules of the land, acting as a loving guide and protector for her throughout the play, and it is her father whom she chooses at the end of the play.

Orpheus is the other man in Eurydice’s life. In the first part of the play, before Eurydice’s death, Ruhl seems to be setting up the idea that Eurydice has a stronger attachment to Orpheus than he does to her. While at the beach, Eurydice attempts what she considers to be serious conversation about books and arguments, while Orpheus only wants to discuss music. Orpheus seems to only want to engage with Eurydice and talk of his love for her when he understands that he is in trouble, or that she is unsatisfied to the point of frustration. Here he uses his music and
charm to win her back to him. It is in the midst of one of these small tiffs that Orpheus proposes
to her, seemingly spontaneously with a bit of string. Orpheus is quite self-involved and leaves
most of the responsibilities that come with being in a relationship up to Eurydice.

After Eurydice’s death, the dynamic of their relationship changes. While Orpheus stays
above ground in turmoil about her death, writing her letters and figuring out a way in which he
can travel to the Underworld to save her, she contentedly enjoys the company of her father
(Appendix G, Figure 13). The only time she thinks of Orpheus is when he sends a letter to say he
is coming to get her. Near the end of the play, Eurydice initially decides to leave the Underworld
with her husband, but she does not recognize the back of him and ultimately sabotages their
return, making a choice to return to her Father and their string room in the Underworld
(Appendix G, Figure 19). At the end of the play we see that Orpheus has done what a poet and
musician would consider to be the ultimate act of love: he has died to be with her in the afterlife.

Eurydice’s relationship to the Interesting Man/Lord of the Underworld is that of a
predator and his prey (Appendix G, Figure 15). Or perhaps more specifically, a very
inappropriate boss and his employee who must endure his sexual harassment to do their job. The
Interesting Man/Lord of the Underworld (often played by the same actor) is the closest we see to
an antagonist in the play. The Lord of the Underworld takes joy in other characters’ discomfort.
Both characters see Eurydice as something they wish to collect; they want her, and so assume
that she should want them in return. They both poke fun at the idea of Eurydice being married
and attempt to convince her that Orpheus is not meant for her, while they themselves are. In their
pursuing of her, they both lead her to ultimate doom. When the Interesting Man attempts to
seduce her in his apartment, she ends up falling to her death in the rush to escape him. At the end
of the play when the Lord of the Underworld gives her no choice but to marry him, she ends up dipping herself in the River of forgetfulness (Appendix G, Figure 21).

The Stones are the last characters within this play, and they certainly have the most unique relationship to everything happening around them (Appendix G, Figure 7). They reside in the Underworld and act as a classical Greek Chorus. They explain the rules and expectations of the land not only to Eurydice and her Father but also to the audience. They are constantly annoyed when rules are broken, but do not do much to correct the error other than shout about it. To our knowledge as an audience, they do not—or cannot—report the errors to the Lord of the Underworld. The only time they feel any sort of emotion other than annoyance is when Orpheus uses his music to enter the Underworld, and even then, it is specifically mentioned in the script that they are surprised and confused by their tears (Ruhl, 56).

Though not always relevant, the type of government and religion the characters are operating under could be a contributing factor to how the show is ultimately designed. When it comes to Eurydice, there is no mention of either of these things specifically. In the Father’s first letter to Eurydice, he gives her the advice to, “Vote for the right man,” which alludes to the fact that they are living in a sort of democracy (Ruhl, 15). There is no mention of God or gods or religion in Ruhl’s version of Eurydice, but as the characters all go to the Underworld upon their death, and that Underworld is supervised by a Lord of the Underworld it can be deduced that they are navigating the religion of the ancient Greeks.

These connections and environments are a natural influence to all designers on the team. How do I, as a lighting designer, make it clear that there is a connection between the Underworld and the Land of the Living? How do I show that the love between Eurydice’s father and
Eurydice is deep and beautiful? How do I attempt to make it clear that the love between Orpheus and Eurydice seems to be immature, young, full of passion but not necessarily lasting?

To understand the relationships and environment the characters have been placed within, one must first make a study of what occurred before the play even began. Before we as an audience are brought into this story, Eurydice’s Father has died. How he died is never mentioned, and the effect it had upon her, as a person isn’t either. We know from her Father’s letters that it was after his death that Eurydice met Orpheus and they became lovers. Orpheus also, likely before falling in love with Eurydice, had become a famous musician. It might be assumed that since Eurydice is not surprised by the fact that her Father sends her a letter on her wedding day, that he has possibly sent her letters from the grave before. Or it could simply be a symptom of living in a world where communication by letter between the dead and the living is simply commonplace. Finally, the last act before the beginning of the play, Eurydice and Orpheus decide to go to the beach together and begin a conversation that leads Orpheus to begin giving her gifts of grandeur.

This is the instigating moment that has started the production. We open to the two lovers sitting on a beach enjoying a day where they discuss what they believe to be serious issues, their love for each other, and ultimately get engaged (Appendix G, Figure 1). We get our first peek at the underworld in the next scene when Eurydice’s Father is revealed reciting a letter he has written her on her wedding day (Appendix G, Figure 2). During this scene, through his words, we discover that he has been dead for some time and is writing from the underworld. At her wedding, Eurydice sneaks off for some quiet and a drink of water. During the wedding the blurred lines between the land of the living and the underworld are portrayed when Eurydice dance to a song, while her Father is seen doing the jitterbug with them (Appendix G, Figure 4).
Later in the evening, at the water pump an Interesting Man lures Eurydice away from her wedding party by saying he has a letter from her father for her at his apartment (Appendix G, Figure 3 and 5). While attempting to escape his advances, Eurydice falls to her death and joins her father in the Underworld. It is here she finds a damp and uncomfortable world where not even her memories are allowed (Appendix G, Figure 9). Orpheus writes her letters from his place on Earth, writing of his sadness and determination to save her (Appendix G, Figure 10). It is one of these letters, given to her by her father, which ignites memories in her mind once more (Appendix G, Figure 11). While Eurydice is reminiscing with her Father and getting used to her life in the Underworld, Orpheus discovers a way through his music, and through the notes the rain makes as it hits the ground, to travel into the Underworld (Appendix G, Figure 16). He plans to convince the Lord of the Underworld to let Eurydice return to the land of the living with him. The Lord of the Underworld gives the constraint that Orpheus must not look back at her until they have reached their destination together (Appendix G, Figure 17). Eurydice concedes that she must leave with Orpheus for he is her husband, even though she is sad to leave her father (Appendix G, Figure 18). Upon her father leaving her alone, she realizes she does not recognize Orpheus’ back and asks to be allowed to return to her father. The Stones tell her it is too late, so she begins her journey with Orpheus.

Part way into their journey, Eurydice calls out to Orpheus causing him to break the rule and turn to face her (Appendix G, Figure 19). They argue about rhythm and loving each other and then she returns to her father in the Underworld only to find him having dipped himself in the River to forget the heartache of being left behind. Eurydice makes the decision to dip herself (Appendix G, Figure 21). As she lies down to sleep we see Orpheus arrive through the elevator, having died to join her, then he himself forgets when rain falls on him. In the final moment of the
show he discovers the letter Eurydice had just written to him. Orpheus has forgotten even what reading is, so he simply stands on the piece of paper (Appendix G, Figure 22).

This play is not an easy one to discuss or wring out. One must sit with the script and first find the puzzle pieces that are even to be put together. And after finding the pieces, they must get an idea of the picture they are to be constructing. Thus, the biggest and overarching question as I brought myself into design meetings was: what does it all mean?

To help answer the question, we must first look to the theme of the entire play. It is written with such complexity that a reader could draw many conclusions regarding the theme, and more than one of them could be true. I believe the one that is the strongest is the relationship between a daughter and a father. This seems to be the one consistent through line that Ruhl is getting at while all metaphors are either cursory or allude to this theme in their own way. Several times in the play Eurydice chooses her father’s love over that of her husband. She even seems to settle for a love that is not perfect because perhaps she is fulfilled by the unconditional love of her father.

Once the play has been fully examined and all the puzzle pieces have been found, I ask the most important three questions: what is the play trying to say to the reader, what is it saying to the director and myself, and how do I use my language of light to help it speak to an audience? It is with these questions fully developed in my mind that I enter design meetings with the director and design team.
II. The Process

A. Design Meetings

At the time *Eurydice* was announced to be a part of our theatrical season, when myself and the other designers were assigned to work on the piece, the show was buzzing through the theatrical world. It seemed that most universities and regional theatres were either in production for this show, or had just completed it. The deep-seated metaphors and striking visual magic tricks that had to be put on stage craved special attention, and had designers across the country eager to sink their teeth into it. We were no different.

Alongside myself as lighting designer, Joseph B. Farley was the scenic designer, M.J. Hall was the costume designer, and Jacob Hofer was the sound designer. Leading us all into this topsy-turvy world was director Morgan Hicks. The script being as vague and rich as it is, we were all excited to see what world we could create as a team. Joseph and I were the only two on the design team before May, so he and I set about scheduling a preliminary meeting with Morgan, before we left for summer in different states.

Morgan, Joseph and I met in a coffee shop and delved right into discussing the story. Typically, at the first design meeting my initial instinct is always to listen, as my art form is so heavily influenced by the director’s vision and the scenic designer’s interpretation, so typically I enter the first meeting with a lot of questions, and at the ready to respond to them.

We asked Morgan what type of environment she was wishing to create. The biggest aesthetic Morgan mentioned this early on was creating a world that was “Alice in Wonderland, in Hades.” She also was quite adamant that the Underworld not be portrayed as dark and bleak, but instead beautiful and almost fun. She did not want the place where our loved ones go to be perceived as dismal and unhappy. This started to speak to the type of mood she wished to be set.
This means that I would not be focusing on creating a dingy, depressing world, but instead one that is off-kilter, possibly colorful, and quite bright. It meant I could give myself more things to play with than isolation. It flipped all of my initial instincts about the Underworld and where we might be heading. It was from here on out that I started envisioning the Underworld as a striking picture of a mountaintop. It was bright and almost hopeful, but not somewhere one might inhabit. It was a place a person reached while on a journey. It was a visual I could never quite explain fully but for whatever reason would not leave my head. As a designer, I tend not to ignore these instincts because usually my subconscious remembers more, and has better instincts than I do.

My other important question to any given director, and in this case, specifically Morgan was, “What are some visuals or metaphors you are looking to convey through this production?” As a lighting designer, whose art form is equal parts hypothetical, psychological, and art, this question means a lot to me. Whereas the scenic designer must first choose a location (whether that location is ambiguous or specific is up to the production) a lighting designer must first choose the mood. With my history in the world of literature I tend to speak and work in metaphors. I like to know what we are trying to make the audience feel and understand first. The nature of the show being what it is, Morgan could not yet provide one metaphor that stretched the entire script, but instead suggested that the play is in and of itself is a metaphor, and should be treated as such.

This was not a characteristic way for me to begin unfolding a design for a show. Typically, I have a few key words provided by the director to use as a diving board. When the process for Eurydice began, I was looking up at thirty diving boards that were waiting for me to give them ladders. I mulled over this notion all summer after our initial meeting. Joseph and I would send ideas back and forth, but I was heavily relying upon him to give me an environment
to key into. His first instinct was to create a rather sparse environment as a rake (a platform that is taller on one side, creating a ramp like surface) in which the actors and myself could create the playful environment. I liked this idea of open space because it leant itself to boom positions on the side of the stage. Booms are simply vertical pipes attached to the ground that lights can be hung from. These positions are good for low sidelight that is popular in dance lighting and was exactly how I wanted to light *Eurydice*.

I spent the summer coming up with various lighting position ideas, but still didn’t know how to start the real design process, as I hadn’t found my metaphor yet. When we returned to the university, our official design meetings began. I was hoping that the more we spoke with Morgan, the clearer my ideas would become. However, suddenly we were three design meetings in, with several full set designs thrown away when I realized I couldn’t wait for the scenery any longer: I needed to connect on my own. We were having problems finding an environment that could fully encapsulate everything the play was to us, as well as saying something completely different. Morgan requested that while the play was in and of itself a metaphor, that each scene be treated as its metaphor as well. She suggested that each scene should stand alone as its own striking visual. This seemed like a very daunting task and made it hard for me to know where to begin. To help myself, I recalled my years studying literature and creative writing and started deciphering the script, as I would have any novel or poem that proved problematic. I went through the entire book scene-by-scene, word-by-word, and found my own visual metaphor for each scene. Not only did I believe this would help me, but I hoped it would also help us as a production team to find the voice in the script and see the whole show visually, laid out before us. Typically, in my design process I will make an overarching visual collage for the production. It serves to help me find my aesthetic and as a reference should I ever need to refer to my original
ideas while frustrated when cueing. Cueing is essentially the time when the designer sits in the theatre and starts turning lights on, and programming that information into the console. For this production, I made thirty design collages: one for every scene to portray their own striking visual image (Appendix A).

After finding each puzzle piece, then laying them out in front of me, I found several ideas that seemed to bridge their way throughout the script: rhythm, string, forgetfulness, water, loss and loneliness. To anyone outside they may seem like an almost indecipherable list of words but they became my roadmap and guide (Appendix B). Rhythm was an artistic property that I could use to my advantage to create this world and play with light and shadow. Water leant itself to this idea of movement and how this environment was constantly changing; and what it meant when everything was suddenly still. Forgetfulness was not something that leant itself easily to light, but it didn’t mean that I couldn’t try. However, loss and loneliness could create a color palette if I needed the audience to feel this way.

As hoped, these collages ended up helping the design team to find our own individual environment. Surprisingly it was none of the collages directly to do with the themes I personally latched onto, it was one about trains (Appendix A, Figure 1). In the Second Movement, scene one, Eurydice steps up to a train station platform and waits for a train that isn’t a train. This idea of waiting, and Eurydice being dressed in this 1930s outfit of elopement struck me creatively as a type of film noir type scene. In my collage, I included several images of train stations, and noir movie scenes in train stations. It was a photo of grand central station that struck Morgan. It’s black and white and has these massive semi-circular windows high up on the walls that are pouring shafts of light into the large room, over the people making their way through New York City. I liked the dramatic lighting pouring in and she liked the sense of waiting the environment
created. She showed us pictures from urban explorers who snuck into abandoned train stations that were overrun with nature and decaying. She connected with this idea of an urban building whose purpose was to host those people who were in a state of waiting, being reclaimed by the nature that it had disrupted upon construction.

At last we had a structural basis. Joseph immediately started sketching and drafting and figuring out ways to combine all his favorite parts of these train stations into one cohesive environment. He gave me massive windows to play with, a large set of stairs leading to a second level of platforms, an elevator that was hidden behind a trick wall until we travel to the underworld and it is revealed. He took the windows and broke some of the panes, and boarded up others. One end of the upper platform was reduced to rubble but kept structural enough for actors to descend it like steps. He put in two tunnels that led offstage, one half blocked by the collapsed platform. He put a set of stairs downstage, leading into the pit of the stage. In the world we were creating, these steps led to the underground in what was the train station, and had long since flooded with the River of Forgetfulness. This whole magnificent and beautiful world he surrounded with black, as if some powerful being had picked up the whole thing and placed it there for no reason at all.

At last I had everything I needed. I had the environment in which we were setting the play, and I had my list of symbols and metaphors. I finally had what the play was saying to me, and what I needed it to say. My next steps were taking everything I had learned about the script, and our interpretation of the story, and igniting it all with light.
B. **Approach**

Translating a piece of theatre through lighting is a wholly unique experience. There is nothing physical with which I can clearly state my intentions with the audience. I speak in the language not of the stones, but of color and shadow and texture and angles. I speak the language of intensity and fade times. I am translating something that can be so scientific into something completely artistic. I must understand not only which angles will look aesthetically pleasing through physics, but also understand human psychology and which colors and light sources make us feel certain things.

In order to find my list of striking visuals, and collage each scene, I first had to take meticulous and seemingly ridiculous notes (Appendix B). I broke down each scene line by line to try to decipher what Ruhl could be saying in the depths of meaning. A lot of what I scribbled could seem like simple word association to someone just flipping through the pages of my notebook. I would write down anything that struck me while reading the scene. An example would be the list, “He doesn’t speak; intimate; romantic; music; reading; books; words; melody; interesting = good?” (Appendix B, Figure 1). It was a process of getting anything I thought might possibly be important onto paper. If it was on paper, it was much easier to make sense of the play as a whole because I could see all the ideas in front of me. When something revealed itself to be more important than the rest of the list, I circled it (Appendix B, Figure 2).

This is how I started to discover my idea of rhythm. Not only do the characters seem to bring up rhythm several times throughout the play, but also the concept seems to manifest itself in the very objects surrounding them. Rhythm is a principal of design and is used by artists to create a feeling of repetition while staying more linear and organized than chaos. Throughout the script there were several physical objects that recalled this familiar artistic principal: a boardwalk,
string, tree branches, train tracks, a birdbag, a gangplank…They seemed to be everywhere and have almost no connection to each other, yet there they were, and to me they meant something.

So, I began to play with the idea of rhythm in light and shadow. I decided that I needed a system of texture that would create a linear pattern across the entire stage for the actors to move through. I already started thinking of all the ways I could seed this concept throughout the show. This idea that the actors were at a train station waiting could be reinforced by them moving through this repetitious texture of light, the idea inescapable for them.

The second most influential idea was that of water. In nearly every production of Eurydice, water seems to universally be the primary inspiration for designers. Unlike rhythm, water is not hiding in the script: it presents itself in practically bold letters to the readers. Eurydice is always thirsty, water drips constantly in the underworld, it rains in the elevator, they dip themselves in water, Orpheus uses raindrops to find the proper note to travel to the Underworld…the list could go on and on. Even the cover of the script is a woman underwater. So, what does this mean to a lighting designer? To me, this translated to an idea of constant motion. Even if a pool of water looks to be sitting perfectly still, there are reflections cast that are moving very slightly. While the players within the script are indeed waiting for something, they are waiting in motion. It is like they are running on a treadmill, always moving and trying something new but never quite getting anywhere. I imagine this to be even more frustrating to those experiencing it, since they are exhausted without seeing any physical progress.

I decided to use this idea of movement in the lighting. In cues, I would choreograph moving lights to be in almost constant motion throughout the play. This would not only suggest water physically, but give an almost restlessness to the scenes happening beneath them. It would also give greater power to the scenes with no movement, because the stillness would be even
more poignant. I would use the lights to guide the actors, or glide over them while they sat still, and use it to continue enhancing the idea of rhythm.

The next through line ideas were slightly more evocative. While there were not obvious ways in which I could translate forgetfulness, loss and loneliness into the physical world of lighting, I could turn to color theory and the psychology of lighting angles. A lot of my collages had already helped to gather a color palette for the play, but it was pin pointing those scenes that needed to feel lost and alone and what color they needed to be, and what instruments needed to be those colors that was the tricky part. A lot of what ended up being chosen were muted, earthy tones. Vibrant alive colors would only be used in those intense moments of intimacy and connection. Life in the Underworld was a half-life, and though Eurydice and her Father worked very hard for a human connection, it could be lost in the time it took to submerge yourself in water.

At this stage these ideas were still hypothetical. I knew what I wanted the show to look like, but still had to figure out how to bring those ideas to life first on paper, then in real space. Before I could translate these ideas to the audience, I had to interpret the physics and constrain myself to the limitations of the theatre I was designing in. This meant drafting a plot, section, and deciding where cues executed.
C. Implementation

The final step a lighting designer takes before getting behind the light board to start turning lights on, is drafting a plot that shows clearly where each lighting instrument is placed (Appendix C, Figure 1). I had to sit down and start figuring out how to make sure the actors would be visible to the audience, while also looking beautiful. I needed to make sure that all the concepts I had discovered were reflected through my lighting, all on a piece of paper.

I had done more analysis of this play than I had ever done on a script before. Occasionally a play comes along that a designer finds difficult to decipher; they cannot find the meaning behind the script and it makes it hard to design. The challenge with this process was almost the exact opposite. I had too much meaning and no idea how to get it all in the light plot. The placement of every light seemed so monumentally important that I did not know where to begin. I knew I needed a system of lights to light the actor’s faces, and I knew I wanted a large system of textured down light, but I could not bring myself to draft a single other light because it all seemed too vital to me at the time.

More questions circled in my brain. How would I make a unit set magically transform from the land of the living to the Underworld with just lighting? What colors did I need the conventional fixtures to be that I didn’t think our intelligent fixtures could create properly? I must have sat in front of my computer for three days, paralyzed with all the endless possibilities and unsure where to begin. To fix it, I did exactly what I think is the most important part of any lighting design: I returned to the story. It was such a simple option I kicked myself for not having done it earlier. I went back scene-by-scene, and instead of writing down the meaning behind each word, as I’d already analyzed the script to death, I instead designed the show in my head. I read the scenes and recalled the meanings I had deciphered and notated what sort of specials I
would need to make it happen. I wrote down the colors I saw and what kind of shadows and effects I wanted to make. Once I had it all written down and a basic idea of how I wanted the whole play lit, the drafting came easily. I started with the specials and everything else seemed to fall into place. I found an idea to use two systems of down texture to imply the Underworld was imitating the land of the living but doing so poorly. I put various textures on the walls to also help with this message.

The biggest project I undertook in the design for this show was an effect I desperately wanted to create. In the script, when Ruhl notates that “time passes” I wanted to create a lighting effect that would look like a time-lapse video of a sun rising and setting. In a perfect world, I imagined we would need to construct an elaborate track to physically move moving lights in an arch up and over the stage. I also understood that we as a university theatre could not afford such an extravagance. I decided to try a poor-man’s version. I thought the effect might work if I put two moving lights onto a long tail-down. A tail down is a vertical pipe that unlike booms, which attach to the ground, instead attach to pipes flown over the stage. I drafted the two lights on a twenty-foot tail down and requested a fly person lower the pipe in time with a sound effect that was to be playing. I had no idea if this would work, but it seemed like the best, most affordable option. My plan was as the electric was flown higher or lower, the moving lights would be programmed to physically refocus to stay on their original focus point. This would hopefully successfully imitate the type of shadows the sun casts as it rises or sets in the sky. I knew it was a bit of a long shot, and if it were to eventually work would likely need extra time during tech to rehearse because of the intense timing requirements.

Another risk I was taking was my technique for lighting the sixteen-feet windows. We had recently acquired very bright and beautiful LED strip lights, and I wanted to use them to
blast the windows with light and color. I had them rigged on pipes capable of rotating so they could match the angle of the scenery. Before they turned on, a few of our faculty members expressed doubt that this would work. They assumed the lights would cast a very narrow beam of light and not fill the glass as I was hoping they would. I would be lying if I said their doubts didn’t get to me, and I started to worry myself. I considered briefly hanging a few lights to help fill the glass just in case. For whatever reason my gut was telling me that it would work, and so I told the electricians to hold off hanging these filler lights until we turned on the strip lights and could see for ourselves. As soon as we had them hung, plugged in and patched, I had them turned on and was delighted to see that they accomplished exactly what I wanted.

After plotting the show, and working with the electricians to hang the lights, and get them all working, our next step was focusing them. Each light has a very distinct and individual purpose. Determining the focus for each light typically starts with the lighting designer plotting what we call “focus points.” Each focus point is usually about six to eight feet apart and helps the designer to determine how many of which kind of lights they need in a certain system, and where they need to focus those lights to ensure an even wash over the stage. I plotted a system of face light, two systems of high side light, two systems of back diagonal texture, a system of conventional and LED top light, systems of light to cast shadows and texture on the walls, carefully plotted moving lights so I could get the most out of them, two follow spots and more specials than I could count on two hands. We had about 8 hours to get all of it focused with only a handful of people. The most challenging thing about focus was getting around the massive set. It couldn’t move, and a lot of my instruments were hung in and around it. That meant a lot of our time was figuring out how to maneuver ladders and our lift around the set to get every light focused.
Another one of the big challenges is seeing your concepts in the space for the first time. Almost every focus I discover a few lights that won’t quite do what I want them to do. Either I didn’t take something like masking into consideration, or a wall didn’t get built exactly where it was drafted, or something changed in the scenery and I either wasn’t informed or didn’t have time to make the change in my own paperwork before focus. That usually means I politely ask the electrician to shift the light, or I accept the loss and move on. Which one of those options I choose has a large amount to do with how important the light is to the story, and how much time it will take to fix the problem.

Once all the lights are focused, I had about four days to put lighting cues in the board. When I sat down at the lighting console to begin programming, I had two pieces of paperwork with me. The first is what we call magic sheets (Appendix E, Figure 1). These are quick references that list every light I have plotted by channel number and purpose. It makes it quick for me to find what number I need to type in order to turn on certain lights. The second was my cue sheet (Appendix F, Figure 3). This is a list in spreadsheet form that tells me where the cue is in the script, what its intention is, and a rough guess of the time it should take the cue to execute. This document changes countless times before a show opens. Typically, I start with more cues than I end up programming before tech. While reading, I’ll think something needs a shift, but when it gets to creating it I might decide it doesn’t need it. Usually I am the kind of designer that likes to have the entire show cued before we begin tech. This was the first production where this goal was not reached.

Considering the amount of preparation work I did on this show, one would think the cueing process would have been easy for me. I had basically created the looks in my head a month before I got in front of the console. As seemed to be the pattern with this show, the
amount of preparation I had done seemed to cripple me at the board. I wanted each shift, and look to have layers of meaning and to also be more visually striking than the last. When I couldn’t get a look to go from my brain, through my fingers, and into the physical lights I became exceptionally frustrated with myself. This is what I mean when I say that lighting design is so hypothetical. I can plan every light within an inch of its life, plotting and measuring, but it is all on paper. All the preparation could end up meaning nothing when you begin creating your design in the space.

The preparation I had done did not mean “nothing.” However, I began to put far too much pressure on myself and began doubting myself as a designer. During the four days I had cueing, I was riddled with self-doubt when a look just wouldn’t come out right. Because of this I had a hard time pushing myself to the end of the show before our first evening of tech Friday night. I entered tech with 75% of the show completed.

As a lighting designer for theatre, you can tend to feel oddly exposed. You are putting essentially your sketches up for display and having to fix them while everyone in the room watches. Not only that, but there are other people in the room who have opinions and questions and might ask you to change something you like. Within the first half an hour of tech, Morgan requested I cut three cues I had put in to demonstrate what Orpheus was giving to Eurydice. She asked we not reveal how magical and fantastic the play was going to be until later in the story. Though things like this might be hard to hear, the director is ultimately the captain of the ship, and often sees things that we cannot see because we are focusing so much on our own craft, while they are looking at the whole picture.

All the while that first day of tech, I was dreadfully aware of where I had stopped cuing the show slowly approach. It was a blessing that we happened to run out of time exactly as we
reached the very last cue. The next day the actors had the day off, so I spent the afternoon finishing the show’s cues, and then returning to the ones we had gone through and trying to fix them via the notes I had, and had been given from the director and my mentor Shawn Irish. If a scene was especially non-pleasing, I would turn off all the lights, and simply start again from scratch. In particular, I was struggling with a scene between Eurydice and her Father. It was the scene after she had remembered herself again, and the metaphor I had assigned to the scene was that of melting ice. I couldn’t quite find the right color palette, though I knew that I wanted warmth to spread out from where the actors sat to fill the rest of the space as the warmth was entering Eurydice’s mind once more. When I had tried several different combinations without any satisfaction, I finally turned back to my visual collages to try to find inspiration. I ended up using the palette created on that piece of paper and it ended up becoming my very favorite look because of how beautiful the combination of colors looked together. My biggest regret is not getting a proper picture of this scene because now it only exists to its full extent in my memory (Appendix G, Figure 12).

I believe that I learn a lesson during every tech process I go through. During tech for Eurydice the thing I learned was to let go. I was so attached to the idea of making the time-lapse effect work, and I wanted it to be magical and surprising and beautiful. Unfortunately, because of the nature of the rigging, and the limitations of our space, it ended up looking sloppy and poorly timed. I didn’t want to see the problems. I wanted to practice it endlessly and get it right. It took Morgan turning around and gently asking if we could cut the effect, since it was ultimately simply distracting, to get me to face facts and give up the idea. Things like this are hard to cut, something you think is an amazing original idea that you want with everything in you to work, but simply doesn’t. When that type of problem presents itself to you, you must make a decision.
That decision to cut it, or fight for it, comes with many determining factors. You must take into consideration if the thing in question does benefit the story. If you think that this design element is truly important to what you are trying to say, I think it is important to have a discussion with the director to figure out why they think it’s not working, and how you could possibly fix it without cutting the aspect entirely. If you take a good look at the thing in question, and determine that it is not a crucial part of the production and design, or that to fix it could possibly take more time than the effect is worth, I believe it is time to let go. This was exactly the conclusion I ended up coming to, even though it took a few hours and few tears.

A similar situation happened even before tech began. The set of stairs that led into the pit where the river was supposed to be had been drafted at a certain size, and based on this original size I asked for two source-four ellipsoidals to be mounted in the pit with gobo rotators in them. Their purpose was to shine up from the pit and make a moving water effect, giving the sense at points that the river was looming over the characters. Morgan asked if it would be possible to move the stairs up stage so that the actors could walk downstage of the hole in the moment when Orpheus and Eurydice are making their walk back to the land of the living. Our theatre space being what it is, moving the stairs was impossible, but shrinking them was not. The lighting problem came when upon shrinking the stairs, the lights that were down in the pit were too big for the actors to get around. To make it safe for the actors, the lights had to be replaced with a single wash fixture. It did not have the same effect as my original design, but ended up serving the purpose well enough.

The final notable challenge came when one of the strip lights hung to light the windows began malfunctioning during tech. There is an inherent flaw in the generation of the light we purchased, that seems only to poke its head out during tech week, or performances of shows
they’re in. The nature of the problem being what it is, we have no way of fixing the instruments in our shop and have to send them away. This choice was a bit easier for me to make. Not only because the light wasn’t 100% necessary (because the strip lights were so good at their job I had unintentionally over plotted), but also because there was honestly nothing that could be done to salvage it, so the decision was essentially made for me.

Another first for me during this tech process was tracking follow spots. I had never done a show with them and did not know the best way to help them follow along and know where to shoot and when. The only experience I had was running a follow spot, when a designer gave me a blank piece of paper and had me write down the cues myself. I wanted them to feel as prepared as possible so I gave them both cue sheets, but I fear this only served to confuse them more (Appendix F, Figure 3). Also, because I was dealing with everything at once, I found it hard to stay organized enough to keep the paperwork up to date and to them. It led to a lot of confusion during tech and frustration on all our parts.

Through all the things going wrong, a surprising number seemed to go right. The moving of lights during scenes added a beauty better than I originally imagined. Lots of things I hadn’t thought of surprised me by manifesting themselves. Though I changed a few of my color choices, I never had to rethink my texture. I had several scenes that came together easily on the very first try.

When it came time to take pictures, and then to time to open the show, I was quite happy with what I had created. It was the deepest, most thought out design I had ever produced. I poured my entire brain, and several of my tears into the show all the while feeling like it was beating me up mentally. I wish on opening I could have felt that sense of accomplishment, but all I remember thinking is, “I wish I’d had one more week with it…”
D. Reflection

There were several big lessons that I learned during this design process, the biggest being to let things go. I think that because of the amount of time and toil I had invested in the play I was emotionally attached to almost every lighting instrument and idea. I thought everything mattered so much that it was difficult for me to see the broader scope of things. I had toiled over each word of the play, and then spent almost equal time toiling over every instrument. Specials are lights hung for one unique purpose, sometimes even for just one moment within the play, and for my design of Eurydice I had more specials than ever before. Each light truly meant something to me, and admitting they weren’t working was made all the harder by this fact. I think the biggest thing I gained from this was no matter what the preparation, some ideas simply don’t work and it might not even be your fault. On the other hand, some ideas work flawlessly, or some ideas may manifest themselves in ways you didn’t even imagine before seeing it in front of you. This taught me that just because something isn’t working, doesn’t mean I’m a failure.

The amount of preparation that went into this play, I think, both helped and hindered me. For one thing, it meant that I knew the play backwards and forwards. I knew how to make each scene unique and meaningful through the lighting. However, this amount of preparation amplified my frustration when scenes didn’t happen perfectly upon the first pass. I became frustrated with myself because it felt like no matter how much work I had done before sitting down in the chair, none of it mattered when I couldn’t seem to make something beautiful in my first draft. I had hoped before sitting behind the console that essentially I could finish each scene relatively quickly and easily, since I had already imagined it so vividly in my mind. I thought all I needed to do was read my notes, bring on the correct lights, and the show would be done. What I faced walking into the theatre was the mountain that had been stuck in my mind’s eye since the
very beginning. I thought I’d already climbed it, but once behind the console I looked up and realized I’d only just entered the path leading up it. It’s exasperating to realize that any amount of preparation could leave me feeling so lost and frustrated. Not only that, but because I had so many specific ideas, it didn’t leave me much room to play around. I believed that if I didn’t use each specific light I had hung for its specific purpose it would mean I failed. So, I had backed myself into a creative corner where I couldn’t play from scratch, I had to use what I had thought would work, rather than what I was seeing in real time as visually successful.

With this feeling in mind however, I changed several systems of gel colors, but did not need to touch a single special. I bent the systems to work around the unique moments, as opposed to the other way around. There have been a few shows since then that I will watch and say, “I’m really not happy with this scene,” even at opening. While it was Eurydice that taught me it is ultimately better for my health to sometimes let these go, I do not remember thinking this about a single scene in Eurydice. There were some cue timings I could have fixed, and some fine-tuning of where movers were focused, but overall I loved every scene because it was such an intimate piece of myself. In that way, this production process taught me to care about even the smallest of moments.

I walked away from this tech process more confident that I could make something beautiful no matter the struggle to get there. I learned that having so much self-doubt was truly a waste of my precious time in tech, and to instead breathe, start again, and find something better. If that next idea doesn’t work either, then come back to it again and again until it does. Perhaps not during the process of this show, but certainly after, this production taught me the benefits of ten-minute breaks and stepping away from the table. I have learned to respect the amount of sleep I need to be functional and creative. While I still believe that being too passionate about my
work is not ever possible, getting too negatively worked up about it is. I’ve learned to remind myself that my work is fun, and when I am enjoying the process it shows in the final product.

I took away better communication skills and a perspective on when to fight and when to let go. I still get notes about allowing the directors to reiterate and over-explain notes they are giving me, as opposed to taking the note and ending the conversation. I believe this stems from an innate need to collaborate with them. I always want to understand the full extent of what they are asking for so that I can better interpret it when they aren’t around, and if I don’t understand I’d like it explained. I do not believe that this desire to collaborate with the artists around me is the problem, but rather when we are collaborating. I continue to need to get better at writing the note down, then asking about it later. Time during tech week is certainly limited and it is time for me to work, as opposed to discuss the merits of a metaphor—as much as I would like to. I believe this is the truth of what my professors are trying to teach me. I could also benefit from a certain amount of emotional disconnect while in the tech room. I am certainly passionate about my work and do not believe this to be a flaw. However, when I am asked to cut something during tech, it is not a time to get too emotional or debate the merit of it’s meaning. I need to push myself to be slightly more mechanical in my discussions, and save the passion for a break or after hours.

Looking back there are certainly things I would change. I still lament not having another week to work on the show, as it certainly would have benefited me. That said, possibly if I had just relaxed and had more fun with the design I would have gotten to an aesthetically pleasing place much faster and thus could smooth out the wrinkles I noticed opening night. I was so focused on getting everything just right that a lot of little details slipped by. While likely no one
noticed these details except myself, I am still striving for a show that I can watch on opening, and even three days after and not want to change a single thing.

I wish I had researched better ways to communicate with follow spots so I could have saved a lot of stress in communicating with them. There were several times that during the run of the show, or on a ten minute break the follow spot operators would come down to ask me about a certain cue, or follow spot cue and I wouldn’t even have the cue number in the board anymore. Or they would tell me their follow spot came on and I would have no idea why or when. There were times they would come on and wouldn’t know what target to aim their follow spot at, even though I could have sworn I’d told them. I can never be sure how much of it was my scatterbrain, or it being their first time even touching a lighting instrument. I am more than willing to admit that it was likely mostly my own doing, but hope it was a slight bit of both. Since this production I have asked around and received advice on tracking follow spots, and have even been given a paperwork template.

I did learn quite a few positive things, too. I learned that my research can help others on the production team, and if we seem to be struggling with a vision it sometimes helps to lay out those puzzle pieces and let everyone sift through them together. My research for this show was one of the heftiest I had done, and though I don’t think every show calls for this breadth of research and consideration, I know that it sometimes helps. Multiple times since this production I have utilized aspects of what I did for this show in smaller ways to help me with other scripts. I learned which design aspects to value and fight for (like spending $150 of my own money to get the number of gobos I want), and which ones to let go (a lighting effect that is excellent in theory, but didn’t work in practice). I learned I like to have a system of high side light that doesn’t have any gel in it, and that I am certainly not a designer that likes saturated colors very often. While
on this production, I confirmed my love for exposed Parcan fixtures, I do not find them useful as low side on booms when there is a set onstage. They produce a beautiful light on actors, but flatten out any piece of architecture they hit. I taught myself several useful tricks on making lights move during a scene. These types of things are invaluable to me as a designer. While this process was indeed one of the toughest I have been through, and certainly I wish I could whisper words of wisdom I have learned since to my past self, I don’t think I would change it for anything because I came out of it a fighter, a better designer, and stronger for it.
IV. Bibliography


Butler, Jeremy. "Film Noir as Genre (Lecture)." Film Noir as Genre (Lecture) - Screenpedia. Screenpedia, 2008. Web. 25 Nov. 2015.


“Jrogers with Keywords: Film.” Jrogerss Film Photos RSS. Smug Mug, 12 Oct. 2011. Web. 25 Nov. 2015.


Appendix A: Research

Figure 1: Research Collage, Movement 2, Scene 1 (Berman, Laura.; Butler, Jeremy.; Fraser, Elouise R.; Gratisography; Jrogers; Matchstick; Mnemosyneindust; Sparks, Brandon.)
Appendix B: Analysis

Figure 1: Notes on Movement 1, Scene 1
Scene 1
He throws around finger / proposes
"may our lives be filled w/ music"
Music plays.
He picks her up & throws her into the sky
They look at each other in silence
Playfully race towards water.
Play like children

Ocean sound wave

Music
STRONG

Heart

Words

Right us wrong
Integrity vs Right

Scene 2
Father reads from letter.
He is in Underworld.
Where is he on stage? Does he enter during 1st scene?
Wedding. Father/daughter.
Giving her away. Fatherly advice.
Speech at wedding.
His advice is pretty... broad.
"Take care to change the light bulbs" — he "twists" one of our bulbs?
Pleasant atmosphere. See the far reaching consequences of your actions.
What part of underworld is he in?
Most don't know how to read or write.
"They might off me in the river again."
Father's letter "into soil, it falls to ground."
Figure 3: Notes on Movement 2, Scene 1, 2 and 3

Scene 1

Father is "subversive" i.e. was trying to
overthrow" under any system
He is not normal.

"When you were alive, I was your father."
We sit on her knees, she sits on his feet
in his shade

Heard her name in the rain
Saw falling letters
Elephant,
Deers, reindeers
(yaw)
yellow
dog dig dought to day

"Time passed into my head -
Days of weeks, hour, minute"

Father prefers to be
poker because that's what she
needed. She has shown
They let someone wind a meet her

Father daughter
Loneliness can not
Exile
Nigeria

Train needs
forgetting forgets
Hotel

Scene 2

Diaspora letter to everyone
Wishing no thing
Waste is his language
We hear music on his head
Drops letter in "mail slot"

Scene 3

Father creates string room.
Slowly. She observes underworld
She plays hopscotch

To being provided for
+ provisioning
+ Children
+ Safety
Scene 4
string room complete
Is there a noble? a moment
when it's done?
Are these short "fables" lights at turn-up?
short moments of time?
She doesn't really understand what he's done

Scene 5
Orpheus writing a letter
He is setting off on an adventure
- worm
- letter
- Drops letter in "slot"

WHAT IS THE LETTER "SLOT"?
Scene II

Every one has book. Is it
diplomated on stage?
Blank out?

She's forgotten to read
She talks to book
Maybe the book do something

TIME PASSES

Real or metaphorical?
Light?

He begins to teach her to read
"We two alone will sing like
birds in the cage"
as they sit in

strong room
Appendix C: Light Plot

Figure 1: Over Stage Light Plot
Appendix D: Section and Detail Plates

Figure 1: Section
Figure 3: Set Mount and Boom Detail
# Appendix F: Paperwork

## Eurydice

**CHANNEL HOOKUP**

<table>
<thead>
<tr>
<th>Channel</th>
<th>Position</th>
<th>Lit. Purpose</th>
<th>Inst Type &amp; Access &amp; Watt</th>
<th>Color</th>
<th>Gobo</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Balcony Rail</td>
<td>1</td>
<td>FACE</td>
<td>ETC Source 4-16deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(2) Balcony Rail</td>
<td>5</td>
<td>FACE</td>
<td>ETC Source 4-16deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(3) Balcony Rail</td>
<td>4</td>
<td>FACE</td>
<td>ETC Source 4-16deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(4) Balcony Rail</td>
<td>3</td>
<td>FACE</td>
<td>ETC Source 4-16deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(5) Balcony Rail</td>
<td>2</td>
<td>FACE</td>
<td>ETC Source 4-16deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(6) Ceiling Slot</td>
<td>16</td>
<td>FACE</td>
<td>ETC Source 4-26deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(7) Ceiling Slot</td>
<td>14</td>
<td>FACE</td>
<td>ETC Source 4-26deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(8) Ceiling Slot</td>
<td>10</td>
<td>FACE</td>
<td>ETC Source 4-26deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(9) Ceiling Slot</td>
<td>5</td>
<td>FACE</td>
<td>ETC Source 4-26deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(10) Ceiling Slot</td>
<td>1</td>
<td>FACE</td>
<td>ETC Source 4-26deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(11) Ceiling Slot</td>
<td>13</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(12) Ceiling Slot</td>
<td>9</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(13) Ceiling Slot</td>
<td>4</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(14) Ceiling Slot</td>
<td>12</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(15) Ceiling Slot</td>
<td>7</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(16) Ceiling Slot</td>
<td>3</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(17) Ceiling Slot</td>
<td>15</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(18) Ceiling Slot</td>
<td>11</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(19) Ceiling Slot</td>
<td>8</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(20) Ceiling Slot</td>
<td>6</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(21) Ceiling Slot</td>
<td>2</td>
<td>FACE</td>
<td>ETC Source 4-19deg 750w</td>
<td>R53+132</td>
<td></td>
</tr>
<tr>
<td>(30) SR AP</td>
<td>1</td>
<td>Apron Side</td>
<td>ETC Source 4-Zoom 25-50deg 750w</td>
<td>L201</td>
<td></td>
</tr>
<tr>
<td>(31) SR AP</td>
<td>3</td>
<td>Apron Side</td>
<td>ETC Source 4-Zoom 25-50deg 750w</td>
<td>L201</td>
<td></td>
</tr>
<tr>
<td>(32) SR AP</td>
<td>6</td>
<td>Apron Side</td>
<td>ETC Source 4-Zoom 25-50deg 750w</td>
<td>L201</td>
<td></td>
</tr>
<tr>
<td>(33) SLAP</td>
<td>1</td>
<td>Apron Side</td>
<td>ETC Source 4-Zoom 25-50deg 750w</td>
<td>N/C</td>
<td></td>
</tr>
</tbody>
</table>

## Figure 1: Channel Hookup, Page 1 and 2

![Figure 1](image-url)
**Figure 2: Instrument Schedule, Page 1 and 2**

### Balcony Rail

<table>
<thead>
<tr>
<th>UF Purpose</th>
<th>Inst Type &amp; Access &amp; Watt</th>
<th>Ckt</th>
<th>C# Color</th>
<th>Gobo</th>
<th>Size</th>
<th>DM</th>
<th>Chan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Follow ETC Source 4-10deg+Ins 750w</td>
<td>201+</td>
<td>R132</td>
<td>(24)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FACE ETC Source 4-14deg 750w</td>
<td>RS3+132</td>
<td>(9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FACE ETC Source 4-14deg 750w</td>
<td>RS3+132</td>
<td>(9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FACE ETC Source 4-14deg 750w</td>
<td>RS3+132</td>
<td>(9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FACE ETC Source 4-14deg 750w</td>
<td>RS3+132</td>
<td>(9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FACE ETC Source 4-14deg 750w</td>
<td>RS3+132</td>
<td>(9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>FACE ETC Source 4-10deg+Ins 750w</td>
<td>201+</td>
<td>R132</td>
<td>(24)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Ceiling Slot

<table>
<thead>
<tr>
<th>UF Purpose</th>
<th>Inst Type &amp; Access &amp; Watt</th>
<th>Ckt</th>
<th>C# Color</th>
<th>Gobo</th>
<th>Size</th>
<th>DM</th>
<th>Chan</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FACE ETC Source 4-20deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>FACE ETC Source 4-20deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>FACE ETC Source 4-20deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>FACE ETC Source 4-20deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>FACE ETC Source 4-15deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>FACE ETC Source 4-20deg 750w</td>
<td>RS3+132</td>
<td>(10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUE #</td>
<td>DESCRIPTION/LINE</td>
<td>PAGE</td>
<td>TIME</td>
<td>NOTES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>------------------</td>
<td>------</td>
<td>------</td>
<td>-------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Preshow</td>
<td>5</td>
<td>Preshow Look</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>House to half</td>
<td>9</td>
<td>3</td>
<td>House to half</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7/FS</td>
<td>Preshow Announcement</td>
<td>9</td>
<td>3</td>
<td>Preshow look</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9/FS</td>
<td>Preshow Announcement FINISHED</td>
<td>9</td>
<td>3</td>
<td>FS#1 &amp; FS#2 on PRESHOW ANNOUNCER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Black out</td>
<td>9</td>
<td>3</td>
<td>Black Out</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Auto-Follow</td>
<td>9</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15/FS</td>
<td>Actors in place</td>
<td>9</td>
<td>5</td>
<td>Afternoon, beach</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Auto-Follow</td>
<td>9</td>
<td>Waves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Auto-Follow</td>
<td>9</td>
<td>Waves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Auto-Follow</td>
<td>9</td>
<td>Waves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Auto-Follow</td>
<td>9</td>
<td>Waves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Auto-Follow</td>
<td>9</td>
<td>Waves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>EURYDICE: &quot;Oh.&quot;</td>
<td>10</td>
<td>8</td>
<td>Light spreads across the apron</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Auto-Follow</td>
<td>10</td>
<td>1</td>
<td>Final position</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>ORPHEUS: &quot;How will you remember?&quot;</td>
<td>12</td>
<td>10</td>
<td>Board walk moves them together.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>They reach each other</td>
<td>12</td>
<td>3</td>
<td>Closer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52/FS</td>
<td>EURYDICE stands</td>
<td>12</td>
<td>3</td>
<td>FOLLOWSPOTS out</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>55</td>
<td>EURYDICE and ORPHEUS run offstage</td>
<td>14</td>
<td>2</td>
<td>Board walk races them offstage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Auto-Follow</td>
<td>14</td>
<td>2</td>
<td>Follow umbrella</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61</td>
<td>Auto-Follow</td>
<td>14</td>
<td>Out</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>62</td>
<td>FATHER enters</td>
<td>15</td>
<td>3</td>
<td>Lights on stairs for FATHER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65/FS</td>
<td>FATHER in place</td>
<td>15</td>
<td>3</td>
<td>Fater lights up FS#2 on FATHER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>FATHER: &quot;Love, your father.*&quot;</td>
<td>15</td>
<td>3</td>
<td>Hallslot of LIGHT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75/FS</td>
<td>Wedding March begins</td>
<td>15</td>
<td>3</td>
<td>Wedding march FS#2 OUT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>FATHER sees time, begins to rush offstage</td>
<td>15</td>
<td>4</td>
<td>Light shift, not sure how transition will be</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>82</td>
<td>Auto-Follow</td>
<td>15</td>
<td>4</td>
<td>Wedding offstage</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Ready to Transition into Wedding</td>
<td>15</td>
<td>5</td>
<td>Night time look</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90/FS</td>
<td>EURYDICE turns to audience to speak</td>
<td>15</td>
<td>3</td>
<td>FS#1 on Eurydice</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Auto-Follow</td>
<td>95</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>EURYDICE: &quot;...more interesting people at my wedding.*&quot;</td>
<td>17</td>
<td>3</td>
<td>FS#2 on MAN</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix G: Production Photos

Figure 1: Movement 1, Scene 1 (Photographer: Emily Clarkson, used with permission)
Figure 3: Movement 1, Scene 5 (Photographer: Emily Clarkson, used with permission)
Figure 6: Movement 2, Scene 1 (Photographer: Emily Clarkson, used with permission)
Figure 7: Movement 2, Scene 1 (Photographer: Emily Clarkson, used with permission)
Figure 9: Movement 2, Scene 1 (Photographer: Emily Clarkson, used with permission)
Figure 10: Movement 2, Scene 5 (Photographer: Emily Clarkson, used with permission)
Figure 12: Movement 2, Scene 8 (Photographer: Emily Clarkson, used with permission)
Figure 13: Movement 2, Scene 13 (Photographer: Emily Clarkson, used with permission)
Figure 14: Movement 2, Scene 16 (Photographer: Emily Clarkson, used with permission)
Figure 18: Movement 3, Scene 2 (Photographer: Emily Clarkson, used with permission)
Figure 22: Movement 3, Scene 3 (Photographer: Emily Clarkson, used with permission)