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Lighting Medea Machine – Project Summary and Evaluation

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LIGHTING MEDEAMACHINE
(PROJECT SUMMARY AND EVALUATION)

A SENIOR PROJECT
The Honors Program
College of St. Benedict/St. John's University

In Partial Fulfillment of the
Requirements for the Distinction "All College Honors"
and the Degree Bachelor of Arts
In the Department of Theater

by
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April, 1992
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LIGHTING MÆDEAMACHINE
1. INTRODUCTION

The art of theater begins with an idea, an idea most often synthesized and realized by and through the collaborative efforts of such participants as the director, the actor, the scenic designer, the costume designer, and so on. Within their respective realms, each contributes to the cohesiveness, to the "life" of the theatrical event. The focus of this creative project was my contribution as lighting designer to the Saint John's University/College of Saint Benedict Theater Department's production of MedeaMachine. Conceived and directed by Jack Halstead, the production was staged at the Benedicta Arts Center during the Fall of 1991. The subsequent summary of the various elements and concepts that influenced my artistic decisions is followed by a description and evaluation of the actual lighting design for the production.

2. ELEMENTS OF LIGHTING DESIGN

The primary contribution of a lighting designer to the art of theater is, of course, visibility. This is an obvious statement, but one that has many considerations such as how the lighting will affect the appearance of actors, set, and costumes. The designer works with the director and other members of the production team to bring to life the world of the play through the manipulation of light. (The
designer is also often responsible for coordinating special effects such as projections and pyrotechnics.) Accomplishing this requires careful consideration of all the elements of lighting design including the qualities of light, the functions of stage lighting, and the design process.

Qualities of Light

In general, there are four qualities of light that concern the lighting designer: intensity, color, distribution, and movement. Practical considerations such as the shape of the theater space and stage setting, as well as the type of lighting instruments used will have a tremendous effect on each one. The effect created by a 6x12 ellipsoidal reflector spotlight from a frontal position, for example, will be different than that of a six-inch fresnel spotlight from a back position.

Intensity

This refers to the brightness of the light. Differences in brightness create differences in texture—bright light looks and makes forms appear differently than dim light. Comparative as well as actual intensity must be taken into account. Lamplight, for example, could appear bright when compared to candlelight but dim when compared to sunlight. In theatrical lighting, regulating the intensity of a given lighting instrument is achieved by means of a dimmer.
Color

Color is often considered to be the most important quality utilized by the designer as, in addition to affecting how we perceive form, different colors convey different moods. A "warm" color such as red-orange, for example, might convey a more tense, violent mood than a "cool" color such as light blue. In stage lighting, an instrument’s color (as well as its degree of color saturation) is generally controlled through the use of dyed plastic filters known as gels.

Distribution

This refers to the direction and texture of light. Changing the distribution of light can change the appearance of what is illuminated. Lighting an object from a high angle, for example, makes it appear differently than if lit from a low angle. The use of gobos, metal templates inserted into lighting instruments thus creating different patterns and textures of light, can also have a great effect on distribution.

Movement

Though not exactly a quality of light, movement is an important consideration as it catches and directs an audience’s attention. The changing of light intensity and distribution through the course of the performance is an example of how a designer manipulates this property. Another is the use of physically moving lights such as spotlights.
The manipulation of these qualities in theatrical lighting involves the use of a technical vocabulary. A light that illuminates the stage from a frontal position, for example, is known as a frontlight. Likewise backlight, downlight, and sidelight refer respectively to lights from the rear, directly overhead, and the side wings. Sidelights are also often referred to as high-sides, middle-sides, and shunbusters depending on the relative height of their position on a lighting stand or tree. (Shunbusters, for example, are positioned just above the stage floor and thus their name.) Footlights are strips of adjacent lights positioned at the downstage edge of the stage floor and directed upstage. Often, the general stage lighting is divided up into lighting areas—individual, adjacent portions of the stage that are lit in a similar fashion. A wash is a general blanketing of the stage area by light of the same distribution and color. A special is a light that reinforces or supplants general lighting by highlighting a particular scenic action, element, or area.

Functions of Stage Lighting

Using these four qualities, the designer contributes to the creation of the environment by fulfilling several closely related functions: achieving selective illumination, providing appropriate composition, revealing form, establishing mood, reinforcing theme, and reinforcing style.
Achieving Selective Illumination

The designer attempts to provide the proper amount of light so that an audience sees only what it needs to or should see at a given moment. A particular scene, for example, might require light on one side of the stage and darkness on the other.

Providing Appropriate Composition

This refers, more or less, to the scenic "picture" during a particular point in the action. The lighting designer selectively highlights or shadows portions of the action or environment when and where it is deemed appropriate. This is similar to how a painter selectively emphasizes certain aspects of a painting. Unlike a painting, however, the elements of a scenic composition are always in flux (actors move, scenes change).

Revealing Form

This entails ensuring that forms are seen in their desired two- or three-dimensional shapes. A two-dimensional object, for example, can be lit so that it appears to be three-dimensional and vice versa.

Establishing the Mood

This is one of the designer's primary considerations. Different light quality combinations can contribute to the creation of different moods within a scene or play. A farce, for example, would probably require a different mood of
lighting than a tragedy. Of all the qualities of light, color probably contributes the most to mood establishment.

Reinforcing the Theme

The lighting designer seeks to reveal the thematic elements of the environmental setting. This can take such forms as the emphasizing of individual, symbolic facets of the setting, the use of "practicals" such as lamps or torches, or even the use of projections.

Reinforcing Style

In essence, there are two basic styles of stage lighting: representational and presentational. (Both terms can also be used more broadly to describe the style of the play itself.) Representational lighting attempts to reinforce or simulate "realistic" sources of light (the sun, a candle, an open window) while taking into account such influences as the time of day and year. Presentational lighting (sometimes referred to as "nonrealistic" lighting) is primarily concerned with the establishment of mood and is often characterized by the use of strong, saturated colors and unnatural angles. A play that calls attention to its theatricality would most likely be lit presentationally.

The Design Process

The primary sources of information for a lighting designer are usually the director’s central concepts, the
script, the scene designer's sketches, and rehearsals. These generate insights into the environmental needs and moods of the production. Research into such things as the theatrical style of the play itself can be another useful tool in concept formulation.

Upon completion of the theoretical work, the designer works out plans to realize them in the theater space. These plans are detailed in a "light plot," a blueprint that specifically describes where and how different lighting instruments are to be positioned ("hung"), focused, and colored. Any additional required information (such as instrument lamp wattage) is detailed in paperwork such as the "instrument schedule."

Once this plot has been actualized, the lighting designer and the director work out the specific lighting of each scene and setting. This includes considerations of "cuing"—deciding when and how changes in the lighting are to occur. The remaining time before the opening is spent working out any last-minute problems.

3. DESCRIPTION OF MEDEAMACHINE

Halstead compiled, adapted, and annotated former East German playwright Heiner Mueller's theater texts *Medeaplay*, *Hamletmachine*, *Despoiled Shore Medeamaterial Landscape with Argonauts*, and *The Task* for the express purpose of producing a piece of postmodern theater. Mueller himself is commonly
associated with this particular style. Postmodernism and some related concepts are briefly discussed in the next section.

As should be evident from the texts selected by Halstead, MedeaMachine was a production primarily concerned with the ancient Greek myths of Medea and of her husband Jason and his Argonauts. Mueller’s retelling of these stories in a highly theatricalized fashion emphasizes the effects of oppression—particularly sexual oppression—on both individuals and society. The inclusion of excerpts from Hamletmachine and The Task and such additions as a spoken commentary written especially for the production helped to reinforce these themes. (A copy of the production program detailing the show’s scenic progression can be found in appendix C.)

At the onset of the performance, two sportscaster-like commentators entered and provided the audience with a brief explanation of the show while a mock dimmer-check of the lighting instruments simultaneously took place behind them. Included in this introduction was a synopsis of the Jason and Medea stories and a brief introduction to postmodernist theater. Throughout the rest of the performance, the commentators periodically interrupted the flow of the action with insights and explanations.

The front curtain opened and a short, silent, re-enactment of the Jason and Medea stories (Medeaplay) was performed. Portions of this were highlighted through the use
of slides. The scene concluded with the highly stylized murder of their children by Medea and with Jason's eventual death. It was during this first scene that the two female and male stagehands known as kyogen (named for the stagehands of Japanese Noh Drama) were introduced, as were placards inscribed with the names of each separate section of the play.

Medeaplay was followed by two separate, highly contrasting renditions of a monologue from Hamletmachine. During each, a victimized woman, Ophelia, cried out and raged against the oppression of women by men and society.

A second curtain then opened revealing the setting for Despoiled Shore Medeamaterial Landscape with Argonauts, a second, more detailed retelling of the myths. This sequence of three separate scenes constituted the main body of the show.

The first, Despoiled Shore, took place in a "human landfill" (the scenic designer's working metaphor) populated by society's discarded members and began with "The Homeless Ballet." This stylized-movement sequence depicted the plight of the homeless and was accompanied by ironically romantic music. The action continued with a stylized re-enactment of Jason's death, followed by a second movement sequence depicting male oppression and its effects. Both the re-enactment and the second movement sequence were narrated by four women collectively known as the "Weird Sisters."
Medeamaterial, basically a retelling of Euripides’ Medea, commenced with Medea’s entrance as the homeless wandered off stage. Jason’s arrival as an image on a closed-circuit television monitor precipitated an argument between the estranged couple. Following the argument, Medea began another movement sequence and was sequentially joined by several additional Medeas, the Weird Sisters, and the two Ophelias from Hamletmachine for a chaotic condemnation of male oppression. This ended with the Medeas’ murder of the children and with the effective silencing of Jason by "turning him off."

Jason re-entered the stage in the flesh and was shortly joined by the Argonauts for Landscape with Argonauts. The last of the three scenes, Landscape essentially represented both Jason’s initial voyage with the Argonauts and his eventual death. The scene was interrupted by an excerpt from The Task—a monologue by a man struggling to escape the role of oppressor—and at the end by "Memo from Turner." During "Memo," a woman entered and lip-synched the song "Memo from Turner" from the film Performance. This signaled the Argonauts’ removal to the very "human landfill" they in effect helped create and, as mentioned, Jason’s stylized death.

The performance drew to a conclusion with a final monologue from Hamletmachine. Electra, bound in a wheelchair yet still defiant, pledged her rejection of male oppression and promised vengeance for its sins against her and
womankind. In the final tableau, she sat holding a torch on a darkened stage in front of a projected image of the planet earth as ironically romantic music played in the background.

4. CONCEPTUAL BASIS OF THE DESIGN

As mentioned earlier, research can be an important resource for formulating design concepts. The information garnered through research into postmodernism, Epic Theater\(^1\), and the differences between dramatic lighting and dance lighting\(^2\) reinforced ideas gleaned from both the script and discussions with the director.

Postmodernism

As MedeaMachine was initially conceived as an experiment in postmodern theater, research into the basic principles of postmodernism seemed particularly in order. The term "postmodern" broadly refers to the cultural and historical period of the late twentieth century as distinguished from the preceding "modern" era. The postmodern era is generally characterized by the disruption of the traditional, modern era boundaries both in and between the cultural and historical senses of philosophy, history, gender, ethnic identity, political power structures, economics, art, and other societal phenomena. To use an apt academic cliche, "the respective genres are blurred." One
could say, for example, that feminist literary criticism is an example of postmodernism as it calls into question the traditional "rules" used to gauge literary quality.

As it pertains to the arts, postmodernism is characterized by a similar disruption of traditional artistic boundaries such as those between so-called "high" and "low" art or between art and performance. This disruption is accomplished mainly through "assimilation"--the mixing of different elements of separate artistic genres into single works. The mingling of various "things" into mixed-media art could be considered an example of this.

Postmodern theater is said to have originated in the 1960s. In addition to the assimilation of other forms of art or entertainment into its structure, it is often characterized by a use of images or "staged pictures" rather than language as the primary source of information; a de-emphasizing of actor characterization; and a marked increase in the use of sound and lighting effects to help produce an altered, nonrealistic atmosphere.

These characteristics would indicate that postmodern theater is stylistically presentational. The audience is not meant to identify with the characters or events, but rather to be made continually aware that it is witnessing a theatrical performance--a concept often referred to as "alienation." This particular aspect of postmodern theater owes much to Bertolt Brecht's "Epic Theater" of the early twentieth century.
Epic Theater

Like its name should suggest, one of the basic premises of Epic Theater was that the theater event should be akin to a narration. The audience was to know that it was watching a story unfold in a place and time distinct from the "here and now" so that it could take a more critical rather than emotional attitude towards what it was seeing and hearing. Elements such as placards, projections, and visible stage machinery were used to reinforce this sense of alienation, as was an episodic progression of scenes.

Dramatic Lighting versus Dance Lighting

Though both dramatic lighting and dance lighting fulfill the same functions (selective illumination, appropriate composition, and so on), they differ in their objectives. It follows that the two would follow different conventions.

In drama, the actor’s words and facial expressions are essential sources of information, as is an undistorted view of the actor’s body. Dramatic lighting often accommodates the audience’s need to clearly see the face through the use of area lighting. For each area of a box set, for example, this could involve using two frontlights—one warm and one cool—from opposing angles, plus a third light from the back. For dramatic purposes, this lighting provides adequate illumination and brings out three-
dimensional form. Specials added to augment this scheme must also make provision for this visibility of the face.

In dance—more inherently presentational than drama—the principle source of information is the movement of the body in and through space. The relative importance of the face is slight, its contribution to the life of the dance is negligible. Dance lighting, therefore, emphasizes the appearance of the body. This is usually accomplished through the use of colored washes from the front, back, and sides to illuminate the performers and bring out their form and movement. Added specials must, again, make provision for the appearance of the entire body.

The concepts of assimilation, presentation, and alienation, as well as the principles of dance lighting outlined here helped cement my ideas into a general design concept with several related parts.

First and foremost, it was clear that this was to be a presentational piece of theater—the director’s postmodernist intentions obviously being the chief indication. Besides this, it appeared that in addition to the over-riding theme of sexual oppression, this was to be a theatrical piece about theater as well. The show seemed to constantly draw attention to its theatricality through the presence of the commentators and the use of kyogen, placards, television monitors, slides, and so on. In keeping with these ideas, I decided that the lighting needed to draw
attention to itself as well. It should, I felt, have a definite presence, a definite life of its own. It should, in a way, become an additional theatrical character of the piece.

5. PROJECT DESCRIPTION AND EVALUATION

With these concepts in mind, I began working out specifics. Though the design would closely adhere to dance lighting principles in order to highlight the stylized movement, dramatic elements such as spoken monologues would require at least some visibility of the performers’ faces. Differences in mood both between and within scenes would call for the use of contrasting angles and colors. Additionally, the use of heavily saturated colors seemed to be in order as they would highlight the apparent unnaturalness of the action. As saturated colors tend to limit the intensity of light, it was essential, though, that unsaturated colors be utilized as well.

I settled on a basic light plot which I felt provided more than adequate flexibility and yet did not risk exceeding the theater’s limited instrument inventory. (A reproduction of this light plot is provided in appendix A along with an abridged instrument schedule; photographic reproductions of the show can be found in appendix B.)
Description

Two washes from both the front and back were utilized for general lighting. Of the front washes, one was colored with a heavily saturated amber and the second with a less saturated blue. In contrast to this, the back washes were colored with a heavily saturated blue and an ungelled "white." The great flexibility provided by this combination in terms of color and distribution can be illustrated in the following example from the third scene, Despoiled Shore.

At the beginning of "The Homeless Ballet," the stage was dimly backlit by the saturated blue wash and some textured gobo light. This seemed effective in creating the sense of desolation required by the scene. As the sequence progressed, white backlight was added incrementally along with some sidelight to simulate a "cold, grey dawn." The coolness of this sequence contrasted sharply with the warmth of the previous scene from Hamletmachine and the subsequent scene, Medeamaterial. Both of these were predominantly lit by the front amber wash.

The contrast in the lighting between the end of Landscape with Argonauts and the final scene from Hamletmachine is another example of where I felt this combination of washes to be both useful and effective. As the Argonauts were eventually displaced into the "human landfill" that was introduced in Despoiled Shore, it seemed appropriate to reproduce the dim back-lighting of that scene.
The subsequent scene from *Hamletmachine*, on the other hand, was brightly lit from both the front and back as requested by the director.

As front and back washes by themselves tend to flatten forms, the use of side washes in the design was essential to bring out the dimensions of both actors and set.

The four onstage side washes were created by using three middle-sidelights and three shinbusters positioned in both the left and right wings. The left and right middle-sidelight washes were left ungelled to contrast the warmer, saturated colors used in the two shinbuster washes. (An exception to this was the lighting of *Medea* play as will be explained shortly.)

The stage apron provided a special problem as it was impossible to use either middle-sides or shinbusters in an fashion that did not spill light onto portions of the audience. Instead, I decided to light the apron with a single ungelled high-sidelight positioned on either side. This did create a slight problem in maintaining a smooth distribution with the on-stage side washes (due to the extreme differences in their angles). I compensated for this by lighting the area primarily from the front when it was heavily used.

This configuration of side washes was effective, I felt, in enhancing scenes such as *Medeamaterial*. To heighten the enraged mood of the scene, the saturated flame-colored washes from the shinbusters were added to further enhance the
warmth of the amber frontlight. In addition to increasing the tenseness of the scene, the angle and the color seemed to provide added texture by altering the appearance of the Medeas during their movement sequences.

Sidelights were used effectively by themselves, I thought, in scenes such as Medeaplay. This short, silent scene was highlighted by the use of ungelled light from the downstage shinbusters and from high-apron sidelights. The unnaturalness of this lighting appeared to highlight the presentational feel of the scene and so set a postmodern tone for the entire show.

Though footlights are seldom used in dance lighting, I considered their inclusion to be integral to the design as they provided a useful source of unnaturally angled light. Three colors were utilized: a deep red, a deep blue, and ungelled light—these seemed to provide adequate flexibility. These lights were used primarily to enhance the effects of the sidelights and colored washes in scenes such as Medeamaterial where red footlight seemed to add to the violence of the scene. Likewise, blue footlight was used during Landscape with Argonauts to increase the contrast between Jason in his warm special and the more coolly lit Argonauts.

The footlights also seemed very effective in reinforcing the production's sense of alienation and presentation both by their obvious physical presence on the stage and in the interesting way the light distorted the
appearance of the actors as they moved closer to the instruments. Ophelia’s appearance during the second rendition of her monologue from *Hamletmachine*, for example, was altered in this way.

Specials were needed in most scenes to further highlight and emphasize the action and mood. The stylized movement sequences in *Medeamaterial* were greatly enhanced, I felt, by the use of a heavily saturated reddish-orange downlight special. This emphasized the theatricalized nature of the sequence and highlighted the Medeas’ circular, dance-like movements.

Other specials were used specifically to provide contrast within scenes. The Weird Sisters, for example, were distinguished from the cool desolation of the "human landfill" by a vibrant rose downlight. Later, this was changed to a saturated indigo downlight to set them apart from the bright setting of *Medeamaterial*. These specials were additionally effective, I felt, in emphasizing the Weird Sisters’ odd appearance.

The lip-synch sequence at the end of *Landscape with Argonauts* also required specials to create contrast. The startling, surreal entrance of the lip-syncher seemed to entail an abrupt change from the requested "romantic" lighting of the Argonauts. The introduction of a bright, scarlet corridor of light at the lip-syncher’s entrance seemed effective in achieving this contrast.
The subsequent removal of the Argonauts to the "human landfill" and their replacement by television sets required a definite change in the lighting composition to emphasize the unnaturalness and symbolic nature of these actions. At the director's request, pivoting lights were hung on either side of the stage. During the sequence, these two red and yellow lights were flashed back and forth across the dimly lit stage to create an almost psychedelic scenic atmosphere.

The differences in mood and pacing within and between scenes entailed differences in cuing. Despoiled Shore, for example, seemed to require a slow, sequential building of intensity to simulate the "cold, grey dawn" mentioned earlier. The abrupt entrance of the lip-syncher during Landscape, on the other hand, seemed to require the more startling, instantaneous addition of her scarlet corridor of light accompanied by an explosion from a flashpot. The startling effects of this transition added, I felt, to the oddness of her presence on stage.

This use of the flashpot is an example of the final component of the design--the use of special effects. The production required the gathering and coordination of such elements as the television monitor and the closed-circuit camera for Jason's entrance during MedeaMaterial, a fog machine for "The Homeless Ballet" and the lip-synch to heighten their respective feelings of desolation and strangeness, and a slide projector for Medeaplay and the final tableau.
Evaluation

Though I was very pleased with my design, there were a few artistic decisions that I wish I had made differently. The lighting of the Argonauts' entrance during Landscape, for example, was a problem that was not effectively solved. My intention was to emphasize them with a single, ungelled middle-sidelight located just downstage of their upstage-left entrance point. I had hoped that this would create an interesting "opening door" effect while maintaining the attractive composition of the lights already in use. This was not satisfying as the lighting did not adequately illuminate their crowded entrance. The use of one or two middle-sidelights and/or the addition of a high-sidelight special from opposite their entrance would probably have been much more effective.

The lighting of The Task sequence (during Landscape) also dissatisfied me. "Task-man’s" struggle to escape the role of oppressor could have been more successfully lit by the use of dramatic area lighting on his position. The use of opposing frontlights and a backlight rather than the general amber wash that was used would have more effectively set him apart from Jason and his Argonauts--the archetypal male oppressors--and from the play itself.

The director himself was very pleased with my design and said so on many occasions. He was never completely satisfied, though, with the lighting composition of Jason and
his Argonauts during Landscape. He desired more of a contrast between brightly lit Jason and the coolly lit Argonauts than was evident. The addition of saturated blue-green downlight on the Argonauts would, I think, have provided the effect he wanted.

These reservations, though, are minor. As mentioned, I was happy with the outcome of the design as were the members of the production team. The audience also seemed to be appreciative; I learned that some members had compared the visual aspects of the performance to rock music-videos. Given the postmodernist intent of the design, I consider this amusing opinion to be a compliment.

I was particularly proud of the total lighting effect of Medeaplay as described earlier. The use of the low-angle sidelights was very successful in reinforcing the theatricality of the scene, giving it an almost silent-movie quality. The visual effect of the projected slides in terms of both cuing and composition complemented the action nicely.

I was similarly pleased with the lighting for Despoiled Shore. Elements such as the initial dim, blue backlighting and the textured gobo light during "The Homeless Ballet," the incremental building of intensity throughout the scene, and the contrasted lighting of the "Weird Sisters," seemed to work very well in accentuating the feeling of hopelessness.

The effectiveness of the lighting in distinguishing the various stylized movement sequences from the rest of the
play was another satisfying accomplishment. During Medeamaterial, for example, the use of intense, reddish downlight specials to highlight the raging of the Medeas and their murder of the children was very successful, I felt, in bringing out the violence and chaos of the scene.

The effectiveness of the final tableau is also worth mentioning as the lighting was essential to its total impact on the audience. Electra was illuminated by a single, blue backlight as she sat holding her torch in front of the projected slide of planet earth. This erie image coupled with the contrasting music helped to create an ironic conclusion for the show.

Though my contribution to the production as lighting designer seemed both valuable and successful in and of itself, much of the personal value of any project must also lie in what was learned through its accomplishment. The lighting of MedeaMachine was a difficult project, especially for a student designer. Through its conception and realization, I learned much about the art of lighting design as well as about working with a director; I had never designed for one before. Perhaps its greatest value, though, lies in the fact that I learned I could do it; it confirmed that I could formulate a project of this complex nature and bring it to a successful conclusion. For this reason more than any other, I feel well rewarded for my efforts.
APPENDIX A
LIGHT PLOT AND INSTRUMENT SCHEDULE

The following illustrations and schedule were created using Rosco's Candlepower drafting program for the Apple Macintosh computer. The plot in Fig. 1 depicts design elements such as instrument type and placement, the scenic design (represented by the "grey" lines), and instrument number and focal designation. Alphabetical focal designations (labeled directly in front of each instrument) refer to the focal areas shown in fig. 2. These areas were used for the focusing of the front washes.

Information such as gel color and dimmer designation was recorded in the instrument schedule, the first page of which is reproduced in table 1.
Fig. 1. Light Plot
Fig. 2. Focus Plot
### MEDERMACHINE

#### INSTRUMENT SCHEDULE

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**Table 1. Instrument Schedule**
APPENDIX B

SELECTED PHOTOGRAPHIC REPRODUCTIONS

Production photographs were taken by Peg Murphy, technical director of the Theater Department and the Benedicta Arts Center.
Fig. 3. The distorting effects of footlighting on appearance as seen during the initial commentary.
Fig. 4. Shinbusters used during Medeaplay were important in that they helped establish the play's presentational style.
Fig. 5. The first rendition of Ophelia's monologue during *HamletMachine*.
Fig. 6. The lighting of the second rendition of Ophelia's monologue from *Hamletmachine* clearly contrasts that of the first.
Fig. 7. The lighting of the "Weird Sisters" during Despoiled Shore distinguished them from the desolation of the "human landfill"
Fig. 8. The front amber wash was used in lighting this scene from *Medeamaterial*. 
Fig. 9. Specials were essential for highlighting the murder of the children at the end of Medeamaterial.
Fig. 10. The warmth of Jason's special sets him apart from the more coolly lit Argonauts during Landscape with Argonauts.
Fig. 11. "Task-man" was isolated from the Argonauts through the use of downlight specials during the segment from The Task.
Fig. 12. The lip-syncher's scarlet corridor of light highlights the unusualness of the segment "Memo from Turner."
Fig. 13. The presence of the television monitor in this last scene from Hamletmachine was an example of the use of practicals.
Fig. 14. The slide projection of earth during the final tableau illustrates the coordination of special effects.
APPENDIX C

PRODUCTION PROGRAM
Medea\nMACHINE

Presented by the
CSB/SJU Theater
Department

Thursday through Sunday
November 14-17
and 21-24, 1991

8 p.m., Forum
Benedicta
Arts Center
MedeaMachine

Texts by Heiner Müller
Translated by Carl Weber
Compiled and Adapted by Jack Halstead

Commentary
Charlene Wright ........................................ Tracey Elizabeth Norton
James Mackay ............................................ Christopher W. Allan

Kyogen
Lawrence Rascop
Mary K. Tefft
Natasha N. Thiede
Jeffrey Charles

Medeaplay
Medea .................................................... Monica Renée O'Keefe
Jason ....................................................... Jason Robert Jarecke

from Hamletmachine
Shannon M. Lang
Jill Ellen Freeburger

Despoiled Shore
Theresa Bosiger
David Dressel
Mariah G. Ehler
Julie Gunderson
Timothy H. Hofmann
Jason Robert Jarecke
Jen Jaworski
Pia Shanteé Johnson
Monica Renée O'Keefe
Howard Sturrup
Jane M. Sullivan
Benjamin Wanner
Grant Wood

with:
Jennie Bresce
Constance Fernholz
Chel Lynn Elizabeth Krueger
Elizabeth A. Statelman
Medeamaterial
Medea 1 ........................................... Tiffany Devoy
Nurse .................................................. Annie Witrock
Jason .................................................... Timothy H. Hofmann
Medea 2 ............................................... Pia Shanté Johnson
Medea 3 ............................................... Theresa Bosiger
Medea 4 ................................................ Mariah G. Ehlerl
Medea 5 ............................................... Jane M. Sullivan
Medea 6 ............................................... Jen Jaworski

with:
  Jennie Bresce
  Constance Femholz
  Chel Lynn Elizabeth Krueger
  Elizabeth A. Stattelman

and:
  Shannon M. Lang
  Jill Ellen Freeburger

Landscape with Argonauts
Jason .................................................... Timothy H. Hofmann
Argonauts .............................................. Joseph McLaughlin
                                Michael Anson Schroeder
                                Cory Busse
                                David Dressel
                                L. Charles Landman III
                                Grant Wood
                                Benjamin Wanner
                                Howard Sturrup
                                John J. Kneisl

from The Task
  Joseph McLaughlin (November 15, 17, 22 and 24)
  Michael Anson Schroeder (November 14, 16, 21 and 23)

Landscape with Argonauts (continued)
with:
  Julie Gunderson

from HamletMachine
  Kayla Wallace-Hilton
Production Crew

Master Electrician ........................................ Natasha N. Thiede
Props Master .................................................. Mark D. (Skippy) Priester
Light Board Technician ..................................... Shannon Gibson
                                      Troy Gunderson
Sound Technician ............................................. Scott Mensen
                                      Kelly J. Salus
Props Liaison .................................................. Julie Heupel
Wardrobe ........................................................ Cindi Sue Hoofnagle
                                      Barbara Weber
Photography ...................................................... Michelle Gould

Costume Construction

Theater Department Costume Shop Staff

Jennie Bresee Tracey Elizabeth Norton
Tracy Ann Champagne Mary D. Schuster
Constance Fernholz Elizabeth A. Stattelman
Krista Lyn Heinzig Brenda Steele
Cindi Sue Hoofnagle Barbara Weber
Jill Lanta

Set Construction

Theater Department and Benedicta Arts Center Technical Staffs

Brett Cameron Scott Mensen
Stephanie Campbell Pa Moua
Michael Cimwemwe Flood Mark D. (Skippy) Priester
Robyn Colleen Grady Lawrence Rascop
Gregory Hatch Carol Schmidt
Sarah Herzog Andrea Steele
Timothy H. Hofmann Beth Steele
Pia Shante Johnson Mamee Swing
Shannon M. Lang Natasha N. Thiede
John Marty Pamela Wuertz

Technical Production Class

Tracy Beth Bodeen Tracey Elizabeth Norton
Constance Fernholz Renée Michelle Paradise
Jill Ellen Freeburger Joy Rosen
Shannon Gibson Kelly J. Salus
Troy Gunderson Howard Sturrup
Kenneth M. Heston Mary K. Tefft
Christina Heymans Gregory Tiongson
Mark A. Kreft Felicia Washington
Production Staff

Director ................................................. Jack Halstead
Scenic Designer ........................................ Kerry Lafferty
Costume Designer ....................................... Willene Davant Mangham
Lighting Designer ....................................... John Marty
Sound Designer .......................................... Brett Cameron
Technical Director ...................................... Peg Murphy
Assistant Technical Director ......................... J. M. Bloomquist
Movement Consultant ................................. Kathy Halstead
Stage Manager ........................................... Gregory Hatch
Assistant Stage Manager ............................... Kenneth M. Heston
Dramaturg ................................................... Dawn Lee Hinds

CSB Theater Department Faculty and Staff

J.M. Bloomquist
Tom Damall
Jack Halstead
Terri Johnson, Secretary
Kerry Lafferty
Willene Davant Mangham
Peg Murphy

Acknowledgments

National Theatre of the Deaf — Nat Wilson, Sign Master
Brad Gee
Lynn Hambrick
Mary Damall
Juli Rule
Terri Johnson
Karen L. Mrja
Steve and Jean Dehler
Linda Pilling
CSB/SJU Media Services
Jerry’s TV and Appliance
Ron’s TV
St. Cloud Times

Approximate performance time is 90 minutes. There is no intermission.
The use of cameras or recording devices is prohibited.
Patrons who may need to be paged are asked to leave their names and seat
numbers with an usher.
Latecomers will be seated when the performance allows.
ENDNOTES

1. Information concerning postmodernism and Epic Theater was derived primarily from A Dictionary of Dramaturgical Terms, an unpublished reference book by David E. Jones and Jack Halstead, copyright 1988.

2. More detailed information on the differences between dramatic and dance lighting can be found in basic lighting textbooks such as: