

# Mikado Lighting Design

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# **MIKADO LIGHTING DESIGN**

by

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B.F.A. University of Central Florida, 2001

A thesis submitted in partial fulfillment of the requirements  
for the degree of Master of Fine Arts  
in the Department of Theatre  
in the College of Arts and Sciences  
at the University of Central Florida  
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## **ABSTRACT**

My thesis will encompass the completion of the lighting design for W. S. Gilbert and Sir Arthur Sullivan's opera *The Mikado* and a post-production written documentation of the entire production process. The thesis will involve the completion of a lighting design with all of its accompanying paperwork generated in AutoCAD and Excel. The design will require lights for a two act multi-locational musical. Lights will need to provide a bright environment that can transform to the various locales. The entire design process will involve close communication with the entire design team, the director and the shop crew. As lighting designer, I will have to communicate with the Master Electrician and instruct him or her on the proper hang and circuiting of all instruments and provide detailed paperwork to ensure the light plot is hung correctly. With the Master Electrician's help I will focus and gel all instruments. As lighting designer, I will also write cues and any special lighting effects for the show.

During technical rehearsal week I will continue to maintain close communication with the director, making any necessary changes to create a better artistic product. The whole process will involve close collaboration with all of the design areas and an open communication so that lights enhance all elements of the show. As lighting designer, I will have to develop a vocabulary to communicate the abstract ideas of light and communicate them well enough so that the final product is both what the director and I imagined. During this process, I will maintain a journal that details the steps throughout the process and will act as a record of the discoveries and setbacks that occur. I will also provide research to support all of my creative decisions. I will also provide a strong informed basis for the design. The written portion of the

Thesis will document the design process from early concept discussions through the completion and opening of the show.

The thesis will examine the artistic developments and growth, as well as reflect on the overall success and development of the design. The personal journals maintained throughout the process will be edited and included for insight into daily growth of the design. The inclusion of these journals will also provide insight into the working relationship and nature of my collaboration with all the departments.

For my son, Avery Michael McGrath.

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## CHAPTER ONE: INTRODUCTION

The following paper is the documentation of the design process for the University of Central Florida's production of W. S. Gilbert and Sir Arthur Sullivan's The Mikado. This production opened February 27, 2003 in the University of Central Florida's Stage One Theatre. This paper is in partial fulfillment of the requirements for a Master of Fine Arts. This paper documents the process of creating the lighting design for the University of Central Florida's Spring 2002 production of The Mikado as well as my personal discoveries and the growth of the design through out the process. It is organized into sections including the Historical analysis, the script analysis and then into chronological sections beginning with my first response to the script, the production process, load-in, technical rehearsal week, the post-production thoughts, an evaluation of the design relationships, and finally critical responses to the production.

## CHAPTER TWO: FIRST RESPONSE

My initial reaction to reading the libretto was a feeling of confusion. What I remember clearly is my impression of the playwright's personalities when I read the script. Before ever even receiving a copy of the libretto, I began my research by gathering background information on the playwrights themselves and their working relationship. W. S. Gilbert and Sir Arthur Sullivan were two unique individuals whose relationship was characterized by numerous arguments and childish stubbornness. It is amazing that these two managed to remain partners much less write some fantastic operettas in light of their stormy relationship. I also watched a recent movie called Topsy Turvy, which depicts the stormy relationship of Gilbert and Sullivan and centers it on the rehearsal process and opening of The Mikado.

I guided my research so that I was informed about the historical and social significance of the play and its time period prior to reading the play script. I wanted to understand Gilbert's humor and satire within the play. I felt that a thorough understanding of the time period and the author's style and personality would help me form a clear analysis of the script. In my research, I avoided looking too closely at other productions so that I would not find a production that I would fall in love with and then try to recreate in my own design. I also wanted to create a design and opinion that was entirely my own and not the repetition of someone else.

I found the characters in The Mikado as generalized, overdrawn stereotypes of the Japanese culture. My immediate reaction was one of hesitation. I was unsure whether this was an intentional device to develop humor or a lack of true knowledge concerning the Japanese culture on the part of Gilbert. I did not like the idea of a production based on narrow stereotypes and hoped as I immersed myself in the script that I would discover that Gilbert was intentionally vague and not misinformed.

I found Gilbert's characters highly amusing, but wondered if he was drawing specific references to individuals that I did not understand or if his satire was as generalized as interpreted it. I wondered if in our production these vague references would need to be contemporized and if so would the audience find offense?

There were two references in the script that I found offensive and knew that they would have to be addressed in some manner. Gilbert's original production did not draw any criticism to his two rhyming references to niggers, "there's the nigger serenader, and the others of his race".<sup>1</sup> I learned that in 1948 the line was altered to "banjo serenader" after complaints on an American tour.<sup>2</sup>

All of these reactions came after only having read the libretto. I was unsure how to treat all the humor in the play. Once I heard the musical score, the piece became immensely clearer. The sarcasm was much more apparent and I could respond more assuredly to the humor in the play. The brightness of the music in contrast to the solemn situations made parts of the libretto even funnier. Once I heard the piece music and all I

<sup>1</sup> Gilbert, William S. and Sir Arthur Sullivan. The Mikado or the Town of Titipu. (New York: Hal Leonard. 1986) 56.

<sup>2</sup> Smith, Geoffrey. The Savoy Operas: A New Guide to Gilbert and Sullivan. (New York: Universe Books, 1983) 146.

discovered that the shallow nature of the situations and characters did not matter. They were intentional devices to mock the English culture and they worked very well.

## CHAPTER THREE: HISTORICAL ANALYSIS

### Playwrights

William Schwenck Gilbert and Sir Arthur Sullivan wrote The Mikado in 1885. Gilbert was the librettist and Sullivan was the composer. Whenever the two collaborated, these were always the roles they maintained. Gilbert and Sullivan shared a turbulent relationship, spattered with arguments that on several occasions ended their working relationship. In spite of their differences, the pair conducted their business with impeccable manners and with an air of politeness that was the epitome of chivalry. Just prior to creating The Mikado, the two were in the midst of ending their collaboration. Sullivan refused to put music to the "lozenge plot" that Gilbert had submitted. The "lozenge plot" involved the main character swallowing a lozenge, making the character turn into whatever it was they were representing themselves as.<sup>3</sup> Sullivan felt the "lozenge plot" was too repetitive and objected saying that the plot had already been submitted previously in the form of a magic coin. Sullivan wanted to produce something more serious and plausible that did not involve supernatural elements. Gilbert refused to submit a new script on the grounds that he felt the "lozenge plot" was a perfectly good one. Gilbert had already revised the plot repeatedly, and Sullivan had repeatedly refused to set it to music.

<sup>3</sup> Smith, Geoffrey. The Savoy Operas: A New Guide to Gilbert and Sullivan. (New York: Universe Books, 1983) 127.

The two were at an impasse when Gilbert finally submitted a new proposal. Sullivan responded, stating that as long as it didn't rely on the "supernatural or improbable" elements he would agree to set it to music immediately.<sup>4</sup> The new proposal was for the opera The Mikado, or The Town of Titipu, which is now the most popular of all the Gilbert and Sullivan's operas. Gilbert claims the inspiration for this new Opera came to him when a Japanese sword fell from the wall in his study. Whether or not this event is actually responsible for the birth of the idea for The Mikado is questioned by numerous biographers and historical accounts of Gilbert and Sullivan's life together. The sword in question was used as the infamous "snickersnee" carried by George Grossmith (Ko-Ko) in the original production at the Savoy Opera House.<sup>5</sup>

Gilbert and Sullivan's inability to reconcile had nearly caused the end of their collaboration, but was one of several such arguments. Not all of their arguments reconciled so neatly. A famous argument, later called the "carpet quarrel," did end in the termination of their partnership. Two years later they collaborated again under a new business arrangement for their final two operettas, Utopia, Limited and The Grand Duke.<sup>6</sup>

The two are often described as polar opposites. Gilbert was quick-tempered, strong willed, master of slashing wit and always ready to use it.<sup>7</sup> He gave the impression of always being on guard and did not keep friends for long. Gilbert did not receive praise well and rarely if ever watched the opening night performance, but would return for the bows at curtain call. Where Gilbert was reserved and almost reclusive, Sullivan was

<sup>4</sup> Wren, Gayden. A Most Ingenious Paradox: The Art of Gilbert and Sullivan. (New York: Oxford U P., 2001) 163.

<sup>5</sup> Green, Martyn, ed. Martyn Green's Treasury of Gilbert and Sullivan. (New York: Simon, 1961) 415.

<sup>6</sup> Wren, Gayden. A Most Ingenious Paradox: The Art of Gilbert and Sullivan. (New York: Oxford U P., 2001) 241.

<sup>7</sup> Smith, Geoffrey. The Savoy Operas: A New Guide to Gilbert and Sullivan. (New York: Universe Books, 1983) 13.

described as ingratiating, social, and charming.<sup>8</sup> Sullivan made friends easily and is known for the friendships he kept. He was friends with the aristocracy of several countries including the Prince of Wales, and the Duke of Edinburgh, who became his close personal friend.

Gilbert, in spite of his temper, had a great professional working relationship with Sullivan. He credited Sullivan's music as genius and worked with Sullivan taking his suggestions for improvements or alterations in the libretto. He also provided some to Sullivan's music. In spite of the disagreements, their relationship was always conducted in the most civil and polite manner. A story I found repeatedly retold in my research involves a conversation between Gilbert and Sullivan in which Sullivan questions why Gilbert did not incorporate the names of the Japanese class titles. Gilbert replied, "My dear fellow, I agree with you. Some of those names were very funny; in fact; so ear tickling as to invite excruciating rhymes. But when I found the aristocracy of old Japan were called "Samurais"—I paused. Supposing I wanted to introduce the Samurais in verse, the obvious rhymes might have seriously offended those good gentlemen who worship their ancestors. Moreover, the rhyme would certainly have shocked a Savoy audience, unless your music had drowned the expression in the usually theatrical—Tympani fortissimo, I think you call it." Sullivan replied, "Ah! I see your point."<sup>9</sup>

The rhyming phrase Gilbert is referring to is "Damn their eyes" and Gilbert feared such language no matter how catchy would offend the temperamental Victorian audiences.

<sup>8</sup> Smith, Geoffrey. The Savoy Operas: A New Guide to Gilbert and Sullivan. (New York: Universe Books, 1983) 13.

<sup>9</sup> Cellier, Francois, and Cunningham Bridgeman. Gilbert and Sullivan and Their Operas. (New York: Little Brown, 1914) 3.

Gilbert and Sullivan collaborated on a total of fourteen productions together. Sullivan and Gilbert worked on collaboration with other partners during the course of their careers. The Mikado was the ninth of fourteen operas on which the two worked together. Of all the Gilbert and Sullivan operas, it remains the most popular of the group, exceeding its popularity from when it was first produced.<sup>10</sup>

### **Time and Locale of the Play**

The play takes place in the town of Titipu, Japan during an unspecified time period. The only real suggestion of time period comes from the traditional kimonos worn by the original productions performers. By 1885, the kimono was worn much less frequently and today, it is reserved for special occasions and ceremonies.<sup>11</sup> The kimonos from the original production are Gilbert's only real indication of time period and could be from any time during the Edo period (1603 - 1865).<sup>12</sup> The Mikado's robe was actually a replica of an Emperor's official dress and Katisha's kimono was actually imported and was a 200-year-old antiquity.<sup>13</sup> Authentic Japanese armor was brought in for the production, but was not used because it would not fit anyone over 5'4" tall so it was not used in the production.

In 1868 the Japanese government encouraged its citizens to adopt the western clothing and went so far as to require the wearing of western style clothes at all official

<sup>10</sup> Wren, Gayden. A Most Ingenious Paradox: The Art of Gilbert and Sullivan. (New York: Oxford U P., 2001) 162.

<sup>11</sup> Yamanaka, Norio. The Book of Kimono: The Complete Guide to style and Wear. (New York: Kodansha, 1982) 40.

<sup>12</sup> Yamanaka, Norio. The Book of Kimono: The Complete Guide to style and Wear. (New York: Kodansha, 1982) 38.

<sup>13</sup> Smith, Geoffrey. The Savoy Operas A New Guide to Gilbert and Sullivan. (New York: University Books, 1983) 103.



functions.<sup>14</sup> Today the kimono is only worn for special occasions and ceremonies. The play was written in 1885 and could easily fit into that time period as well as placing the action in a contemporary time period.

The operetta has been updated or altered to fit a variety of time periods. Most often the play remains set in Old Japan, but the jokes are modified to apply to contemporary culture. Gilbert's vague use of time and specifics makes his humor as readily applicable to contemporary society as it was to his own because of the broad nature of the jokes. So, in fairness it is not so much about time the play is set in, but the broader idea that the characters are in a Japanese setting and they are governed by the traditions of that culture.

### **What is Happening in England**

At the time of the original production, England gained status as a super power. Queen Victoria was sitting on the throne and the country itself was in the forerunner in the industrial revolution. England was the world's largest producer of steel and at the forefront of the industrial revolution that was just beginning to spread throughout Europe. England was the world's largest shipbuilder and in part because of this also transported a majority of the world's cargo.<sup>15</sup> During this period, England was a major colonial power. It occupied lands in South Africa, Egypt, and India. In 1876 Queen Victoria was made Empress of India and in 1882 England occupied Egypt.<sup>16</sup> With England's involvement in so many foreign lands travel to and knowledge about these countries became more

<sup>14</sup> Yamanaka, Norio. The Book of Kimono: The Complete Guide to style and Wear. (New York: Kodansha, 1982) 40.

<sup>15</sup> Lunt, W. E. A History of England. (New York: Harper, 1957) 741.

<sup>16</sup> Lunt, W. E. A History of England. (New York: Harper, 1957) 707.

accessible for society. Communication became more rapid with the invention of the telegraph. The first lines were established in England in 1843 and shortly thereafter the invention of the telephone (1876) helped to also speed up the ability of the public to communicate across long distances.<sup>17</sup> Travel and trinkets from these countries and other foreign cultures became symbols of wealth and status. The ability to show status and impress other society members was of major importance to the English society class. Even if a person's financial wealth was dwindling, a person could re-invigorate their social standing by showing experience with or knowledge of these foreign conquests. For gentlemen, this experience often came through service with the English military or navy.

At the time of the original production, England was experiencing an interest in the orient. England lifted the blockade on Japan, and, as a result, the English markets and shops were full of trinkets and paraphernalia from the East. In London, a local colony opened called, Knightsbridge.<sup>18</sup> This colony acted much like a Victorian Tourist attraction and provided many Londoners their only encounter with the Orient. Londoners could go to the colony and buy a variety of Japanese trinkets and purchase tea and experience drinking their tea in an imported Japanese setting.

Gilbert, I think, capitalized on this readily available source of Japanese culture. During the rehearsal process, Gilbert brought in a Geisha girl from Knightsbridge to demonstrate the proper Japanese attitude and gesture. This Geisha girl taught the

<sup>17</sup>Lunt, W. E. A History of England. (New York: Harper, 1957) 740.

<sup>18</sup>Ainger, Michael. Gilbert and Sullivan: A Dual Biography. (New York: UP, 2002) 238.

actresses how to walk using small steps and how to apply the traditional Japanese style make-up. She also showed the actresses the proper use of the fan.<sup>19</sup>

In spite of England's thriving economic prosperity, the second half of the nineteenth century was a low period for English drama. The popular form of entertainment was dominated by pantomime, burlesque extravaganza, and musical entertainment. Up until the rise of Gilbert and Sullivan, English Opera was dominated by the traditions of the French and Italians. English Opera had produced little new work of notice. English drama recycled old stock characters and plots and, in doing so, rarely developed realistic characters or in-depth situations. The 19<sup>th</sup> century English stage was dominated by the rejection of the neo-classical tradition and the rise of melodrama and romanticism.<sup>20</sup>

The French and Italian Opera traditions were still firmly governed by the Neo-classical traditions. The French Opera houses began to develop an opera style called Opera Comique, which used spoken dialogue instead of recitative as in Grand Opera.<sup>21</sup> This opera style also treated a much different subject matter. The subject was lighter and on much less pretentious scale, and it often required fewer singers and players. Joseph Offenbach developed a style of Opera Comique in France known for its satire and wit.<sup>22</sup> It is speculated that his work influenced Gilbert and Sullivan who are credited with the rise in popularity of the comic opera, especially in England. There is a similarity in subject matter and Gilbert's irreverent use of satire and wit to mock contemporary England to that of Offenbach's own satirical style in his Opera Bouffes. Although

<sup>19</sup> Bailey, Leslie. *Gilbert and Sullivan Their Lives and Times*. (New York: Viking Press, 1973) 86.

<sup>20</sup> Lunt, W. E. *A History of England*. (New York: Harper, 1957) 749.

<sup>21</sup> Grout, Donald, J., Claude V. Palisca, *A History of Western Music*. (New York: Norton, 1988) 725.

<sup>22</sup> Grout, Donald, J., Claude V. Palisca, *A History of Western Music*. (New York: Norton, 1988) 726.

Gilbert is often talked about in comparison to Offenbach, Gilbert himself did not like Offenbach's operettas. Gilbert said he disliked Offenbach's use of suggestive humor.<sup>23</sup> The popularity of Gilbert and Sullivan's Operas stems from their bravery to break into the opera tradition currently dominated by the French and Italians. The audience embraced the comic opera because it was a truly English development and it spurned the Italian tradition. Gilbert cashed in by satirizing the melodramatic traditions of the day. His use of broad humor mocked the stiff English tradition and he excelled at pointing out the humor in English stoicism.

<sup>23</sup> Wren, Gayden. A Most Ingenious Paradox: The Art of Gilbert and Sullivan. (New York: Oxford U P., 2001) 27.

## CHAPTER FOUR: SCRIPT ANALYSIS

### Character Breakdown

The characters in this opera are not three dimensional characters. They are not fleshed out, but are stereotypes of stock-like characters. Gilbert does little to develop the characters, but paints his characters in broad strokes. Gilbert does not create characters with inner dialogues or complex inner monologues. In this opera plot is much more important than the characters. The characters are very cartoon like and not three dimensional persons.

**The Mikado.** The emperor of Japan, he is not modeled after any historical Japanese monarch. He is Nanki-Poo's father. The Mikado's role has few lines, but his presence is felt throughout the production. He does not even make an entrance until late in the second act. The Mikado is also a satire on the parliamentary system and its shortsightedness and inability to act. The Mikado sings about his great humanity, but never bats an eyelash over the death of his son.

**Nanki-Poo.** The Mikado's son, who has disguised himself as a second trombone player, and fled the Japanese court in order to avoid marrying Katisha. While disguised as a trombone player, Nanki-Poo falls in love with Yum-Yum who is betrothed to her guardian Ko-Ko. Nanki-Poo leaves the city of Titipu heartbroken, but returns when he hears that Yum-Yum's guardian is scheduled for beheading for flirting.

**Ko-Ko.** Ko-Ko is a cheap tailor, who was jailed and scheduled for beheading for flirting only to get released and appointed Lord High Executioner, the highest rank a man can achieve in the state office. Ko-Ko is also guardian to Yum-Yum and is her betrothed. Ko-Ko enjoys feeling important-everything about him is done with affectation. He is a coward and incapable of commanding anyone. Ko-Ko enjoys the stature the title Lord High Executioner gives him, but finds he cannot execute anyone. Ko-Ko is self-centered.

**Pooh-Bah.** After Ko-Ko is appointed Lord High executioner Pooh-Bah finds himself appointed Lord High Everything Else. All of the officers re-signed when Ko-Ko was appointed Lord High Executioner because they were too proud to serve under such a commoner. Pooh-Bah happily accepted all of the positions and their salaries at once. He is obsessed with his ancestral heritage. He is in essence an opportunist and is as ineffective as Ko-Ko. Dishonest, Pooh-Bah is willing to offer state secrets for a small fee and although a snob, he is not too proud to grovel and dine with commoners at reasonable terms. Pooh-Bah is a satire on corrupt politicians and snobbery. He is arrogant and self-important.

**Pish-Tush.** Is a character that is used mostly to drive the plot and at times add humor. He, like Pooh-Bah, is a satire on the overly haughty, elitist, British nobility. His character helps to fill out a happy threesome in Sullivan's music. Pish-Tush is a samurai, or Japanese noble class, and his vanity, lack of loyalty, and desire for self-preservation compliment his female counterpart Pitti-Sing.

**Yum-Yum.** The beautiful heroine of the story Yum-Yum is the ward of Ko-Ko and also his betrothed. She is an overly naive young girl, who is a satire on the ideal romantic heroine. Although from outward appearances she is the romantic ideal-

beautiful, young, naive, but she is far from ideal. Yum-Yum is vain and has high aspirations for status. She would marry Ko-Ko even though she loves him not because of his status as Lord High Executioner. Yum-Yum is a flirtatious tease: not a very becoming virtue for a true romantic heroine. Yum-Yum is a giddy schoolgirl.

**Katisha.** She is a lonely, unattractive woman. She is the scorned lover of Nanki-Poo who has fled his father's court to avoid marrying her. She seeks and finds Nanki-Poo and is determined to take back what she feels is hers. She has claimed an unwilling Nanki-Poo as her husband-to-be. She is a possessive and domineering woman, but her bravado hides a woman who has never been loved. She is a woman whose beauty has long faded and she at times acts the role of a young schoolgirl in spite of her age and maturity.

**Peep-Bo.** Yum-Yum's sister and the most timid and quiet of the three sisters, Peep-Bo is used to add to the humor with her infrequent one-liners and fills out the complimentary threesome to the male trios.

**Pitti-Sing.** Also Yum-Yum's sister, she is a perky and enthusiastic old biddy. She partners well with Pish-Tush in the storyline and is part of the threesome that swears false testimony to Nanki-Poo's death. She is playful and mischievous, and un-frightened of Katisha. She even stands up to her and tells her off. She, like the other schoolgirls is flirtatious and naive, but of the three she seems the most adult. She is comic and full of fun.

## Plot Summary

Nanki-Poo, the son of the Mikado disguised as a second trombone, returns to the town of Titipu. Nanki-Poo has heard news that Ko-Ko, Yum-Yum's guardian and betrothed, is in jail and waiting his beheading for flirting. Nanki-Poo hopes that with Ko-Ko scheduled for decapitation Yum-Yum, his true love, will be free to marry him. Upon his arrival, Nanki-Poo discovers that Ko-Ko was released from jail and dubbed Lord High Executioner and today is the day of his wedding to Yum-yum. Yum-Yum does not love Ko-Ko, but sees no way to avoid her pending marriage.

In a meeting with Yum-Yum, Nanki-Poo reveals he is the son of the Mikado and has run away and disguised himself as the second trombone, to avoid marriage to an elderly lady named Katisha.

Ko-Ko learns that the Mikado is upset by the lack of executions occurring in Titipu and must execute someone within a month's time. This is quite a predicament for Ko-Ko since he, himself, is the logical choice for the next execution. Ko-Ko tries to convince Pooh-Bah to take up the title as Lord High substitute, but Pooh-Bah declines claiming he must make bonds on his "insatiable ambition". Ko-Ko happens to interrupt Nanki-Poo's attempt at suicide and the two make a deal. Nanki-Poo agrees to subject himself to an execution if he can marry Yum-Yum and live with her for one month. Ko-Ko agrees. The end of the first Act climaxes with the appearance of Katisha who tries to reveal Nanki-Poo's identity, but Yum-Yum thwarts her efforts by arousing the Chorus into a Japanese chant of what sounds like nonsense words but succeeds in overpowering the voice of the lone Katisha. Angered Katisha, vows her "vengeance shall be crowned" and flees the town.



A very coy Ko-Ko reveals to Nanki-Poo and Yum-Yum that if Nanki-Poo is beheaded, and the two are married, then Yum-Yum must be buried alive. Ko-Ko hopes to convince Nanki-Poo to still sacrifice himself for execution, in spite of not getting to marry Yum-Yum in return. The wedding is called off, and the news of the Mikado's pending arrival reaches them. In a flustered rush to solve his problems, Ko-Ko agrees to pretend he executed Nanki-Poo. In exchange for this Nanki-Poo Ko-Ko allows Nanki-Poo and Yum-Yum to run off and get married. The two agree to remain undiscovered so as to not reveal Ko-Ko's falsehood.

When the Mikado arrives with Katisha in tow, who has returned to claim her groom, Ko-Ko, Pooh-Bah and Pitti-Sing sing false testimony to the execution of Nanki-Poo, in which they exaggerate wildly over the details of his execution, hoping to win the approval of the Mikado. The three quickly discover that they have just executed the heir apparent and now face "boiling something" for having executed the heir of the throne of Japan.

Nanki-Poo refuses to return to life until Katisha is married so that she can no longer claim him as her husband. If Katisha discovers that Nanki-Poo is alive and married then she will demand his execution. If Nanki-Poo is beheaded then his wife, Yum-Yum, must be buried alive. The only solution is for Katisha to marry and then she can no longer claim Nanki-Poo as her husband and he may return so that Ko-Ko and his two accomplices will not face boiling oil. Ko-Ko hurriedly woos Katisha, and upon winning her affection, the two are hastily married. She returns to the Mikado to plead for the lives of Ko-Ko, Pooh-Bah and Pitti-Sing, but is interrupted by the reappearance of

Nanki-Poo. Nanki-Poo's return saves the three from execution, but Ko-Ko is left to explain his supposed execution of Nanki-Poo to the Mikado and a very wrathful Katisha.

### **The Play's Theme**

Overall, the purpose of the play is to find humor in the British attitudes and tendencies of the day. Its purpose is simply to make the audience laugh. The humor in the play concerns British society and its tendencies, but the humor is very non-specific. It does not name specific individuals or draw attention to any specific cultural customs for the purpose of instituting any didactic lesson or calls for change. Rather, Gilbert uses his satire in a vague nature so as to capitalize on the humor versus making targeted jokes for the purpose of political statement or change. The play is not a comment on Japanese customs and traditions- it is merely the engine in which to discuss the English traditions in a new way.

Gilbert uses the Japanese stereotype as a device to comment on British attitudes and practices. Pooh-Bah is a comment on the British snobbery and mocks the plural roles the British officials sometime perform. The play satirizes the over importance of titles and pokes humor at the image of a tittering female. The females are girls right out of a British finishing school, only disguised in the Japanese kimono. These schoolgirls mock the romantic heroine, by outwardly appearing the epitome of it, but betray it with their actions. Gilbert keeps the play continually bright and happy even when the action onstage, taken out of the context of this Opera, would seem very depressing and evoke sympathy and pity for the characters. Gilbert's contrast between what could be very serious and dramatic scenes with the breaking of the fourth wall and the use of bright and

happy music only make us laugh at the ridiculousness of the situation. There is very little in this play that an audience member could take home and ponder seriously. Although poking fun at British tendencies, Gilbert's political references are so vague as to not name any person or event specifically, thus keeping the nature of the show light and funny.

Gilbert provides no argument for improvements, but only uses a Japanese setting and motif as a vehicle to find humor in the English customs without calling them British. British haughtiness and snobbery are recognized characteristics and an element that Gilbert mocks frequently throughout the opera. The humor is all in fun and has very little social or political purpose. It is satirical in nature because of the sarcastic tone of the jokes and its social and political subjects, but it does not contain the usual satirical directness because of the vague nature of the political and social subjects. Gilbert's satire is very non-specific. The play also pokes fun at the great Mikado, a man who is as frightening as he is ineffectual. The Mikado, himself, is a direct comment on the British parliamentary system and at its lack of understanding and failure to act rapidly.

## **CHAPTER FIVE: PRODUCTION PROCESS**

### **December 2002**

In earlier meetings Joseph Rusnock, the scenic designer, Kristina Tollefson, the costume designer, and John Bell, the director, began hashing out preliminary ideas.

When I joined in on the discussion much of the preliminary scenic design was already completed and Kristina was already selecting fabric possibilities and discussing kimonos with the director.

During this meeting the final plans for the set were approved and the four of us helped to decide the placement of the smaller ‘mushroom platforms’ and also the hanging position of the banners.

The set consists of three circular platforms of various sizes. The large central disc is about 14 feet in diameter and two six-foot discs are placed asymmetrically either side. The large center disc is raked upstage and is bordered by a painted pathway. This pathway is elevated above the height of the discs and begins upstage left behind the proscenium and arcs around the perimeter of the disc and eventually becomes flush with it. These discs are set in an entirely black surround, including the support for the discs, which makes them appear as if they are floating. The discs are painted in a bamboo screen-like pattern using golden browns, yellow, and metallic gold. The discs are also bordered in black. There are several flying elements that help to distinguish locale. The first is a white disc made of fabric and treated to look like rice paper. This disc can be

used independently or in conjunction with a second flying element, an irregular bamboo grid. This grid can fly in downstage of white disc. Through the course of the production process, we developed names to refer to all of these elements. In particular, the white hanging disc we referred to as the moon disc or just the moon in part because it was how we imagined the disc being used at times and partially for clarity. With so many circular elements, it was important to clarify and avoid any confusion. The last of the flying elements were the three line sets of painted bamboo trees. These painted trees were flat scenery painted in a three dimensional style in colors that coordinated with the large center disk.

The entire cast is costumed in traditional kimonos. The costumes will help to establish the Japanese picture that the script requires in order to pull off Gilbert's satire. Kristina provided some tentative fabric samples for the Kimonos and her color palette is a wide range of tones, but so far, nothing that concerns me greatly. Most of the tones are rich colors but muted. The females have a pastel palette, and the males are corresponding, more saturated bolder tones of the females. The colors for the two groups will compliment each other and correspond without being identical hues. Discussion of the possibilities for Katisha's costumes, were tabled for a future meeting. The costume design is moving along rapidly as well as the final approved scenic design. It will be a great advantage to have the extra time to experiment with light and costumes, since Kristina seems ahead of the game.

**January 1, 2003**

I scheduled my second design meeting with the director, John Bell, which Jim Hart will sit in on. I did some more research over the break, since I had no more obligations and I could really focus on The Mikado. I knew very little about the playwrights, so I began there. I discovered the tempestuous relationship they had and was surprised they managed to create some of the operettas they did. I also watched a movie called Topsy Turvy, which explores the relationship these two had over their career. The story centers around the creation of their original production of The Mikado.<sup>24</sup> The movie, while not an ideal source of research, was very factual and visually informative for me. Mike Leigh, the director, did his research, drawing from primary source material from the original production of The Mikado at the Savoy Opera house. The Three little maids, The Mikado's, and Nanki-Poo's costumes appeared as almost perfect replicas of the original costumes. Several of the scenes in the movie originated from primary source material and recorded events that happened in the rehearsal process. For example, the movie included a scene based on the knowledge that Gilbert recruited help from a Geisha girl and a Japanese dancer from Knightsbridge to instruct his performers. The marquee used to advertise the production in the movie was a replica of the one used for the original production.

For the meeting with the director, I have prepared a cue outline for each of the songs. Mostly the ideas of what kind of look each song needs. I have yet to have a detailed discussion with John Bell about his concept and direction for the show so I have

<sup>24</sup> Topsy Turvy. Dir. Mike Leigh. USA Films, 1999.

kept my details to a minimum. I expect through our discussion, however, that these preliminary ideas will unfold and help to elaborate my role in his concept.

I began researching music notation so that I could better read the score and in the future would communicate the placement of my cues better.

### **January 7, 2003**

My discussion with John Bell again stayed on the more general level. We discussed what he expected me to provide for the show and what he envisioned for the production's lighting. We spoke in visual terms about some of the moments in the show. John focused on several instances where he had a clear visual impression of what he wanted to create with the lighting. The moment he spoke of most clearly was the entrance of the females and the creation of an idyllic, feminine feeling on the stage. He described the female chorus' entrance, as a circular motion where the women "baby-step" their way following the sweeping pathway in under parasols. We discussed these parasols as a great potential projection surface and the idea of creating warm, light, feminine feeling. I cautioned the director that while these parasols, under the lights, would glow and have a feeling of movement, they could potentially cast shadows on the women's faces. He said the parasols would be much smaller than the one intended for Katisha and he will keep the possible problem in mind. The moon disc is also something he and I discussed as a great surface for the projection of textures and patterns. The moon disc, Joseph designed to look like a rice paper window shade. It is off-white in color with dimensional horizontal lines running through it. It will not have the translucent quality like rice paper though since it will be backed with black fabric.

Joseph is coordinating with the shop to rig the moon so that it unfolds as it flies in. Since the moon is set in a black void these few, limited surfaces are key to providing some change of environment and will help achieve different looks for the various numbers. I am hoping to capitalize on these projection surfaces since I have concerns that the black void will tend to absorb a lot of the light and make the changes in lighting less perceptible unless someone is standing on stage. I am also concerned that with so much black surround that the atmosphere will always seem dim no matter how many fixtures or intensity, I might have turned on. When I asked the director to describe his treatment of the production he described it as very “pastiche” meaning a combination of various borrowed motifs and techniques.

### **January 12, 2003**

Paul Lartonoix brought the possibility of moving lights to my attention again. I have set up a meeting with Alex Gonzalez, with Techni-Lux Inc., to investigate the equipment and figure out if it is something to include in the design. Paul and I had discussed the use of moving lights previously and when he and I talked he confirmed that Alex was still willing to loan us the equipment and that I should communicate with him how many instruments I would want to borrow and when and how long we would need them. Paul also said, Alex is willing to have someone demonstrate the equipment for us and talk to us about the fixtures. I also received most of the blocking from the director. It helps to see how he is anticipating the use of the set and makes it easier for me to evaluate the use of specially designated lighting equipment (usually referred to as specials) and the feasibility of isolating specific areas of the set. I have scheduled a



meeting with the director for a preliminary discussion of looks and to talk more about the ideas for the show. I also borrowed a videotape of a previous production of The Mikado that John was involved in. I have returned to my preliminary research and begun sorting and organizing the information in helpful categories. Jim Hart, my thesis advisor, and I sat down and talked about some of my initial reactions to the script and my perceptions about the show's needs and its looks. Kristina and I touched base. I looked at Kristina's color pallet and expect to get fabric swatches fairly soon. I spoke with Dan Giedeman, the Technical Director, and Joseph Rusnock about the irregularities in Joseph's drawing when compared to the master AutoCAD copy of the ground plan. Dan and I discussed my inability to get the lighting positions to correspond accurately with Joseph's converted GenCAD ground plan. I could not get the lighting pipes to line up no matter how I adjusted the insertion points. I am not sure where the discrepancy comes from, whether it is my drawing or in Joseph's. After speaking with Joseph and Dan we figured out how to make both drawings work together so that when I plotted my specials and other instruments the hanging positions would get calculated correctly. The export from Joseph's program, GenCAD, to my drafting program, AutoCAD may be a source of the conflict. Whatever the cause is I can now work my light plot around it.

During the production meeting, the large parasol for Katisha and the smaller parasols for the ladies were discussed. The parasols sound like they will be a great projection surface for the feminine look that I have been contemplating in my preliminary ideas. This feminine look needs to have a softer, warmer quality to it in comparison to the look I want for the men. For the women's look I am imagining soft golden, pink tones, maybe with a textured breakup to soften the quality of light and provide some

texture on stage. The parasols could pick up this texture and create a nice effect, like walking through a garden. The only concern I have about the parasols is causing shadows from lights overhead, but they will be a great surface to throw patterns and colors onto. I have begun the process of writing out my rough cue ideas.

I continued my study of music and asked my father for help at times.

### **January 17, 2003**

Today I met with the director, John Bell intending to discuss cue ideas and my instinctive response to the show so far. I prepared a few questions and organized my perceptions of what I imagined visually for the show by song for this meeting and ideas were basic, but I thought beginning to discuss the looks on a song-by-song basis would be the most logical approach. I asked John how he expected to draw emphasis to the soloist with the moving chorus onstage and if he wanted the lights to perform this function. I also questioned him about the use of footlights and spotlights. As we talked through each of the musical numbers I asked John how he intended to create builds within each of the cues. I also asked him to elaborate on what he expected dynamically within the lights.

For the intro to “If you want to know who we are?” I asked about the use of footlights to cast shadows and emphasize. John did not want to cast shadows on the backing flats and draw attention to them. He did not like the idea of using the shadows as an effect.

John and I spoke mostly in term of the feelings he wanted the lighting to create for each of the songs. For some of the numbers he was more detailed like “Comes a

Train of Little Ladies” he wanted to emphasize the circular movement of the ladies (that was also mirrored in the set). He requested that if it were possible this was a dynamic that he would want the lights to imitate.

John again described the show as very pastiche. He answered many of my questions and I felt the meeting was a success. We discussed a number of ideas for looks and discussed what he would like to achieve in some of the songs. John is willing to try the footlights, but has some reservations because he does not want to disturb the perception that the discs are floating in a black void.

Creating the appearance of this set existing in a black void can become problematic, as lighting angles in the Stage One Space are not conducive to this approach. I am worried that the lack of height from the front of house position will cause the front and side front light hung from this position to project up against the black backing flats and leave ugly and very noticeable pools of light against the black backing flats. I would prefer to capitalize on the use of thrown shadows especially for the entrance of Katisha and maybe also the male chorus, but the director does not like the idea of the use of shadows. He wants to maintain the appearance of the floating set. He did say he was willing to look at what I had in mind before he made a decision. I will also have to consider the options and find the best position to hang from on the Front of house and not leave any avoidable pools of light on the backing flats. I think most of the spill light can be corrected by softening the focus of the instruments as much as possible so the beams of light do not have a focused hard edge: that would draw attention to light spilling on the flats.

Overall, the director's reaction to my ideas was very positive. The look for the women will involve a softer more pastel color palette and bolder more saturated tones for the men. These are two basic looks that I think we will build from repeatedly. We discussed the possible use of follow spots. I am hoping to be able to avoid having to rely on the use of follow spots, but I think we will find that we want them especially for "The Wandering Minstrel" song. I assured him that I did not want a hard-edged spot, but something one could hardly tell was even there. John readily agreed to ideas of a textured breakup of light for the entrance of the females that builds into a brighter and warmer look for "Three Little Maids". We also used the cueing process and the hopes that more detailed meetings and communications of cue ideas will help to alleviate the stress of the cueing process. Both of us expect a cue-heavy show and we both want to make "Dry Tech" and "Cue to Cue" rehearsals as smooth as possible. John seems very pragmatic about the whole process. He has a good understanding of what it will take to get this show up and has not asked for any unreasonable demands or set any unrealistic goals for the technical rehearsal week. I think his attitude alone will lighten the stress of trying to get everything to run smoothly during the technical process.

## **CHAPTER SIX: REFINING THE DETAILS**

**January 20, 2003**

I went to Techni-Lux to investigate the moving lights Alex Gonzalez, the Vice President, is willing to lend us. I brought Colin Boyd along since, he as the Mater Electrician, will be the person dealing with the equipment. I also wanted him to have access to the person who could answers all our questions. The moving lights, called Giotto's, lived up to all that their specification sheets advertised. They are truly quiet, which is a great advantage. They are quiet enough to hang over the audience without concern of their noise being an audience distraction. I am curious what it would take to get new dichroic filters for them and gobos. The Giotto Spots use dichroic filters instead of gels, disposable color filters, to color the light. The standard color wheel inside these fixtures, however, uses colors that are more appropriate for rock and roll than theatre. Dichroic filters are colored glass filters that have an advantage over the tradition gel because the color in the dichroic does not fade or shift. The dichroic filters are more expensive than the traditional gel sheets, but dichroic filters rarely ever have to get replaced except when they are broken or swapped for another color. Gel, on the other hand is usually replaced with every show and depending in the amount of light the color filter absorbs also depends on how quickly the gel gets replaced because the color will fade and the gel will melt. The color wheel inside the Giotto Spots has eight changeable dichroic filters and two of them, the kelly-green and lemon-yellow, are colors that are

unusable for this show. The cost of replacing these colors could end up prohibitive, but I will have to find out the actual cost before I can make that decision. The Giotto Spots also have a wheel of patterned templates, called gobos, and I do not know if the gobos, metal patterns used to create a breakup of the light source, for these lights will cost the same or be more expensive than a gobo for a traditional fixture.

Today was also a production meeting at which I talked about the upcoming rehearsal schedule. The first run-through is not scheduled until Monday the 9<sup>th</sup> of February. The 3<sup>rd</sup> of February is a stumble through. I will attend both hoping that seeing the whole show together and in motion will clarify some of the transitional moments. I picked up the women's costume swatches from Kristina. They are large swatches, which will help when I get them into the light lab to pick out colors. I have developed my magic sheets and discussed the preliminary plot with Colin. Everything is going smoothly.

I have made little cheat sheets with musical notations and their meaning on them so that I can refer to them during my own cue marking and during times my times with the director.

### **January 27, 2003**

I have begun developing preliminary cues. I am also redefining my creative response to the show. I have organized my ideas into basic looks or basic cue ideas for the show. These are preliminary, but they will evolve into the key looks that all the other cues will build from. If my visualization of these looks is thorough the rest of the show could create itself. Aaron Muhl, the Sound Designer, and I discussed his desire to hang a

shotgun microphone in the center of the catwalk. He has concerns about picking up the noise from the moving lights. My chief concern was over the shadows the microphones might cast. We already have several receivers and one microphone hung in the catwalk that tend to cause problems with shadows already, but after our discussion I was assured the microphones would not cause any worrisome shadows. Aaron is aware that his microphones may pickup the moving lights, but since the fixtures are so quiet I think it is unlikely to cause any problems. I am moving ahead with plans for buying accessories for the moving lights. Gobos for the moving lights will cost the same as if they were ordered for a conventional fixture so cost is not an issue. The dichroic filters are also relatively inexpensive- it is more a matter of being able to purchase the dichroic in the specific color I want. I have scheduled a meeting to discuss cues with the director on Thursday, January 30<sup>th</sup>. I plan to attend Tuesday's rehearsal to see the blocking for "Willow, Tit-Willow" and watched the Act One finale at this evening's rehearsal. Katisha's entrance is still an unknown look for me, while seeing the blocking helped my visualization, I have no solutions yet. I checked in with costumes and expect to pick up the men's swatches after Monday. I borrowed a copy of the score from stage management to begin transcribing my cues from the libretto to the score.

I spent several hours with my father marking the score with my own notes. I scanned through the entire score making sure I understood the entire notation and added a few notes to my music cheat sheet. Whenever I had a question about the notation I asked my father and he would explain what was going on. Often times when I did not understand the notation I could listen to the music and figure out what was happening.

Reviewing the musical score also helped to clarify exactly where I wanted cues to happen and helped me get a better understanding of the duration of some of these cues.

### **January 30, 2003**

I meet with the director, John Bell and Joseph, the scenic designer also attended. I prepared and gave John a copy of my preliminary cue list. I have planned for 145 cues, so far, I know 145 is far fewer than we will end up with, but at this point these are the most important and immediate cues. I categorized my cues into six major looks: and they are the “masculine look”; the “feminine look”; the “bright ensemble”; the “gobo wash”; the “Katisha’s look”; and the “low light look”. Their descriptions are as follows:

**Feminine Look.** I would like to achieve a softer feel in the lights. Not just color, but I want a contrast with the masculine look. For the female chorus I want to create a softer wash of light that will match the mood of the music and help to create two distinctive environments for each group. I want a wash versus the more directional feel of the lighting for the male chorus. The lights should also create a feeling of warmth when the ladies make their first entrance. I want a noticeable feeling of warmth to fade in to compliment the spectacle of their entrance.

**Masculine Look.** The light for the men should be more saturated and their light should seem a little harsher. I think a sharp use of side and backlight will help to sculpt the figure so that they appear stern and rigid characters. I imagine gold and red tones as strong color choices for this look. Not that I want the men washed in red light but the bold sense of color, like red would lend itself well to the image of men.



**Bright Ensemble Look.** This look will generally bring a very warm and bright look to the entire stage. There needs to be some variation in the look so that it does not become too repetitive or uninteresting, but overall this is a happy cheerful look.

**Pattern Wash.** This is wash of soft light that is gentle, but very dimensional. The ladies will move through this light with their parasols open and the patterns should create a sense of movement across the parasols, but not be a harsh or disruptive, rather a softer fuzzy look. It should compliment the feminine look so that it can be removed or incorporated easily with the look.

**Katisha Look.** It should be drastically different from the soft warm feminine look yet not as harsh as the masculine. Her color palette for lights should make her stand out from her surroundings and not soften her character at all. The first appearance or use of her look should occur noticeable and have a jarring contrast to the previous moment. I imagine sharper angles and more saturated color choices will help to define her look although I am undecided about some of my choices. Like whether her most saturated tones should come from the front or side light and what colors will really define her physical shape without cutting too much intensity or losing its contrast.

**Low Light Look.** This look I have in mind for only a few moments, specifically for the Mikado and for Katisha. I'd like to incorporate the low lights to create upward shadows on the faces of the performers for moments in the Mikado's song, "A More Human Mikado" and for use with Katisha's entrance at the end of Act One.

The Light Plot is almost complete- at this point I am only awaiting the confirmation of the moving light loan from Alex at Techni-Lux. I am waiting for the run-through before I begin any more detailed cue discussions with John. The run-through

will clarify the transition cues as I will understand John's staging and be able to best visualize lighting's role in those moments.

### **Light Plot Summary**

I have broken down the stage space into 12 areas and lettered them A through M (I skipped the letter "I" to avoid any confusion). I have done this so that determining control assignments and coverage is easier to organize and communicate. Each of these areas is treated with a front light, two sidelights, two high sidelights, a backlight when attainable, and a top light. There are areas where not all of the sources of light are feasible since the theatre space has such low hanging positions and not enough hanging positions to create these types of lighting angles for every lighting area, but whenever possible the lighting areas were lit from all of these angles. On top of these systems of light I have also added several systems of full stage washes of color and pattern. In addition to the color washes I have determined needs for lights designed for specific purposes and labeled them as specials according to their purpose. There are three specials for each of the silk banners for the opening sequence when the banners will fall and reveal members of the men's chorus standing behind each of the three banners. I have selected and assigned instruments for both the Mikado's and Katisha's entrances. The grid and moon disc also have a number of instruments plotted for them. I have a warm and a cool tone selected for the moon so that it can cross fade between the warm daylight numbers and a saturated blue for when Yum-Yum sings her aria at the top of Act Two. Above the moon disc I have plotted a three-cell striplight so that I have more color choice. With the striplight hung directly above the units I can illuminate the moon and

the grid with out having to worry about how many Ellipsoidal Reflector Spotlights (ERS) it would take to do the same job or worry about light spilling into the blacks hanging behind the scenic pieces. I have plotted the striplight with a lavender cell, an amber cell, and a blue cell. With the lavender I have the warm daylight or the cooler evening or moonlight feel. The lavender can compliment and blend with both colors and will work well for any live transitions that we may create. I have also hung ERS Altmans at the ends of the fourth electric so that I can also light the bamboo grid from the side. I am not worried about the spill for these instruments since they are capable of being shuttered and the spill light will be shooting into the wings where it should go unseen by the audience as long as it remains off the legs.

From the catwalk, I have plotted four Source four zooms with glass colorizers. I have hung them in pairs from each end of the catwalk and plan to point them directly at the center disc. These zooms should together be able to cover the entire center disc in the pattern effect that the director and I have discussed in our meetings. I have double hung the instruments, one in a warm red, blue and lavender amorphous pattern and the second in a cooler blue and lavender pattern. These patterns I intend to use at the top of the production and for the swirling entrance of the female chorus.

From the position we call the proscenium, I have plotted several 6x9 ERSs along with two more from the 1st electric to create a wash of foliage textured pattern on the entrance of the girls with their parasols.

On either side of the circular platform, I am planning to use small sized footlights. These instruments will help to create the lowlight looks. The specific instrument has yet to be determined, but it must provide enough intensity to have an effect while some other

stage lights are on and the instruments must be able to be configured so that they have as low a profile as possible so as not to interfere with the floating appearance of the platforms.

In addition to the conventional fixtures I have a number of moving lights hung both Front of house, in the Catwalk and on the First Electric. The front of house units will provide the ability to wash the stage in almost any color imaginable. The units are capable of mixing any color with the use of three dichroic wheels. These fixtures, since they are moving head units, can also help to provide high intensity specials for multiple locations. The quality of their light will be soft, like a Fresnel, and since it has a Fresnel style lens creating very tight isolation with these instruments is not a good use of their capabilities. I have plotted conventional fixtures for that purpose. There are also these same wash fixtures in the catwalk to help create an even distribution of light and help reach some of the upstage areas without spilling all over the black flats. The catwalk will also contain three of the Giotto Spot fixtures. These fixtures are much more controllable than the wash units and also contain two gobo wheels for which I will order metal templates. These units will help to fill in the gobo wash for the female chorus and provide some color diversity without having to double hang more units.

I have also included two follow spots in the Light Plot. I will use the new follow spots because they are better fixtures. I really only intend to use the follow spots in a very minimal sense.

**January 31, 2003**

Luke Hopper, the Assistant Technical Director, has informed me that the front of house pipe is not structurally sound enough for the moving lights. He has said the pipe will not handle the stress of the 55 lb instrument especially in combination with it moving. The fire marshal has also apparently asked that the pipes get rehung since they are apparently not properly attached to the beams in the ceiling. The pipes will hold all the conventional fixtures, but the moving light cannot hang Front of House center so I have rearranged the hang of the moving light fixtures. I have planned to use two of the wider wash type fixtures from the Front of House booms. They will be able to provide numerous broad washes of color and mean that I could hang fewer conventional fixtures and achieve the same effect. I am hoping the wash of color could cross-fade from one color to another for a few of the women's numbers so that there is a nice transition within their numbers. Despite the addition of the moving lights, I have kept the wash of PAR instruments that I plotted originally. These lights will wash the stage in the saturated Katisha color. I kept the PARs as a backup possibility in case I cannot get the moving lights to create what I am looking for. I am hoping that the wash of PARs will provide the extra punch in the dramatic look for Katisha's entrance.

There is another concern that has arisen concerning the use of moving lights. Each moving light requires a DMX control cable (DMX stands for digital multiplex) as well as its own dedicated source of power. Since the theatre does not own much DMX cable, purchasing enough of the required cable could become a budget concern and an additional non-dim circuit would be a plus. An additional non-dim circuit would mean that the power for the moving light could come from a dimmer instead of having to run

an extension cord to a regular wall outlet. It must be a non-dimmable dimmer, which is only capable of turning on or off and not fading on and off like a normal dimmer. The reason for this is because the regular fluctuations in voltage from a normal dimmer could cause the moving lights to power off whenever the fluctuations were too great. This could mean the moving light might power off in the middle of the production, which is something we would want to avoid at much as possible.

I have spoken with Dan, the Technical Director, and Colin about making the hang of the over stage electrics area as a priority. Doing this will make sure that the stage deck is clear as early as possible for the building of the large disc. I have obtained instruction manuals for the moving lights and created a contact list for use during the technical rehearsal process so all possible information is ready and on-hand should there be any problems.

## **CHAPTER SEVEN: LOAD IN**

**February 3, 2003**

Colin will pick up moving lights on Monday, February 10<sup>th</sup> (instead of Friday). Our final arrangement with Techni-Lux is for four Giotto Spots and four Giotto Washes. Techni-Lux did not have the additional two Giotto Washes on hand as I requested so I cut the two fixtures I planned to hang on the 1<sup>st</sup> Electric. Originally, I planned to have one Giotto Spot hung on center of the 1<sup>st</sup> Electric and have one Giotto Wash hung on either side of it, but we are short two wash fixtures so I cut the two from the 1<sup>st</sup> Electric position.

I have spent several hours in the light lab experimenting with color, gobos, and dichroic filters. I was dismayed to discover the crushed dichroic filters were not producing the effect that I hoped for so I am considering other options. I wanted a stippled color effect, but found that the dichroic filters appeared washed out and almost colorless. I tried adding gels to the instrument in conjunction with the dichroic filters and still did not like the effect. The dichroic filters simply had too little color and not enough saturation. I know that Richard Harmon, a professor within the department, has samples of some other types of glass gobos. I will ask to borrow them and see if they provide an amorphous color pattern that I am happier about using. I spoke with Jim Hart about my preliminary color decisions and decided to experiment with colorizers, which are another type of glass pattern with colors imbedded in it in an amorphous pattern

instead of the dichroic filters. The dichroic filters are too washed out -not distinct enough for the look the director and I have discussed.

I have completed my color choices and am very confident about all of them except the Katisha colors. I have chosen the colors I want for her, but I am not certain they will achieve the effect I want. It may be that color is not the problem, but rather the choice of lighting positions. Color is easy to change so I have let it go for the time being and will consider changing it later if I am still dissatisfied with it.

The hang of the onstage lighting positions has started and is running smoothly. I have spoken with the technical director and outlined a plan with him and Colin to hang the over stage electrics first so that the deck is clear for construction of the large platforms.

I called Jason Tollefson, an adjunct professor with the department and a lighting designer experienced with moving lights, and how to program computerized light boards with the necessary profiles to integrate moving light fixtures. He encouraged me to contact ETC (Electronic Theatre Controls) the maker of our lighting control console. The woman in technical support at ETC told me to create a profile on the off-line editor and then to test it out in the light board and see if it works. I have also asked Colin to have a go at the programming, since he is eager to do that and then maybe between the two of us we will develop a useable program for integration of our lighting control console and the moving lights. At this point Colin has finished his previous show assignment and can now focus his attention on this production. I handed over all paperwork and gave him the color cut list and asked that he place the order quickly.



## **February 10, 2003**

Colin and I picked up the moving lights today. We also printed a clean colored Light Plot for the focus day so that he could have a clean corrected copy to help keep things running smoothly. I asked Colin to order the color filters out and he confirmed it would be ready to pickup on Friday, which is the day before focus. Colin and I tested the moving lights and we are using the program that Colin wrote. It was not nearly as difficult as Colin and I thought it would be, but I am glad we worked it out together. All lights that are currently hung are working properly. The front of house lighting position is the last area that needs to get circuited. The moving lights on the front of house booms are not hung yet. I have talked with Colin on what I expect set up and prepared for focus day on Saturday. There are many lights to focus and I am worried that we will spend a lot of time in the catwalk adjusting lights out of the way of each other, but I think it is all manageable.

## **Focus Day February 15, 2003**

Focus was long and somewhat disorganized. I spoke with Colin about what I needed and wanted prepared for focus day. Colin was flustered and unprepared. The patch was not quite ready, so I completed it by the time the crew was ready to go. As anticipated the catwalk lighting position was a difficult focus since it was so crowded. Overall, the whole day ran slowly due to a lack of preparation. Simple things, like having the instruments set out to demonstrate how to focus the various lights were not prepared as we had discussed and the console was not patched. It was a number of small

details that just slowed the process down. Most of these details were things that Colin and I discussed earlier, but unfortunately Colin was unable to complete them all. We did not finish the focus by Saturday evening and I remained after the crew left to clear up some confusion that developed in the paperwork and patch. It was frustrating, but by the time I headed home I knew that we were not in a bad position. It was, however, a strenuous day. Colin and I completed focus on Monday night. We assembled and placed the new follow spots. The moving lights are hung and everything is working. Color filters and templates arrived, but unfortunately the dichroic filters were cut to the wrong size. I have had all the moving lights hung so that they are ready for testing, partial programming and waiting so that when the correct color arrives the change can happen quickly. We had to order DMX control cable so that we could control the moving lights. The cost of the control cable is more than the budget, but Jim Hart decided that the cable is something that we should have in stock. Since we are looking at investing in moving lights the cost overrun for the DMX cable will not get charged to the show. I reviewed all the looks and systems I had set up and I am pleased. I believe I have covered the needs of the quite play well. I am still unhappy with my Katisha wash. I selected a less saturated mauve color because I was afraid the more saturated tone would scream pink and the look would seem out of sync with the other cues, but maybe I second-guessed myself. The less saturated pink seems a weak choice and the bolder tone would work much better. I will look at it again tomorrow. I do not want to make any changes until I have the chance to walk away and come back and see it fresh.

**“Paper Tech” with John  
February 18, 2003**

The director and I spent a couple hours over lunch reviewing each cue. When we planned the meeting we decided not to bring along Janelle, the Stage Manager, for fear that we would never get through all the cues in the show. John and I felt reviewing each cue in detail one on one was more important, than including Janelle. I made my cue list, where exactly I wanted each cue, so I did not believe cue placement would be a problem with Janelle. Overall, the meeting went surprisingly smoothly. The director and I seemed able to communicate exactly what we envisioned and could talk about the looks quite clearly. During our discussion we clarified some cues. I decided to alter the hang to better achieve some of the looks we discussed. The moon disc and umbrellas will provide a key surface for textures and color transitions. I plan on taking advantage of them as much as possible. I will add fixtures upstage to better light the bamboo grid. The director and I talked about moments to incorporate the use of the moon disc as a projection surface to help create some noticeably visible transitions in the lighting.

At the top of the show, three of the male chorus members stand behind the long silk banners that are hung on stage. These drapes are tripped and fall to the ground revealing the men. I have plotted lights for this moment, but since the positions of the drapes are not close to any effective lighting positions, I am concerned about my ability to light the performers because of the difficulty in positioning a light so that it will illuminate them. The quality of light on these three performers should also match which only complicates the challenge. I could light the performers from the front, but I think a bump in light hitting the drapes as they fall will detract from and cheapen the effect. I am worried about being able to position fixtures so that they will cast more than just

backlight and provide enough intensity to compete with the other stage lights that are already on. I am hoping the moving lights will help with this challenge.

## **CHAPTER EIGHT: TECHNICAL WEEK**

### **Costume Parade February 20, 2003**

After my “paper tech” with John, I reviewed my notes and examined my coverage. I have decided to add a second set of strip lights above the bamboo so there is a consistent quality of light covering the entire bamboo grid. Joseph pointed out how half the grid was not as well sculpted as the half that was catching the lights for the moon disc. The current lights do not cover the far stage right portion of the bamboo grid and the lack of coverage becomes noticeable when the grid is onstage without the moon disc.

Colin helped me to record focus points for the moving lights and then I sent him home and worked on writing cues. The focus points are cues written for the moving lights. Once written the focus points can be called up within a cue and all of the prerecorded settings from the focus point will exist within the cue. The use of focus points helps to cut down on programming time. These focus points are adjustable just like regular cues. I took most of the time to write some preliminary cues.

Tonight was Costume Parade, during which the director sits with the design team and gets the final review of the costumes. It is a chance for the director to see all the elements together at once (costumes, lights and scenery) and make any comments about changes that he or she may prescribe. This process involves the characters stepping out onstage, in full costume, and walking through the range of motions required when wearing that specific costume. The character also interacts with the set and provides a

chance to see how the costumes, sets and lights work together. None of the elements are the finalized product so it is a time to note any improvements that a director or designer may want to make. I worked overtop of the rehearsal drafting some cues to look at color and coverage, these preliminary cues I used as experiments to test out the effectiveness of my color choices on the costumes and scenery; although I was primarily concerned with costumes. With the entire cast onstage, I could pull up my lighting looks and make sure nothing needed tweaking and that I could assure myself that I did not have any holes in my coverage or missing elements. I did record some of the cues that I was experimenting with and liked, but I will go back and refine them again tomorrow.

### **Crew Watch February 21, 2003**

Tonight is crew watch. It is the only time the technical crew gets to watch the show without having any technical obligations. It serves two purposes. One for the crew to get to watch the production and two for the crew to get acquainted with the show so they know what is happening or have a better understanding of their role in the process. I used the rehearsal to write cues, and stayed late to finish writing the remaining cues after the rehearsal had ended. My goal was to have the entire show roughly cued before tomorrow's technical rehearsal, but I did not finish writing the last twenty cues. I feel that I can complete those cues during the dinner or lunch break. I am prepared for tomorrow. I expect a long process, but I think if we stay on track we can finish dry technical rehearsal for the entire show by about 10:00 pm. I have not incorporated the moving lights in many cues. I roughly positioned them into a couple cues, mostly the

looks where the director and I specifically talked about images that would require the moving lights. It is more important to get the show looks roughed in before I worry about the glitz. When I created the cues, I built upon several key cues, I wrote during the costume parade. I reviewed and modified these cues again today. Hopefully, these base cues are right on target so that they will not require a massive amount of editing. My priority for tomorrow is to make sure the whole stage is lit only when necessary. In our paper tech, John Bell and I discussed a few cues would exist specifically to draw in the expanse of light when the chorus leaves. Since things happen so quickly, I hope to avoid an “up-down” or an “in-out” feel to the looks while at the same time not light the entire stage if it is not peopled with performers.

Colin and I experimented with several options for the footlights at the front of the large disc. We discovered small store bought floodlights seem to provide the most intensity and are still very discrete. As long as the lights are not used with a very bright cue they should provide enough intensity to give a dramatic up light on the performers.

### **Dry Technical Rehearsal February 22, 2003**

We managed to cue the show through the aria in Act Two, which is about  $\frac{3}{4}$  of the way done. After the director and everyone left I remained and finished creating the last twenty cues and modified some of the cues we created during the day. I was frustrated that we could not complete dry technical rehearsal, but the director seemed pleased and had not expected to get everything ready. The first part of the technical rehearsal was a little rough- it took a long time to correct my first few cues and add in the

moving lights. I discovered quickly that the moving lights could add a lot to the show especially the color washes from the house booms. I can mix almost any color and wash the entire stage with the moving lights. It is a small touch, but certainly a big impact. I fear that the first Act will need a lot more correction tomorrow, but as the day progressed the looks I previously created were much more on target and took much less time to perfect. It took some time to get moving, but we finally found a groove and both the pace and success improved. I have not created any of the mark cues for the moving lights and that could lead to some long nights in the future. Mark cues are cues that are inserted before or after a moving light cue so that the moving light can change its settings and location prior to turning on. If these cues are not used the fixture will light up while it makes its adjustments. Sometimes this effect is desired, but in most cases it is a distraction. I have explained to the director that those corrections will come in time. John Bell was pleased with the process and assured me that things were going well.

Janelle, the stage manager, despite her absence at our paper tech, was prepared and seemed organized and ready to proceed. I am not on headset with Janelle so I feel a little out of the loop, but Aaron says we are completely out of headsets so there is not much to do about that. I will arrive early tomorrow morning to edit the notes I took for the first act before we begin Cue to Cue.

### **Cue to Cue February 23 2003**

We completed the whole show by 9:30 p.m., which was great and gave me plenty of time to edit. Act Two looks good and is in much better shape than Act One. John, the



director's, overall request is for more brightness. He repeated that he is okay with the continued tweaking over the next few days of rehearsals which helped me to relax and not stress about getting all the notes done in time for tomorrow. I am comforted by the director's relaxed nature about the show process. He is the first director I have worked with who repeatedly says he is okay with the time it takes to edit the technicalities to achieve the results he expects. It is reassuring that John seems so confident. He is happy with the looks we have achieved, except the moon disc in Katisha's numbers. We talked about ways to make it better and I wrote a few alternative cues to experiment with again in tomorrow's rehearsal. The moving lights have turned into a fabulous projection source for the moon disc. They have exceeded my expectations. I wish now that I had not settled for only one of the Giotto spots on the 1<sup>st</sup> electric, but used two or three instead.

I have tried to write all the mark cues for the moving lights so that their movement is not a distraction to tomorrow's cues. There are a great many cues, I fear I have missed some. It is like writing the show three times. The challenge on this show is not achieving the looks, but fixing the technicalities of programming the control console to achieve those looks smoothly. I have been programming most of the show, myself, instead of using Danielle Towner, my console operator, because I am the most experienced with the console. Danielle has worked exceptionally well with editing the already programmed conventional cues and has helped to keep cue notes over headset, but it would be nice to have someone else capable of doing all the moving light programming. During the cueing process, the assistant stage manager came and sat next to me taking cue notes so that we could move more rapidly through the cues and take more clear and precise notes without me slowing down the process. The notes she took

were enormously helpful. Since I had clearer notes, at the end of the night it made correcting cues much easier.

## **CHAPTER NINE: DRESS REHEARSALS**

### **1<sup>st</sup> Dress February 24, 2003**

I took lots of notes, but overall the show looks much better than it did two days ago. I have added several follow spot cues and the director is happy with the looks. We had discussed follow spots in our earlier meeting and both the director and I were hesitant about using them because we did not want to be aware of them. To combat this I have added a light frost to the spots that blurs the beam edge. This makes the follow spots blend in more so the audience will be less aware of them while still providing the soloist with moving specials. Now that most of the looks are finalized I am wishing I had another Giotto Spot on the moon disc so it would cross fade from one pattern to another without taking out the effect, changing it, and then restoring. The second fixture, could also throw patterns downstage as a backlight source. The bamboo grid needs some more side light on it so that it does not appear so flat. I will look at the instruments that are hung and check to see that their focus is correct, but I fear the problem is the output of the instruments, not their focus. We have brighter instruments, but they are not able to shutter. The light must remain off the moon disc upstage and that is not possible with the brighter fixtures. The director and I discussed Katisha's moon again. We are both still unhappy with the look. The moon appears too magenta. I will replace the color with a more red tone and see if that solves the issue. Joseph, John, and I talked about how well the other patterns and pattern washes were working for the show. We scrolled through

the moving light patterns and discovered a look that might work well for Katisha. With the combination of a new color and new pattern in tomorrow the look for Katisha should work great.

Janelle and I will meet tomorrow to talk about cue placement. It is difficult to figure out how to fix the problems with timing and placement. I cannot hear Janelle calling the cues so I am not entirely sure the cue problems are not related to her calling instead of my placement or timing for the cues. Hence, correcting my timing alone, may not solve the problem, but only make it worse. So, Janelle and I scheduled time to go over our common concerns to straighten everything out. It is at this point that I wonder if having Janelle excluded from the paper tech was a good idea. I am not sure paper technical rehearsal would have solved our current problem.

**2<sup>nd</sup> Dress**  
**February 25, 2003**

I meet with Janelle prior to rehearsal. I brought my list of cues that I felt we had miscommunications on and my list of corrections to the placement of calls and cue timings. This meeting was not very successful. Janelle arrived frazzled and within five minutes of sitting down her cell phone began to ring with calls from actors and assistants with questions and needs of their own. She was very apologetic about the interruptions, but throughout the entire meeting they never stopped. Janelle had to get up and leave the meeting to go down to the dressing rooms to help one of the assistant stage managers with a question. Janelle put post it notes in her script in order to make all the changes and

appeared attentive as she could considering all the disruptions, but it was not a very reassuring meeting since I could not have her complete attention.

I feel the way Janelle called the show today went even worse than yesterday. All of the cue notes that Janelle and I had to rush through did not get executed. I think most of these changes did not happen because the time we scheduled for our meeting was not really a free time for Janelle. She was constantly interrupted by the needs of her assistant stage managers and actors. I have spoken with Danielle, the console operator. She will begin taking notes on when Janelle's calls are different from what I have asked for. Hopefully, this will determine what needs correcting: the timing of the cue, the cue's placement, or when the cue is called. Danielle has also started marking all the cues in which the moving lights blink or move erroneously, so I do not miss any of the mark cues that need to get added. I am very pleased with Danielle's assistance. She has done more than a console operator is usually required to do. With my lack of a headset, she is invaluable.

I spoke with Janelle at the end of rehearsal and went through every trouble spot. It took about an hour, but I was afraid if we scheduled it for the following day, the notes would once again get lost amongst Janelle's other duties. Janelle apologized about the previous scheduling conflicts. I think everything will improve tomorrow, but I cannot help but feel as though I lost a day of notes.

The director loved the new look on the Katisha moon. The red moon is very striking. We also experimented with a saturated blue pattern piled on top of the red; this combination is the look for the moon for the Katisha sequences. It is very different from the other looks, which only helps Katisha to stand out while creating a more dramatic and

different look for her. There are still a number of cues that the moving lights blink and move in, which the director is becoming concerned about. We now have a strong base, which will allow me to spend more attention on creating the eighty plus mark cues.

Yum-Yum's wedding costume has changed. She will no longer just change into sleeves that are off-white but she will change into an entire cloak of shimmering off-white. It is the same fabric that was used for the sleeves, but now there is so much more of it. Even though it is not a true white, the cloak glows intensely in the light I have proposed for her. Part of the issue, is the moving light uses an arc lamp. The blue-white of the moving light's arc lamp has a color temperature that is much cooler and more intense white light than the light output of the conventional fixtures. The arc lamp burns at 5600k as opposed to the tungsten lamps in the conventional fixtures, which burn at 3200k. For these cues when she is in the wedding kimono I will have to over correct the fixtures color so that she doesn't appear too ghostly or cold. Kristina warned me that the change was coming so I was prepared with a new color, but Yum-Yum still seems to glow too much.

Lance, a technician from Techni-Lux, paid a service call because the house left moving light was not functioning properly. We could not get the fixture to respond properly, it did not want to even turn on. It turns out that the power supply for the lamp re-strike was malfunctioning. He replaced it so we should have no more problems.

I am still struggling to add maximum effect for the Mikado's entrance in Act Two. I have adjusted the special for his reveal. I know exactly what I want to happen and the cue is there. The intensity of his special is just not bold enough and the timing of the cue still needs some adjustment, as well. The legs flying out to reveal the Mikado

and his entourage should happen at the same time as the dramatic shift in light. I am not confident we will ever get the coordination between the cue executing and the black leg flying out. To date, the two cues have never executed concurrently so the effect looks uncoordinated. It is compounded by the lighting effect needing some correction of its own. To ensure these items happen, as I want them to, I want to make the cue two parts. This way if the timing is off it does not destroy the look visually. If I build the cue into two parts the first half will illuminate the upstage area and only incorporate the specials that will not light the black leg as it flies out. The second half of the cue will intensify and pile on the specials that would cast light onto the black leg. By doing this if the leg flies out after the light cue executes the lights turning on will not wash all over the leg as it flies avoiding any spills of ugly pools of light. The lights that would create these spills are mostly for the area downstage of the leg so there is room for a slight delay before they are needed in the cue. I am hoping this division of the cue will help smooth out the execution of the cues.

### **Final Dress February 26, 2003**

Prior to the start of show, I brought John in to look at the Katisha “Willow-Tit Willow” sequence. I added some breakup patterns on the upstage bamboo to add some depth and texture to the light. I felt these cues were lacking a little life as compared to the rest of the show. The director gave notes on the looks and specifically asked for Katisha to appear more striking when she is downstage of the female chorus for the “With Aspect Stern and Gloomy Stride” number. I am having difficulty making Katisha

stand out from the chorus during this number. The cues, as written, so far does achieve the dramatic change in tone and saturation that I was aiming for, but the chorus' pale kimonos tend to glow brighter than the dark bold pattern of Katisha's kimono. The dramatic change of mood and color of the lighting is effective until Katisha reaches the far stage left disc. Her blocking places her in a in a difficult location to sculpt her with light, other than front and top light. This type of lighting angle tends to flatten out a person rather than define them. In contrast to Katisha's limited lighting the ladies chorus looks beautiful in its light; unfortunately the focus should be on Katisha. I am not sure how to solve the problem other than to pull down the intensity of the chorus and boost and sculpt Katisha as much as possible. It would be really fabulous if there was a position from which to focus a bright back light for this moment, but I cannot think of a way to make this possible. I inspected the proscenium position but cannot find a way to hang a backlight unless it was hung completely in the open and even then it would blind half the audience as well as light Katisha.

Janelle called the show better today, but there are still some timing problems. As far as I can tell, there are only six cues in which the moving lights blink or move while still lit. These are all cues I thought I fixed already. I have found, however, that the problem though less obvious still exists. It has been very time consuming to scroll through all the moving light cues in real time so that I can catch all the changing nuances. I have asked Danielle to help notate any cues that she sees these changes in and hopefully with her help we will catch them all tonight.

After the show I watched every cue at the end of the night to try and catch any movements or sudden changes in the moving lights. I hoped to pick up any problems I



missed in my notes. Again, Janelle and I spent some time after rehearsal going over notes and trying to make sure we were both on the same page.

The inability for me to hear the show called over headsets has created some problems; the assistant stage managers have approached me in the last few days to reassure me that they understand what I have asked for. I am not sure, however, if Janelle is being as honest with me about what she needs or does not understand. The largest problem is that she is second-guessing my cue placement. That is why cues do not happen consistently. Prior to tonight's show, I asked her to note everything she even had the tiniest question on. I asked Danielle to keep track of the cues that did not execute when I specified. I also noted the cues that I could tell were not called at the correct time because it was very noticeable at times when the cue executed too soon or too late. At shows end Janelle and I could then compare notes and talk about the solution. When the cues are not called correctly it can create a domino effect because of the close proximity to the next cue. I have adjusted timing in these cues, but I am frustrated because of the inconsistency in the calling of the cues the problem keeps reoccurring.

## **Opening**

**February 27, 2003**

I spent the morning fine-tuning mark cues and double-checking every cue to ensure that the moving lights did not blink or move unnecessarily. I looked at the Mikado's entrance cue again and adjusted it one last time, hoping that would solve my unhappiness with the cue. I spoke with Janelle again and hopefully we have ironed out all of our communication problems. I made sure that Janelle had the most up to date

paperwork and I created some instructions for her in case of emergency. My phone number is plastered on all of her papers so if there is ever a problem with the moving lights she does not have to hunt for my or Colin's phone number. I have also given Janelle one of the back up board disks and Danielle has the others.

Opening Night went smoothly. There was one cue however, in spite of all my vigilance, which patterns scrolled through on the moon disc during the Katisha sequence in Act Two. I thought it was very distracting, but it was only one cue and was really only a minor blink. I am sure many members of the audience never even saw it. The Mikado's entrance cue was not as impressive as I had hoped. So much of our design process was spent on the many other concerns and looks. Had we spent just a little more time earlier in the process the moment could have been brilliant.

The timing of several of the cues was terrible. It seems that in spite of my chat with Janelle and our studious review of the cues the show was still called poorly. There may be moments where my cue timing is entirely wrong, but because the cues were never called in the correct place it is impossible for me to correct them. Further, moments and times that worked beautifully the last few nights seemed off tonight.

Not everything was a let down. The show as a whole looked gorgeous. The female chorus' entrance worked beautifully. The women's costumes really glimmered under the light and the parasols caught the textured light and created a look was very dainty, feminine and everything John and I had discussed. The cue sequence for Yum-Yum at the top of Act Two also played beautifully. The transition of the moon disc for the songs "Braid the Raven Hair" and "The Sun Whose Rays are All Ablaze" looked stunning.

The moving light sequence went perfectly for the patter sequence in “I Am So Proud”. The moving lights stayed right in step with the trio. We spent extra time working out the exact timing for these cues so that the gimmick would work and it was very satisfying that all our fussing paid off.

## **CHAPTER TEN: DESIGN TEAM**

### **Director John Bell**

This is the first production on which John Bell and I have collaborated. John is direct and organized. From the outset he was very assured of what he wanted the show to become, but was open to discussion and willing to experiment before cementing his decisions. Our process was very open and went very smoothly.

Technical rehearsal week was not as stressful as it could have been because my relationship with John was very open. John did not push or demand instantaneous solutions to any of our repeated challenges and was very relaxed about the process in general. This does not mean John did not have any input on what he wanted changed or improved. Rather, he trusted that I would get any troubles corrected and did not fret about them. I found John very accessible. Both of our schedules were hectic, but John always found time for discussion and to my answer questions. He also scheduled time specifically for our purposes only so that we were able to achieve what we needed without interruption.

### **Scenic Designer Joseph Rusnock**

Joseph and I have worked on several productions together although this is the first time in the lighting designer to scenic designer relationship. Our past experiences

together have proven Joseph willing to talk about his design decisions and open to negotiations. He has always been very prompt when communicating about his design changes and has provided visual references for his ideas and a very complete white model. This production was no exception. Joseph's color model was prompt and he sat with me on several occasion and walked me through his vision of the design. In the beginning of the process it was extremely helpful to understand the two-dimensional plans. At several times during the process Joseph and I talked about what I was trying to achieve with the lights. He offered suggestions and participated with John and I in our search for a better Katisha moon. Joseph was nervous about the use of footlights breaking the line of his set or interrupting the image of the large disc floating in air, but he did not interfere with my experimentation. Joseph made a few requests, asking if I would put top hats on the instruments in the proscenium so the light source did not draw focus or disrupt the field of view. We worked well together, and I found Joseph's comments very helpful.

### **Costume Designer Kristina Tollefson**

Kristina and I have collaborated on three previous productions. I have found Kristina to be very conscientious about her color palette. She is also very aware of the implications that her choice of colors could effect my decisions as the lighting designer. Throughout the course of the production, she has kept me well informed of her choices and worked to develop the best solution to any particular challenge. Kristina and her staff have always made themselves readily available. I have always found her willing to provide any swatches or borrow samples to take to the light lab for my own use in

selecting gels for my own design. Kristina and I spoke about Yum-Yum's wedding kimono, which was an off-white color. In the course of production the off-white colored portion of the costume changed from just sleeves to an entire cloak. Kristina informed me immediately of the change and offered to do her best to help solve any lighting issues that the change would create. There was little costumes could do to change the brightness of the costume. Kristina had already knowingly chosen off-white instead of white to reduce the effect lighting would have on the brightness of the costume. I truly enjoyed the working relationship I shared with Kristina. We were afforded an excellent opportunity one day I was working on the light lab with fabric swatches. At the same time, Kristina had a makeup demonstration scheduled. I worked for a short period overtop of her demonstration. Not only did I get to see the geisha girl makeup Kristina was going to use onstage, but her makeup model stood in my lights briefly and I was able to see how my lighting choices could affect the white makeup. From there I was able to evaluate what changes I should make, to light the geisha girls appropriately.

### **Sound Designer Aaron Muhl**

This was Aaron's and my second collaboration together as designers. We have worked together on numerous other shows, in lesser capacities, that have often involved us trying to solve lighting and the usual sound issues. Aaron moves quickly and has in our past collaborations worked well with lighting to plan in advance to avoid any major conflicts. Early in the process, we discussed how to run electrical and sound cable so that we could avoid any interference or crossover problems. The largest possible conflict we anticipated for this production was not over sound and lighting cables crossing backstage,

but over the motors of the moving lights getting picked up by the extra microphones hanging from the catwalk. During the entire process, Aaron was very forward with what he wanted for sound and always approached me first when his sound might interfere with the lighting. Aaron's foresight and conscientious planning saved me a lot of trouble shooting and re-cabling.

## **CHAPTER ELEVEN: SUPPORT STAFF**

### **Stage Manager Janelle King**

This is the first production in which Janelle and I shared a designer to stage manger relationship. I have watched her work as a stage manager on other productions and was always impressed with her efficiency and organization. Janelle's leadership and organization was excellent throughout the rehearsal process. She was thorough during the technical rehearsal process, but I found that she lacked an understanding of what I wanted in the process. It may have been poor communication on my part, but I tried diligently to express clearly what and when I wanted things to happen. In several instances, however, I discovered she either did not understand what I had asked for or had second-guessed my timing despite my request for its precise execution. Since the cues were numerous, and time with Janelle was limited, it was difficult to get a handle on the problem.

Janelle was very receptive to my notes and was continually professional and courteous. Her lack of understanding and frustration, however, was expressed openly only over headsets, but not reiterated to me personally. I scheduled several meetings during the technical process with Janelle, but discovered the only time to meet was after the rehearsal. The late meeting time meant the extension of both of our workdays to very late. Janelle and I tried to schedule a conference time during the afternoon, but found the time became useless because so many other people wanted Janelle's attention during that



time. In the future, when trying to work out notes on timing I will demand a headset to hear how the show is being called. I will also insist on exclusive designer to stage manager time, so that the lighting notes are not lost amidst the other requests the stage manager gets. Janelle's and my interaction was always professional and she was well organized, but I feel her calling of the show could have been greatly improved.

### **Master Electrician Colin Boyd**

Colin and I have worked together as part of the electrics crew on several productions prior to The Mikado. I helped coach him through his first master electrician assignment. I was greatly reassured to have him as my master electrician for this production. Colin is eager and ready to work, although at times I was worried that he would focus too much attention on the moving lights and not enough on the remainder of the design. Colin and I spoke about the conventional fixtures as the priority for the show and the moving lights were secondary. I was not disappointed in Colin's work ethic. He got the plot hung, troubleshoot, and in ready order for focus day.

Focus day was long and disorganized. I think this was a result of Colin's lack of experience and my not being clear enough in my description of what was expected of him. I do not attribute the long focus to a lack of trying or working hard. We met during the week after focus to discuss what could have been done to make focus smoother. We discovered together that he did not entirely know what the role of master electrician required. Further, he was unaware of what role I shared in the prep work as the lighting designer. Surely, part of the confusion came with the fact that Colin was used to working with me as a fellow electrician and not as the designer. In any event, the show got

focused and Colin was always quick to complete whatever notes I provided. He played a key role in helping to focus the moving lights. He created cheat sheets for the moving light attributes, which was over and above what I requested of him to do. Together, we discovered a great deal about programming moving lights and what could make this process more efficient in the future.

### **Technical Director Dan Giedeman**

Dan Giedeman is the Technical Director. He was in charge of building and installing the scenery and providing crew assistance to electricians. He and I touched base daily from the very beginning about what was the best path to take. Dan surmised that hanging the onstage electricians could slow down his process for the installation of the large disc. He asked if the lighting crew could hang the onstage electricians first so that carpentry could work unhindered. I happily obliged. Dan was quite helpful. I found that whenever Colin needed assistance and I asked Dan he was more than willing to assign crew to Colin. At times, Dan asked if Colin had jobs to which he could assign students. When it came time to hang the moving lights on the booms, neither Colin nor I had the upper body strength to hang the fixtures ourselves. Dan quickly took charge and hung them himself. Because of the nature of the shop, Colin and I worked with a new, green crew almost everyday. This made it difficult at times because we had to train the crew on the basics every day. The atmosphere in the shop that semester could be particularly tense. Faculty and staff had had disagreements during the past semester that strained the working relationship with some of the designers and students were aware of the conflict and this affected the attitudes and work put in by the students. During the course of the

year, communication problems and pessimism in general had led to a less than pleasant working environment. On this show, however, those problems seemed less apparent. I am not sure if it was Dan, or perhaps it was because we were working with strong crew heads, but when challenges came up there seemed to be little bitterness and more effort toward just getting it fixed. I cannot imagine how the show would have progressed if the previous attitudes from the semester had carried over into the production process of this show.

## **CHAPTER TWELVE: CRITICAL RESPONSE**

### **Personal Response**

I am very proud of the end product. I am pleased at how smoothly the production process flowed. Everyone on the team worked well together. It is one of the first shows that I have worked on in which everyone seemed to communicate openly and freely. It was a difficult script that had some technical challenges, but everyone seemed to deal with the challenges calmly. I do not recall a single raised temper. As for the artistic portion of the production, I was also pleased. I felt that I achieved a great lighting design. The lighting was cohesive; it accomplished almost every goal I set for it. There were only two particular points I found really lacking. The first one included the moments surrounding Katisha's entrance and her juxtaposition to the chorus at the end of Act One. The second shortcoming was the Mikado's entrance in Act Two. Both Katisha's and the Mikado's entrance had less impact than I really hoped to achieve.

The difficulty with creating cues for the Mikado's entrance was that that I simply needed more intensity out of the instruments I had plotted for use. I plotted several instruments for this purpose, but they still were not enough. This was a result of the intensity of the previous cues. The moments leading up to the entrance required that I create a cue in which the other stage lights were already at quite a high intensity. As a result even with the extra instruments the Mikado's entrance specials simply could not compete with the wash of stage lights. This inability to achieve everything the director

and I had described for this entrance was particularly disappointing because I felt that if I had just a few more hours to spend on those cues we could have achieved everything that we had discussed.

The other moment that I was disappointed with involved Katisha at the end of Act One. The chorus lined the upstage perimeter of the large disc while Katisha played downstage. Katisha's specials did not highlight, define or sculpt her enough to give her the stage at the end of the Act. Instead, the light from the moving lights highlighted the female chorus' kimonos and achieved a stunning look for the girls, but pulled the focus from Katisha. I tried several techniques to correct the imbalance, but never really succeeded. In hindsight, I probably should have pulled the color from the specials on Katisha and left them as uncolored instruments. I think this may have highlighted her better. In hindsight, swapping the chorus light to a wash of only conventional fixtures and using the more muted Katisha color on the chorus in combination with using uncolored instruments on Katisha would not have been exactly what I imagined, but much better than what we were able to achieve.

There were several moments in the production of which I was extremely proud. The entrance for the female chorus worked wonderfully, as did the tableau at the end "Comes a Train of Little Ladies." The various looks we achieved on the moon disc exceeded my expectations.

Overall, it was a great looking show and a smooth process. The production had its challenges, but the team dealt with it all very professionally. In the future, I will not exclude the stage manager from the paper technical rehearsal and I would never allow myself to work through technical rehearsal week without a headset. I have gained a great

deal of knowledge concerning the function, use and programming of moving lights. I learned lots of tips on what not to do in the future and what works best. I have also gained a better understanding and working knowledge of musical notation. This show has tested my skills as a lighting designer and I think that I have developed a greater working knowledge of how to face challenges during the design process. I have certainly learned a few very important lesson in what not to do as well as some lesson about what really worked. I am very pleased with the design and its process.

### **Adjudication**

The adjudication occurred February 28,2003. Marguerite Bennett Folger, a professor of Speech and theatre from the university of Tampa responded to the production. She gave an oral response after watching the production, which I attended. She later delivered a more detailed written response, which I have included in the appendix.

I was disappointed with the adjudication. It is typical that many adjudicators focus their observations and critique solely on the performance aspects of a production, and Marguerite Folger was not an exception. In all fairness she did notice and mention some of the technical elements commenting on problems with the microphone amplification. She did congratulate Joseph Rusnock on his stunning scenic design, but said little else. She mentioned that she saw several what she called “Kodak Moments” in the lights that look very beautiful, but those were the extent of her technical commentary. I sat with Joseph for the course of this review and he asked if I was going to push her for my information or response and I shook my head no. He said it didn’t seem like she had

the technical background to provide much more of a critique on the lighting. Her written critique did elaborate a little more on her technical comments but lighting still only received a sentence or two. She complimented my choices, but asked if lighting could help to determine time of day a little more.

### **Closing**

In summary, the production was a success. Both my design and I grew throughout the process. I gained a vast amount of knowledge about moving lights and their use in design. I also learned what did and did not work and how to adapt my design to make a better end aesthetically.

I am pleased with the design and the process. I feel that together John and I accomplished almost all the looks we described and created a lighting design that added both humor and artistry to the show. The moving lights, although a time consuming challenge, provided a great deal of versatility that added extra moments to the show.

The process of writing the thesis was also a learning process, itself. It reinforced all the skills that I have gained as a master's student. The design process required the use all of the skills I was refining. The success of the design was a confidence booster in my ability as a designer. I never really questioned my technical abilities, but the design process documented the honing of my communication skills and ability to discuss the artistic elements in non-technical terms. Documenting this process recorded my growth and made me aware of my skills and reinforced my confidence in them.

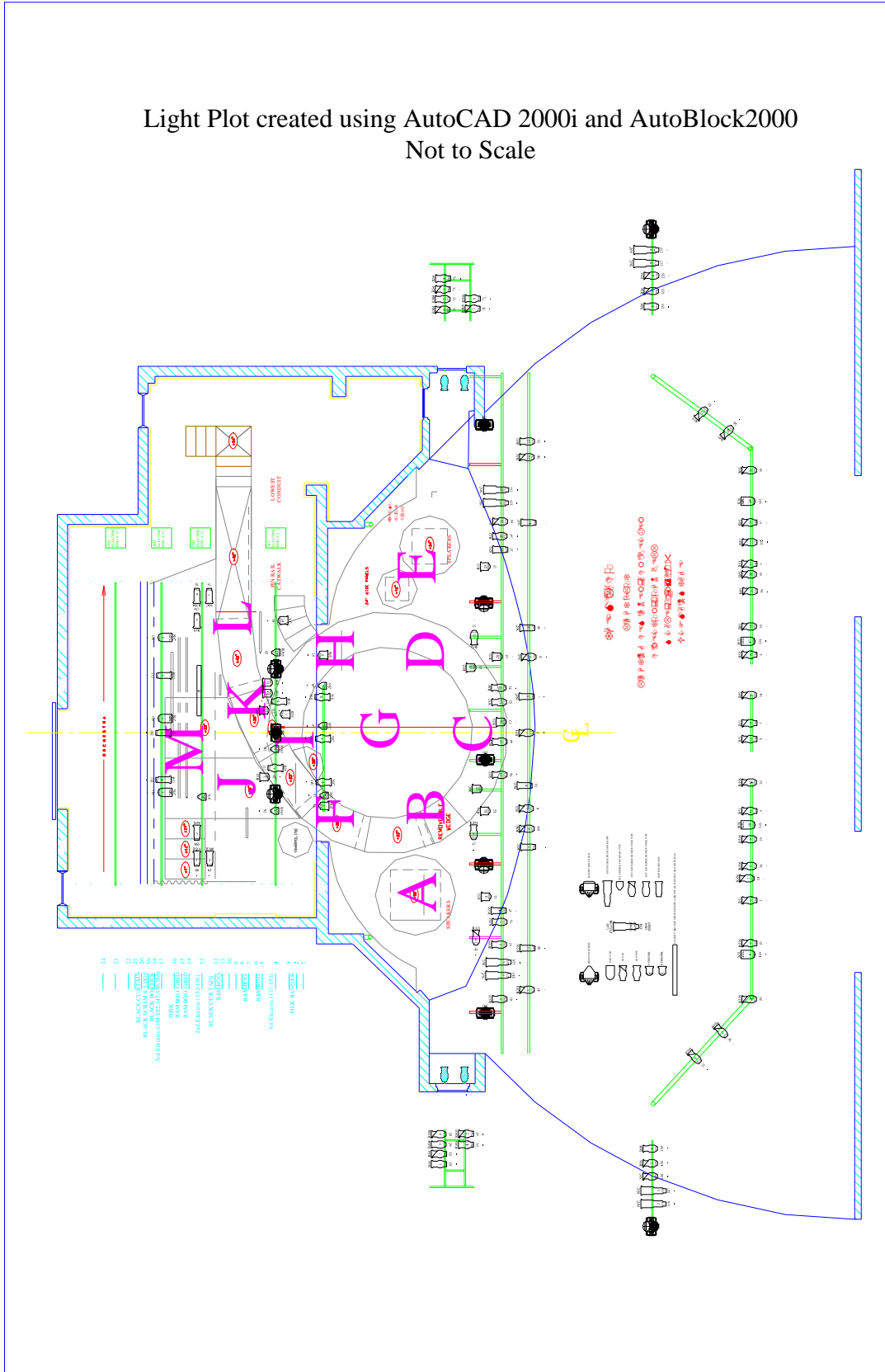
The documentation process also made me realize all the steps it took to create the design and the value of each part of the process. It reinforced how important each step

was in the outcome of my final design. The preliminary research gave me sound footing on which to base my decisions. As part of the development process, I did question my personal artistic decisions, but did not feel insecurities about the facts I was basing my information on. Overall, the written thesis has reinforced why I should continue to design and research the way I do. Not simply for the reason that it was how I was instructed, but because the design process has proved that it is a sound method that helped me to achieve a very successful and beautiful design.



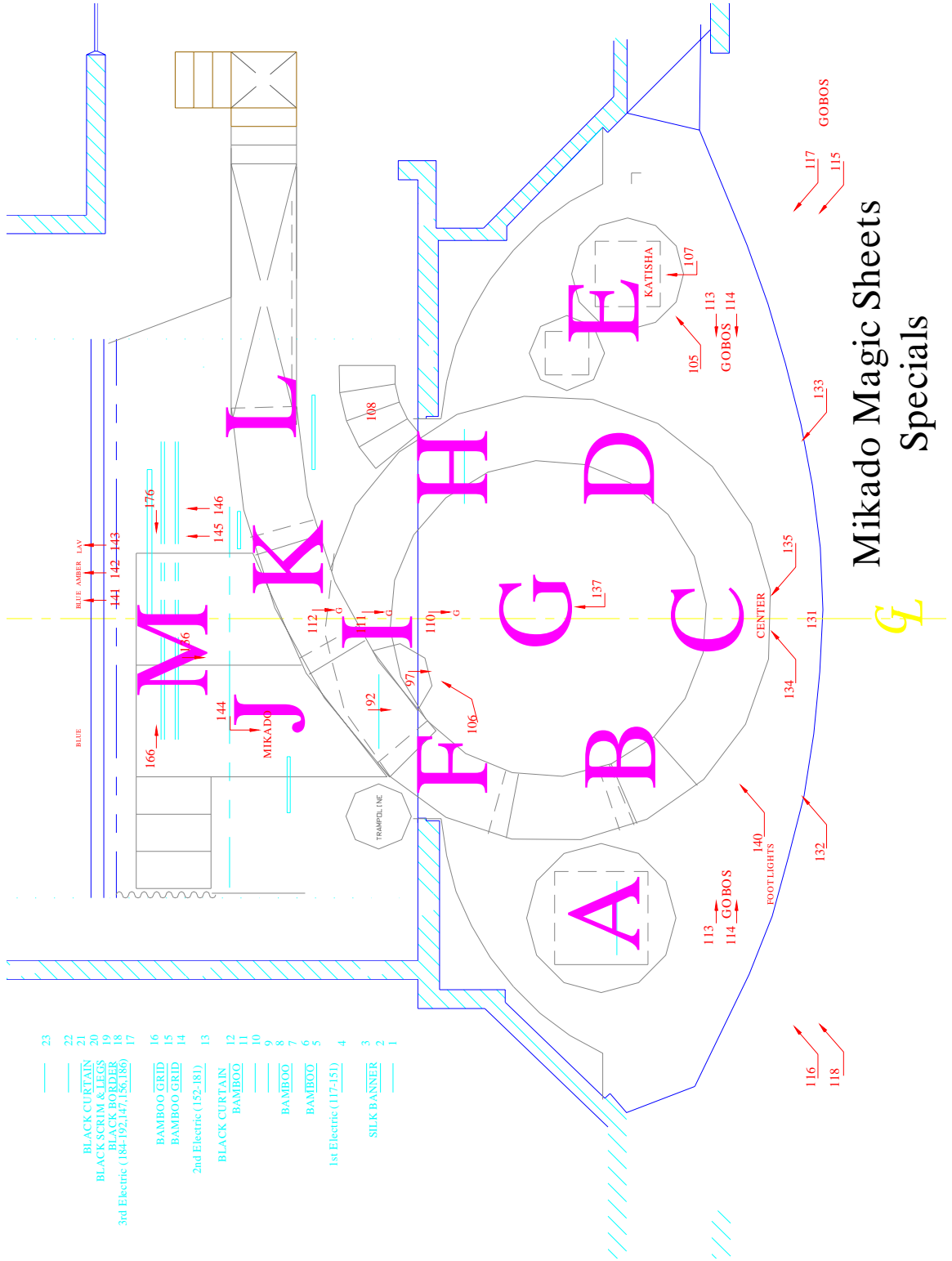
**APPENDIX A  
LIGHT PLOT**

Light Plot created using AutoCAD 2000i and AutoBlock2000  
Not to Scale



**APPENDIX B  
MAGIC SHEETS**

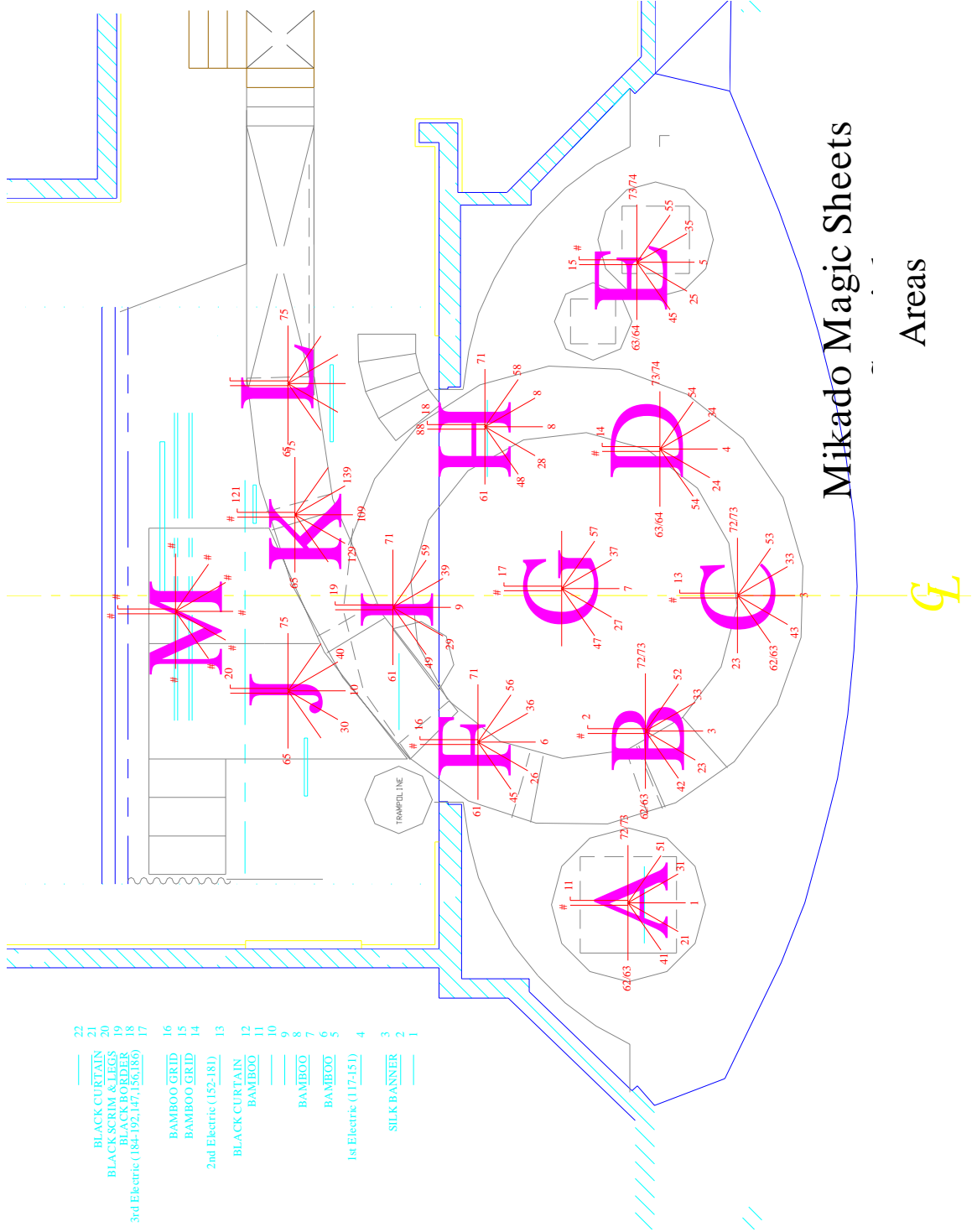




Mikado Magic Sheets  
Specials



- 23
  - 22
  - 21
  - 20
  - 19
  - 18
  - 17
  - 16
  - 15
  - 14
  - 13
  - 12
  - 11
  - 10
  - 9
  - 8
  - 7
  - 6
  - 5
  - 4
  - 3
  - 2
  - 1
- BLACK CURTAIN  
 BLACK SCRIM & LEGS  
 3rd Electric (184-192,147,156,169)  
 BAMBOO GRID  
 BAMBOO GRID  
 2nd Electric (132-181)  
 BLACK CURTAIN  
 BAMBOO  
 BAMBOO  
 BAMBOO  
 BAMBOO  
 1st Electric (117-151)  
 SILK BANNER



**APPENDIX C**  
**CUE LIST**

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
SILK PANELS	1	14	Pre-show Look	Stage illuminated in rich amber golden tones at a low intensity	5		Intro
	2	14	<b>BLACKOUT</b>		5		
	3	14	Transition for Nanki's entrance	FADE UP FOR Nanki's entrance	5		
GRID	4	15	Silk Banners drop	Light intensifies and backlight pops, possible use for footlights	1		
	5	15	"If you want"	Build in intensity as chorus assembles	6		Song 1
	6	15	Dressing Nanki	CS special builds for the dressing of Nanki	5		
	7	20	(jar), "Oh"	Build intensity	5		
	8	21	On screen and <b>fan</b>	Light intensifies with rise in music	5		
	9.2	21	Grid Flys in	Lights for Grid	5	10	
	10	22	(F) note just prior to "Gentlemen I pray.."	Shift in color from warm golden tones to cooler lavenders a melancholy look	5		Recitative
	11	22	"Come gather round"	Lights isolate down as chorus gathers round.	5		Song 2
	12	23	<b>A</b> wandering minstrel	Spotlight on Nanki	5		
	14	25	"Oh Sorrow"	Deepening of the saturated tones a slow transition in keeping with the tempo	7		As the chorus melts to feel sympathy for Nanki
	15	25	<b>3rd sys/1st measure/2nd note</b> (Horns)	Dramatic shift in lights to low angle and brighter warmer tone	5		
	16	28	<b>Chorus strikes a pose</b> (yeo ho.)	Emphasis on tableau wit top down and some back	5		
	17	30	<b>Yeo Ho</b>	Light intensity builds with music and climaxes	5		
	18	31	1st sys/ 1st measure/ 1st note (a wandering)	Slow restore back to original lavender subdued tones	5		
	19	31	<b>2nd sys/ 5th measure/ 2nd note</b> " And dream-y lull-a-by" (2nd one as it softens)	Isolate down as much as possible w/o losing persons and intensity use of lavs and moody blues	5		lights soften
	20	31	<b>3rd sys/ 4th measure, 1st note</b> (f) Lullaby	Special builds on Nanki as chorus lights fades down to more side	5		
	GRID	21	31	<b>And</b> what may	Slow restore to normal stage wash of warm tones	5	
21.5		41 VIZ	<b>Pooh Bah XSL</b>	Mushroom out	5		Song 4



# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
GRID	22	42	<b>2nd sys/ 2nd measure/ 1st note (piano)</b> Young Man	Transition look	5		
	23	47	<b>and</b> the brass will crash	Build	5		
	24	47	4th sys/1st measure/4th note	Transition	5		4a
	25	48	<b>And I</b>	Special on Nanki turns blue rich tone	5		
	26	48	<b>All exit</b>	Isolate Fade down of Area Light	5		
	27	49	<b>1st sys/2nd measure/ 2nd note</b> horn intro	US side and back light piles on	2.5		5
ADD DISC							
GRID AND DISC	28	49	<b>"Behold Lord</b>	Lights Pile on in Circular fashion, use of Low Angle wash	5		
	29	50	<b>Defer, Defer</b>	Pile on Chorus sidelights	5		
	30	51	<b>Ta-ken</b> from	Spotlight on Ko-Ko and add fill light to create a softer look	5		
	31	53	<b>Defer, Defer</b>	Build of back and side light for chorus	5		
	32	55	<b>Defer</b>	Build	5		dialogue
	33	55	<b>"er"</b>	Bump and fade to normal stage wash	5		5a
	34	55	<b>Gentlemen</b>	Restore	5		
	36	56	<b>As</b> some day it	Lights build for Ko-Ko	5		
	37	58	<b>He's</b> got 'em	Expand build to chorus	5		
	38	58	Chorus XDS on repeat of "he's got 'em	Build	5		
	39	61	Song ends	Bump at the end of number	1		
	40	61	Chorus exits	Lights begin to fade and isolate to Ko-Ko	5		
	41	61	Ko-Ko stops	Special pile on Ko-Ko for encore SR	5		
	42	62	Pooh Bah enters	Light expands and warms	3		Song 6
43	62	<b>No</b> gravel	Ambers fade down with exit	5			

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
	44	64	<b>1st sys/st Mesure/1st Note</b> Music intro for Comes train	Lavender Gobo was fades up for entrance	4		
GRID OUT	45	54	<b>Comes a train</b>	Build completes	5		
DISC ALONE	47	67	<b>Shadows of a shade</b>	Special DSC for ladies	5		
	48	68	"ah"	Fade down or Gobo patterns and Lavender fill light fades up	4	9	Song 7
	50	69	(Linked) <b>Three</b> Little	Special up on three ladies DSC	5		
	53	72	<b>One</b> little maid	Lights up on SR disk	5	6	
	53.1	72	<b>GHOST CUE</b>		2	3	
	53.2	72	<b>GHOST CUE</b>		5		
	54	75	<b>1st sys/4th measure/1st note</b> <b>Three</b> little Maids from school	Build for final refrain	5		Song 8 Bright and happy
	55	75	Ko-Ko enters	Generally stage warm wash restores	5	6	
	55.1	75	<b>GHOST CUE</b>		1	6	
	55.2	75	<b>GHOST CUE</b>		5		
	56	77	<b>1st sys/ 2nd measure/3rd note</b> didi just prior to "So please	Stage wash warms to pink tones	5		
	57	82	<b>2nd sys/1st measure/3rd note</b> bububu he sings	Special on Pooh Bah	5		
	58	86	<b>2nd sys/2nd measure/1st note</b> Final la la la la la la!	Build with music and climax intensity at the held la	5		
	59	87	Girls exit	Intensity fades down and isolates to large area on center disk for Yum-Yum	5		
	63	88	<b>1st sys/ 1st measure/ 1st note (piano)</b> First chord	Lav wash X-fades in with gobo special	4	5	Song 9
	63.1	88	<b>GHOST CUE</b>		1	5	
	63.2	88	<b>GHOST CUE</b>		1	4	
	63.3	88	<b>GHOST CUE</b>		4	9	
	64	89	<b>But</b> as I'm engaged	Pinks rise with music and lav tones fade out	5		

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
DISC ALONE	65	89	<b>X to opposite disks</b> "in spite of all temptation"	Expand and Specials up on disks	3.5		
	66	90	At center for kisses	Isolate down to center disk for kisses warm fuzzy pinky-lav tones	5		
	67	91	<b>1st sys/ 2nd measure/ 1st note</b> This oh this oh	Iso more deepening of gobo and lavs	5	6	
	67.5	91	<b>GHOST CUE</b>		1		
	68	91	Nanki exits	Fade out Gobo wash	5		
	69	92	Ko-Ko enters	Restore general stage wash	5		Song 10
	70	93	<b>I am so Proud</b>	Down spot or special up until x	5		
	74	95	<b>I am so Proud</b>	Special up on bench	5		
	75	97	<b>SO I OBJECT</b>	CS special	5		
	76	98	4th sys/ 1st measure/ 2nd note (piano) <b>I must</b> decline	Transition mood change	3	5	
	76.1	98	Linked	Iso down to center disk	3		
	77	99	<b>To</b> sit in sol...	Specials, back side and top	5		
	77.2	101	<b>LIGHTS MOVE DS W/ X</b>	Lights move with X	4		
	80	99	music break at end of song	Restore Cue 71			
	82	102b	<u>block</u>	Lights fade down to normal level and pull in some	5		
	83	102b	P and Pooh exit	Restore general stage wash	5		RED DISK
	83.1	102b	<b>GHOST CUE</b>		1	1	
	83.2	102b	<b>GHOST CUE</b>		1		
	84	103	Ko-Ko x to SL disk	Special on SL Disk	5		Song 11
	85	104	Kurogo with Pole	Expand light for Nanki's entrance	5		
	85.5	104	Ko-Ko XSR	SL mushroom out	5		
	86	104	3rd sys/1st measure/ 1st note music	Sidelight and backlight for chorale entrance Tones use deeper ambers and maybe some lowlight	5		
	87	104	<b>We</b> come	slow build of intensity	5	6	
	87.1	104	<b>GHOST CUE</b>		1	6	
	87.2	104	<b>GHOST CUE</b>		5		

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
DISC ALONE	88	106	To ask what	Fade down lowlight	5		whole chorus
	90	108	The threatened cloud	Light for chorus grows and intensifies as it loses the saturated color tone	5		
	92	114	As in a month	Pooh special	5	10	
	92.5	114	GHOST CUE		5	6	
	92.6	114	GHOST CUE		1		
	93	117	Katisha's entrance	Footlights and deep tones for Katisha	5		
	95	119	close parasol	Special for Kat	5		
	96	121	chorus surges forward	Chorus special builds	5		
	97	124	is__rung!	Light intensifies with music	5		
	98	124	A-way	Pitti-Sing light	5		
	98.2	124			5		
	99	125	For He's going to marry	Deep amber low angles are replaced by warmer softer tones	5		
	99.1	125	GHOST CUE		1	6	
	99.2	125	GHOST CUE		5		
	100	129	The hour of	Special on Kat	5		
	101	130	oh, faithless	Restore Kat tones	4		
	102	131	HaHa I know	Special up on SR disk	5		
	103	131	Chorus	Down special on chorus	5		
	104	133	Ye torrents	special CS	5		
	105	137	My wrongs	Special up SL disk and sneak in some of the amber tones	4		
	106	139	be crowned	Build in intensity	5		Song 12
	107	139	as Chorus bows to Nanki	Fade from ambers to pinks	5		
	108	139	KAT ISO	fade to black	5		
	108	139	Blackout		1	2	
	109	139	EXIT LIGHT		2	7	
	109	139	Moon?	Moon transition	3		
	109	139	Intermission	Pre-show look	5		
	109	139	Fade out Moon	Moon Out	5		

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
DISC ALONE	110	139	Blackout		5		
	111	140	Chorus enters	Lav gobo was fades up in circular pattern	3.5	5.5	
	111	140	<b>GHOST CUE</b>		2		
	112	140	All ladies USR	Gobo build	5		
	113	144	X to SR disk for mirror	Bring up special	5		
BLACK IN & DISC OUT	114	145	PB & PS exit	Isolate down to Yum Yum SR	5		Song 14
BLACK REVEAL	115	146	top of song	Color gobos appear on center disk	9	13	
	116	146	<b>The Sun</b>	Lights on Disk as it floats in	6		
	117	146	I blush for shame	Build projection on screen	5		Song 15
	118	148	Observe his flame	Transition to moon projection	7		
	119	149	Ah pray	Build special on Yum Yum-Yum	5		
	120	149	The moon and I	Fade down and isolate	5		w/ musical chord
	121	149	music out	Slow restore of amber stage wash for center disk	5		
	122	150	Peep-Bo and Pitti Sing entrance	Fade up more stage wash for entrance	5		Song 16
	125	157	Ko-Ko enters	Restore general stage wash	5		
	126	157	Ko-Ko XSR	Takes down mushroom	5		
	126	158	Here's a how	Brighten and expand	5		
127	160	with a passion	Build with voices	5		footlights	
BLACK REVEAL OUT	128	163	Here's a How De DO	Iso down at end of song??	5		
	129	163	2nd sys/7th measure/ 1st note	Bump	1		
	130	163	My poor boy	Restore	5		Song 17 SPOTS
	132	164	Ko-Ko exits	Fade down	5		

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
	133	165	silk banners	Back light and side light for sculpting	5		
	134	165	Poles	Pile on light for center disk	5		
	135	165	Chorus	Low angle lights	5	10	
	136	167	Mikado revealed	Down light and footlights	5	10	
	137	167	Mikado crosses	special fades out area up	5	10	Song 18
	138	168	From every	Mikado light	5		
	139	172	A more humane	Special on Mikado	5		
	141	177	his object all sublime	Expand with chorus	5		
	142	179	..innocent merriment	Bump	2		
	143	179	music out	restore to Amber stage wash	5		
	144	179	describe it	low lights pile on	8		
	145	180	The criminal	Special fades up on Ko-Ko	5		
	148	187	Exactly as he says	Expands and brightens	7		
	149	188	all this is	restore stage wash to center disk	6		
	149	197	X FROM SL TO SR	MUSHROOM SWAP	5		Transition into Song 21
150	197	he must come at once	Area light up for Nanki's cross	5			
BAMBOO FLYS IN	151	197	when Katisha is	Transition for song	5		
BAMBOO STALKS	152	198	the flowers (Nanki)	Special DSC	5		
	154	201	the flowers (Ko-Ko)	Special	5		
	155	202	"oh bother"	Transition	5		
	156	203	1ST SYS/3RD MEASURE/5TH NOTE la la	Bump	1		
	157	203	Music out	Isolate down and bring in deeper tones as principals exit	8		
	158	204	Katisha enters	Katisha amber tones fade in for X	7		Projection, Movement
	159	204	Hearts do not break	Transition into blues lots of back. Transition	5		

# Mikado

## Cue List

Flys	#	Pg	Cue Line	Description	Time	Follow	Notes:
BAMBOO STALKS	160	206	Oh Living I	Pinks	5		
	161	207	May not a	Build,	7		
	162	207	die	Then fade down	5		
	163	207	"Katisha"	Beginning of slow restore	8		
	164	207	"Listen"	Special up on bamboo	5		
	165	209	tit-willow (XSL)	SL disk fade up	5		
	166	210	and an echo	Build moody tones	5		
	167	212	"Oh willow tit"	Iso down to only the disk and Katisha	5		
	168	212	Did he really die of love	Color transition and builds	5		
ADD MOON & GRID	168	212?	as Kat and Ko-Ko x onto center Disk	Light expands and warms	5		
DISC, GRID, BAMBOO	169	213	There is a beauty	center special warms	5		
	170	218	if that is	Pile on	5		
	171	220	till day IS	Build and bump	2		
	172	220	exit	Fade down with exit	5		
	173	220	Mikado enters	Restore general stage wash	5		
	174	221	Satisfactory	Expand with chorus entrance	8		
	175	222	For he's	Brighten and add in low lights in warm tone	5		
	177	228	With Joyous shout	Build	5		
	178	231	With song	Build	5		
	179	231	Bump		0		
	180	231	BLACKOUT		1		
	181	231	EXIT LIGHT		5		
	182	231	CURTAIN CALL LIGHT		5		
	183	231	POST SHOW LOOK		5		

**APPENDIX D**  
**SPOT CUES**



# **The Mikado**

## **Spot 1 Cue Sheet**

<b>Q#</b>	<b>COLOR</b>	<b>PICKUP</b>	<b>DESCRIPTION</b>	<b>SIZE</b>
12	2	<b>Nanki (Chris)</b>	DSC	3/4 (4 1/2 )
19		<b>OUT</b>	Douse 3 sec	
25	7	<b>Nanki (Chris)</b>	DSL	Full Tight
-		<b>OUT</b>	Slow Douse as XUS on Exit	
30	6	<b>KoKo (Mark)</b>	USC pickup past moon	waist up 2 1/2
31		<b>OUT</b>	Douse (1 sec)	
32	6	<b>KoKo (Mark)</b>		
-		<b>OUT</b>		
92	6	<b>Pooh Bah (Ed)</b>	SL Disc, Follow to SR Disc	Full Body (6 - 6 1/2)
Til then after song		<b>OUT</b>	Immediate	
Oh Fool Before 95	3	<b>Katisha (Jen)</b>	DSR on step, FOLLOW	Full Body (6 - 6 1/2)
2nd part of 108.1 with		<b>OUT</b>	Immediate	
138	3	<b>Mikado (Brian)</b>	USR and down	Full Body
141		<b>OUT</b>	Douse 3 sec	
158	3	<b>Katisha (Jen)</b>	DSC	Bust and Up
162		<b>OUT</b>	Douse Out Slow	
171	3	<b>Katisha (Jen)</b>	Bump on	Full
-		<b>OUT</b>		
175	1 & 2	<b>Pitti-Sing</b>		Full
-		<b>OUT</b>	Slow Douse out as she blends in with chous	

# ***The Mikado***

## **Spot 2 Cue Sheet**

<b>Q#</b>	<b>COLOR</b>	<b>PICKUP</b>	<b>DESCRIPTION</b>	<b>SIZE</b>
12	2	<b>Nanki (Chris)</b>	DSC	3/4 (4 1/2 )
19		<b>OUT</b>	Spot out 3 sec	
25	7	<b>Nanki (Chris)</b>	DSL	Full Tight
-		<b>OUT</b>	Slow Douse as XUS on Exit	
30	6	<b>KoKo (Mark)</b>	USC pickup past moon	waist up 2 1/2
31		<b>OUT</b>	Douse (1 sec)	
32	6	<b>KoKo (Mark)</b>		
-		<b>OUT</b>		
92	6	<b>Pooh Bah (Ed)</b>	SL Disc, Follow to SR Disc	Full Body (6 - 6 1/2)
Til then after song JANELLE WILL CALL		<b>OUT</b>	Immediate	
Oh Fool Before 94/95 ish	3	<b>Katisha (Jen)</b>	DSR on step, FOLLOW	Full Body (6 - 6 1/2)
108.1		<b>OUT</b>	Immediate	
138	3	<b>Mikado (Brian)</b>	USR and down	Full Body
141		<b>OUT</b>	Douse 3 sec	
158	3	<b>Katisha (Jen)</b>	DSC	Bust and Up
162		<b>OUT</b>	Douse Out Slow	
171	3	<b>Katisha (Jen)</b>	Bump on	Full

**APPENDIX E  
PAPERWORK**

# THE MIKADO

INSTRUMENT SCHEDULE

REVISED: FINAL

NO.	POSITION	CH	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
1	FOH	<b>21</b>	82	26 DEGREE S4	575	A	R356	
2	FOH	<b>26</b>	75	26 DEGREE S4	575	F	R356	
3	FOH	<b>23</b>	79	26 DEGREE S4	575	B	R356	
4	FOH	<b>131</b>	H/16	MFL PAR 64	1000	WASH	R31	
5	FOH	<b>27</b>	81	6X12	750	G	R356	
6	FOH	<b>1</b>	F/24	6X12	750	A	R51	
7	FOH	<b>23</b>	79	26 DEGREE S4	575	C	R356	
8	FOH	<b>28</b>	6	26 DEGREE S4	575	H	R356	
9	FOH	<b>23</b>	79	26 DEGREE S4	575	D	R356	
10	FOH	<b>131</b>	H/16	MFL PAR 64	1000	WASH	R31	
11	FOH	<b>3</b>	9	6X12	750	B	R51	
12	FOH	<b>25</b>	10	26 DEGREE S4	575	E	R356	
13	FOH	<b>3</b>	9	6X12	1000	C	R51	
14	FOH	<b>7</b>	8	6X12	750	G	R51	
15	FOH	<b>31</b>	7	26 DEGREE S4	575	A	R05	
16	FOH	<b>3</b>	9	6X12	1000	D	R51	
17	FOH	<b>131</b>	5	MFL PAR 64	1000	WASH	R31	
18	FOH	<b>33</b>	K/106	26 DEGREE S4	575	B	R356	
19	FOH	<b>36</b>	1	26 DEGREE S4	575	F	R05	
20	FOH	<b>33</b>	K/106	26 DEGREE S4	575	C	R05	
21	FOH	<b>5</b>	2	6X12	1000	E	R51	
22	FOH	<b>105</b>	3	26 DEGREE S4	575	KAT SL	R50	
23	FOH	<b>37</b>	4	6X12	750	G	R05	
24	FOH	<b>131</b>	5	MFL PAR 64	1000	WASH	R31	
25	FOH	<b>33</b>	K/106	26 DEGREE S4	575	D	R05	
26	FOH	<b>38</b>	G/107	26 DEGREE S4	575	H	R05	
27	FOH	<b>35</b>	I/114	26 DEGREE S4	575	E	R05	
1	HL BOOM	<b>380</b>	93	HES STUDIO COLOR	600	-	N/A	
2	HL BOOM	<b>116</b>	71	S4 ZOOM	575	GOBO	R38	REALISTIC LEAVES
3	HL BOOM	<b>118</b>	69	S4 ZOOM	575	GOBO	R57	REALISTIC LEAVES
4	HL BOOM	<b>134</b>	70	26 DEGREE S4	575	WASH	R35	
5	HL BOOM	<b>132</b>	23	26 DEGREE S4	575	WASH	R04	
6	HL BOOM	<b>132</b>	23	36 DEGREE S4	575	WASH	R04	
1	HR BOOM	<b>200</b>	91	HES STUDIO COLOR	600	-	N/A	
2	HR BOOM	<b>115</b>	87	S4 ZOOM	575	GOBO	R38	REALISTIC LEAVES
3	HR BOOM	<b>117</b>	14	S4 ZOOM	575	GOBO	R57	REALISTIC LEAVES
4	HR BOOM	<b>135</b>	15	26 DEGREE S4	575	WASH	R35	
5	HR BOOM	<b>133</b>	102	26 DEGREE S4	575	WASH	R04	
6	HR BOOM	<b>133</b>	102	36 DEGREE S4	575	WASH	R04	

# THE MIKADO

INSTRUMENT SCHEDULE

REVISED: FINAL

NO.	POSITION	CH	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
1	CAT TOP	<b>300</b>	91	HES STUDIO SPOT	600	-	N/A	
2	CAT TOP	<b>41</b>	72	36 DEGREE S4	575	A	R355	
3	CAT TOP	<b>113</b>	74	S4 ZOOM	575	GOBO	N/C	CL LAV COLORIZER
4	CAT TOP	<b>114</b>	108	S4 ZOOM	575	GOBO	N/C	R. BL, L COLORIZER
5	CAT TOP	<b>137</b>	77	36 DEGREE S4	575	G	R02	
6	CAT TOP	<b>46</b>	73	26 DEGREE S4	575	H	R355	
7	CAT TOP	<b>42</b>	78	36 DEGREE S4	575	B	R355	
7B	CAT TOP	<b>47</b>	26	MINI ZOOM	575	G	R355	
8	CAT TOP	<b>11</b>	80	1K FRESNEL	1000	A	R33	
9	CAT TOP	<b>280</b>	92	HES STUDIO COLOR	600	-	N/A	
10	CAT TOP	<b>43</b>	85	36 DEGREE S4	575	C	R355	
11	CAT TOP	<b>12</b>	86	1K FRESNEL	1000	B	R33	
12	CAT TOP	<b>17</b>	88	1K FRESNEL	1000	G	R54	
13	CAT TOP	<b>51</b>	89	36 DEGREE S4	575	A	R52	
14	CAT TOP	<b>260</b>	92	HES STUDIO SPOT	600	-	N/A	
15	CAT TOP	<b>44</b>	94	36 DEGREE S4	575	D	R355	
16	CAT TOP	<b>13</b>	95	1K FRESNEL	1000	C	R33	
17	CAT TOP	<b>52</b>	97	36 DEGREE S4	575	B	R52	
18	CAT TOP	<b>45</b>	99	36 DEGREE S4	575	E	R355	
19	CAT TOP	<b>18</b>	103	1K FRESNEL	1000	H	R33	BARNDOOR
20	CAT TOP	<b>14</b>	101	1K FRESNEL	1000	D	R33	
21	CAT TOP	<b>53</b>	104	36 DEGREE S4	575	C	R52	
22b	CAT TOP	<b>107</b>	K/68	1K FRESNEL	1000	KAT TOP	R50	
22	CAT TOP	<b>240</b>	92	HES STUDIO COLOR	600	-	N/A	
23	CAT TOP	<b>15</b>	109	1K FRESNEL	1000	E	R33	
24	CAT TOP	<b>57</b>	110	36 DEGREE S4	575	G	R52	
25	CAT TOP	<b>54</b>	111	36 DEGREE S4	575	D	R52	
26	CAT TOP	<b>56</b>	112	26 DEGREE S4	575	F	R52	
27	CAT TOP	<b>113</b>	74	S4 ZOOM	575	GOBO	N/C	CL LAV COLORIZER
28	CAT TOP	<b>114</b>	108	S4 ZOOM	575	GOBO	N/C	R. BL, L COLORIZER
30	CAT TOP	<b>220</b>	93	HES STUDIO SPOT	600		N/A	
1	CAT BOTT	<b>46</b>	73	26 DEGREE S4	575	F	R355	
2	CAT BOTT	<b>30</b>	76	MINI ZOOM	750	J	R356	
3	CAT BOTT	<b>129</b>	83	MINI ZOOM	750	K	R356	
4	CAT BOTT	<b>106</b>	84	26 DEGREE S4	575	KAT US	R50	
5	CAT BOTT	<b>8</b>	96	26 DEGREE S4	575	F	R51	
6	CAT BOTT	<b>10</b>	90	MINI ZOOM	750	J	R51	
7	CAT BOTT	<b>8</b>	96	26 DEGREE S4	575	I	R51	
8	CAT BOTT	<b>109</b>	98	MINI ZOOM	750	K	R51	
9	CAT BOTT	<b>8</b>	96	26 DEGREE S4	575	H	R51	
10	CAT BOTT	<b>40</b>	105	MINI ZOOM	750	J	R05	

# THE MIKADO

INSTRUMENT SCHEDULE

REVISED: FINAL

NO.	POSITION	CH	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
11	CAT BOTT	<b>139</b>	113	MINI ZOOM	750	K	R05	
12	CAT BOTT	<b>56</b>	112	26 DEGREE S4	575	H	R52	
13	CAT BOTT	<b>55</b>	116	36 DEGREE S4	575	E	R52	
1	SR COVE	<b>61</b>	18	6X9	750	US SIDE	R304	
2	SR COVE	<b>61</b>	18	6X12	750	US SIDE	R304	
1	SR COVE B	<b>63</b>	20	6X9	750	US SIDE	R57	
2	SR COVE B	<b>63</b>	20	6X12	750	US SIDE	R57	
3	SR COVE B	<b>62</b>	19	36 DEGREE S4	575	DS SIDE	R304	
4	SR COVE B	<b>62</b>	19	26 DEGREE S4	575	DS SIDE	R304	
1	SL COVE	<b>71</b>	13	6X9	750	US SIDE	R304	
2	SL COVE	<b>71</b>	13	6X12	750	US SIDE	R304	
3	SL COVE	<b>73</b>	11	36 DEGREE S4	575	DS SIDE	R304	
1	SL COVE B	<b>73</b>	11	6X9	750	US SIDE	R57	
2	SL COVE B	<b>72</b>	12	6X12	750	US SIDE	R57	
4	SL COVE B	<b>72</b>	12	26 DEGREE S4	575	DS SIDE	R304	
1	PRO	<b>16</b>	A/25	1K FRESNEL	1000	F	R33	
2	PRO	<b>97</b>	E/21	MFL S4 PAR	575	G	R57	
3	PRO	<b>110</b>	D/22	6X9	750	GOBO WASH	R57	REALISTIC LEAVES
4	PRO	<b>110</b>	C/28	6X9	750	GOBO WASH	R57	REALISTIC LEAVES
5	PRO	<b>97</b>	B/29	MFL S4 PAR	575	G	R57	
6	PRO	<b>110</b>	G/65	6X9	750	GOBO WASH	R57	REALISTIC LEAVES
7	PRO	<b>97</b>	J/66	MFL S4 PAR	575	G	R57	
8	PRO	<b>88</b>	I/64	1K FRESNEL	1000	H	R33	
1	1ST ELEC	<b>92</b>	126	WFL S4 PAR	575	B	R365	
1a	1ST ELEC	<b>181</b>	122	MINI ZOOM	750	BAMBOO GOBO	R383	
1b	1ST ELEC	<b>180</b>	123	MINI ZOOM	750	BAMBOO FILL	R57	
2	1ST ELEC	-	-	HES STUDIO COLOR	600	-	N/A	
3	1ST ELEC	<b>20</b>	131	1K FRESNEL	1000	J	R33	
4	1ST ELEC	<b>111</b>	130	6X9	750	GOBO WASH	R35	DAPPLE SMALL
5	1ST ELEC	<b>92</b>	133	WFL S4 PAR	575	C	R365	
6	1ST ELEC	<b>340</b>	134	HES STUDIO SPOT	600	-	N/A	
7	1ST ELEC	<b>19</b>	136	1K FRESNEL	1000	I	R33	
8	1ST ELEC	<b>121</b>	135	1K FRESNEL	1000	K	R33	
9	1ST ELEC	<b>111</b>	137	6X9	750	GOBO WASH	R35	DAPPLE SMALL
10	1ST ELEC	<b>145</b>	139	1K FRESNEL	1000	SUN	R16	
10a	1ST ELEC	<b>148</b>	144	MINI ZOOM	750	RED GOBO	R50	
11	1ST ELEC	<b>146</b>	140	1K FRESNEL	1000	MOON	R69	
11b	1ST ELEC	<b>147</b>	141	1K FRESNEL	1000	RED SUN	R27	

# THE MIKADO

INSTRUMENT SCHEDULE

REVISED: FINAL

NO.	POSITION	CH	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
12	1ST ELEC	-	-	HES STUDIO COLOR	600	-	N/A	
13	1ST ELEC	<b>92</b>	142	WFL S4 PAR	575	D	R365	
13a	1ST ELEC	<b>183</b>	143	MINI ZOOM	750	BAMBOO GOBO	R383	
13b	1ST ELEC	<b>182</b>	146	MINI ZOOM	750	BAMBOO GOBO	R383	
14	1ST ELEC	<b>108</b>	145	1K FRESNEL	1000	H STAIRS	R33	
1	2ND ELEC	<b>66</b>	155	MINI ZOOM	750	M	R304	
2	2ND ELEC	<b>65</b>	158	MINI ZOOM	750	JKL	R304	
3	2ND ELEC	<b>166</b>	159	MINI ZOOM	750	GRID	R09	
4	2ND ELEC	<b>144</b>	162	NSP S4 PAR	575	MIKADO	R50	
4a	2ND ELEC	<b>151</b>	163	3CELL 5' STRIP	150	DISK	R69	Blue
4b	2ND ELEC	<b>152</b>	164	3CELL 5' STRIP	150	DISK	R16	Amber
4c	2ND ELEC	<b>153</b>	165	3CELL 5' STRIP	150	DISK	R58	Lav
5a	2ND ELEC	<b>141</b>	166	3CELL 5' STRIP	150	DISK	R69	Blue
5b	2ND ELEC	<b>142</b>	167	3CELL 5' STRIP	150	DISK	R16	Amber
5c	2ND ELEC	<b>143</b>	168	3CELL 5' STRIP	150	DISK	R58	Lav
6	2ND ELEC	<b>176</b>	175	MINI ZOOM	750	GRID	R09	
7	2ND ELEC	<b>76</b>	179	MINI ZOOM	750	M	R304	
8	2ND ELEC	<b>75</b>	178	MINI ZOOM	750	JKL	R304	
1	3RD ELEC	<b>136</b>	185	MFL PAR 64	1000	BACK WASH	R57	
2	3RD ELEC	<b>112</b>	187	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
3	3RD ELEC	<b>112</b>	189	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
4	3RD ELEC	<b>136</b>	190	MFL PAR 64	1000	BACK WASH	R57	
5	3RD ELEC	<b>112</b>	191	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
6	3RD ELEC	<b>136</b>	192	MFL PAR 64	1000	BACK WASH	R57	
1	FLR MOUNT	<b>140</b>	67	FLOODS	150	FOOTLIGHT	R51	
2	FLR MOUNT	<b>140</b>	27	FLOODS	150	FOOTLIGHT	R51	
1	BOH HL	-	-	FOLLOWSPOT	1000	COLOR 1	R101	FROST
						COLOR 2	R51	
						COLOR 3	R50	
						COLOR 4	R360	
						COLOR 5	R38	
						COLOR 6	R305	
2	BOH HR	-	-	FOLLOWSPOT	1000	COLOR 1	R101	FROST
						COLOR 2	R51	
						COLOR 3	R50	
						COLOR 4	R360	
						COLOR 5	R38	
						COLOR 6	R305	

# THE MIKADO

CHANNEL HOOKUP

REVISED: FINAL

CH	POSITION	U#	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
1	FOH	6	F/24	6X12	750	A	R51	
3	FOH	11	9	6X12	750	B	R51	
3	FOH	13	9	6X12	1000	C	R51	
3	FOH	16	9	6X12	1000	D	R51	
5	FOH	21	2	6X12	1000	E	R51	
7	FOH	14	8	6X12	750	G	R51	
8	CAT BOTT	5	96	26 DEGREE S4	575	F	R51	
8	CAT BOTT	7	96	26 DEGREE S4	575	I	R51	
8	CAT BOTT	9	96	26 DEGREE S4	575	H	R51	
10	CAT BOTT	6	90	MINI ZOOM	750	J	R51	
11	CAT TOP	8	80	1K FRESNEL	1000	A	R33	
12	CAT TOP	11	86	1K FRESNEL	1000	B	R33	
13	CAT TOP	16	95	1K FRESNEL	1000	C	R33	
14	CAT TOP	20	101	1K FRESNEL	1000	D	R33	
15	CAT TOP	23	109	1K FRESNEL	1000	E	R33	
16	PRO	1	A/25	1K FRESNEL	1000	F	R33	
17	CAT TOP	12	88	1K FRESNEL	1000	G	R54	
18	CAT TOP	19	103	1K FRESNEL	1000	H	R33	BARNDOOR
19	1ST ELEC	7	136	1K FRESNEL	1000	I	R33	
20	1ST ELEC	3	131	1K FRESNEL	1000	J	R33	
21	FOH	1	82	26 DEGREE S4	575	A	R356	
23	FOH	3	79	26 DEGREE S4	575	B	R356	
23	FOH	7	79	26 DEGREE S4	575	C	R356	
23	FOH	9	79	26 DEGREE S4	575	D	R356	
25	FOH	12	10	26 DEGREE S4	575	E	R356	
26	FOH	2	75	26 DEGREE S4	575	F	R356	
27	FOH	5	81	6X12	750	G	R356	
28	FOH	8	6	26 DEGREE S4	575	H	R356	
30	CAT BOTT	2	76	MINI ZOOM	750	J	R356	
31	FOH	15	7	26 DEGREE S4	575	A	R05	
33	FOH	18	K/106	26 DEGREE S4	575	B	R356	
33	FOH	20	K/106	26 DEGREE S4	575	C	R05	
33	FOH	25	K/106	26 DEGREE S4	575	D	R05	
35	FOH	27	I/114	26 DEGREE S4	575	E	R05	
36	FOH	19	1	26 DEGREE S4	575	F	R05	
37	FOH	23	4	6X12	750	G	R05	
38	FOH	26	G/107	26 DEGREE S4	575	H	R05	
40	CAT BOTT	10	105	MINI ZOOM	750	J	R05	
41	CAT TOP	2	72	36 DEGREE S4	575	A	R355	
42	CAT TOP	7	78	36 DEGREE S4	575	B	R355	
43	CAT TOP	10	85	36 DEGREE S4	575	C	R355	
44	CAT TOP	15	94	36 DEGREE S4	575	D	R355	



# THE MIKADO

CHANNEL HOOKUP  
REVISED: FINAL

CH	POSITION	U#	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
45	CAT TOP	18	99	36 DEGREE S4	575	E	R355	
46	CAT BOTT	1	73	26 DEGREE S4	575	F	R355	
46	CAT TOP	6	73	26 DEGREE S4	575	H	R355	
47	CAT TOP	7B	26	MINI ZOOM	575	G	R355	
51	CAT TOP	13	89	36 DEGREE S4	575	A	R52	
52	CAT TOP	17	97	36 DEGREE S4	575	B	R52	
53	CAT TOP	21	104	36 DEGREE S4	575	C	R52	
54	CAT TOP	25	111	36 DEGREE S4	575	D	R52	
55	CAT BOTT	13	116	36 DEGREE S4	575	E	R52	
56	CAT BOTT	12	112	26 DEGREE S4	575	H	R52	
56	CAT TOP	26	112	26 DEGREE S4	575	F	R52	
57	CAT TOP	24	110	36 DEGREE S4	575	G	R52	
61	SR COVE	1	18	6X9	750	US SIDE	R304	
61	SR COVE	2	18	6X12	750	US SIDE	R304	
62	SR COVE B	3	19	36 DEGREE S4	575	DS SIDE	R304	
62	SR COVE B	4	19	26 DEGREE S4	575	DS SIDE	R304	
63	SR COVE B	1	20	6X9	750	US SIDE	R57	
63	SR COVE B	2	20	6X12	750	US SIDE	R57	
65	2ND ELEC	2	158	MINI ZOOM	750	JKL	R304	
66	2ND ELEC	1	155	MINI ZOOM	750	M	R304	
71	SL COVE	1	13	6X9	750	US SIDE	R304	
71	SL COVE	2	13	6X12	750	US SIDE	R304	
72	SL COVE B	2	12	6X12	750	US SIDE	R57	
72	SL COVE B	4	12	26 DEGREE S4	575	DS SIDE	R304	
73	SL COVE	3	11	36 DEGREE S4	575	DS SIDE	R304	
73	SL COVE B	1	11	6X9	750	US SIDE	R57	
75	2ND ELEC	8	178	MINI ZOOM	750	JKL	R304	
76	2ND ELEC	7	179	MINI ZOOM	750	M	R304	
88	PRO	8	I/64	1K FRESNEL	1000	H	R33	
92	1ST ELEC	1	126	WFL S4 PAR	575	B	R365	
92	1ST ELEC	5	133	WFL S4 PAR	575	C	R365	
92	1ST ELEC	13	142	WFL S4 PAR	575	D	R365	
97	PRO	2	E/21	MFL S4 PAR	575	G	R57	
97	PRO	5	B/29	MFL S4 PAR	575	G	R57	
97	PRO	7	J/66	MFL S4 PAR	575	G	R57	
105	FOH	22	3	26 DEGREE S4	575	KAT SL	R50	
106	CAT BOTT	4	84	26 DEGREE S4	575	KAT US	R50	
107	CAT TOP	22b	K/68	1K FRESNEL	1000	KAT TOP	R50	
108	1ST ELEC	14	145	1K FRESNEL	1000	H STAIRS	R33	
109	CAT BOTT	8	98	MINI ZOOM	750	K	R51	
110	PRO	3	D/22	6X9	750	GOBO WASH	R57	REALISTIC LEAVES

# THE MIKADO

CHANNEL HOOKUP

REVISED: FINAL

CH	POSITION	U#	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
110	PRO	4	C/28	6X9	750	GOBO WASH	R57	REALISTIC LEAVES
110	PRO	6	G/65	6X9	750	GOBO WASH	R57	REALISTIC LEAVES
111	1ST ELEC	4	130	6X9	750	GOBO WASH	R35	DAPPLE SMALL
111	1ST ELEC	9	137	6X9	750	GOBO WASH	R35	DAPPLE SMALL
112	3RD ELEC	2	187	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
112	3RD ELEC	3	189	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
112	3RD ELEC	5	191	MINI ZOOM	750	GOBO WASH	R52	DAPPLE SMALL
113	CAT TOP	3	74	S4 ZOOM	575	GOBO	N/C	CL LAV COLORIZER
113	CAT TOP	27	74	S4 ZOOM	575	GOBO	N/C	CL LAV COLORIZER
114	CAT TOP	4	108	S4 ZOOM	575	GOBO	N/C	R. BL, L COLORIZER
114	CAT TOP	28	108	S4 ZOOM	575	GOBO	N/C	R. BL, L COLORIZER
115	HR BOOM	2	87	S4 ZOOM	575	GOBO	R38	REALISTIC LEAVES
116	HL BOOM	2	71	S4 ZOOM	575	GOBO	R38	REALISTIC LEAVES
117	HR BOOM	3	14	S4 ZOOM	575	GOBO	R57	REALISTIC LEAVES
118	HL BOOM	3	69	S4 ZOOM	575	GOBO	R57	REALISTIC LEAVES
121	1ST ELEC	8	135	1K FRESNEL	1000	K	R33	
129	CAT BOTT	3	83	MINI ZOOM	750	K	R356	
131	FOH	4	H/16	MFL PAR 64	1000	WASH	R31	
131	FOH	10	H/16	MFL PAR 64	1000	WASH	R31	
131	FOH	17	5	MFL PAR 64	1000	WASH	R31	
131	FOH	24	5	MFL PAR 64	1000	WASH	R31	
132	HL BOOM	5	23	26 DEGREE S4	575	WASH	R04	
132	HL BOOM	6	23	36 DEGREE S4	575	WASH	R04	
133	HR BOOM	5	102	26 DEGREE S4	575	WASH	R04	
133	HR BOOM	6	102	36 DEGREE S4	575	WASH	R04	
134	HL BOOM	4	70	26 DEGREE S4	575	WASH	R35	
135	HR BOOM	4	15	26 DEGREE S4	575	WASH	R35	
136	3RD ELEC	1	185	MFL PAR 64	1000	BACK WASH	R57	
136	3RD ELEC	4	190	MFL PAR 64	1000	BACK WASH	R57	
136	3RD ELEC	6	192	MFL PAR 64	1000	BACK WASH	R57	
137	CAT TOP	5	77	36 DEGREE S4	575	G	R02	
139	CAT BOTT	11	113	MINI ZOOM	750	K	R05	
140	FLR MOUNT	1	67	FLOODS	150	FOOTLIGHT	R51	
140	FLR MOUNT	2	27	FLOODS	150	FOOTLIGHT	R51	
141	2ND ELEC	5a	166	3CELL 5' STRIP	150	DISK	R69	Blue

# THE MIKADO

CHANNEL HOOKUP

REVISED: FINAL

CH	POSITION	U#	CIR	TYPE	WATT	PURPOSE	COLOR	NOTES
142	2ND ELEC	5b	167	3CELL 5' STRIP	150	DISK	R16	Amber
143	2ND ELEC	5c	168	3CELL 5' STRIP	150	DISK	R58	Lav
144	2ND ELEC	4	162	NSP S4 PAR	575	MIKADO	R50	
145	1ST ELEC	10	139	1K FRESNEL	1000	SUN	R16	
146	1ST ELEC	11	140	1K FRESNEL	1000	MOON	R69	
147	1ST ELEC	11b	141	1K FRESNEL	1000	RED SUN	R27	
148	1ST ELEC	10a	144	MINI ZOOM	750	RED GOBO	R50	
151	2ND ELEC	4a	163	3CELL 5' STRIP	150	DISK	R69	Blue
152	2ND ELEC	4b	164	3CELL 5' STRIP	150	DISK	R16	Amber
153	2ND ELEC	4c	165	3CELL 5' STRIP	150	DISK	R58	Lav
166	2ND ELEC	3	159	MINI ZOOM	750	GRID	R09	
176	2ND ELEC	6	175	MINI ZOOM	750	GRID	R09	
180	1ST ELEC	1b	123	MINI ZOOM	750	BAMBOO FILL	R57	
181	1ST ELEC	1a	122	MINI ZOOM	750	BAMBOO GOBO	R383	
182	1ST ELEC	13b	146	MINI ZOOM	750	BAMBOO GOBO	R383	
183	1ST ELEC	13a	143	MINI ZOOM	750	BAMBOO GOBO	R383	
200	HR BOOM	1	91	HES STUDIO COLOR	600	-	N/A	
220	CAT TOP	30	93	HES STUDIO SPOT	600		N/A	
240	CAT TOP	22	92	HES STUDIO COLOR	600	-	N/A	
260	CAT TOP	14	92	HES STUDIO SPOT	600	-	N/A	
280	CAT TOP	9	92	HES STUDIO COLOR	600	-	N/A	
300	CAT TOP	1	91	HES STUDIO SPOT	600	-	N/A	
340	1ST ELEC	6	134	HES STUDIO SPOT	600	-	N/A	
380	HL BOOM	1	93	HES STUDIO COLOR	600	-	N/A	
-	BOH HL	1	-	FOLLOWSPOT	1000		R101	
-	BOH HR	2	-	FOLLOWSPOT	1000		R101	

# THE MIKADO

## GEL CUT LIST

COLOR	GEL FRAME	POSITION	U#	TYPE	NOTES	
1	R02	6 1/4" X 6 1/4"	CAT TOP	5	36 DEGREE S4	
	R04	6 1/4" X 6 1/4"	HL BOOM	5	26 DEGREE S4	
		6 1/4" X 6 1/4"	HL BOOM	6	36 DEGREE S4	
		6 1/4" X 6 1/4"	HR BOOM	5	26 DEGREE S4	
4		6 1/4" X 6 1/4"	HR BOOM	6	36 DEGREE S4	
	R304	6 1/4" X 6 1/4"	SR COVE B	3	36 DEGREE S4	
		6 1/4" X 6 1/4"	SR COVE B	4	26 DEGREE S4	
		6 1/4" X 6 1/4"	SL COVE	3	36 DEGREE S4	
		6 1/4" X 6 1/4"	SL COVE B	4	26 DEGREE S4	
		6 1/4" X 6 1/4"	2ND ELEC	1	MINI ZOOM	
		6 1/4" X 6 1/4"	2ND ELEC	2	MINI ZOOM	
		6 1/4" X 6 1/4"	2ND ELEC	7	MINI ZOOM	
8		6 1/4" X 6 1/4"	2ND ELEC	8	MINI ZOOM	
	R304	7 1/2" X 7 1/2"	SR COVE	1	6X9	
		7 1/2" X 7 1/2"	SR COVE	2	6X12	
		7 1/2" X 7 1/2"	SL COVE	1	6X9	
4		7 1/2" X 7 1/2"	SL COVE	2	6X12	
	R05	6 1/4" X 6 1/4"	FOH	15	26 DEGREE S4	
		6 1/4" X 6 1/4"	FOH	19	26 DEGREE S4	
		6 1/4" X 6 1/4"	FOH	20	26 DEGREE S4	
		6 1/4" X 6 1/4"	FOH	25	26 DEGREE S4	
		6 1/4" X 6 1/4"	FOH	26	26 DEGREE S4	
		6 1/4" X 6 1/4"	FOH	27	26 DEGREE S4	
		6 1/4" X 6 1/4"	CAT BOTT	10	MINI ZOOM	
8		6 1/4" X 6 1/4"	CAT BOTT	11	MINI ZOOM	
1	R05	7 1/2" X 7 1/2"	FOH	23	6X12	
	R305	Cust Cut	BOH HL	1	FOLLOWSPOT	
2		Cust Cut	BOH HR	2	FOLLOWSPOT	
	R09	6 1/4" X 6 1/4"	2ND ELEC	3	MINI ZOOM	
2		6 1/4" X 6 1/4"	2ND ELEC	6	MINI ZOOM	
1	R16	7 1/2" X 7 1/2"	1ST ELEC	10	1K FRESNEL	
	R16		2ND ELEC	4b	3CELL 5' STRIP	Amber
2			2ND ELEC	5b	3CELL 5' STRIP	Amber
1	R27	7 1/2" X 7 1/2"	1ST ELEC	11b	1K FRESNEL	
	R31	10" X 10"	FOH	4	MFL PAR 64	
		10" X 10"	FOH	10	MFL PAR 64	
		10" X 10"	FOH	17	MFL PAR 64	
4		10" X 10"	FOH	24	MFL PAR 64	

# THE MIKADO

## GEL CUT LIST

COLOR	GEL FRAME	POSITION	U#	TYPE	NOTES	
	R33	7 1/2" X 7 1/2"	CAT TOP	8	1K FRESNEL	
		7 1/2" X 7 1/2"	CAT TOP	11	1K FRESNEL	
		7 1/2" X 7 1/2"	CAT TOP	16	1K FRESNEL	
		7 1/2" X 7 1/2"	CAT TOP	19	1K FRESNEL	BARNDOOR
		7 1/2" X 7 1/2"	CAT TOP	20	1K FRESNEL	
		7 1/2" X 7 1/2"	CAT TOP	23	1K FRESNEL	
		7 1/2" X 7 1/2"	PRO	1	1K FRESNEL	
		7 1/2" X 7 1/2"	PRO	8	1K FRESNEL	
		7 1/2" X 7 1/2"	1ST ELEC	3	1K FRESNEL	
		7 1/2" X 7 1/2"	1ST ELEC	7	1K FRESNEL	
		7 1/2" X 7 1/2"	1ST ELEC	8	1K FRESNEL	
12		7 1/2" X 7 1/2"	1ST ELEC	14	1K FRESNEL	
2	R35	6 1/4" X 6 1/4"	HL BOOM	4	26 DEGREE S4	
		6 1/4" X 6 1/4"	HR BOOM	4	26 DEGREE S4	
2	R35	7 1/2" X 7 1/2"	1ST ELEC	4	6X9	DAPPLE SMALL
		7 1/2" X 7 1/2"	1ST ELEC	9	6X9	DAPPLE SMALL
2	R38	7 1/2" X 7 1/2"	HL BOOM	2	S4 ZOOM	REALISTIC LEAVES
		7 1/2" X 7 1/2"	HR BOOM	2	S4 ZOOM	REALISTIC LEAVES
2	R38	Cust Cut	BOH HL	1	FOLLOWSPOT	
		Cust Cut	BOH HR	2	FOLLOWSPOT	
3	R50	6 1/4" X 6 1/4"	FOH	22	26 DEGREE S4	
		6 1/4" X 6 1/4"	CAT BOTT	4	26 DEGREE S4	
		6 1/4" X 6 1/4"	1ST ELEC	10a	MINI ZOOM	
2	R50	7 1/2" X 7 1/2"	CAT TOP	22b	1K FRESNEL	
		7 1/2" X 7 1/2"	2ND ELEC	4	NSP S4 PAR	
2	R50	Cust Cut	BOH HL	1	FOLLOWSPOT	
		Cust Cut	BOH HR	2	FOLLOWSPOT	
5	R51	6 1/4" X 6 1/4"	CAT BOTT	5	26 DEGREE S4	
		6 1/4" X 6 1/4"	CAT BOTT	6	MINI ZOOM	
		6 1/4" X 6 1/4"	CAT BOTT	7	26 DEGREE S4	
		6 1/4" X 6 1/4"	CAT BOTT	8	MINI ZOOM	
		6 1/4" X 6 1/4"	CAT BOTT	9	26 DEGREE S4	
6	R51	7 1/2" X 7 1/2"	FOH	6	6X12	
		7 1/2" X 7 1/2"	FOH	11	6X12	
		7 1/2" X 7 1/2"	FOH	13	6X12	
		7 1/2" X 7 1/2"	FOH	14	6X12	
		7 1/2" X 7 1/2"	FOH	16	6X12	
		7 1/2" X 7 1/2"	FOH	21	6X12	
4	R51	Cust Cut	FLR MOUNT	1	FLOODS	
		Cust Cut	FLR MOUNT	2	FLOODS	
		Cust Cut	BOH HL	1	FOLLOWSPOT	
		Cust Cut	BOH HR	2	FOLLOWSPOT	

# THE MIKADO

## GEL CUT LIST

COLOR	GEL FRAME	POSITION	U#	TYPE	NOTES		
	R52	6 1/4" X 6 1/4"	CAT TOP	13	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	17	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	21	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	24	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	25	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	26	26 DEGREE S4		
		6 1/4" X 6 1/4"	CAT BOTT	12	26 DEGREE S4		
		8	6 1/4" X 6 1/4"	CAT BOTT	13	36 DEGREE S4	
	R52	7 1/2" X 7 1/2"	3RD ELEC	2	MINI ZOOM	DAPPLE SMALL	
		7 1/2" X 7 1/2"	3RD ELEC	5	MINI ZOOM	DAPPLE SMALL	
		3	7 1/2" X 7 1/2"	3RD ELEC	3	MINI ZOOM	DAPPLE SMALL
1	R54	7 1/2" X 7 1/2"	CAT TOP	12	1K FRESNEL		
	R355	6 1/4" X 6 1/4"	CAT TOP	2	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	6	26 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	7	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	7B	MINI ZOOM		
		6 1/4" X 6 1/4"	CAT TOP	10	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	15	36 DEGREE S4		
		6 1/4" X 6 1/4"	CAT TOP	18	36 DEGREE S4		
		8	6 1/4" X 6 1/4"	CAT BOTT	1	26 DEGREE S4	
	R356	6 1/4" X 6 1/4"	FOH	1	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	2	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	3	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	7	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	8	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	9	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	12	26 DEGREE S4		
		6 1/4" X 6 1/4"	FOH	18	26 DEGREE S4		
		10	6 1/4" X 6 1/4"	CAT BOTT	2	MINI ZOOM	
		6 1/4" X 6 1/4"	CAT BOTT	3	MINI ZOOM		
1	R356	7 1/2" X 7 1/2"	FOH	5	6X12		

# THE MIKADO

## GEL CUT LIST

	COLOR	GEL FRAME	POSITION	U#	TYPE	NOTES
	R57	10" X 10"	3RD ELEC	1	MFL PAR 64	
		10" X 10"	3RD ELEC	4	MFL PAR 64	
3		10" X 10"	3RD ELEC	6	MFL PAR 64	
1	R57	6 1/4" X 6 1/4"	1ST ELEC	1b	MINI ZOOM	
	R57	7 1/2" X 7 1/2"	HL BOOM	3	S4 ZOOM	REALISTIC LEAVES
		7 1/2" X 7 1/2"	HR BOOM	3	S4 ZOOM	REALISTIC LEAVES
		7 1/2" X 7 1/2"	SR COVE B	1	6X9	
		7 1/2" X 7 1/2"	SR COVE B	2	6X12	
		7 1/2" X 7 1/2"	SL COVE B	1	6X9	
		7 1/2" X 7 1/2"	SL COVE B	2	6X12	
		7 1/2" X 7 1/2"	PRO	2	MFL S4 PAR	
		7 1/2" X 7 1/2"	PRO	3	6X9	REALISTIC LEAVES
		7 1/2" X 7 1/2"	PRO	4	6X9	REALISTIC LEAVES
		7 1/2" X 7 1/2"	PRO	5	MFL S4 PAR	
		7 1/2" X 7 1/2"	PRO	6	6X9	REALISTIC LEAVES
12	7 1/2" X 7 1/2"	PRO	7	MFL S4 PAR		
	R58		2ND ELEC	4c	3CELL 5' STRIP	Lav
2			2ND ELEC	5c	3CELL 5' STRIP	Lav
	R360	Cust Cut	BOH HL	1	FOLLOWSPOT	
2		Cust Cut	BOH HR	2	FOLLOWSPOT	
	R365	7 1/2" X 7 1/2"	1ST ELEC	1	WFL S4 PAR	
		7 1/2" X 7 1/2"	1ST ELEC	5	WFL S4 PAR	
3		7 1/2" X 7 1/2"	1ST ELEC	13	WFL S4 PAR	
1	R69	7 1/2" X 7 1/2"	1ST ELEC	11	1K FRESNEL	
	R69		2ND ELEC	4a	3CELL 5' STRIP	Blue
2			2ND ELEC	5a	3CELL 5' STRIP	Blue
	R383	6 1/4" X 6 1/4"	1ST ELEC	1a	MINI ZOOM	
		6 1/4" X 6 1/4"	1ST ELEC	13a	MINI ZOOM	
3		6 1/4" X 6 1/4"	1ST ELEC	13b	MINI ZOOM	
	R101	Cust Cut	BOH HL	1	FOLLOWSPOT	FROST
2		Cust Cut	BOH HR	2	FOLLOWSPOT	FROST

**APPENDIX F  
PRODUCTION PHOTOS**

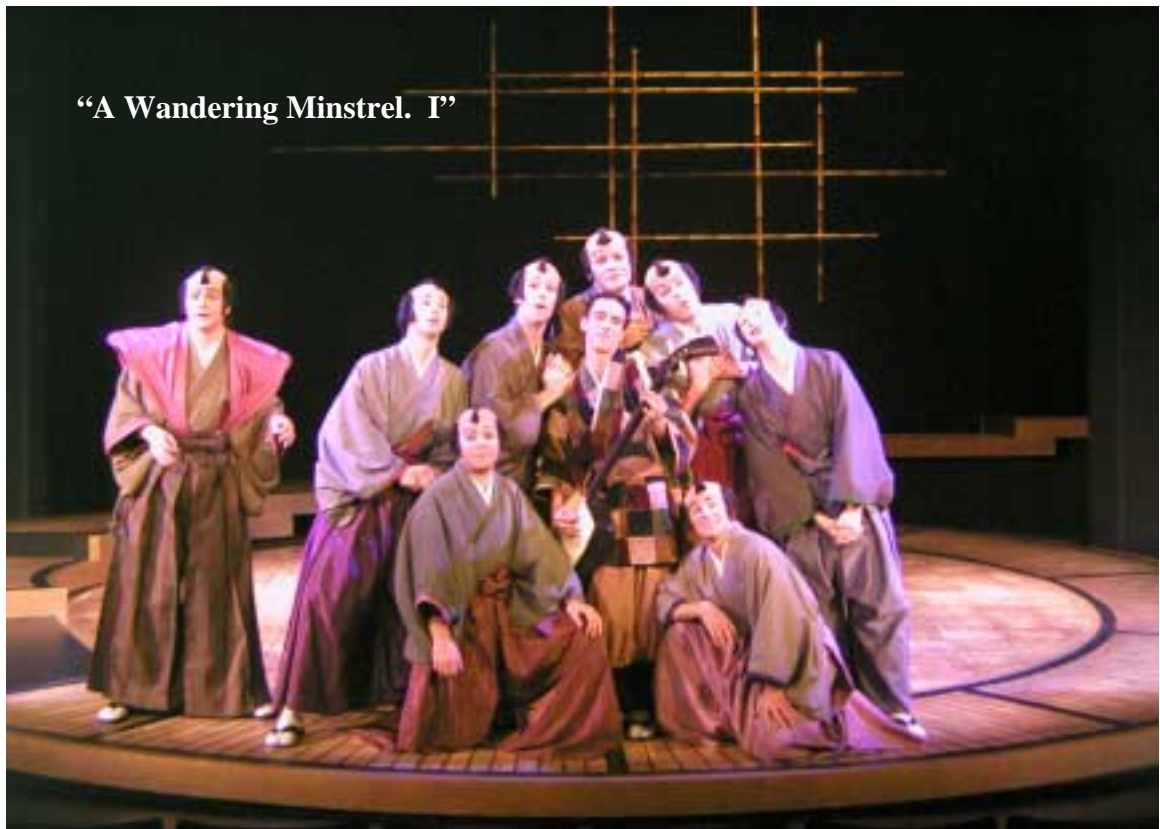


# The Mikado

UCF Theatre  
February 27, 2003

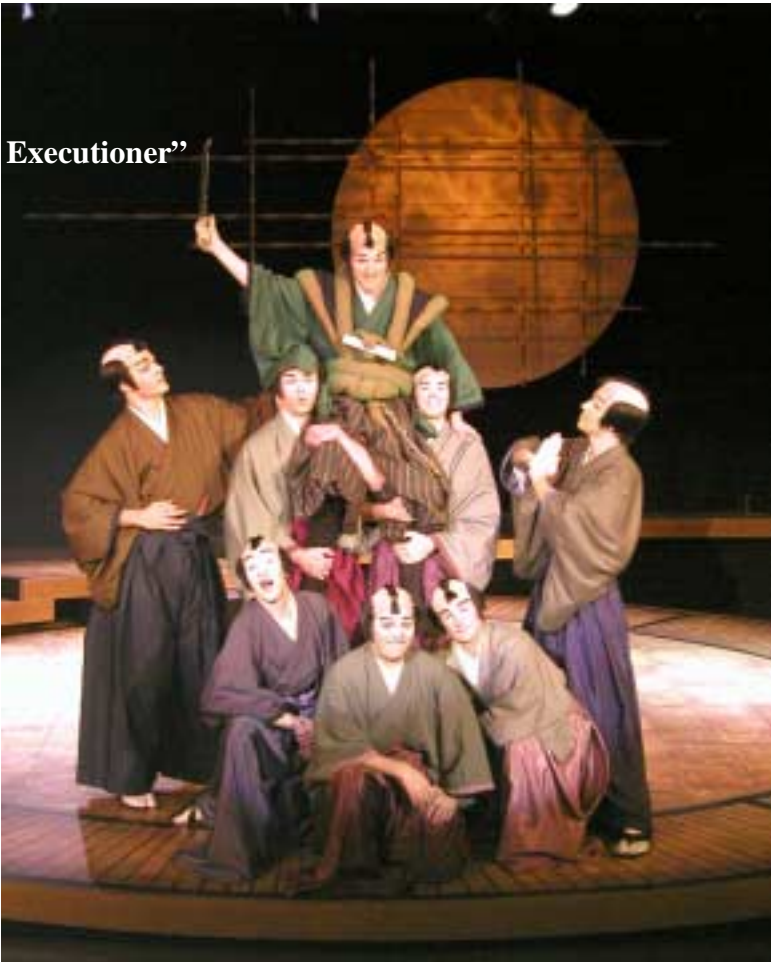


Pre-show Look



“A Wandering Minstrel. I”

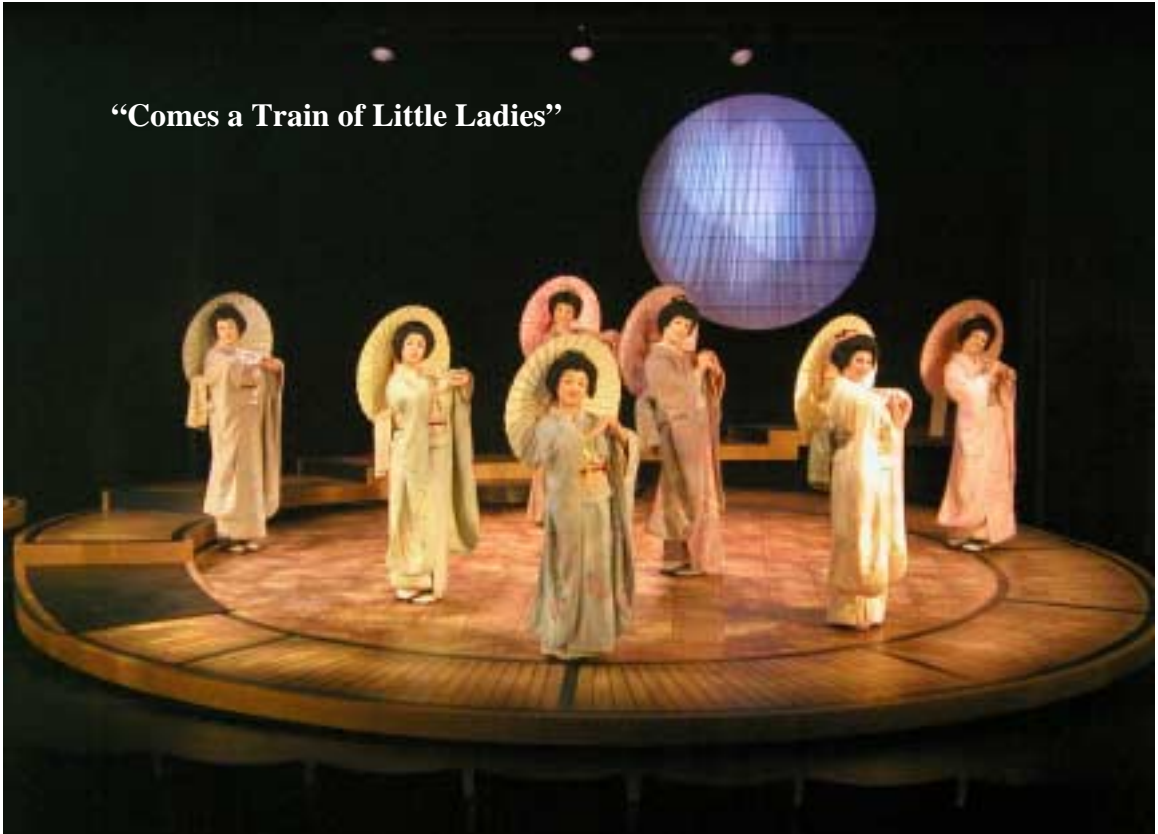
**“Behold the Lord High Executioner”**



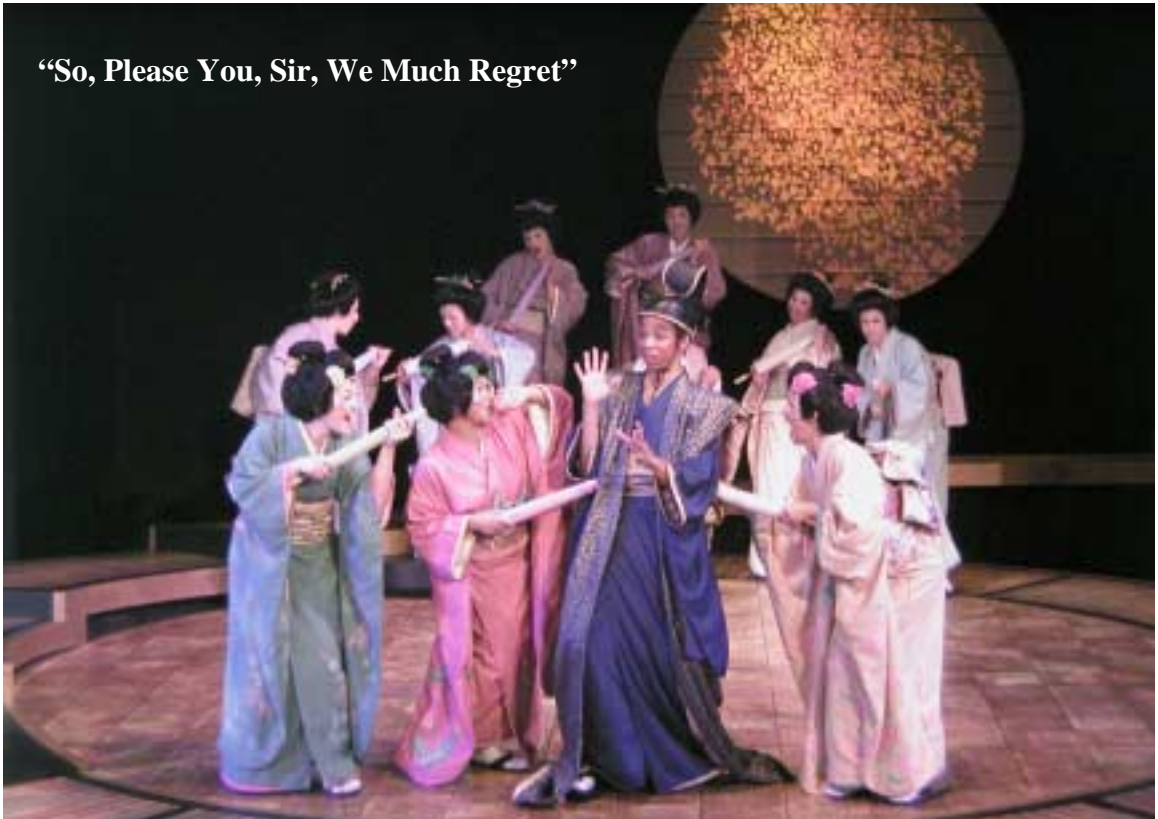
**“Comes a Train of Little Ladies”**

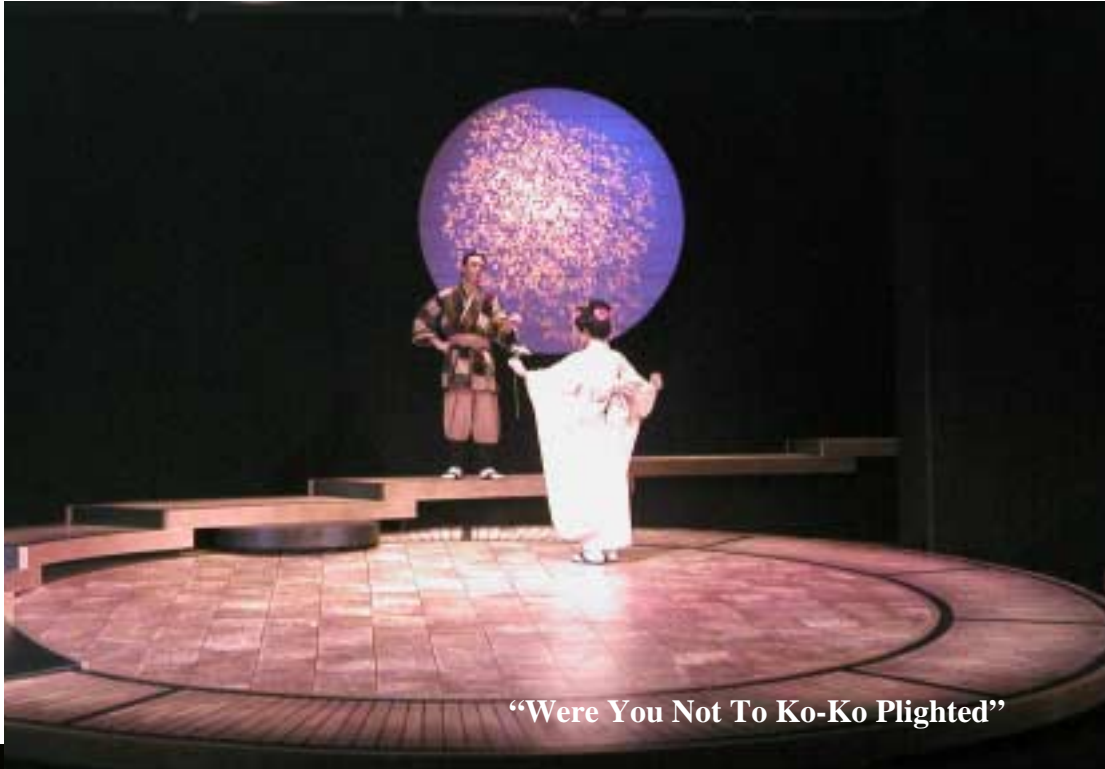


**“Comes a Train of Little Ladies”**

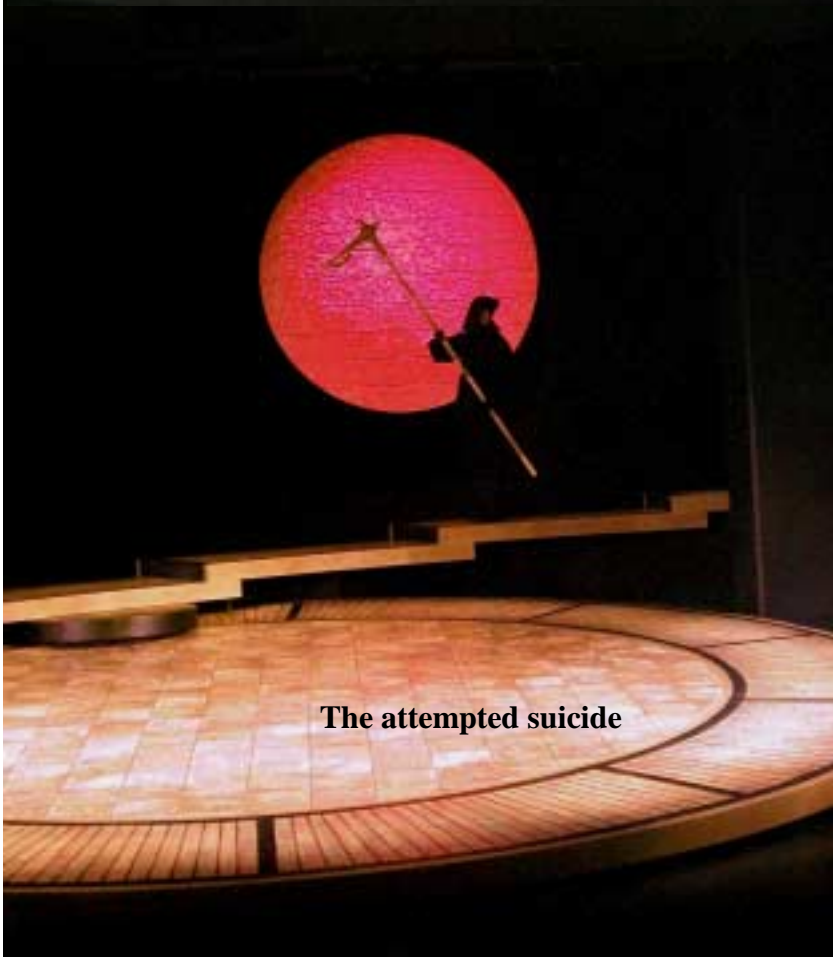


**“So, Please You, Sir, We Much Regret”**





“Were You Not To Ko-Ko Plighted”



**The attempted suicide**



**Act One Finale**  
**“With Aspect Stern and Gloomy Stride”**

## Act Two

**“Braid the Raven Hair”**



**“The Sun Whose Rays Are All Ablaze”**



**“Here’s A How Dee Do”**



**“Willow, Tit-Willow”**



## **Act Two Finale**

**“He’s gone and married Yum-Yum”**



**APPENDIX G**  
**ORLANDO SENTINEL REVIEW**

THEATER REVIEW

# 'The Mikado' the way it's meant to be

Theatre UCF's version of the operetta is bright, sassy

By ELIZABETH MAUPIN  
SENTINEL THEATER CRITIC

The Lord High Executioner of Titipu has a little list.

In most productions of *The Mikado*, the Lord High Executioner reels off a list of people he's planning to do away with — the segments of Victorian society who have offended him in the slightest of ways, like lady novelists, or apologetic statesmen, or people who eat peppermint and blow it in your face.

But at Theatre UCF, his little list is a lot more current. It's the people who unwrap hard candies at the theater. It's the people who make the rules in Washington. It's the people in charge of parking at UCF.

The Lord High Executioner, who is known as Ko-Ko, has a few choice words for all of them. And his little list is just one signpost that this production of *The Mikado* is a *Mikado* of a different sort.

Directed by John Bell, Theatre UCF's *Mikado* has such style and grace and wit that I suspect it would have suited Gilbert and Sullivan to a T.

After all, William S. Gilbert and Arthur Sullivan were writing satire when they wrote their 1885 operetta, a show that has become perhaps the most popular piece of musical theater of all time.

PLEASE SEE MIKADO, E7

# Principal actors are gifted bunch

## MIKADO FROM E1

*The Mikado* may be set in fictional Japan, but Gilbert and Sullivan were satirizing not Japan but Victorian England and its fascination with all things Japanese. The people of Titipu have English faults and English foibles, and Ko-Ko's little list was as contemporary as they come.

Theatre UCF's *Mikado* understands all of that. This production may be performed by students, and it may falter every now and again. But if you want to see *The Mikado* the way it's meant to be, this is the one for you.

The Japanese gentlemen look like the figures on Victorian painted china: They strike martial poses, and they thwack each other on the back with their giant fans. Nothing distracts from those figures in Joseph Rusnock's lovely abstract set, and Adel Becker's beautiful lighting catches your eye as dappling on the pale kimonos of the Japanese schoolgirls (the lush costumes are by Kristina Tollefson) or as the brilliant yellow of a daytime sun.

All of this is background for the deliberately silly story of the town of Titipu, where Nanki-Poo, a wandering minstrel, has come in search of his beloved, the schoolgirl Yum-Yum. Nanki-Poo is really the errant son of the Mikado, the ruler of all Japan, and he ran away to avoid marrying the ugly Katisha, to whom he was betrothed.

But in Titipu, Ko-Ko also has the *Mikado* to deal with: As the Lord High Executioner, he has never executed anybody, and he is under orders to kill somebody fast. Ko-Ko is also in love with Yum-Yum, his ward, and he

### 'The Mikado'

**What:** Theatre UCF production of William S. Gilbert-Arthur Sullivan operetta.

**Where:** Stage 1, University Theatre, University of Central Florida, Orlando.

**When:** 8 p.m. today and Thursday-next Saturday, 2 p.m. Sunday and next Saturday (also, 2 p.m. March 9).

**How much:** \$10 general, \$9 seniors, \$6 students.

**Where to call:** 407-823-1500.

realizes that if he can rid himself of Nanki-Poo he's dispatching two problems at once.

The story is nonsense, of course: It's just a setup for jokes about inflated public officials (the aptly named Pooch-Bah, who holds just about every appointed job in town) and blood-thirsty rulers and the niceties of Victorian society. Under Bell's direction, the UCF cast gets all of this beautifully, from the bevy of giggling Japanese schoolgirls to the warriorlike men in the chorus whose faces freeze in perfect gasps or sneers.

And Theatre UCF has come a long way since the school last performed *The Mikado*, way back in 1985. A new program in musical theater means that Bell and musical director Steven R. Chicurel can fill out their chorus with people who can actually sing. All of the principals are gifted, and nearly all of them are a pleasure to watch.

Take the strong-voiced Mark Catlett, whose scheming Ko-Ko can twist his tongue with the best of them, or Chris Layton,

whose Nanki-Poo is as callow an English youth as they come. Monica Padilla makes an effervescent Yum-Yum with a pretty soprano, and Regina Fernandez brings a little sauciness to Yum-Yum's friend, the forward Pitti-Sing.

Ed Davis's extravagantly effete Pooch-Bah is an audience favorite, although Davis should try articulating all of Pooch-Bah's various accents so they can be understood. Chris Verderosa and Sara Jones provide solid backup as Pish-Tush and Peep-Bo; Brian DeMers makes an amusingly barbarous Mikado, and on opening night Jennifer Raymond found some humor toward the end in the lovesome Katisha. (Anita Endsley plays that role at some performances.)

It's a shame that Raymond wasn't directed to make Katisha funnier much earlier on. And the show has other missteps: The sound design makes thinner voices sound as if they're coming from somewhere else on the stage, the hidden orchestra isn't always strong and a couple of other modern references aren't nearly as clever as Bell's new lyrics for the "little list."

But few of those quibbles matter too much when you have a show as bright and sassy as this one, with actors who can make such nice work of the familiar duets and trios or who can deliver with such nice restraint the agelessly understated lines. Victorian England may not speak to 21st-century Americans. But *The Mikado* can, and this one has a lot to say.

Elizabeth Maupin can be reached at [emaupin@orlandosentinel.com](mailto:emaupin@orlandosentinel.com) or 407-428-5426.

**APPENDIX H  
ADJUDICATION**

**Production Critique**  
American College Theatre Festival  
Region IV (Southeast)

Title of Production: The Mikado

Producing College/ University: University of Central Florida

Participating Entry Associate Entry

Is this an original script? No

Is this a student original script? No

Author (if original or student original): \_\_\_\_\_

.....  
Director: John Bell

Costume Designer: Kristina Tollefson

Scenic Designer: Joseph Rusnock

Lighting Designer: Adri Becker

Sound Designer: Aaron Muhl

Musical Director: Dr. Steven R. Chicurel

Choreographer: John Bell

Technical Director: Dan Geideman

Makeup Designer: Kate Gonzalez, Danielle Marino, & Dvorah Nebauer

**Irene Ryan Award Nominee(s)**

**By Department: (include email address if possible) Chris Layton**

**By Respondent: (include email address if possible) Ed Davis**

Evaluation of student Design:

*Please include email addresses of the recommended designers if possible.*

- \_\_\_\_\_ Costume design Recommended for Regional Festival
- \_\_\_\_\_ Costume Design NOT Recommended for Regional Festival
- \_\_\_\_\_ Scenic Design Recommended for Regional Festival
- \_\_\_\_\_ Scenic Design NOT Recommended for Regional Festival
- \_\_\_\_\_ Lighting Design Recommended for Regional Festival
- \_\_\_\_\_ Lighting Design NOT Recommended for Regional Festival
- \_\_\_\_\_ Make-up Design Recommended for Regional Festival
- \_\_\_\_\_ Make-up Design NOT Recommended for Regional Festival
- \_\_\_\_\_ Sound Design Recommended for Regional Festival
- \_\_\_\_\_ Sound Design NOT Recommended for Regional Festival

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*Production Evaluation for Participating Entry:*

- \_\_\_\_\_ Strongly Recommended for Regional Festival
- \_\_\_\_\_ Recommended for Regional Festival
- \_\_\_\_\_ Not Recommended for Regional Festival

.....

Name of Respondent: Maguerite Bennett Folger

Signature of Respondent: Maguerite Bennett Folger

Date of Response: 2-28-03

Date of Critique Submission: 3-20-03

## KC/ACTF Production Response

### THE MIKADO

Directed by John Bell

University of Central Florida

Orlando, FL

February 28, 2003

Marguerite Bennett Folger, Respondent

Assistant Professor of Speech & Theatre

The University of Tampa

Tampa, FL

#### 1. Choice of Play

The Gilbert and Sullivan operetta was definitely an appropriate choice for production at UCF. The story is accessible to all ages and holds a universal theme that all audiences can relate to. The department has the facilities to produce the show and the talent was obviously available for casting.

#### 2. Direction

Because of inclement weather and traffic, I arrived late and missed the opening sequence. The first musical number was underway as I entered the theatre but even at that point I could tell the production was under the hand of a strong director/choreographer.

The staging created throughout was well-balance and the space was utilized extremely well. Although the theatre itself has a sense of intimacy due to its size, you were able to create even more privacy and intimacy in the scenes that needed it by using the stage left and right smaller platforms. You were also aware of the width of the stage which at times can create quite a distance between the actor and audience from the house seats far right and far left. (I was second row, far house left for the First Act and center house for the Second Act) I was glad to see the action shared so equally for all the seats. My only complaint was in terms of sight-lines for Katisha's entrance. The chorus blocked her from my view and since the libretto had created an aura of suspense prior to her entrance, I felt cheated because I could not see her right away. Perhaps allowing her to make a sweeping cross around the stage before moving upstage to begin the song would have helped.

The circular blocking of the entrances and exits of the characters reflected the curve of the set and helped create a flow to the transitions between the scenes and movement to the piece overall. It also seemed to reflect a sense of grandness and royalty and

supported the various characters' roles in society. It was nice to see that the actors were very consistent with the execution of it as well.

Having not seen the beginning I was unaware of your choice to bring Nanki-Poo into the action of the play from the audience. I was glad you mentioned it to me during our conversation. I can only comment on my reaction to the concept. I am not sure of the intent or reasoning behind it. It is obvious that once the actor entered the world of these characters, he never left it. It would seem to me that some kind of return to or acknowledgement of the "modern" world needed to be made at the end in order to bring some kind of conclusion or closure to his to his staying in this "new" world. That was never done and so I always assumed he had been a member of this world. I didn't need him to enter into from my own time period for me to relate to the story.

The modern references/changes you made in the lyrics were a problem for me. You had set up this wonderful world, in another land and in another time period and then all of a sudden I was back in Florida, in contemporary times. It totally broke the reality you had already established and although the lyric changes were very clever, it was a major distraction to the flow of the story for me.

The pacing of the production was fine, especially in the first act. The time seemed to fly. The first act of course, introduced us to the characters and the plot and was filled with fun production numbers. It was fun to see what would happen next. The second act though seemed to drag. I am certain that part of it has to do with the libretto, having directed a Gilbert and Sullivan piece myself. It just gets somewhat tedious waiting for the characters to figure out the solution to the problem. We as an audience are already ahead of them and so start to drift with our focus. I am not sure I have an answer to fixing it, but perhaps pushing the tempo of the numbers, keeping the energy level high and the scenes moving quickly from one to another might help.

The choreography was very clever and well-executed throughout the show, for the most part. It was sharp and crisp when it needed to be. It often involved the use of props and I found it very fun and interesting to see how they would be used. I especially enjoyed the use of fans in "I've got a Little List" and the ladies use of their parasols. "To Sit in Solemn Silence" was also great fun!

There was some struggle with the flip-flops/sandals with the movement. Perhaps actors needed to work/ rehearse in them sooner. A good save was made by Pooh-Bah when he lost one shoe in a number. He had the foresight to get it out of the way in order to continue the dance and then pick it up. Good instincts.

### 3. Acting

I felt the actors made strong choices throughout the production, it was well cast. There was definitely a very good ensemble in the production. Each of the actors developed individual characters and were fun to watch. They possessed a good sense of comedy and timing and always contributed to the action. They knew where the focus of the scene should be. Rarely did I feel an actor was distracting from the main action of the scene.

I enjoy seeing actors actively listen to each other. I felt you were successful in accomplishing that.

Since Gilbert and Sullivan is all about words, I was pleased that overall I rarely lost a word in the dialogue. There was great vocal variety in the speaking. There were some moments in the singing where I couldn't understand the lyrics though. I first noticed it with the women ensemble. It is often harder to articulate when your sound is high, I felt they needed to overcompensate for that in their first number.

Vocally the cast was outstanding. The principal characters were capable of mastering the material, which is indeed challenging. There was excellent use of dynamics in the group numbers. The balance between the singers and the orchestra was usually fine. There were a few moments when I felt the orchestra overpowered the singers.

The heightened level of reality that you created for the musical was consistent for much of the production by most of the characters. I did feel that the Mikado did not have the same physical presence as the others that preceded him. Again, the libretto had set us up to fear him and I felt he did not attain the level of strength his character needed. He lacked the crispness and power of the other characters, both in body and voice.

### 4. Design Elements

The scenic design was very functional. I was especially taken with the sweeping curved feeling of the set which created a sense of movement. What was interesting was that there was also a sense of balance, a Zen-like simplicity that worked in contrast with the chaos that was going on in the plot. It seemed to ground the characters in some way.

The actors worked easily on the raked stage. The smaller playing areas stage right and left worked well for the small group scenes, duets and solos. They were multi-functional since they could be used as platforms with actors standing or sitting on them or the actors could sit on the edge of them. The steps on the stage were not so high as to cause problems for the actors in their costumes.

I felt the scenic elements you used upstage worked well. Both the round disc and the bamboo reinforced the environment and supported the world we were observing. I was not sure if they were used for specific locations of scenes in the musical or if they helped reinforce the time of day. It seemed random in their use, although since I am



often analyzing several things at once when I watch a production I will be responding to, I may not have noticed if they matched with the scene every time they were used. But because I did not notice and am wondering about it, it is something for you to consider as well. Each element must fit like a puzzle piece in the overall picture.

The scenic pieces I had the most problem with were the Bamboo trees in Act Two. The tree drops helped create a sense of being outdoors but they just were not as realistic as I feel they needed to be. They did not match the rest of the set, the richness that we had in the main platform, which actually looked like a beautifully stained wood from the audience. The free-standing bamboo tree seemed to be there solely for comic effect. As I have mentioned earlier, whenever I am taken out of the reality of the world you have created for me I have a hard time getting back. I become too aware of watching a theatre piece and I begin to question the motives of the choice. Perhaps using more devices of similar intent throughout the entire piece would have made this particular choice work better for me. Just a thought.

The lighting choices worked well. The acting space was clearly defined and helped focus the audience to the action. As mentioned above, I am not sure if the lighting truly helped define time of day for us. It was very pleasing to the eye and there were several instances that I call “Kodak Moments” because they are so beautiful. We need to make sure though that we are supporting the text as well. This is a minor detail, but the final light cue involving a gobo on the upstage are also caught one of the bamboo trees and made me aware the technical elements of the production.

I was impressed with the costumes overall, with only a couple exceptions which I will mention shortly. The color palette chosen visually pleasing and was spread throughout the cast very evenly and reinforced the actors characterizations. They looked very well-constructed and the attention to detail was obvious. They were quite beautiful! I am also sure they were challenging for the actors to move in but rarely did the actors struggle with them.

The one costume questioned in particular was that of Ko-Ko. The design, for me, was too comic. The cobra seemed too obvious once I saw it. I never noticed it until the Second Act when I was seated in the center audience. I understood the intent behind the design, but it just didn't seem to fit in with the rest of the costumes onstage.

The other costumes which brought attention to themselves were those of the Kurogo. This was a matter of construction and choice of material. I felt that in comparison to the rest of the costumes onstage, these were given the least amount of attention. The only problem that created was that was then too aware of the actors and was drawn to them when they should be “disappearing” from my awareness. This is a minor detail, but one that should be considered in the overall concept of the production.

## 5. Technical Elements

The execution of the various technical elements was well done. Since you had a unit set, you did not have much in terms of scene changes and those items that did come on and off stage were done so with ease.

There was an occasional light cue that was late. In particular I noticed a special that was to have come up on Yum-Yum but didn't until she had already begun her scene. Another note I took had to do with a gobo cue that was late coming onto the upstage sphere.

Body mics were used during the production for the major characters and certainly helped with the communication of both the words of the dialogue and the lyrics of the songs. My only suggestion would be to ease them in a little slower prior to the songs so we are not drawn to the amplification sound so abruptly. There seemed to be some mic distortion with Katisha the evening I was there and you seemed to do your best to work with it. After all I said and done, this is still live theatre and we must do the best we can when technical difficulties arise. You did fine with the adjustments you needed to make!

## 6. Additional Elements

In though I arrived in a frantic state, I was quickly made at ease by the box office staff that helped me into the theatre and into a seat without distracting the audience too much. I was pleased to see that it was a full house and that the audience was thoroughly enjoying themselves.

I was glad to see that the program cover reflected the Japanese style of the design that we then would see onstage. It is my belief that all the elements of the production, from poster to program cover and all that we see onstage must be unified in some manner. You were very successful in that.

All in all it was a delightful evening of theatre and you should be commended on a successful production. I can only assume the rest of the run went as well or even better! Congratulations

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