



University of California, Irvine

# ***ABRAHAM AND ISAAC IN JERUSALEM***

Lighting Designer: Karyn Lawrence

Assistant Designer: Nick Saiki

**The Claire Trevor Theater**

September 29, 2010

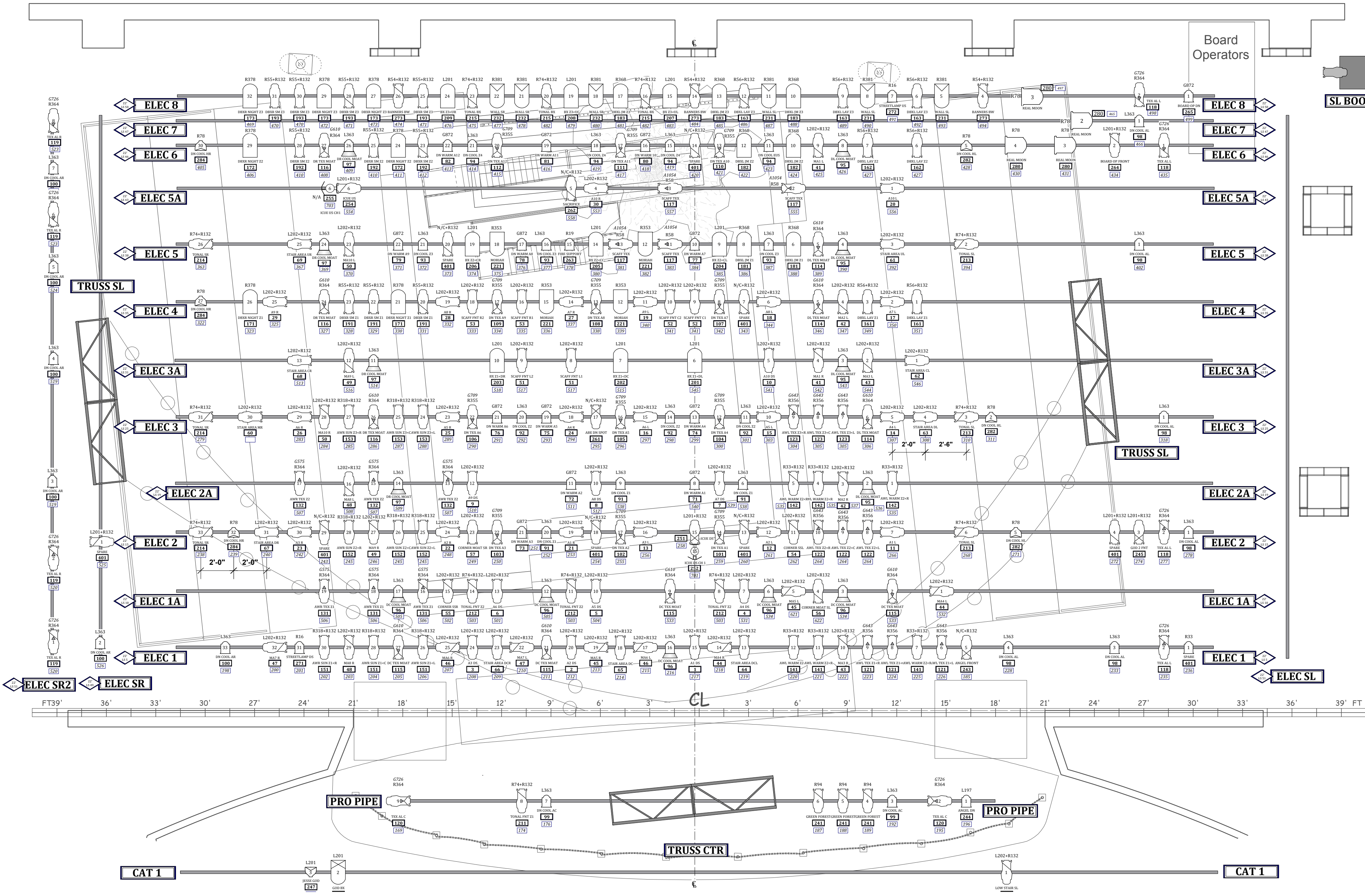
## **INDEX**

1. ELECTRICS PLAN
2. DECK PLAN
3. SECTION VIEW
4. DESIGNER CHEAT SHEET
5. NUMERIC CHEAT SHEET
6. CHANNEL HOOKUP
7. INSTRUMENT SCHEDULE
8. INSTRUMENT COUNT
9. COLOR SHEET COUNT
10. COLOR CUT COUNT
11. GOBO COUNT
12. SCRIPT
13. CUE SHEETS
14. SCRIPT TREATMENT W/ RENDERINGS

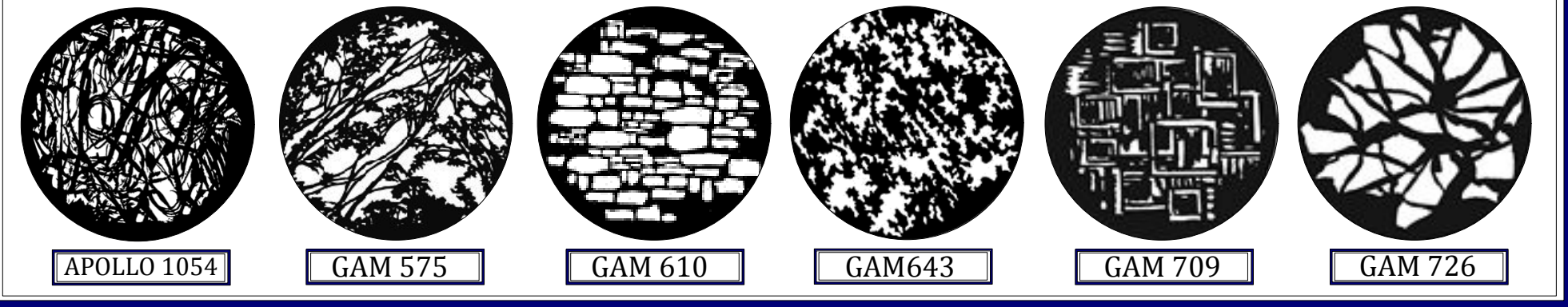


LINESET SCHEDULE

NATURAL CYCLOPAMA	55
GENERAL PURPOSE	54
GENERAL PURPOSE	53
ELEC SL 2	52
ELEC SL	51
ELECTRICNo.8	50
ELEC SR 2	49
ELECTRICNo.7	48
ELECTRICNo.6	47
SOUND POS. No. 4	45
RP SCREEN	44
ELECTRIC5A	43
WHITE SCRIM	42
GENERAL PURPOSE	41
SIDE LEG No. 5	40
BORDER No. 5	39
ELECTRICNo.5	38
BLUE VELOUR DRAPE	37
GENERAL PURPOSE	36
ELECTRICNo.4	35
SIDE LEG No. 4	34
BORDER No. 4	33
GENERAL PURPOSE	32
ELECTRIC2A	31
GENERAL PURPOSE	30
SOUND POS. No. 3	29
GENERAL PURPOSE	28
GENERAL PURPOSE	27
ELECTRICNo.3	26
LEG No. 3	25
BORDER No. 3	24
GENERAL PURPOSE	23
BLACK VELOUR DROP	22
GENERAL PURPOSE	21
ELECTRIC2A	20
GENERAL PURPOSE	19
GENERAL PURPOSE	18
GENERAL PURPOSE	17
GENERAL PURPOSE	16
ELECTRICNo.2	15
SOUND POS. No. 2	14
BORDER No. 2	13
GENERAL PURPOSE	12
GENERAL PURPOSE	11
ELECTRIC1A	10
GENERAL PURPOSE	9
GENERAL PURPOSE	8
GENERAL PURPOSE	7
GENERAL PURPOSE	6
ELECTRICNo.1	5
BLACK SCRIM	4
SOUND POS. No. 1	3
BORDER No. 1	2
MAIN CURTAIN	1
FIRE CURTAIN	0



TEMPLATES



INSTRUMENT KEY

	SOURCE 4 50 DGR 575W 22/20
	SOURCE 4 36 DGR 575W 89/80
	SOURCE 4 26 DGR 575W 73/85
	SOURCE 4 19 DGR 575W 4/40
	8" FRESNEL, 2KW 7/15
	6" FRESNEL, 575W 59/40
	PAR 64 WFL, 1000W 6
	PAR 64 MFL, 1000W 32
	PAR 64 VN5P, 1000W 4
TOTAL OF 42 OUT OF 60 BODIES	
	PAR 46 MFL, 575W 2/10
	SOURCE 4 PAR WFL, 575W 17
	SOURCE 4 PAR MFL, 575W 1
	SOURCE 4 PAR VN5P, 575W 1
TOTAL OF 19 OUT OF 23 BODIES	
	PAR 56 STRIPS, 100W 2/7
	PRACTICAL (SEE PAPERWORK)
	ICUE 2/2
	UNIQUE HAZE, 750W 1/1

LEGEND

TEMPLATE #	SCROLLER
COLOR	TEMPLATE IND.
IRIS	UNIT #
PURPOSE	
CH	
DIM	

NOTES

- 1) ALL LIGHTS TO BE HUNG ON 18" CENTERS UNLESS OTHERWISE NOTED.
- 2) ALL VISIBLE CABLES CLEANLY RUN.
- 3) LIGHT STRINGS SPAN FROM TRUSS TO TRUSS



UNIVERSITY OF CALIFORNIA, IRVINE  
CLAIRE TREVOR THEATER

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LIGHTING DESIGNER:  
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COSTUME DESIGNER:  
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BETH LAKE

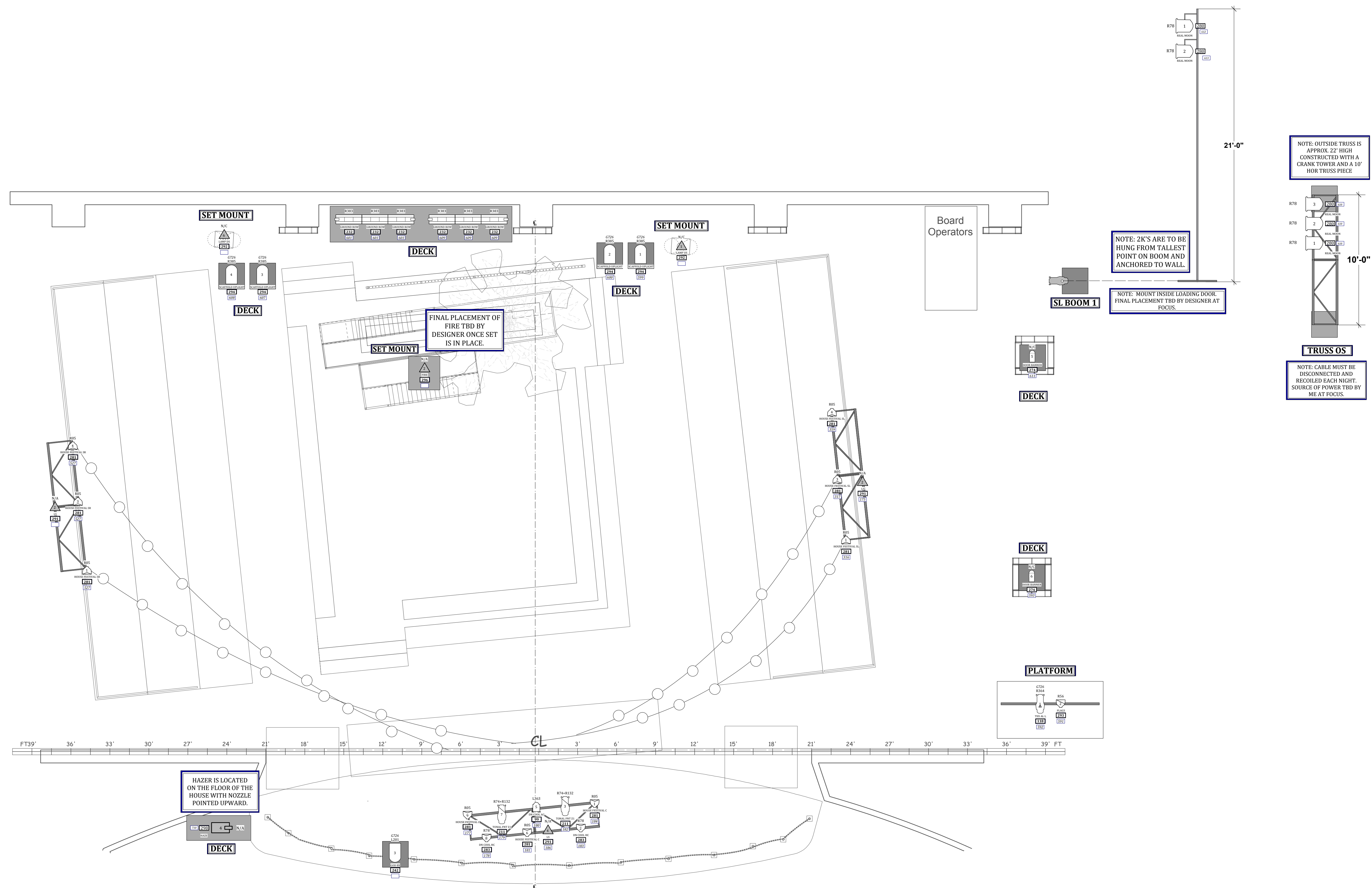
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SUBMITTALS

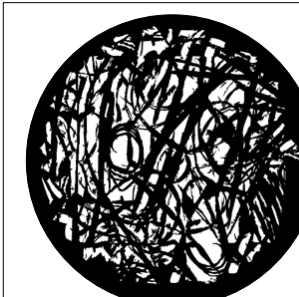
NUMBER	DATE	NOTE
1	9/6/10	INITIAL
2	9/7/10	ME REVIEW
3	10/6/10	FINAL
4		

SCALE: 1/4"=1'-0"	LIGHT PLOT ELEC PLAN	PLATE 1 OF 3
DRAWN BY: KDL		





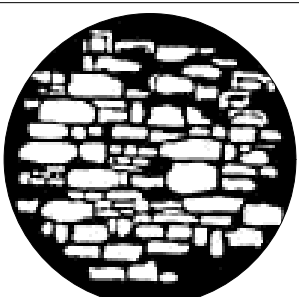
## TEMPLATES



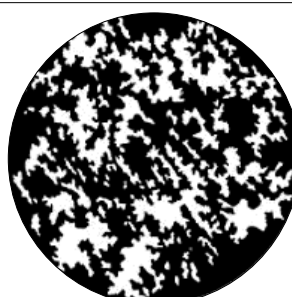
APOLLO 1054



GAM 575



GAM 610



GAM643




















GAM 709

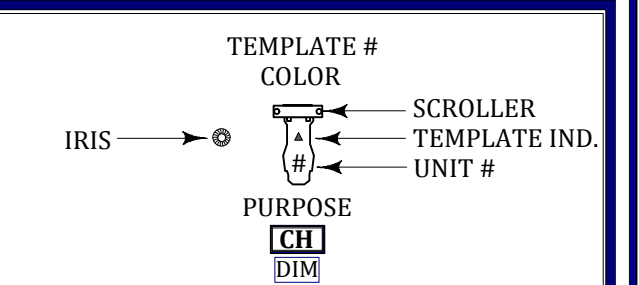


GAM 726

### INSTRUMENT KEY

	SOURCE 4 50 DGR 575W 22/20
	SOURCE 4 36 DGR 575W 89/80
	SOURCE 4 26 DGR 575W 73/85
	SOURCE 4 19 DGR 575W 4/40
	8" FRESNEL, 2KW 7/15
	6" FRESNEL, 575W 59/40
	PAR 64 WFL, 1000W 6
	PAR 64 MFL, 1000W 32
	PAR 64 VNPS, 1000W 4
<b>TOTAL OF 42 OUT OF 60 BODIES</b>	
	PAR 46 MFL, 575W 2/10
	SOURCE 4 PAR WFL, 575W 17
	SOURCE 4 PAR MFL, 575W 1
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<b>TOTAL OF 19 OUT OF 23 BODIES</b>	
	PAR 56 STRIPS, 100W 2/7
	PRACTICAL (SEE PAPERWORK)
	ICUE 2/2
	UNIQUE HAZE, 750W 1/1

## LEGEND



## NOTES

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**SCENIC DESIGNER:**  
SARAH PISHEH

**COSTUME DESIGNER:**  
JOE KUCHARSKI

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## SUBMITTALS

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

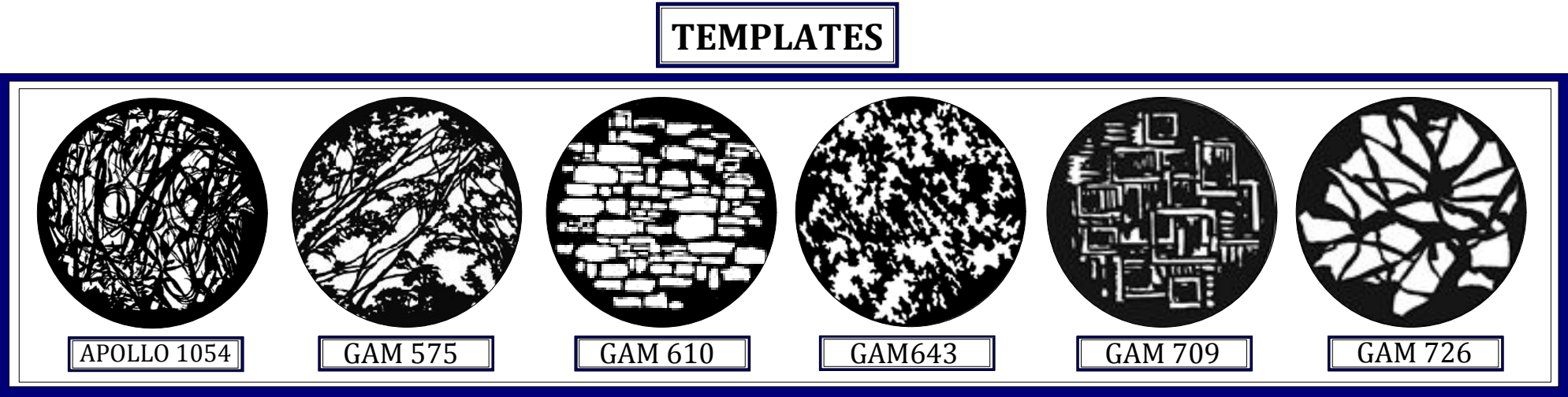
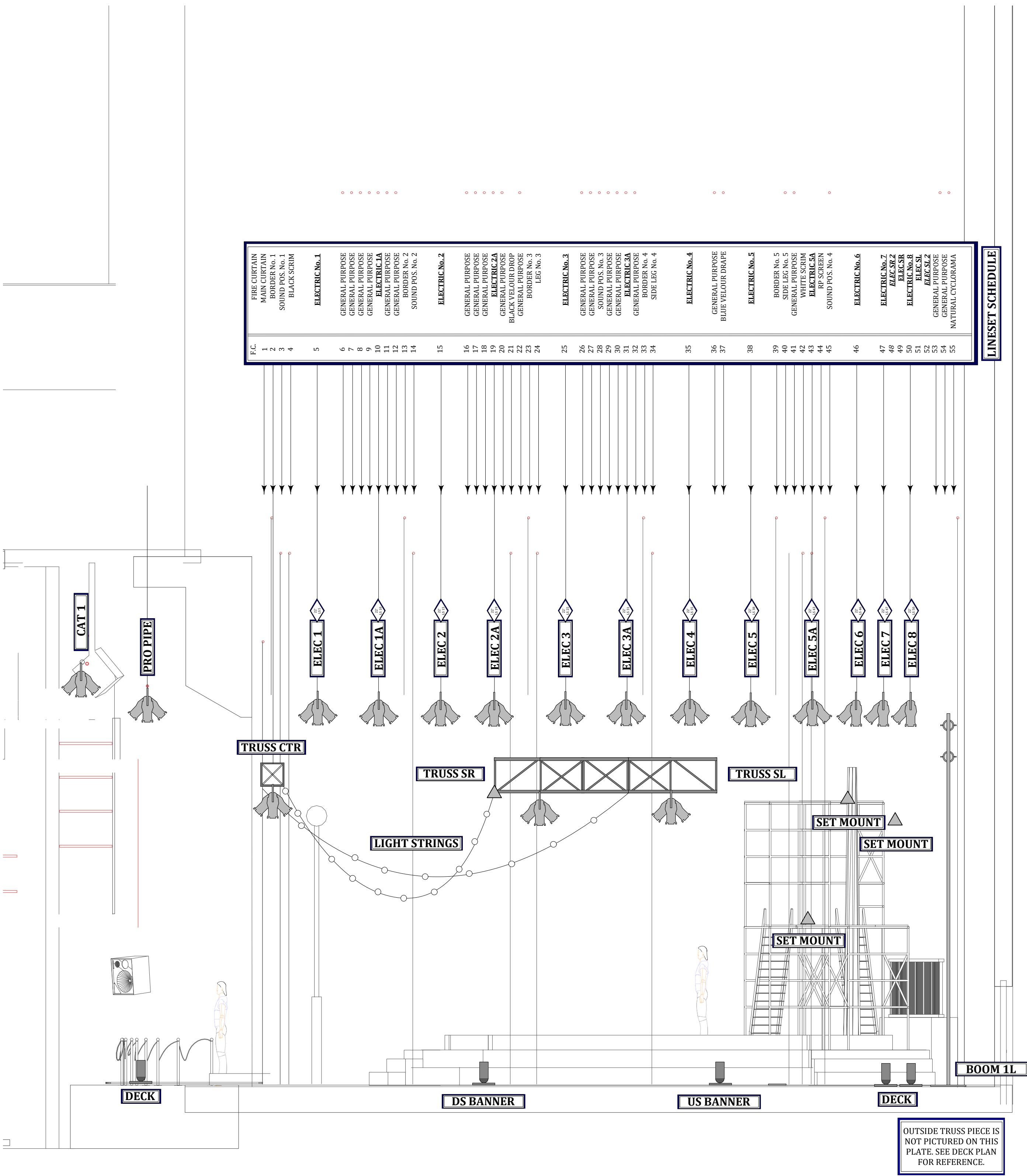
**DRAWN BY**  
KDL

### LIGHT PLOT

DECK PLAN

PLATE  
2  
OF  
3





**INSTRUMENT KEY**

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**LEGEND**

TEMPLATE #  
COLOR  
IRIS  
SCROLLER  
TEMPLATE IND.  
UNIT #  
PURPOSE  
CH  
DIM

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SCALE: 1/4"=1'0	LIGHT PLOT	PLATE 3 OF 3
DRAWN BY: KDL	SECTION VIEW	

ABRAHAM AND ISAAC IN JERUSALEM  
CHEAT SHEET

GROUPS	CHANNEL	PURPOSE	COLOR	GOBO	GROUPS	CHANNEL	PURPOSE	COLOR	GOBO	GROUPS	CHANNEL	PURPOSE	COLOR	GOBO	
AREA WASHES					DOWN WASH					DBX					
1	1	A1 DS	L202+R132		31	71	DN WARM A1	G872		51	161	DBXL LAV Z1	R56+R132		
2	2	A2 DS	L202+R132			72	DN WARM A2	G872			162	DBXL LAV Z2	R56+R132		
3	3	A3 DS	L202+R132			73	DN WARM A3	G872			163	DBXL LAV Z3	R56+R132		
4	4	A4 DS	L202+R132			74	DN WARM A4	G872		52	171	DBXR NIGHT Z1	R378		
5	5	A5 DS	L202+R132			75	DN WARM A5	G872			172	DBXR NIGHT Z2	R378		
6	6	A6 DS	L202+R132			76	DN WARM A6	G872			173	DBXR NIGHT Z3	R378		
7	7	A7 DS	L202+R132			77	DN WARM A7	G872		53	181	DBXL JM Z1	R368		
8	8	A8 DS	L202+R132			78	DN WARM A8	G872			182	DBXL JM Z2	R368		
9	9	A9 DS	L202+R132			79	DN WARM A9	G872			183	DBXL JM Z3	R368		
10	10	A10 DS	L202+R132			80	DN WARM 10	G872		54	191	DBXR SM Z1	R55+R132		
1	11	A1 L	L202+R132			81	DN WARM A11	G872			192	DBXR SM Z2	R55+R132		
2	12	A2 L	L202+R132		82	DN WARM A12	G872		193		DBXR SM Z3	R55+R132			
3	13	A3 L	L202+R132		32	91	DN COOL Z1	L363							
4	14	A4 L	L202+R132			92	DN COOL Z2	L363							
5	15	A5 L	L202+R132			93	DN COOL Z3	L363							
6	16	A6 L	L202+R132			94	DN COOL Z4	L363							
7	17	A7 L	L202+R132		33	95	DL COOL MOAT	L363		BACKS					
8	18	A8 L	L202+R132			96	DC COOL MOAT	L363		61	201	BX Z1<DL	L201		
9	19	A9 L	L202+R132			97	DR COOL MOAT	L363			202	BX Z1<DC	L201		
10	20	A10 L	L202+R132		98	DN COOL AL	L363		203		BX Z1<DR	L201			
1	21	A1 R	L202+R132		99	DN COOL AC	L363		204		BX Z2<CL	L201			
2	22	A2 R	L202+R132		100	DN COOL AR	L363		205		BX Z2<CC	L201			
3	23	A3 R	L202+R132		DOWN TEXTURE						206	BX Z2<CR	L201		
4	24	A4 R	L202+R132		35	101	DN TEX A1	R355	GLASS BRICKUP		207	BX Z3<UL	L201		
5	25	A5 R	L202+R132			102	DN TEX A2	R355	GLASS BRICKUP	208	BX Z3<UC	L201			
6	26	A6 R	L202+R132			103	DN TEX A3	R355	GLASS BRICKUP	209	BX Z3<UR	L201			
7	27	A7 R	L202+R132			104	DN TEX A4	R355	GLASS BRICKUP	TONALS					
8	28	A8 R	L202+R132			105	DN TEX A5	R355	GLASS BRICKUP	71	211	TONAL FNT Z1	R74+R132		
9	29	A9 R	L202+R132			106	DN TEX A6	R355	GLASS BRICKUP		212	TONAL FNT Z2	R74+R132		
10	30	A10 R	L202+R132			107	DN TEX A7	R355	GLASS BRICKUP		213	TONAL SL	R74+R132		
	31	LOW STAIR	L202+R132			108	DN TEX A8	R355	GLASS BRICKUP		214	TONAL SR	R74+R132		
						109	DN TEX A9	R355	GLASS BRICKUP	215	TONAL BX	R74+R132			
						110	DN TEX A10	R355	GLASS BRICKUP	BIG SPECIAL WASHES					
						111	DN TEX A11	R355	GLASS BRICKUP	81	221	MORIAH	R353		
					112	DN TEX A12	R355	GLASS BRICKUP	231		WALL SL	R381			
					114	DL TEX MOAT	R364	OLD STONES	232		WALL SR	R381			
					36	115	DC TEX MOAT	R364	OLD STONES	SPECIALS					
						116	DR TEX MOAT	R364	OLD STONES		242	GOD BX	G872		
						117	SCAFF TEX	R58	GRASS TEXTURE		243	ANGEL FRONT	L201+R132		
					37	118	TEX AL L	R364	SMASH		244	ANGEL DN	R33		
						119	TEX AL R	R364	SMASH		245	GOD 2 FNT	L201+R132		
						ANGLE WASHES						246	GOD 2 BX	L201	
					41	121	AWL TEX Z1<C	R356	MOONSCAPE		251	ICUE DS	L201+R132		
						122	AWL TEX Z2<L	R356	MOONSCAPE		252	ICUE DS CH 1	N/A		
						123	AWL TEX Z3<L	R356	MOONSCAPE		253	I-CUE CH 2	N/A		
	54	CORNER SSL	L202+R132		42	131	AWR TEX Z1	R364	HILLSIDE BRANCHES		254	ICUE US	L201+R132		
	55	CORNER SSR	L202+R132			132	AWR TEX Z2	R364	HILLSIDE BRANCHES		255	ICUE US CH1	N/A		
	56	CORNER MOAT SL	L202+R132			43	141	AWL WARM Z2<R	R33+R132			256	I-CUE CH 2	N/A	
	57	CORNER MOAT SR	L202+R132		142		AWL WARM Z2<R	R33+R132				261	ABE DN SPOT	N/C+R132	
	58	LOW STAIR SL	L202+R132									262	SACRIFICE	N/C+R132	
											263	FIRE SUPPORT	R19		
STAIR AREAS										JERUSALEM SPECIALS					
24	60	STAIR AREA MR	L202+R132		44	151	AWR SUN Z1<L	R318+R132		91	264	BOARD OP FRONT	L201+R132		
	61	STAIR AREA UL	L202+R132			152	AWR SUN Z2<L	R318+R132			265	BOARD OP DN	G872		
	62	STAIR AREA CL	L202+R132			153	AWR SUN Z3<C	R318+R132			271	STREETLAMP DS	R16		
	63	STAIR AREA DL	L202+R132			ADDITIONAL GROUPS					272	STREETLAMP US	R16		
	64	STAIR AREA DCL	L202+R132		21	STAGE AREAS					273	BANNERS BW	R54+R132		
	65	STAIR AREA DC	L202+R132		25	ALL AREAS					280	REAL MOON	R78		
	66	STAIR AREA DCR	L202+R132		26	STAGE AREAS AND SCAFFOLD AREAS					281	HOUSE FESTIVAL SR	R05		
	67	STAIR AREA DR	L202+R132		38	STAGE AND MOAT COOL DOWNS					92	282	DN COOL HL	R78	
	68	STAIR AREA CR	L202+R132		39	ALL COOL DOWNS						283	DN COOL HC	R78	
	69	STAIR AREA UR/SM	L202+R132							284		DN COOL HR	R78		
70	LOW STAIR	L202+R132								SPARES					
											401	SPARE	N/C+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 1 of 9

11/28/10

Lighting Designer: Karyn Diane Lawrence  
 ALD: Nick Saiki  
 ME: Katie Brosz

Claire Trevor Theater, UCI  
 Sub #3, V#1

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(1)	A1 DS	● L202+R132		
(2)	A2 DS	● L202+R132		
(3)	A3 DS	● L202+R132		
(4)	A4 DS	● L202+R132		
(5)	A5 DS	● L202+R132		
(6)	A6 DS	● L202+R132		
(7)	A7 DS	● L202+R132		
(8)	A8 DS	● L202+R132		
(9)	A9 DS	● L202+R132		
(10)	A10 DS	● L202+R132		
(11)	A1 L	● L202+R132		
(12)	A2 L	● L202+R132		
(13)	A3 L	● L202+R132		
(14)	A4 L	● L202+R132		
(15)	A5 L	● L202+R132		
(16)	A6 L	● L202+R132		
(17)	A7 L	● L202+R132		
(18)	A8 L	● L202+R132		
(19)	A9 L	● L202+R132		
(20)	A10 L	● L202+R132		
(21)	A1 R	● L202+R132		
(22)	A2 R	● L202+R132		
(23)	A3 R	● L202+R132		



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## CHEAT SHEET

Page 2 of 9

11/28/10

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Channel	Purpose	Color	Gobo	Gobo Description
(24)	A4 R	● L202+R132		
(25)	A5 R	● L202+R132		
(26)	A6 R	● L202+R132		
(27)	A7 R	● L202+R132		
(28)	A8 R	● L202+R132		
(29)	A9 R	● L202+R132		
(30)	A10 R	● L202+R132		
(41)	MA1 R MA1 L	● L202+R132		
(42)	MA2 R MA2 L	● L202+R132		
(43)	MA3 L MA3 R	● L202+R132		
(44)	MA4 R MA4 L	● L202+R132		
(45)	MA5 R MA5 L	● L202+R132		
(46)	MA6 R MA6 L	● L202+R132		
(47)	MA7 R MA7 L	● L202+R132		
(48)	MA8 L MA8 R	● L202+R132		



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## CHEAT SHEET

Page 3 of 9

11/28/10

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Channel	Purpose	Color	Gobo	Gobo Description
(49)	MA9 L MA9 R	● L202+R132		
(50)	MA10 R MA10 L	● L202+R132		
(51)	SCAFF FNT L1 SCAFF FNT L2	● L202+R132		
(52)	SCAFF FNT C1 SCAFF FNT C2	● L202+R132		
(53)	SCAFF FNT R1 SCAFF FNT R2	● L202+R132		
(54)	CORNER SSL	● L202+R132		
(55)	CORNER SSR	● L202+R132		
(56)	CORNER MOAT SL	● L202+R132		
(57)	CORNER MOAT SR	● L202+R132		
(58)	LOW STAIR SL	● L202+R132		
(60)	STAIR AREA MR	● L202+R132		
(61)	STAIR AREA UL	● L202+R132		
(62)	STAIR AREA CL	● L202+R132		
(63)	STAIR AREA DL	● L202+R132		
(64)	STAIR AREA DCL	● L202+R132		
(65)	STAIR AREA DC	● L202+R132		
(66)	STAIR AREA DCR	● L202+R132		
(67)	STAIR AREA DR	● L202+R132		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 4 of 9

11/28/10

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(68)	STAIR AREA CR	L202+R132		
(69)	STAIR AREA UR	L202+R132		
(71)	DN WARM A1	G872		
(72)	DN WARM A2	G872		
(73)	DN WARM A3	G872		
(74)	DN WARM A4	G872		
(75)	DN WARM A5	G872		
(76)	DN WARM A6	G872		
(77)	DN WARM A7	G872		
(78)	DN WARM A8	G872		
(79)	DN WARM A9	G872		
(80)	DN WARM 10	G872		
(81)	DN WARM A11	G872		
(82)	DN WARM A12	G872		
(91)	DN COOL Z1	L363		
(92)	DN COOL Z2	L363		
(93)	DN COOL Z3	L363		
(94)	DN COOL Z4	L363		
	DN COOL EUS			
(95)	DL COOL MOAT	L363		
(96)	DC COOL MOAT	L363		
(97)	DR COOL MOAT	L363		
(98)	DN COOL AL	L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 5 of 9

11/28/10

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(99)	DN COOL AC	L363		
(100)	DN COOL AR	L363		
(101)	DN TEX A1	R355	G709	GLASS BRICKUP
(102)	DN TEX A2	R355	G709	GLASS BRICKUP
(103)	DN TEX A3	R355	G709	GLASS BRICKUP
(104)	DN TEX A4	R355	G709	GLASS BRICKUP
(105)	DN TEX A5	R355	G709	GLASS BRICKUP
(106)	DN TEX A6	R355	G709	GLASS BRICKUP
(107)	DN TEX A7	R355	G709	GLASS BRICKUP
(108)	DN TEX A8	R355	G709	GLASS BRICKUP
(109)	DN TEX A9	R355	G709	GLASS BRICKUP
(110)	DN TEX A10	R355	G709	GLASS BRICKUP
(111)	DN TEX A11	R355	G709	GLASS BRICKUP
(112)	DN TEX A12	R355	G709	GLASS BRICKUP
(114)	DL TEX MOAT	R364	G610	OLD STONES
(115)	DC TEX MOAT	R364	G610	OLD STONES
(116)	DR TEX MOAT	R364	G610	OLD STONES
(117)	SCAFF TEX	R58	A1054	GRASS TEXTURE
(118)	TEX AL L	R364	G726	SMASH
(119)	TEX AL R	R364	G726	SMASH
(120)	TEX AL C	R364	G726	SMASH



















# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 6 of 9  
11/28/10

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(121)	AWL TEX Z1<L AWL TEX Z1<C AWL TEX Z1<R	 R356	G643	 MOONSCAPE
(122)	AWL TEX Z2<L AWL TEX Z2<C AWL TEX Z2<R	 R356	G643	 MOONSCAPE
(123)	AWL TEX Z3<L AWL TEX Z3<C AWL TEX Z3<R	 R356	G643	 MOONSCAPE
(131)	AWR TEX Z1	 R364	G575	 HILLSIDE BRANCHES
(132)	AWR TEX Z2	 R364	G575	 HILLSIDE BRANCHES
(141)	AWL WARM Z2<R	 R33+R132		
(142)	AWL WARM Z2<R	 R33+R132		
(151)	AWR SUN Z1<L AWR SUN Z1<C AWR SUN Z1<R	 R318+R132		
(152)	AWR SUN Z2<L AWR SUN Z2<C AWR SUN Z2<R	 R318+R132		
(153)	AWR SUN Z3<L AWR SUN Z3<C AWR SUN Z3<R	 R318+R132		
(161)	DBXL LAV Z1	 R56+R132		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 7 of 9

11/28/10

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Channel	Purpose	Color	Gobo	Gobo Description
(162)	DBXL LAV Z2	R56+R132		
(163)	DBXL LAV Z3	R56+R132		
(171)	DBXR NIGHT Z1	R378		
(172)	DBXR NIGHT Z2	R378		
(173)	DBXR NIGHT Z3	R378		
(181)	DBXL JM Z1	R368		
(182)	DBXL JM Z2	R368		
(183)	DBXL JM Z3	R368		
(191)	DBXR SM Z1	R55+R132		
(192)	DBXR SM Z2	R55+R132		
(193)	DBXR SM Z3	R55+R132		
(201)	BX Z1<DL	L201		
(202)	BX Z1<DC	L201		
(203)	BX Z1<DR	L201		
(204)	BX Z2<CL	L201		
(205)	BX Z2<CC	L201		
(206)	BX Z2<CR	L201		
(207)	BX Z3<UL	L201		
(208)	BX Z3<UC	L201		
(209)	BX Z3<UR	L201		
(211)	TONAL FNT Z1	R74+R132		
(212)	TONAL FNT Z2	R74+R132		
(213)	TONAL SL	R74+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 8 of 9

11/28/10

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(214)	TONAL SR	R74+R132		
(215)	TONAL BX	R74+R132		
(221)	MORIAH	R353		
(231)	WALL SL	R381		
(232)	WALL SR	R381		
	GROUND ROW	R383		
(241)	GREEN FOREST	R94		
(242)	GOD BX	L201		
(243)	ANGEL FRONT	N/C+R132		
(244)	ANGEL DN	L197		
(245)	GOD 2 FNT	L201+R132		
(247)	JESSE GOD	L201		
(251)	ICUE DS	L201+R132		
(252)	ICUE DS CH 1	N/A		
(253)	I-CUE CH 2	N/A		
(254)	ICUE US	L201+R132		
(255)	ICUE US CH1	N/A		
(256)	I-CUE CH 2	N/A		
(261)	ABE DN SPOT	N/C+R132		
(262)	SACRIFICE	N/C+R132		
(263)	FIRE SUPPORT	R19		
(264)	BOARD OP FRONT	L201+R132		
(265)	BOARD OP DN	G872		

















# ABRAHAM AND ISAAC IN JERUSALEM

## CHEAT SHEET

Page 9 of 9

11/28/10

This is not a hookup or instrument schedule. Do not assume items on the same line relate to each other.

Channel	Purpose	Color	Gobo	Gobo Description
(271)	STREETLAMP DS	 R16		
(272)	STREETLAMP US	 R16		
(273)	BANNERS BW	 R54+R132		
(274)	DOOR BANNER	N/C		
(280)	REAL MOON	 R78		
(281)	HOUSE FESTIVAL SL HOUSE FESTIVAL SR HOUSE FESTIVAL C	 R05		
(282)	DN COOL HL	 R78		
(283)	DN COOL HC	 R78		
(284)	DN COOL HR	 R78		
(291)	LS	N/A		
(292)	LAMP US LAMP DS	N/C		
(293)	FLAGS	 R53  R56		
(294)	SCAFFOLD UPLIGHT	 R385		
(296)	FIRE	N/A		
(298)	HAZE	N/A		
(299)	HAZE CH 2	N/A		
(401)	SPARE	 R33  L201+R132  N/C+R132		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 1 of 30  
11/28/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(1)</b>	217	ELECTRIC 1	15	A1 DS	S-4 36 DEG 575w	● L202+R132		
<b>(2)</b>	212	ELECTRIC 1	20	A2 DS	S-4 36 DEG 575w	● L202+R132		
<b>(3)</b>	208	ELECTRIC 1	24	A3 DS	S-4 36 DEG 575w	● L202+R132		
<b>(4)</b>	531	ELECTRIC 1A	7	A4 DS	S-4 36 DEG 575w	● L202+R132		
<b>(5)</b>	504	ELECTRIC 1A	10	A5 DS	S-4 36 DEG 575w	● L202+R132		
<b>(6)</b>	501	ELECTRIC 1A	13	A6 DS	S-4 36 DEG 575w	● L202+R132		
<b>(7)</b>	539	ELECTRIC 2A	7	A7 DS	S-4 36 DEG 575w	● L202+R132		
<b>(8)</b>	512	ELECTRIC 2A	10	A8 DS	S-4 36 DEG 575w	● L202+R132		
<b>(9)</b>	510	ELECTRIC 2A	12	A9 DS	S-4 36 DEG 575w	● L202+R132		
<b>(10)</b>	541	ELECTRIC 3A	5	A10 DS	S-4 36 DEG 575w	● L202+R132		
<b>(11)</b>	266	ELECTRIC 2	7	A1 L	S-4 36 DEG 575w	● L202+R132		
<b>(12)</b>	261	ELECTRIC 2	12	A2 L	S-4 36 DEG 575w	● L202+R132		
<b>(13)</b>	256	ELECTRIC 2	16	A3 L	S-4 36 DEG 575w	● L202+R132		
<b>(14)</b>	307	ELECTRIC 3	5	A4 L	S-4 36 DEG 575w	● L202+R132		
<b>(15)</b>	303	ELECTRIC 3	10	A5 L	S-4 36 DEG 575w	● L202+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 2 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(16)</b>	297	ELECTRIC 3	15	A6 L	S-4 36 DEG 575w	●	L202+R132	
<b>(17)</b>	350	ELECTRIC 4	2	A7 L	S-4 36 DEG 575w	●	L202+R132	
<b>(18)</b>	344	ELECTRIC 4	6	A8 L	S-4 36 DEG 575w	●	L202+R132	
<b>(19)</b>	340	ELECTRIC 4	11	A9 L	S-4 36 DEG 575w	●	L202+R132	
<b>(20)</b>	556	ELECTRIC 5A	1	A10 L	S-4 36 DEG 575w	●	L202+R132	
<b>(21)</b>	253	ELECTRIC 2	19	A1 R	S-4 36 DEG 575w	●	L202+R132	
<b>(22)</b>	248	ELECTRIC 2	24	A2 R	S-4 36 DEG 575w	●	L202+R132	
<b>(23)</b>	242	ELECTRIC 2	30	A3 R	S-4 36 DEG 575w	●	L202+R132	
<b>(24)</b>	294	ELECTRIC 3	18	A4 R	S-4 36 DEG 575w	●	L202+R132	
<b>(25)</b>	289	ELECTRIC 3	23	A5 R	S-4 36 DEG 575w	●	L202+R132	
<b>(26)</b>	283	ELECTRIC 3	29	A6 R	S-4 36 DEG 575w	●	L202+R132	
<b>(27)</b>	337	ELECTRIC 4	14	A7 R	S-4 36 DEG 575w	●	L202+R132	
<b>(28)</b>	332	ELECTRIC 4	19	A8 R	S-4 36 DEG 575w	●	L202+R132	
<b>(29)</b>	325	ELECTRIC 4	25	A9 R	S-4 36 DEG 575w	●	L202+R132	
<b>(30)</b>	553	ELECTRIC 5A	4	A10 R	S-4 36 DEG 575w	●	L202+R132	
<b>(41)</b>	542	ELECTRIC 3A	4	MA1 R	S-4 26 DEG 575w	●	L202+R132	
	425	ELECTRIC 6	9	MA1 L	S-4 26 DEG 575w	●	L202+R132	



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 3 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(42)</b>	537	ELECTRIC 2A	3	MA2 R	S-4 26 DEG 575w	●	L202+R132	
	347	ELECTRIC 4	4	MA2 L	S-4 26 DEG 575w	●	L202+R132	
<b>(43)</b>	222	ELECTRIC 1	10	MA3 R	S-4 26 DEG 575w	●	L202+R132	
	544	ELECTRIC 3A	2	MA3 L	S-4 26 DEG 575w	●	L202+R132	
<b>(44)</b>	218	ELECTRIC 1	14	MA4 R	S-4 26 DEG 575w	●	L202+R132	
	532	ELECTRIC 1A	1	MA4 L	S-4 26 DEG 575w	●	L202+R132	
<b>(45)</b>	213	ELECTRIC 1	19	MA5 R	S-4 26 DEG 575w	●	L202+R132	
	621	ELECTRIC 1A	5	MA5 L	S-4 26 DEG 575w	●	L202+R132	
<b>(46)</b>	215	ELECTRIC 1	17	MA6 L	S-4 26 DEG 575w	●	L202+R132	
	207	ELECTRIC 1	25	MA6 R	S-4 26 DEG 575w	●	L202+R132	
<b>(47)</b>	210	ELECTRIC 1	22	MA7 L	S-4 26 DEG 575w	●	L202+R132	
	200	ELECTRIC 1	32	MA7 R	S-4 26 DEG 575w	●	L202+R132	
<b>(48)</b>	203	ELECTRIC 1	29	MA8 R	S-4 26 DEG 575w	●	L202+R132	
	508	ELECTRIC 2A	16	MA8 L	S-4 26 DEG 575w	●	L202+R132	
<b>(49)</b>	246	ELECTRIC 2	27	MA9 R	S-4 26 DEG 575w	●	L202+R132	
	516	ELECTRIC 3A	12	MA9 L	S-4 26 DEG 575w	●	L202+R132	
<b>(50)</b>	284	ELECTRIC 3	28	MA10 R	S-4 26 DEG 575w	●	L202+R132	
	370	ELECTRIC 5	23	MA10 L	S-4 26 DEG 575w	●	L202+R132	





# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 4 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(51)</b>	517	ELECTRIC 3A	8	SCAFF FNT L1	S-4 36 DEG 575w	●	L202+R132	
	517	ELECTRIC 3A	9	SCAFF FNT L2	S-4 36 DEG 575w	●	L202+R132	
<b>(52)</b>	341	ELECTRIC 4	9	SCAFF FNT C1	S-4 36 DEG 575w	●	L202+R132	
	341	ELECTRIC 4	10	SCAFF FNT C2	S-4 36 DEG 575w	●	L202+R132	
<b>(53)</b>	335	ELECTRIC 4	16	SCAFF FNT R1	S-4 36 DEG 575w	●	L202+R132	
	333	ELECTRIC 4	18	SCAFF FNT R2	S-4 36 DEG 575w	●	L202+R132	
<b>(54)</b>	262	ELECTRIC 2	11	CORNER SSL	S-4 26 DEG 575w	●	L202+R132	
<b>(55)</b>	502	ELECTRIC 1A	15	CORNER SSR	S-4 26 DEG 575w	●	L202+R132	
<b>(56)</b>	622	ELECTRIC 1A	4	CORNER MOAT SL	S-4 26 DEG 575w	●	L202+R132	
<b>(57)</b>	249	ELECTRIC 2	23	CORNER MOAT SR	S-4 36 DEG 575w	●	L202+R132	
<b>(58)</b>	30	CAT 1	1	LOW STAIR SL	S-4 26 DEG 575w	●	L202+R132	



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 5 of 30  
11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(60)</b>	282	ELECTRIC 3	30	STAIR AREA MR	S-4 36 DEG 575w	L202+R132		
<b>(61)</b>	392	ELECTRIC 5	3	STAIR AREA UL	S-4 36 DEG 575w	L202+R132		
<b>(62)</b>	546	ELECTRIC 3A	1	STAIR AREA CL	S-4 36 DEG 575w	L202+R132		
<b>(63)</b>	308	ELECTRIC 3	4	STAIR AREA DL	S-4 36 DEG 575w	L202+R132		
<b>(64)</b>	219	ELECTRIC 1	13	STAIR AREA DCL	S-4 36 DEG 575w	L202+R132		
<b>(65)</b>	214	ELECTRIC 1	18	STAIR AREA DC	S-4 36 DEG 575w	L202+R132		
<b>(66)</b>	209	ELECTRIC 1	23	STAIR AREA DCR	S-4 36 DEG 575w	L202+R132		
<b>(67)</b>	240	ELECTRIC 2	31	STAIR AREA DR	S-4 36 DEG 575w	L202+R132		
<b>(68)</b>	513	ELECTRIC 3A	13	STAIR AREA CR	S-4 36 DEG 575w	L202+R132		
<b>(69)</b>	367	ELECTRIC 5	25	STAIR AREA UR	S-4 36 DEG 575w	L202+R132		
<b>(71)</b>	540	ELECTRIC 2A	8	DN WARM A1	6" Fres 750w	G872		






# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 6 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(72)</b>	511	ELECTRIC 2A	11	DN WARM A2	6" Fres 750w	 G872		
<b>(73)</b>	251	ELECTRIC 2	21	DN WARM A3	6" Fres 750w	 G872		
<b>(74)</b>	299	ELECTRIC 3	13	DN WARM A4	6" Fres 750w	 G872		
<b>(75)</b>	293	ELECTRIC 3	19	DN WARM A5	6" Fres 750w	 G872		
<b>(76)</b>	291	ELECTRIC 3	21	DN WARM A6	6" Fres 750w	 G872		
<b>(77)</b>	384	ELECTRIC 5	10	DN WARM A7	6" Fres 750w	 G872		
<b>(78)</b>	376	ELECTRIC 5	17	DN WARM A8	6" Fres 750w	 G872		
<b>(79)</b>	371	ELECTRIC 5	22	DN WARM A9	6" Fres 750w	 G872		
<b>(80)</b>	418	ELECTRIC 6	16	DN WARM 10	6" Fres 750w	 G872		
<b>(81)</b>	416	ELECTRIC 6	19	DN WARM A11	6" Fres 750w	 G872		
<b>(82)</b>	413	ELECTRIC 6	22	DN WARM A12	6" Fres 750w	 G872		














# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 7 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(91)</b>	252	ELECTRIC 2	20	DN COOL Z1	6" Fres 750w	 L363		
	538	ELECTRIC 2A	6	DN COOL Z1	6" Fres 750w	 L363		
	538	ELECTRIC 2A	9	DN COOL Z1	6" Fres 750w	 L363		
<b>(92)</b>	301	ELECTRIC 3	11	DN COOL Z2	6" Fres 750w	 L363		
	298	ELECTRIC 3	14	DN COOL Z2	6" Fres 750w	 L363		
	292	ELECTRIC 3	20	DN COOL Z2	6" Fres 750w	 L363		
<b>(93)</b>	387	ELECTRIC 5	7	DN COOL Z3	6" Fres 750w	 L363		
	377	ELECTRIC 5	16	DN COOL Z3	6" Fres 750w	 L363		
	372	ELECTRIC 5	21	DN COOL Z3	6" Fres 750w	 L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 8 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(94)</b>	423	ELECTRIC 6	11	DN COOL EUS	6" Fres 750w	● L363		
	419	ELECTRIC 6	15	DN COOL Z4	6" Fres 750w	● L363		
	419	ELECTRIC 6	18	DN COOL Z4	6" Fres 750w	● L363		
	414	ELECTRIC 6	21	DN COOL Z4	6" Fres 750w	● L363		
<b>(95)</b>	536	ELECTRIC 2A	2	DL COOL MOAT	6" Fres 750w	● L363		
	543	ELECTRIC 3A	3	DL COOL MOAT	6" Fres 750w	● L363		
	390	ELECTRIC 5	4	DL COOL MOAT	6" Fres 750w	● L363		
	426	ELECTRIC 6	8	DL COOL MOAT	6" Fres 750w	● L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 9 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(96)</b>	216	ELECTRIC 1	16	DC COOL MOAT	6" Fres 750w	● L363		
	534	ELECTRIC 1A	3	DC COOL MOAT	6" Fres 750w	● L363		
	534	ELECTRIC 1A	6	DC COOL MOAT	6" Fres 750w	● L363		
	505	ELECTRIC 1A	12	DC COOL MOAT	6" Fres 750w	● L363		
	505	ELECTRIC 1A	17	DC COOL MOAT	6" Fres 750w	● L363		
<b>(97)</b>	509	ELECTRIC 2A	14	DR COOL MOAT	6" Fres 750w	● L363		
	514	ELECTRIC 3A	11	DR COOL MOAT	6" Fres 750w	● L363		
	369	ELECTRIC 5	24	DR COOL MOAT	6" Fres 750w	● L363		
	409	ELECTRIC 6	26	DR COOL MOAT	6" Fres 750w	● L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 10 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(98)</b>	233	ELECTRIC 1	3	DN COOL AL	6" Fres 750w	● L363		
	228	ELECTRIC 1	4	DN COOL AL	6" Fres 750w	● L363		
	278	ELECTRIC 2	1	DN COOL AL	6" Fres 750w	● L363		
	318	ELECTRIC 3	1	DN COOL AL	6" Fres 750w	● L363		
	402	ELECTRIC 5	1	DN COOL AL	6" Fres 750w	● L363		
	466	ELECTRIC 7	1	DN COOL AL	6" Fres 750w	● L363		
<b>(99)</b>	192	PROSC PIPE	3	DN COOL AC	6" Fres 750w	● L363		
	176	PROSC PIPE	7	DN COOL AC	6" Fres 750w	● L363		
	180	TRUSS CTR	5	DN COOL AC	6" Fres 750w	● L363		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 11 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(100)</b>	198	ELECTRIC 1	33	DN COOL AR	6" Fres 750w	● L363		
	526	ELECTRIC SR	3	DN COOL AR	6" Fres 750w	● L363		
	519	ELECTRIC SR2	3	DN COOL AR	6" Fres 750w	● L363		
	519	ELECTRIC SR2	4	DN COOL AR	6" Fres 750w	● L363		
	524	ELECTRIC SR2	5	DN COOL AR	6" Fres 750w	● L363		
	524	ELECTRIC SR2	7	DN COOL AR	6" Fres 750w	● L363		
<b>(101)</b>	259	ELECTRIC 2	14	DN TEX A1	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(102)</b>	255	ELECTRIC 2	17	DN TEX A2	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(103)</b>	250	ELECTRIC 2	22	DN TEX A3	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(104)</b>	300	ELECTRIC 3	12	DN TEX A4	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(105)</b>	296	ELECTRIC 3	16	DN TEX A5	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(106)</b>	290	ELECTRIC 3	22	DN TEX A6	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(107)</b>	342	ELECTRIC 4	8	DN TEX A7	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP
<b>(108)</b>	338	ELECTRIC 4	13	DN TEX A8	S-4 50 DEG 575w	● R355	G709	● GLASS BRICKUP

























# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 12 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(109)</b>	334	ELECTRIC 4	17	DN TEX A9	S-4 50 DEG 575w	 R355	G709	 GLASS BRICKUP
<b>(110)</b>	421	ELECTRIC 6	13	DN TEX A10	S-4 50 DEG 575w	 R355	G709	 GLASS BRICKUP
<b>(111)</b>	417	ELECTRIC 6	17	DN TEX A11	S-4 50 DEG 575w	 R355	G709	 GLASS BRICKUP
<b>(112)</b>	415	ELECTRIC 6	20	DN TEX A12	S-4 50 DEG 575w	 R355	G709	 GLASS BRICKUP
<b>(114)</b>	306	ELECTRIC 3	6	DL TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	346	ELECTRIC 4	5	DL TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	389	ELECTRIC 5	5	DL TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
<b>(115)</b>	211	ELECTRIC 1	21	DC TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	205	ELECTRIC 1	27	DC TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	533	ELECTRIC 1A	2	DC TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	533	ELECTRIC 1A	9	DC TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES






















# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 13 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(116)</b>	286	ELECTRIC 3	26	DR TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	327	ELECTRIC 4	24	DR TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
	408	ELECTRIC 6	27	DR TEX MOAT	S-4 50 DEG 575w	 R364	G610	 OLD STONES
<b>(117)</b>	383	ELECTRIC 5	11	SCAFF TEX	S-4 36 DEG 575w	 R58	A1054	 GRASS TEXTURE
	381	ELECTRIC 5	13	SCAFF TEX	S-4 36 DEG 575w	 R58	A1054	 GRASS TEXTURE
	555	ELECTRIC 5A	2	SCAFF TEX	S-4 50 DEG 575w	 R58	A1054	 GRASS TEXTURE
	557	ELECTRIC 5A	3	SCAFF TEX	S-4 36 DEG 575w	 R58	A1054	 GRASS TEXTURE
<b>(118)</b>	235	ELECTRIC 1	2	TEX AL L	S-4 26 DEG 575w	 R364	G726	SMASH
	277	ELECTRIC 2	2	TEX AL L	S-4 26 DEG 575w	 R364	G726	SMASH
	435	ELECTRIC 6	1	TEX AL L	S-4 26 DEG 575w	 R364	G726	SMASH
	498	ELECTRIC 8	2	TEX AL L	S-4 26 DEG 575w	 R364	G726	SMASH
	592	PLATFORM	1	TEX AL L	S-4 36 DEG 575w	 R364	G726	SMASH





















# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 14 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(119)</b>	520	ELECTRIC SR2	1	TEX AL R	S-4 26 DEG 575w	 R364	G726	SMASH
	520	ELECTRIC SR2	2	TEX AL R	S-4 26 DEG 575w	 R364	G726	SMASH
	523	ELECTRIC SR2	6	TEX AL R	S-4 26 DEG 575w	 R364	G726	SMASH
	523	ELECTRIC SR2	8	TEX AL R	S-4 26 DEG 575w	 R364	G726	SMASH
<b>(120)</b>	195	PROSC PIPE	2	TEX AL C	S-4 50 DEG 575w	 R364	G726	SMASH
	169	PROSC PIPE	9	TEX AL C	S-4 50 DEG 575w	 R364	G726	SMASH
<b>(121)</b>	226	ELECTRIC 1	6	AWL TEX Z1<L	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	224	ELECTRIC 1	8	AWL TEX Z1<C	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	223	ELECTRIC 1	9	AWL TEX Z1<R	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
<b>(122)</b>	264	ELECTRIC 2	8	AWL TEX Z2<L	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	264	ELECTRIC 2	9	AWL TEX Z2<C	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	264	ELECTRIC 2	10	AWL TEX Z2<R	S-4 26 DEG 575w	 R356	G643	 MOONSCAPE























# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 15 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(123)</b>	305	ELECTRIC 3	7	AWL TEX Z3<L	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	305	ELECTRIC 3	8	AWL TEX Z3<C	S-4 36 DEG 575w	 R356	G643	 MOONSCAPE
	304	ELECTRIC 3	9	AWL TEX Z3<R	S-4 26 DEG 575w	 R356	G643	 MOONSCAPE
<b>(131)</b>	506	ELECTRIC 1A	16	AWR TEX Z1	S-4 26 DEG 575w	 R364	G575	 HILLSIDE BRANCHES
	506	ELECTRIC 1A	18	AWR TEX Z1	S-4 36 DEG 575w	 R364	G575	 HILLSIDE BRANCHES
	506	ELECTRIC 1A	19	AWR TEX Z1	S-4 36 DEG 575w	 R364	G575	 HILLSIDE BRANCHES
<b>(132)</b>	507	ELECTRIC 2A	13	AWR TEX Z2	S-4 26 DEG 575w	 R364	G575	 HILLSIDE BRANCHES
	507	ELECTRIC 2A	15	AWR TEX Z2	S-4 36 DEG 575w	 R364	G575	 HILLSIDE BRANCHES
	507	ELECTRIC 2A	17	AWR TEX Z2	S-4 36 DEG 575w	 R364	G575	 HILLSIDE BRANCHES




# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 16 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(141)</b>	225	ELECTRIC 1	7	AWL WARM Z2<R	S-4 36 DEG 575w	 R33+R132		
	221	ELECTRIC 1	11	AWL WARM Z2<R	S-4 36 DEG 575w	 R33+R132		
	220	ELECTRIC 1	12	AWL WARM Z2<R	S-4 36 DEG 575w	 R33+R132		
<b>(142)</b>	535	ELECTRIC 2A	1	AWL WARM Z2<R	S-4 36 DEG 575w	 R33+R132		
	535	ELECTRIC 2A	4	AWL WARM Z2<R	S-4 36 DEG 575w	 R33+R132		
	535	ELECTRIC 2A	5	AWL WARM Z2<R	S-4 26 DEG 575w	 R33+R132		
<b>(151)</b>	206	ELECTRIC 1	26	AWR SUN Z1<L	S-4 36 DEG 575w	 R318+R132		
	204	ELECTRIC 1	28	AWR SUN Z1<C	S-4 36 DEG 575w	 R318+R132		
	202	ELECTRIC 1	30	AWR SUN Z1<R	S-4 36 DEG 575w	 R318+R132		













# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 17 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(152)</b>	245	ELECTRIC 2	25	AWR SUN Z2<L	S-4 36 DEG 575w	 R318+R132		
	245	ELECTRIC 2	26	AWR SUN Z2<C	S-4 36 DEG 575w	 R318+R132		
	245	ELECTRIC 2	28	AWR SUN Z2<R	S-4 36 DEG 575w	 R318+R132		
<b>(153)</b>	288	ELECTRIC 3	24	AWR SUN Z3<L	S-4 36 DEG 575w	 R318+R132		
	287	ELECTRIC 3	25	AWR SUN Z3<C	S-4 36 DEG 575w	 R318+R132		
	285	ELECTRIC 3	27	AWR SUN Z3<R	S-4 36 DEG 575w	 R318+R132		
<b>(161)</b>	351	ELECTRIC 4	1	DBXL LAV Z1	S-4 36 DEG 575w	 R56+R132		
	349	ELECTRIC 4	3	DBXL LAV Z1	S-4 36 DEG 575w	 R56+R132		
<b>(162)</b>	427	ELECTRIC 6	6	DBXL LAV Z2	S-4 36 DEG 575w	 R56+R132		
	427	ELECTRIC 6	7	DBXL LAV Z2	S-4 36 DEG 575w	 R56+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 18 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(163)</b>	492	ELECTRIC 8	6	DBXL LAV Z3	S-4 36 DEG 575w	R56+R132		
	489	ELECTRIC 8	9	DBXL LAV Z3	S-4 36 DEG 575w	R56+R132		
	486	ELECTRIC 8	12	DBXL LAV Z3	S-4 26 DEG 575w	R56+R132		
<b>(171)</b>	330	ELECTRIC 4	21	DBXR NIGHT Z1	PAR 64 MFL 1kw	R378		
	323	ELECTRIC 4	26	DBXR NIGHT Z1	PAR 64 MFL 1kw	R378		
<b>(172)</b>	411	ELECTRIC 6	24	DBXR NIGHT Z2	PAR 64 MFL 1kw	R378		
	406	ELECTRIC 6	29	DBXR NIGHT Z2	PAR 64 MFL 1kw	R378		
<b>(173)</b>	473	ELECTRIC 8	27	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		
	472	ELECTRIC 8	29	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		
	469	ELECTRIC 8	32	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		















# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 19 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(181)</b>	388	ELECTRIC 5	6	DBXL JM Z1	PAR 64 MFL 1kw	 R368		
	386	ELECTRIC 5	8	DBXL JM Z1	PAR 64 MFL 1kw	 R368		
<b>(182)</b>	424	ELECTRIC 6	10	DBXL JM Z2	PAR 64 MFL 1kw	 R368		
	422	ELECTRIC 6	12	DBXL JM Z2	PAR 64 MFL 1kw	 R368		
<b>(183)</b>	488	ELECTRIC 8	10	DBXL JM Z3	PAR 64 MFL 1kw	 R368		
	485	ELECTRIC 8	13	DBXL JM Z3	PAR 64 MFL 1kw	 R368		
	481	ELECTRIC 8	17	DBXL JM Z3	PAR 64 MFL 1kw	 R368		
<b>(191)</b>	331	ELECTRIC 4	20	DBXR SM Z1	S-4 26 DEG 575w	 R55+R132		
	329	ELECTRIC 4	22	DBXR SM Z1	S-4 36 DEG 575w	 R55+R132		
	328	ELECTRIC 4	23	DBXR SM Z1	S-4 36 DEG 575w	 R55+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 20 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(192)</b>	412	ELECTRIC 6	23	DBXR SM Z2	S-4 26 DEG 575w	● R55+R132		
	410	ELECTRIC 6	25	DBXR SM Z2	S-4 36 DEG 575w	● R55+R132		
	410	ELECTRIC 6	28	DBXR SM Z2	S-4 36 DEG 575w	● R55+R132		
<b>(193)</b>	471	ELECTRIC 8	25	DBXR SM Z3	S-4 36 DEG 575w	● R55+R132		
	471	ELECTRIC 8	28	DBXR SM Z3	S-4 26 DEG 575w	● R55+R132		
	470	ELECTRIC 8	30	DBXR SM Z3	S-4 36 DEG 575w	● R55+R132		
	470	ELECTRIC 8	31	DBXR SM Z3	S-4 36 DEG 575w	● R55+R132		
<b>(201)</b>	545	ELECTRIC 3A	6	BX Z1<DL	PAR 64 MFL 1kw	● L201		
<b>(202)</b>	515	ELECTRIC 3A	7	BX Z1<DC	PAR 64 MFL 1kw	● L201		
<b>(203)</b>	518	ELECTRIC 3A	10	BX Z1<DR	PAR 64 MFL 1kw	● L201		
<b>(204)</b>	385	ELECTRIC 5	9	BX Z2<CL	PAR 64 MFL 1kw	● L201		
<b>(205)</b>	380	ELECTRIC 5	14	BX Z2<CC	PAR 64 MFL 1kw	● L201		
<b>(206)</b>	374	ELECTRIC 5	19	BX Z2<CR	PAR 64 MFL 1kw	● L201		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 21 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(207)</b>	483	ELECTRIC 8	15	BX Z3<UL	PAR 64 MFL 1kw	L201		
<b>(208)</b>	479	ELECTRIC 8	19	BX Z3<UC	PAR 64 MFL 1kw	L201		
<b>(209)</b>	476	ELECTRIC 8	24	BX Z3<UR	PAR 64 MFL 1kw	L201		
<b>(211)</b>	174	PROSC PIPE	8	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
	182	TRUSS CTR	3	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
	179	TRUSS CTR	7	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
<b>(212)</b>	503	ELECTRIC 1A	8	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
	503	ELECTRIC 1A	11	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
	503	ELECTRIC 1A	14	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
<b>(213)</b>	268	ELECTRIC 2	6	TONAL SL	S-4 26 DEG 575w	R74+R132		
	310	ELECTRIC 3	3	TONAL SL	S-4 26 DEG 575w	R74+R132		
	394	ELECTRIC 5	2	TONAL SL	S-4 26 DEG 575w	R74+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 22 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(214)</b>	238	ELECTRIC 2	33	TONAL SR	S-4 26 DEG 575w	● R74+R132		
	279	ELECTRIC 3	31	TONAL SR	S-4 26 DEG 575w	● R74+R132		
	363	ELECTRIC 5	26	TONAL SR	S-4 26 DEG 575w	● R74+R132		
<b>(215)</b>	482	ELECTRIC 8	16	TONAL BX	S-4 26 DEG 575w	● R74+R132		
	482	ELECTRIC 8	20	TONAL BX	S-4 26 DEG 575w	● R74+R132		
	475	ELECTRIC 8	23	TONAL BX	S-4 26 DEG 575w	● R74+R132		
<b>(221)</b>	339	ELECTRIC 4	12	MORIAH	PAR 64 MFL 1kw	● R353		
	336	ELECTRIC 4	15	MORIAH	PAR 64 MFL 1kw	● R353		
	382	ELECTRIC 5	12	MORIAH	PAR 64 MFL 1kw	● R353		
	375	ELECTRIC 5	18	MORIAH	PAR 64 MFL 1kw	● R353		
<b>(231)</b>	493	ELECTRIC 8	5	WALL SL	PAR 64 WFL 1kw	● R381		
	490	ELECTRIC 8	8	WALL SL	PAR 64 WFL 1kw	● R381		
	487	ELECTRIC 8	11	WALL SL	PAR 64 WFL 1kw	● R381		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 23 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(232)</b>	480	ELECTRIC 8	18	WALL SR	PAR 64 WFL 1kw	R381		
	478	ELECTRIC 8	21	WALL SR	PAR 64 WFL 1kw	R381		
	477	ELECTRIC 8	22	WALL SR	PAR 64 WFL 1kw	R381		
	609	DECK	1	GROUND ROW	Altman PAR56 Strip 500w	R383		
	609	DECK	2	GROUND ROW	Altman PAR56 Strip 500w	R383		
	609	DECK	3	GROUND ROW	Altman PAR56 Strip 500w	R383		
	601	DECK	4	GROUND ROW	Altman PAR56 Strip 500w	R383		
	601	DECK	5	GROUND ROW	Altman PAR56 Strip 500w	R383		
	601	DECK	6	GROUND ROW	Altman PAR56 Strip 500w	R383		
<b>(241)</b>	189	PROSC PIPE	4	GREEN FOREST	S-4 26 DEG 575w	R94		
	188	PROSC PIPE	5	GREEN FOREST	S-4 26 DEG 575w	R94		
	187	PROSC PIPE	6	GREEN FOREST	S-4 26 DEG 575w	R94		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 24 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(242)</b>	5	CAT 1	2	GOD BX	PAR 64 VNSP 1kw	L201		
	606	DECK	13	GOD BX	PAR 64 MFL 1kw	L201		
<b>(243)</b>	185	ELECTRIC 1	5	ANGEL FRONT	S-4 19 DEG 575w	N/C+R132		
<b>(244)</b>	196	PROSC PIPE	1	ANGEL DN	6" Fres 750w	L197		
<b>(245)</b>	274	ELECTRIC 2	3	GOD 2 FNT	S-4 19 DEG 575w	L201+R132		
<b>(247)</b>	7	CAT 1	3	JESSE GOD	S4 PAR VNSP 575w	L201		
<b>(251)</b>	258	ELECTRIC 2	15	ICUE DS	S-4 19 DEG 575w	L201+R132		
<b>(252)</b>	701	ELECTRIC 2	15.0	ICUE DS CH 1	I-Cue 16w	N/A		
<b>(253)</b>	702	ELECTRIC 2	15.1	I-CUE CH 2	I-Cue 16w	N/A		
<b>(254)</b>	554	ELECTRIC 5A	6	ICUE US	S-4 26 DEG 575w	L201+R132		
<b>(255)</b>	703	ELECTRIC 5A	6.0	ICUE US CH1	I-Cue 16w	N/A		
<b>(256)</b>	704	ELECTRIC 5A	6.1	I-CUE CH 2	I-Cue 16w	N/A		
<b>(261)</b>	295	ELECTRIC 3	17	ABE DN SPOT	S-4 19 DEG 575w	N/C+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 25 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(262)</b>	558	ELECTRIC 5A	5	SACRIFIC E	S-4 26 DEG 575w	N/C+R132		
<b>(263)</b>	378	ELECTRIC 5	15	FIRE SUPPORT	6" Fres 750w	R19		
<b>(264)</b>	434	ELECTRIC 6	2	BOARD OP FRONT	S-4 26 DEG 575w	L201+R132		
<b>(265)</b>	499	ELECTRIC 8	1	BOARD OP DN	6" Fres 750w	G872		
<b>(271)</b>	201	ELECTRIC 1	31	STREETL AMP DS	6" Fres 750w	R16		
<b>(272)</b>	491	ELECTRIC 8	7	STREETL AMP US	6" Fres 750w	R16		
<b>(273)</b>	494	ELECTRIC 8	4	BANNERS BW	S-4 26 DEG 575w	R54+R132		
	484	ELECTRIC 8	14	BANNERS BW	S-4 26 DEG 575w	R54+R132		
	474	ELECTRIC 8	26	BANNERS BW	S-4 26 DEG 575w	R54+R132		
<b>(274)</b>	611	DECK	11	DOOR BANNER	PAR 46 MFL 575w	N/C		
	593	DECK	12	DOOR BANNER	PAR 46 MFL 575w	N/C		












# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 26 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(280)</b>	431	ELECTRIC 6	3	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	430	ELECTRIC 6	4	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	465	ELECTRIC 7	2	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	497	ELECTRIC 8	3	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	610	TRUSS OS	1	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	610	TRUSS OS	2	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	610	TRUSS OS	3	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	612	SL BOOM 1	1	REAL MOON	Colortran 8" Fresnel 2kw	 R78		
	613	SL BOOM 1	2	REAL MOON	Colortran 8" Fresnel 2kw	 R78		










# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 27 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(281)</b>	316	TRUSS SL	1	HOUSE FESTIVAL SL	S4 PAR WFL 575w	 R05		
	317	TRUSS SL	3	HOUSE FESTIVAL SL	S4 PAR WFL 575w	 R05		
	359	TRUSS SL	4	HOUSE FESTIVAL SL	S4 PAR WFL 575w	 R05		
	184	TRUSS CTR	1	HOUSE FESTIVAL C	S4 PAR WFL 575w	 R05		
	181	TRUSS CTR	6	HOUSE FESTIVAL C	S4 PAR WFL 575w	 R05		
	177	TRUSS CTR	9	HOUSE FESTIVAL C	S4 PAR WFL 575w	 R05		
	527	TRUSS SR	1	HOUSE FESTIVAL SR	S4 PAR WFL 575w	 R05		
	527	TRUSS SR	3	HOUSE FESTIVAL SR	S4 PAR WFL 575w	 R05		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 28 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(281)</b>	527	TRUSS SR	4	HOUSE FESTIVAL SR	S4 PAR WFL 575w	R05		
<b>(282)</b>	271	ELECTRIC 2	5	DN COOL HL	S4 PAR WFL 575w	R78		
	311	ELECTRIC 3	2	DN COOL HL	S4 PAR WFL 575w	R78		
	428	ELECTRIC 6	5	DN COOL HL	S4 PAR WFL 575w	R78		
<b>(283)</b>	183	TRUSS CTR	2	DN COOL HC	S4 PAR WFL 575w	R78		
	178	TRUSS CTR	8	DN COOL HC	S4 PAR WFL 575w	R78		
<b>(284)</b>	239	ELECTRIC 2	32	DN COOL HR	S4 PAR WFL 575w	R78		
	322	ELECTRIC 4	27	DN COOL HR	S4 PAR WFL 575w	R78		
	405	ELECTRIC 6	30	DN COOL HR	S4 PAR WFL 575w	R78		
<b>(291)</b>	175	TRUSS SL	2	LS	PRACTICAL LS 60w	N/A		
	186	TRUSS CTR	4	LS	PRACTICAL LS 60w	N/A		
	186	TRUSS SR	2	LS	PRACTICAL LS 60w	N/A		



# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 29 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(292)</b>		SET MOUNT	1	LAMP US	PRACTICAL A-TYPE 60w	N/C		
		SET MOUNT	6	LAMP DS	PRACTICAL A-TYPE 60w	N/C		
<b>(293)</b>	3	MID RAIL	1	FLAGS	PAR 64 VNSP 1kw	R53		
	4	MID RAIL	2	FLAGS	PAR 64 VNSP 1kw	R53		
	591	PLATFORM	2	FLAGS	S4 PAR MFL 575w	R56		
<b>(294)</b>	599	DECK	7	SCAFFOL D UPLIGHT	PAR 64 MFL 1kw	R385		
	600	DECK	8	SCAFFOL D UPLIGHT	PAR 64 MFL 1kw	R385		
	607	DECK	9	SCAFFOL D UPLIGHT	PAR 64 MFL 1kw	R385		
	608	DECK	10	SCAFFOL D UPLIGHT	PAR 64 MFL 1kw	R385		
<b>(296)</b>		SET MOUNT	2	FIRE	PRACTICAL A-TYPE 60w	N/A		
<b>(298)</b>	710	MID RAIL	14	HAZE	UNIQUE	N/A		
<b>(299)</b>	711	SET MOUNT	4.1 2	HAZE CH	UNIQUE	N/A		





# ABRAHAM AND ISAAC IN JERUSALEM

## CHANNEL HOOKUP

Page 30 of 30

11/28/10

Channel	Dm	Position	U#	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
<b>(401)</b>	236	ELECTRIC 1	1	SPARE	6" Fres 750w	R33		
	272	ELECTRIC 2	4	SPARE	S-4 26 DEG 575w	L201+R132		
	260	ELECTRIC 2	13	SPARE	S-4 26 DEG 575w	N/C+R132		
	254	ELECTRIC 2	18	SPARE	S-4 26 DEG 575w	N/C+R132		
	243	ELECTRIC 2	29	SPARE	S-4 26 DEG 575w	N/C+R132		
	343	ELECTRIC 4	7	SPARE	S-4 26 DEG 575w	N/C+R132		
	373	ELECTRIC 5	20	SPARE	S-4 26 DEG 575w	N/C+R132		
	420	ELECTRIC 6	14	SPARE	S-4 26 DEG 575w	N/C+R132		
	525	ELECTRIC SR	1	SPARE	S-4 26 DEG 575w	L201+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 1 of 25

11/29/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

### TABLE OF CONTENTS

CAT 1 .....	2	ELECTRIC 7 .....	18
PROSC PIPE .....	2	ELECTRIC 8 .....	19
ELECTRIC 1 .....	3	ELECTRIC SR .....	20
ELECTRIC 1A .....	5	ELECTRIC SR2 .....	21
ELECTRIC 2 .....	6	TRUSS SL .....	21
ELECTRIC 2A .....	9	TRUSS CTR .....	22
ELECTRIC 3 .....	10	TRUSS SR .....	22
ELECTRIC 3A .....	12	TRUSS OS .....	23
ELECTRIC 4 .....	13	SL BOOM 1 .....	23
ELECTRIC 5 .....	15	MID RAIL .....	23
ELECTRIC 5A .....	16	PLATFORM .....	23
ELECTRIC 6 .....	17	SET MOUNT .....	24
		DECK .....	25



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 2 of 25

11/29/10

Lighting Designer: Karyn Diane Lawrence  
 ALD: Nick Saiki  
 ME: Katie Brosz

Claire Trevor Theater, UCI  
 Sub #3, V#1

### CAT 1

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(58)	30	LOW STAIR SL	S-4 26 DEG 575w	L202+R132		
2	(242)	5	GOD BX	PAR 64 VNSP 1kw	L201		
3	(247)	7	JESSE GOD	S4 PAR VNSP 575w	L201		

### PROSC PIPE

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(244)	196	ANGEL DN	6" Fres 750w	L197		
2	(120)	195	TEX AL C	S-4 50 DEG 575w	R364	G726	SMASH
3	(99)	192	DN COOL AC	6" Fres 750w	L363		
4	(241)	189	GREEN FOREST	S-4 26 DEG 575w	R94		
5	(241)	188	GREEN FOREST	S-4 26 DEG 575w	R94		
6	(241)	187	GREEN FOREST	S-4 26 DEG 575w	R94		
7	(99)	176	DN COOL AC	6" Fres 750w	L363		
8	(211)	174	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
9	(120)	169	TEX AL C	S-4 50 DEG 575w	R364	G726	SMASH



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 3 of 25

11/29/10

### ELECTRIC 1

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(401)	236	SPARE	6" Fres 750w	R33		
2	(118)	235	TEX AL L	S-4 26 DEG 575w	R364	G726	SMASH
3	(98)	233	DN COOL AL	6" Fres 750w	L363		
4	(98)	228	DN COOL AL	6" Fres 750w	L363		
5	(243)	185	ANGEL FRONT	S-4 19 DEG 575w	N/C+R132		
6	(121)	226	AWL TEX Z1<L	S-4 36 DEG 575w	R356	G643	MOONSCAPE
7	(141)	225	AWL WARM Z2<R	S-4 36 DEG 575w	R33+R132		
8	(121)	224	AWL TEX Z1<C	S-4 36 DEG 575w	R356	G643	MOONSCAPE
9	(121)	223	AWL TEX Z1<R	S-4 36 DEG 575w	R356	G643	MOONSCAPE
10	(43)	222	MA3 R	S-4 26 DEG 575w	L202+R132		
11	(141)	221	AWL WARM Z2<R	S-4 36 DEG 575w	R33+R132		
12	(141)	220	AWL WARM Z2<R	S-4 36 DEG 575w	R33+R132		
13	(64)	219	STAIR AREA DCL	S-4 36 DEG 575w	L202+R132		
14	(44)	218	MA4 R	S-4 26 DEG 575w	L202+R132		
15	(1)	217	A1 DS	S-4 36 DEG 575w	L202+R132		
16	(96)	216	DC COOL MOAT	6" Fres 750w	L363		
17	(46)	215	MA6 L	S-4 26 DEG 575w	L202+R132		
18	(65)	214	STAIR AREA DC	S-4 36 DEG 575w	L202+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 4 of 25

11/29/10

### ELECTRIC 1

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(45)	213	MA5 R	S-4 26 DEG 575w	L202+R132		
20	(2)	212	A2 DS	S-4 36 DEG 575w	L202+R132		
21	(115)	211	DC TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
22	(47)	210	MA7 L	S-4 26 DEG 575w	L202+R132		
23	(66)	209	STAIR AREA DCR	S-4 36 DEG 575w	L202+R132		
24	(3)	208	A3 DS	S-4 36 DEG 575w	L202+R132		
25	(46)	207	MA6 R	S-4 26 DEG 575w	L202+R132		
26	(151)	206	AWR SUN Z1<L	S-4 36 DEG 575w	R318+R132		
27	(115)	205	DC TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
28	(151)	204	AWR SUN Z1<C	S-4 36 DEG 575w	R318+R132		
29	(48)	203	MA8 R	S-4 26 DEG 575w	L202+R132		
30	(151)	202	AWR SUN Z1<R	S-4 36 DEG 575w	R318+R132		
31	(271)	201	STREETLAMP DS	6" Fres 750w	R16		
32	(47)	200	MA7 R	S-4 26 DEG 575w	L202+R132		
33	(100)	198	DN COOL AR	6" Fres 750w	L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 5 of 25

11/29/10

### ELECTRIC 1A

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(44)	532	MA4 L	S-4 26 DEG 575w	L202+R132		
2	(115)	533	DC TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
3	(96)	534	DC COOL MOAT	6" Fres 750w	L363		
4	(56)	622	CORNER MOAT SL	S-4 26 DEG 575w	L202+R132		
5	(45)	621	MA5 L	S-4 26 DEG 575w	L202+R132		
6	(96)	534	DC COOL MOAT	6" Fres 750w	L363		
7	(4)	531	A4 DS	S-4 36 DEG 575w	L202+R132		
8	(212)	503	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
9	(115)	533	DC TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
10	(5)	504	A5 DS	S-4 36 DEG 575w	L202+R132		
11	(212)	503	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
12	(96)	505	DC COOL MOAT	6" Fres 750w	L363		
13	(6)	501	A6 DS	S-4 36 DEG 575w	L202+R132		
14	(212)	503	TONAL FNT Z2	S-4 26 DEG 575w	R74+R132		
15	(55)	502	CORNER SSR	S-4 26 DEG 575w	L202+R132		
16	(131)	506	AWR TEX Z1	S-4 26 DEG 575w	R364	G575	HILLSIDE BRANCHES
17	(96)	505	DC COOL MOAT	6" Fres 750w	L363		
18	(131)	506	AWR TEX Z1	S-4 36 DEG 575w	R364	G575	HILLSIDE BRANCHES





# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 6 of 25

11/29/10

### ELECTRIC 1A

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(131)	506	AWR TEX Z1	S-4 36 DEG 575w	R364	G575	HILLSIDE BRANCHES

### ELECTRIC 2

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(98)	278	DN COOL AL	6" Fres 750w	L363		
2	(118)	277	TEX AL L	S-4 26 DEG 575w	R364	G726	SMASH
3	(245)	274	GOD 2 FNT	S-4 19 DEG 575w	L201+R132		
4	(401)	272	SPARE	S-4 26 DEG 575w	L201+R132		
5	(282)	271	DN COOL HL	S4 PAR WFL 575w	R78		
6	(213)	268	TONAL SL	S-4 26 DEG 575w	R74+R132		
7	(11)	266	A1 L	S-4 36 DEG 575w	L202+R132		
8	(122)	264	AWL TEX Z2<L	S-4 36 DEG 575w	R356	G643	MOONSCAPE
9	(122)	264	AWL TEX Z2<C	S-4 36 DEG 575w	R356	G643	MOONSCAPE
10	(122)	264	AWL TEX Z2<R	S-4 26 DEG 575w	R356	G643	MOONSCAPE
11	(54)	262	CORNER SSL	S-4 26 DEG 575w	L202+R132		
12	(12)	261	A2 L	S-4 36 DEG 575w	L202+R132		
13	(401)	260	SPARE	S-4 26 DEG 575w	N/C+R132		
14	(101)	259	DN TEX A1	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 7 of 25

11/29/10

### ELECTRIC 2

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
15	(251)	258	ICUE DS	S-4 19 DEG 575w	L201+R132		
15.0	(252)	701	ICUE DS CH 1	I-Cue 16w	N/A		
15.1	(253)	702	I-CUE CH 2	I-Cue 16w	N/A		
16	(13)	256	A3 L	S-4 36 DEG 575w	L202+R132		
17	(102)	255	DN TEX A2	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
18	(401)	254	SPARE	S-4 26 DEG 575w	N/C+R132		
19	(21)	253	A1 R	S-4 36 DEG 575w	L202+R132		
20	(91)	252	DN COOL Z1	6" Fres 750w	L363		
21	(73)	251	DN WARM A3	6" Fres 750w	G872		
22	(103)	250	DN TEX A3	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
23	(57)	249	CORNER MOAT SR	S-4 36 DEG 575w	L202+R132		
24	(22)	248	A2 R	S-4 36 DEG 575w	L202+R132		
25	(152)	245	AWR SUN Z2<L	S-4 36 DEG 575w	R318+R132		
26	(152)	245	AWR SUN Z2<C	S-4 36 DEG 575w	R318+R132		
27	(49)	246	MA9 R	S-4 26 DEG 575w	L202+R132		
28	(152)	245	AWR SUN Z2<R	S-4 36 DEG 575w	R318+R132		
29	(401)	243	SPARE	S-4 26 DEG 575w	N/C+R132		
30	(23)	242	A3 R	S-4 36 DEG 575w	L202+R132		






# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 8 of 25  
11/29/10

### ELECTRIC 2

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
31	(67)	240	STAIR AREA DR	S-4 36 DEG 575w		L202+R132	
32	(284)	239	DN COOL HR	S4 PAR WFL 575w		R78	
33	(214)	238	TONAL SR	S-4 26 DEG 575w		R74+R132	



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 9 of 25

11/29/10

### ELECTRIC 2A

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(142)	535	AWL WARM Z2<R	S-4 36 DEG 575w	R33+R132		
2	(95)	536	DL COOL MOAT	6" Fres 750w	L363		
3	(42)	537	MA2 R	S-4 26 DEG 575w	L202+R132		
4	(142)	535	AWL WARM Z2<R	S-4 36 DEG 575w	R33+R132		
5	(142)	535	AWL WARM Z2<R	S-4 26 DEG 575w	R33+R132		
6	(91)	538	DN COOL Z1	6" Fres 750w	L363		
7	(7)	539	A7 DS	S-4 36 DEG 575w	L202+R132		
8	(71)	540	DN WARM A1	6" Fres 750w	G872		
9	(91)	538	DN COOL Z1	6" Fres 750w	L363		
10	(8)	512	A8 DS	S-4 36 DEG 575w	L202+R132		
11	(72)	511	DN WARM A2	6" Fres 750w	G872		
12	(9)	510	A9 DS	S-4 36 DEG 575w	L202+R132		
13	(132)	507	AWR TEX Z2	S-4 26 DEG 575w	R364	G575	HILLSIDE BRANCHES
14	(97)	509	DR COOL MOAT	6" Fres 750w	L363		
15	(132)	507	AWR TEX Z2	S-4 36 DEG 575w	R364	G575	HILLSIDE BRANCHES
16	(48)	508	MA8 L	S-4 26 DEG 575w	L202+R132		
17	(132)	507	AWR TEX Z2	S-4 36 DEG 575w	R364	G575	HILLSIDE BRANCHES



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 10 of 25

11/29/10

### ELECTRIC 3

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(98)	318	DN COOL AL	6" Fres 750w	L363		
2	(282)	311	DN COOL HL	S4 PAR WFL 575w	R78		
3	(213)	310	TONAL SL	S-4 26 DEG 575w	R74+R132		
4	(63)	308	STAIR AREA DL	S-4 36 DEG 575w	L202+R132		
5	(14)	307	A4 L	S-4 36 DEG 575w	L202+R132		
6	(114)	306	DL TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
7	(123)	305	AWL TEX Z3<L	S-4 36 DEG 575w	R356	G643	MOONSCAPE
8	(123)	305	AWL TEX Z3<C	S-4 36 DEG 575w	R356	G643	MOONSCAPE
9	(123)	304	AWL TEX Z3<R	S-4 26 DEG 575w	R356	G643	MOONSCAPE
10	(15)	303	A5 L	S-4 36 DEG 575w	L202+R132		
11	(92)	301	DN COOL Z2	6" Fres 750w	L363		
12	(104)	300	DN TEX A4	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
13	(74)	299	DN WARM A4	6" Fres 750w	G872		
14	(92)	298	DN COOL Z2	6" Fres 750w	L363		
15	(16)	297	A6 L	S-4 36 DEG 575w	L202+R132		
16	(105)	296	DN TEX A5	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
17	(261)	295	ABE DN SPOT	S-4 19 DEG 575w	N/C+R132		
18	(24)	294	A4 R	S-4 36 DEG 575w	L202+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 11 of 25

11/29/10

### ELECTRIC 3

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(75)	293	DN WARM A5	6" Fres 750w	G872		
20	(92)	292	DN COOL Z2	6" Fres 750w	L363		
21	(76)	291	DN WARM A6	6" Fres 750w	G872		
22	(106)	290	DN TEX A6	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
23	(25)	289	A5 R	S-4 36 DEG 575w	L202+R132		
24	(153)	288	AWR SUN Z3<L	S-4 36 DEG 575w	R318+R132		
25	(153)	287	AWR SUN Z3<C	S-4 36 DEG 575w	R318+R132		
26	(116)	286	DR TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
27	(153)	285	AWR SUN Z3<R	S-4 36 DEG 575w	R318+R132		
28	(50)	284	MA10 R	S-4 26 DEG 575w	L202+R132		
29	(26)	283	A6 R	S-4 36 DEG 575w	L202+R132		
30	(60)	282	STAIR AREA MR	S-4 36 DEG 575w	L202+R132		
31	(214)	279	TONAL SR	S-4 26 DEG 575w	R74+R132		





# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 12 of 25

11/29/10

### ELECTRIC 3A

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(62)	546	STAIR AREA CL	S-4 36 DEG 575w		L202+R132	
2	(43)	544	MA3 L	S-4 26 DEG 575w		L202+R132	
3	(95)	543	DL COOL MOAT	6" Fres 750w		L363	
4	(41)	542	MA1 R	S-4 26 DEG 575w		L202+R132	
5	(10)	541	A10 DS	S-4 36 DEG 575w		L202+R132	
6	(201)	545	BX Z1<DL	PAR 64 MFL 1kw		L201	
7	(202)	515	BX Z1<DC	PAR 64 MFL 1kw		L201	
8	(51)	517	SCAFF FNT L1	S-4 36 DEG 575w		L202+R132	
9	(51)	517	SCAFF FNT L2	S-4 36 DEG 575w		L202+R132	
10	(203)	518	BX Z1<DR	PAR 64 MFL 1kw		L201	
11	(97)	514	DR COOL MOAT	6" Fres 750w		L363	
12	(49)	516	MA9 L	S-4 26 DEG 575w		L202+R132	
13	(68)	513	STAIR AREA CR	S-4 36 DEG 575w		L202+R132	



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 13 of 25

11/29/10

### ELECTRIC 4

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(161)	351	DBXL LAV Z1	S-4 36 DEG 575w	R56+R132		
2	(17)	350	A7 L	S-4 36 DEG 575w	L202+R132		
3	(161)	349	DBXL LAV Z1	S-4 36 DEG 575w	R56+R132		
4	(42)	347	MA2 L	S-4 26 DEG 575w	L202+R132		
5	(114)	346	DL TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
6	(18)	344	A8 L	S-4 36 DEG 575w	L202+R132		
7	(401)	343	SPARE	S-4 26 DEG 575w	N/C+R132		
8	(107)	342	DN TEX A7	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
9	(52)	341	SCAFF FNT C1	S-4 36 DEG 575w	L202+R132		
10	(52)	341	SCAFF FNT C2	S-4 36 DEG 575w	L202+R132		
11	(19)	340	A9 L	S-4 36 DEG 575w	L202+R132		
12	(221)	339	MORIAH	PAR 64 MFL 1kw	R353		
13	(108)	338	DN TEX A8	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
14	(27)	337	A7 R	S-4 36 DEG 575w	L202+R132		
15	(221)	336	MORIAH	PAR 64 MFL 1kw	R353		
16	(53)	335	SCAFF FNT R1	S-4 36 DEG 575w	L202+R132		
17	(109)	334	DN TEX A9	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
18	(53)	333	SCAFF FNT R2	S-4 36 DEG 575w	L202+R132		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 14 of 25

11/29/10

### ELECTRIC 4

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(28)	332	A8 R	S-4 36 DEG 575w	L202+R132		
20	(191)	331	DBXR SM Z1	S-4 26 DEG 575w	R55+R132		
21	(171)	330	DBXR NIGHT Z1	PAR 64 MFL 1kw	R378		
22	(191)	329	DBXR SM Z1	S-4 36 DEG 575w	R55+R132		
23	(191)	328	DBXR SM Z1	S-4 36 DEG 575w	R55+R132		
24	(116)	327	DR TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
25	(29)	325	A9 R	S-4 36 DEG 575w	L202+R132		
26	(171)	323	DBXR NIGHT Z1	PAR 64 MFL 1kw	R378		
27	(284)	322	DN COOL HR	S4 PAR WFL 575w	R78		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 15 of 25

11/29/10

### ELECTRIC 5

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(98)	402	DN COOL AL	6" Fres 750w	L363		
2	(213)	394	TONAL SL	S-4 26 DEG 575w	R74+R132		
3	(61)	392	STAIR AREA UL	S-4 36 DEG 575w	L202+R132		
4	(95)	390	DL COOL MOAT	6" Fres 750w	L363		
5	(114)	389	DL TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
6	(181)	388	DBXL JM Z1	PAR 64 MFL 1kw	R368		
7	(93)	387	DN COOL Z3	6" Fres 750w	L363		
8	(181)	386	DBXL JM Z1	PAR 64 MFL 1kw	R368		
9	(204)	385	BX Z2<CL	PAR 64 MFL 1kw	L201		
10	(77)	384	DN WARM A7	6" Fres 750w	G872		
11	(117)	383	SCAFF TEX	S-4 36 DEG 575w	R58	A1054	GRASS TEXTURE
12	(221)	382	MORIAH	PAR 64 MFL 1kw	R353		
13	(117)	381	SCAFF TEX	S-4 36 DEG 575w	R58	A1054	GRASS TEXTURE
14	(205)	380	BX Z2<CC	PAR 64 MFL 1kw	L201		
15	(263)	378	FIRE SUPPORT	6" Fres 750w	R19		
16	(93)	377	DN COOL Z3	6" Fres 750w	L363		
17	(78)	376	DN WARM A8	6" Fres 750w	G872		
18	(221)	375	MORIAH	PAR 64 MFL 1kw	R353		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 16 of 25

11/29/10

### ELECTRIC 5

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(206)	374	BX Z2<CR	PAR 64 MFL 1kw	L201		
20	(401)	373	SPARE	S-4 26 DEG 575w	N/C+R132		
21	(93)	372	DN COOL Z3	6" Fres 750w	L363		
22	(79)	371	DN WARM A9	6" Fres 750w	G872		
23	(50)	370	MA10 L	S-4 26 DEG 575w	L202+R132		
24	(97)	369	DR COOL MOAT	6" Fres 750w	L363		
25	(69)	367	STAIR AREA UR	S-4 36 DEG 575w	L202+R132		
26	(214)	363	TONAL SR	S-4 26 DEG 575w	R74+R132		

### ELECTRIC 5A

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(20)	556	A10 L	S-4 36 DEG 575w	L202+R132		
2	(117)	555	SCAFF TEX	S-4 50 DEG 575w	R58	A1054	GRASS TEXTURE
3	(117)	557	SCAFF TEX	S-4 36 DEG 575w	R58	A1054	GRASS TEXTURE
4	(30)	553	A10 R	S-4 36 DEG 575w	L202+R132		
5	(262)	558	SACRIFICE	S-4 26 DEG 575w	N/C+R132		
6	(254)	554	ICUE US	S-4 26 DEG 575w	L201+R132		
6.0	(255)	703	ICUE US CH1	I-Cue 16w	N/A		
6.1	(256)	704	I-CUE CH 2	I-Cue 16w	N/A		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 17 of 25

11/29/10

### ELECTRIC 6

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(118)	435	TEX AL L	S-4 26 DEG 575w	R364	G726	SMASH
2	(264)	434	BOARD OP FRONT	S-4 26 DEG 575w	L201+R132		
3	(280)	431	REAL MOON	Colortran 8" Fresnel 2kw	R78		
4	(280)	430	REAL MOON	Colortran 8" Fresnel 2kw	R78		
5	(282)	428	DN COOL HL	S4 PAR WFL 575w	R78		
6	(162)	427	DBXL LAV Z2	S-4 36 DEG 575w	R56+R132		
7	(162)	427	DBXL LAV Z2	S-4 36 DEG 575w	R56+R132		
8	(95)	426	DL COOL MOAT	6" Fres 750w	L363		
9	(41)	425	MA1 L	S-4 26 DEG 575w	L202+R132		
10	(182)	424	DBXL JM Z2	PAR 64 MFL 1kw	R368		
11	(94)	423	DN COOL EUS	6" Fres 750w	L363		
12	(182)	422	DBXL JM Z2	PAR 64 MFL 1kw	R368		
13	(110)	421	DN TEX A10	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
14	(401)	420	SPARE	S-4 26 DEG 575w	N/C+R132		
15	(94)	419	DN COOL Z4	6" Fres 750w	L363		
16	(80)	418	DN WARM 10	6" Fres 750w	G872		
17	(111)	417	DN TEX A11	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
18	(94)	419	DN COOL Z4	6" Fres 750w	L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 18 of 25

11/29/10

### ELECTRIC 6

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(81)	416	DN WARM A11	6" Fres 750w	G872		
20	(112)	415	DN TEX A12	S-4 50 DEG 575w	R355	G709	GLASS BRICKUP
21	(94)	414	DN COOL Z4	6" Fres 750w	L363		
22	(82)	413	DN WARM A12	6" Fres 750w	G872		
23	(192)	412	DBXR SM Z2	S-4 26 DEG 575w	R55+R132		
24	(172)	411	DBXR NIGHT Z2	PAR 64 MFL 1kw	R378		
25	(192)	410	DBXR SM Z2	S-4 36 DEG 575w	R55+R132		
26	(97)	409	DR COOL MOAT	6" Fres 750w	L363		
27	(116)	408	DR TEX MOAT	S-4 50 DEG 575w	R364	G610	OLD STONES
28	(192)	410	DBXR SM Z2	S-4 36 DEG 575w	R55+R132		
29	(172)	406	DBXR NIGHT Z2	PAR 64 MFL 1kw	R378		
30	(284)	405	DN COOL HR	S4 PAR WFL 575w	R78		

### ELECTRIC 7

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(98)	466	DN COOL AL	6" Fres 750w	L363		
2	(280)	465	REAL MOON	Colortran 8" Fresnel 2kw	R78		





# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 19 of 25

11/29/10

### ELECTRIC 8

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(265)	499	BOARD OP DN	6" Fres 750w	G872		
2	(118)	498	TEX AL L	S-4 26 DEG 575w	R364	G726	SMASH
3	(280)	497	REAL MOON	Colortran 8" Fresnel 2kw	R78		
4	(273)	494	BANNERS BW	S-4 26 DEG 575w	R54+R132		
5	(231)	493	WALL SL	PAR 64 WFL 1kw	R381		
6	(163)	492	DBXL LAV Z3	S-4 36 DEG 575w	R56+R132		
7	(272)	491	STREETLAMP US	6" Fres 750w	R16		
8	(231)	490	WALL SL	PAR 64 WFL 1kw	R381		
9	(163)	489	DBXL LAV Z3	S-4 36 DEG 575w	R56+R132		
10	(183)	488	DBXL JM Z3	PAR 64 MFL 1kw	R368		
11	(231)	487	WALL SL	PAR 64 WFL 1kw	R381		
12	(163)	486	DBXL LAV Z3	S-4 26 DEG 575w	R56+R132		
13	(183)	485	DBXL JM Z3	PAR 64 MFL 1kw	R368		
14	(273)	484	BANNERS BW	S-4 26 DEG 575w	R54+R132		
15	(207)	483	BX Z3<UL	PAR 64 MFL 1kw	L201		
16	(215)	482	TONAL BX	S-4 26 DEG 575w	R74+R132		
17	(183)	481	DBXL JM Z3	PAR 64 MFL 1kw	R368		
18	(232)	480	WALL SR	PAR 64 WFL 1kw	R381		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 20 of 25

11/29/10

### ELECTRIC 8

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
19	(208)	479	BX Z3<UC	PAR 64 MFL 1kw	L201		
20	(215)	482	TONAL BX	S-4 26 DEG 575w	R74+R132		
21	(232)	478	WALL SR	PAR 64 WFL 1kw	R381		
22	(232)	477	WALL SR	PAR 64 WFL 1kw	R381		
23	(215)	475	TONAL BX	S-4 26 DEG 575w	R74+R132		
24	(209)	476	BX Z3<UR	PAR 64 MFL 1kw	L201		
25	(193)	471	DBXR SM Z3	S-4 36 DEG 575w	R55+R132		
26	(273)	474	BANNERS BW	S-4 26 DEG 575w	R54+R132		
27	(173)	473	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		
28	(193)	471	DBXR SM Z3	S-4 26 DEG 575w	R55+R132		
29	(173)	472	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		
30	(193)	470	DBXR SM Z3	S-4 36 DEG 575w	R55+R132		
31	(193)	470	DBXR SM Z3	S-4 36 DEG 575w	R55+R132		
32	(173)	469	DBXR NIGHT Z3	PAR 64 MFL 1kw	R378		

### ELECTRIC SR

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(401)	525	SPARE	S-4 26 DEG 575w	L201+R132		
3	(100)	526	DN COOL AR	6" Fres 750w	L363		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 21 of 25

11/29/10

### ELECTRIC SR2

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(119)	520	TEX AL R	S-4 26 DEG 575w	R364	G726	SMASH
2	(119)	520	TEX AL R	S-4 26 DEG 575w	R364	G726	SMASH
3	(100)	519	DN COOL AR	6" Fres 750w	L363		
4	(100)	519	DN COOL AR	6" Fres 750w	L363		
5	(100)	524	DN COOL AR	6" Fres 750w	L363		
6	(119)	523	TEX AL R	S-4 26 DEG 575w	R364	G726	SMASH
7	(100)	524	DN COOL AR	6" Fres 750w	L363		
8	(119)	523	TEX AL R	S-4 26 DEG 575w	R364	G726	SMASH

### TRUSS SL

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(281)	316	HOUSE FESTIVAL SL	S4 PAR WFL 575w	R05		
2	(291)	175	LS	PRACTICAL LS 60w	N/A		
3	(281)	317	HOUSE FESTIVAL SL	S4 PAR WFL 575w	R05		
4	(281)	359	HOUSE FESTIVAL SL	S4 PAR WFL 575w	R05		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 22 of 25

11/29/10

### TRUSS CTR

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(281)	184	HOUSE FESTIVAL C	S4 PAR WFL 575w	R05		
2	(283)	183	DN COOL HC	S4 PAR WFL 575w	R78		
3	(211)	182	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
4	(291)	186	LS	PRACTICAL LS 60w	N/A		
5	(99)	180	DN COOL AC	6" Fres 750w	L363		
6	(281)	181	HOUSE FESTIVAL C	S4 PAR WFL 575w	R05		
7	(211)	179	TONAL FNT Z1	S-4 26 DEG 575w	R74+R132		
8	(283)	178	DN COOL HC	S4 PAR WFL 575w	R78		
9	(281)	177	HOUSE FESTIVAL C	S4 PAR WFL 575w	R05		

### TRUSS SR

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(281)	527	HOUSE FESTIVAL SR	S4 PAR WFL 575w	R05		
2	(291)	186	LS	PRACTICAL LS 60w	N/A		
3	(281)	527	HOUSE FESTIVAL SR	S4 PAR WFL 575w	R05		
4	(281)	527	HOUSE FESTIVAL SR	S4 PAR WFL 575w	R05		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 23 of 25

11/29/10

### TRUSS OS

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(280)	610	REAL MOON	Colortran 8" Fresnel 2kw	● R78		
2	(280)	610	REAL MOON	Colortran 8" Fresnel 2kw	● R78		
3	(280)	610	REAL MOON	Colortran 8" Fresnel 2kw	● R78		

### SL BOOM 1

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(280)	612	REAL MOON	Colortran 8" Fresnel 2kw	● R78		
2	(280)	613	REAL MOON	Colortran 8" Fresnel 2kw	● R78		

### MID RAIL

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(293)	3	FLAGS	PAR 64 VNSP 1kw	● R53		
2	(293)	4	FLAGS	PAR 64 VNSP 1kw	● R53		
14	(298)	710	HAZE	UNIQUE	N/A		

### PLATFORM

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(118)	592	TEX AL L	S-4 36 DEG 575w	● R364	G726	
2	(293)	591	FLAGS	S4 PAR MFL 575w	● R56		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 24 of 25  
11/29/10

### SET MOUNT

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(292)		LAMP US	PRACTICAL A-TYPE 60w	N/C		
2	(296)		FIRE	PRACTICAL A-TYPE 60w	N/A		
4.1	(299)	711	HAZE CH 2	UNIQUE	N/A		
6	(292)		LAMP DS	PRACTICAL A-TYPE 60w	N/C		



# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT SCHEDULE

Page 25 of 25

11/29/10

### DECK

U#	Chan	Dm	Purpose	Instrument Type & Wattage	Color	Gobo	Gobo Description
1	(232)	609	GROUND ROW	Altman PAR56 Strip 500w	R383		
2	(232)	609	GROUND ROW	Altman PAR56 Strip 500w	R383		
3	(232)	609	GROUND ROW	Altman PAR56 Strip 500w	R383		
4	(232)	601	GROUND ROW	Altman PAR56 Strip 500w	R383		
5	(232)	601	GROUND ROW	Altman PAR56 Strip 500w	R383		
6	(232)	601	GROUND ROW	Altman PAR56 Strip 500w	R383		
7	(294)	599	SCAFFOLD UPLIGHT	PAR 64 MFL 1kw	R385		
8	(294)	600	SCAFFOLD UPLIGHT	PAR 64 MFL 1kw	R385		
9	(294)	607	SCAFFOLD UPLIGHT	PAR 64 MFL 1kw	R385		
10	(294)	608	SCAFFOLD UPLIGHT	PAR 64 MFL 1kw	R385		
11	(274)	611	DOOR BANNER	PAR 46 MFL 575w	N/C		
12	(274)	593	DOOR BANNER	PAR 46 MFL 575w	N/C		
13	(242)	606	GOD BX	PAR 64 MFL 1kw	L201		





# ABRAHAM AND ISAAC IN JERUSALEM

## INSTRUMENT TYPE STOCK COUNT

Page 1 of 1  
11/29/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

## INSTRUMENT TYPE STOCK COUNT

	In Use	In Stock	Remaining	Short
S-4 50 DEG	25	20		5
S-4 36 DEG	89	80		9
S-4 26 DEG	73	85	12	
S-4 19 DEG	4	40	36	
Colortran 8" Fresnel	9	15	6	
6" Fres	59	40		19
PAR 64 WFL	6	60	54	
PAR 64 MFL	32	60	28	
PAR 64 VNSP	3	60	57	
PAR 46 MFL	2	10	8	
S4 PAR WFL	17	23	6	
S4 PAR MFL	1	23	22	
S4 PAR VNSP	1	23	22	
Altman PAR56 Strip	6	7	1	
PRACTICAL LS	3	3		
PRACTICAL A-TYPE	3	2		1
UNIQUE	2	1		1
I-Cue	2	2		



# ABRAHAM AND ISAAC IN JERUSALEM

## COLOR SHEET COUNT

Page 1 of 1  
11/28/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

### COLOR COUNT

#### Sheets of Color

2 sheets of	R05
1 sheet of	R16
1 sheet of	R318
1 sheet of	R19
1 sheet of	R33
1 sheet of	R53
1 sheet of	R353
1 sheet of	R54
2 sheets of	R55
2 sheets of	R355
1 sheet of	R56
1 sheet of	R356
1 sheet of	R58
3 sheets of	R364
2 sheets of	R368
2 sheets of	R74
11 sheets of	R78
2 sheets of	R378
2 sheets of	R381
2 sheets of	R383
1 sheet of	R385
1 sheet of	R94
16 sheets of	R132
1 sheet of	L197
4 sheets of	L201
8 sheets of	L202
7 sheets of	L363
3 sheets of	G872

---

81 Total



# ABRAHAM AND ISAAC IN JERUSALEM

## COLOR COUNT







Page 1 of 5  
11/28/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

## COLOR COUNT


### Color Cuts


 R05		
	B size, 7.5" X 7.5"	9 cuts
	Total:	9 cuts
 R16		
	B size, 7.5" X 7.5"	2 cuts
	Total:	2 cuts
 R318		
	A size, 6.25" X 6.25"	9 cuts
	Total:	9 cuts
 R19		
	B size, 7.5" X 7.5"	1 cut
	Total:	1 cut
 R33		
	A size, 6.25" X 6.25"	6 cuts
	B size, 7.5" X 7.5"	1 cut
	Total:	7 cuts
 R53		
	C size, 10" X 10"	2 cuts
	Total:	2 cuts





## ABRAHAM AND ISAAC IN JERUSALEM COLOR COUNT


Page 2 of 5  
11/28/10


 R353	
C size, 10" X 10"	4 cuts
Total:	4 cuts


 R54	
A size, 6.25" X 6.25"	3 cuts
Total:	3 cuts

 R55	
A size, 6.25" X 6.25"	10 cuts
Total:	10 cuts

 R355	
A size, 6.25" X 6.25"	12 cuts
Total:	12 cuts

 R56	
A size, 6.25" X 6.25"	7 cuts
B size, 7.5" X 7.5"	1 cut
Total:	8 cuts

 R356	
A size, 6.25" X 6.25"	9 cuts
Total:	9 cuts


 R58	
A size, 6.25" X 6.25"	4 cuts
Total:	4 cuts





# ABRAHAM AND ISAAC IN JERUSALEM


## COLOR COUNT


Page 3 of 5  
11/28/10


 R364	
A size, 6.25" X 6.25"	27 cuts
Total:	27 cuts


 R368	
C size, 10" X 10"	7 cuts
Total:	7 cuts

 R74	
A size, 6.25" X 6.25"	15 cuts
Total:	15 cuts

 R78	
B size, 7.5" X 7.5"	8 cuts
E size, 12.25" X 12.25"	9 cuts
Total:	17 cuts

 R378	
C size, 10" X 10"	7 cuts
Total:	7 cuts

 R381	
C size, 10" X 10"	6 cuts
Total:	6 cuts


 R383	
C size, 10" X 10"	6 cuts
Total:	6 cuts





# ABRAHAM AND ISAAC IN JERUSALEM


## COLOR COUNT


Page 4 of 5  
11/28/10


 R385		
	C size, 10" X 10"	4 cuts
	Total:	4 cuts


 R94		
	A size, 6.25" X 6.25"	3 cuts
	Total:	3 cuts

 R132		
	A size, 6.25" X 6.25"	136 cuts
	Total:	136 cuts

 L197		
	B size, 7.5" X 7.5"	1 cut
	Total:	1 cut

 L201		
	A size, 6.25" X 6.25"	6 cuts
	B size, 7.5" X 7.5"	1 cut
	C size, 10" X 10"	11 cuts
	Total:	18 cuts

 L202		
	A size, 6.25" X 6.25"	71 cuts
	Total:	71 cuts

 L363		
	B size, 7.5" X 7.5"	41 cuts
	Total:	41 cuts



# ABRAHAM AND ISAAC IN JERUSALEM

## COLOR COUNT



G872

B size, 7.5" X 7.5"

13 cuts

Total:

13 cuts





# ABRAHAM AND ISAAC IN JERUSALEM

## GOBO COUNT

Page 1 of 2  
11/28/10

Lighting Designer: Karyn Diane Lawrence  
ALD: Nick Saiki  
ME: Katie Brosz

Claire Trevor Theater, UCI  
Sub #3, V#1

### GOBO COUNT

---

G575

4 for S-4 36 DEG

2 for S-4 26 DEG

6 Total



G610

10 for S-4 50 DEG

10 Total



G643

7 for S-4 36 DEG

2 for S-4 26 DEG

9 Total



G709

12 for S-4 50 DEG

12 Total





# ABRAHAM AND ISAAC IN JERUSALEM

## GOBO COUNT

Page 2 of 2  
11/28/10

---

G726

2 for S-4 50 DEG  
1 for S-4 36 DEG  
8 for S-4 26 DEG  
5 for PAR 64 MFL

-----  
16 Total

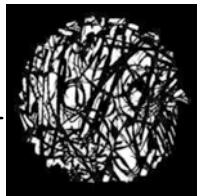


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A1054

1 for S-4 50 DEG  
3 for S-4 36 DEG

-----  
4 Total



# ABRAHAM AND ISAAC IN JERUSALEM

## by Robert Cohen

### DIRECTOR'S SCRIPT – NOT FOR GENERAL DISTRIBUTION

*Note: whenever "CHORUS" is specified, this refers to the choral singing performed a capella by the Men in Blaque. Whenever DIRECTOR or STAGE MANAGER is mentioned, these terms refer to the characters playing those roles in the play. The HOUSE MANAGER is also a character in the play, but during the beginning and end of the play will also serve, in part, as the actual House Manager.*

*We are in Rova Square in the Jewish quarter of Jerusalem. The Western ("Wailing") Wall and Temple Mount (with the Dome of the Rock) are a minute's walk away; the Church of the Holy Sepulchre is three minute. A genie lift, with a manufacturer's label in Hebrew and Arabic is all that we see in the acting area. Chairs are irregularly placed, with but a few risers, most on the floor. The acting area is only generally defined. Standing room is available. The main shop door is open - and graced with banners and advertisements for the play in English, Hebrew and Arabic.*

*A HOUSE MANAGER is letting the audience in through the theatre's shop doors. In the theatre, some CHORUS members are already warming up in twos and threes, and some ACTORS, not yet in costume, are, under the direction of the STAGE MANAGER, moving set pieces around and serving FREE REFRESHMENTS of **Mint Lemonade and cookies** to those audience members wandering in. **The CHORUS, in small groups, sing occasional modern songs (MUSIC #1) to entertain the audience as they arrive.***

*More ACTORS and CHORUS members enter the stage, singly and in pairs. They glance out at the audience, and join in **arranging the chairs and the setting**. Singers (but not actors) are warming up in twos and threes.*

*The DIRECTOR comes out with the CONDUCTOR. They glance at **their watches** and the audience and chat with each other, as the actors are setting up the stage. Then, **at 8:00, as the audience has been seated and the CHORUS has gone outside the shop doors**, the DIRECTOR whispers to the CONDUCTOR to **bring in** the CHORUS members, who then come forward and sing.*

**CHORUS SINGS "Alle Sallite" (MUSIC #2 - 90 to 120 sec)**

*The DIRECTOR **comes onto the stage and** addresses the audience **as the CHORUS retreats to the periphery of the theatre space.***

DIRECTOR: Hi everybody! Ummmm... You know this is a dress rehearsal, don't you? (no response) But stay if you want, we're happy to have an audience! (the STAGE MANAGER runs up and whispers in his ear.) Ahhh... (to the audience) You all speak English? (No response. Motions to two translators who come forward and speaks to them, sotto voce) Ask them!

HEBREW TRANSLATOR (speaks in Hebrew): You all speak English?

ARABIC TRANSLATOR (speaks in Arabic): You all speak English?

DIRECTOR: (responding to murmurs of 'yes' in three languages) Good! Good! Well then, please stay. We'll have some printed Hebrew and Arabic translations for tomorrow's performance, but they're not ready yet. (translators translate)

(Sound of a helicopter flying low overhead. Director looks up)

ARABIC TRANSLATOR: (matter of fact) Israeli security.

DIRECTOR: (shrugs and continues) You probably know the story, anyway. (The translators say "You know the story" in their respective languages) It's in the Bible. (ditto) The Old Testament - the Torah, of course, please excuse me - but it's in the New one too (ditto) - the Christian one (ditto), and it's in the Qur'an as well. (ditto) "Abraham and Isaac."

ARABIC TRANSLATOR: (to the director, in English) You mean "Abraham and Ishmael."

DIRECTOR: (to the audience) Yeah, if you're a Muslim, it's "Abraham and Ishmael."

ARABIC TRANSLATOR: (in Arabic) "Abraham and Ishmael"

(HEBREW TRANSLATOR shrugs, silently conveying "you know what he's saying")

A PERSON IN AUDIENCE: Where're you from?

DIRECTOR: We're Americans. College students. From California.

ANOTHER PERSON IN AUDIENCE: Where in California?

(Note: Persons in the audience are voiced by Men in Blaque, unseen, speaking from behind the audience at this point)

DIRECTOR: Our college is in California. We're from all over the country... California, Idaho, New York...

PERSON IN AUDIENCE: You Jews?

DIRECTOR: No! Well, I'm not sure... Maybe one or two ... (*looks helplessly at the actors to see if they want to identify themselves*)... I don't know.

PERSON IN AUDIENCE: You're Muslims?

DIRECTOR: No! I don't think so, anyway! We're Americans, that's all!

PERSON IN AUDIENCE: (*definitively*) Ah, you're Christians, then!

DIRECTOR: No! No! We're actors! Some of us are Christians I guess. Some atheists probably - Listen, I don't really know. We never talk about this at home. These things don't matter in California!

PERSON IN AUDIENCE: They matter here... (*rueful laughter*)

PERSON IN AUDIENCE: So why are you doing your play in Jerusalem?

ANOTHER PERSON IN AUDIENCE: Why don't you do it in California?

DIRECTOR: We did do it in California! But we wanted to bring it here, where the events actually took place! (*climbs up the hill, checking the railing*) Tell them, Chris.

STAGE MANAGER: This is where the story takes place. On Mount Moriah. Right by the Temple Mount. The Noble Sanctuary. The Holy of Holies.

DIRECTOR: Where better than here? Next to the Dome of the Rock! (*pointing*) The Rock: the Foundation Stone where God created the world, where Adam, Cain and Abel offered their sacrifices. The Rock upon which Abraham was told to sacrifice his son, Isaac!

ARABIC TRANSLATOR: (*sotto voce*): His son, Ishmael.

*Murmurs from the audience*

STAGE MANAGER (*interrupting the murmurs*): Well, no one was actually sacrificed. As it turned out...

*El Aqsa mosque's muezzin sounds for afternoon prayer*

HOUSE MANAGER: (*running in from the shop doors*) What the hell's that? (*hollers*) Can somebody turn that damn thing off?

The ARABIC TRANSLATOR roars in laughter

HOUSE MANAGER: What'd I say?

HEBREW TRANSLATOR: That's the muezzin. The Muslim call to prayer.

HOUSE MANAGER: Do they have to play it so loud?

DIRECTOR: *(to the Hebrew Translator)* It'd be nice if they could turn it down. We've only been given this one evening to rehearse for tomorrow's opening!

*The ARABIC TRANSLATOR shakes his head and starts walking away. The Hebrew translator runs over and takes him by the arm, while speaking to the director.*

HEBREW TRANSLATOR: No! You can't turn it down! Sorry... but it'll be over in a couple of minutes. *(she coaxes the Arab Translator back to the area as the Stage Manager whispers in the Director's ear)*

DIRECTOR: OK, well, any of you want to go and pray, go ahead. *(pointing down right)* There's a mosque over there too.

STAGE MANAGER: *(correcting him)* It's not just "a mosque." It's Al Aqsa.

DIRECTOR: Alaska?

STAGE MANAGER: Al Aqsa! The great mosque of Jerusalem. Where Mohammed is thought to have ascended to heaven. The third holiest place in all Islam. *(the muezzin chant ends)*

DIRECTOR: *(facing the muezzin sound)* Thank you! *(facing the House Manager)* And thank you.

STAGE MANAGER: *(pointing down left)* And over there's the Western Wall - the Wailing Wall they once called it. The holiest place for the Jews - the last remnant of their Second Temple, destroyed by the Romans in 70 AD. And five blocks down that street *(pointing up left)* is the Church of the Holy Sepulchre. Where Christ is believed to have been crucified, buried, and risen. The focal point of the three Abrahamic religions: Mosque, Wall and Church - all of them just a stone's throw away.

HEBREW TRANSLATOR: Hey! No talk of throwing stones, OK? We've had enough of that. *(ARABIC TRANSLATOR nods in agreement)*

DIRECTOR: OK! OK! Sorry! *(to the audience)* Folks, if you'd like to go pray at the Mosque, or the Church, or the Wall, please, feel free! This is only a dress rehearsal, anyway. *(He sees, however, that no one is leaving. Then starts down the hill)*. But please stay if you can! We'd like you to see our play - and to have a little audience feedback before our opening

tomorrow! (to the House Manager). Do we have the programs yet?  
(to the HOUSE MANAGER) Why don't you give them some programs?

HOUSE MANAGER: The programs aren't back from the printer yet.

DIRECTOR: Well, Ryan, tell them a bit about the show. I'll help with the set-up. (*director goes to help the actors set up, motioning the actors playing Abraham and Isaac to go offstage and get into costume - which they do*).

HOUSE MANAGER: (to the audience) Sorry we don't have the programs yet. Maybe by the end of the rehearsal. OK, the play you are about to see was written in the fourteenth century. It's one of a series of anonymous plays, all Bible stories, presented in the streets of English cities each spring until the sixteenth century, when they were outlawed.

PERSON IN AUDIENCE: Outlawed by whom?

PERSON IN AUDIENCE: The Muslims!

ANOTHER PERSON IN AUDIENCE: The Jews!

HOUSE MANAGER: No, by King Henry VIII! There weren't any Jews or Muslims in England then... or at least none that would admit it. But there was one hell of a Reformation and (*the Stage Manager rolls his eyes*) the King decided the plays were too Catholic! He...

DIRECTOR (*interrupting, to the STAGE MANAGER*): Call places, Chris...

STAGE MANAGER: OK, Places everybody! We're starting.

HOUSE MANAGER: (to the audience) Here we go...

(*lights change. ABRAHAM and ISAAC enter, climbing up onto the stage, and begin mixing with the CHORUS, who come in from all sides, as friends*)

DIRECTOR: (*in front or on the side of the stage proper*) Just to get you started... since you don't have programs... the man Abraham. That's his son Isaac see beside him. (*hastily*) Or Ishmael, depending on what version you know...

PERSON IN THE AUDIENCE: He looks like a girl! (*laughter*)

DIRECTOR: It's a woman, yes, but she's playing a boy!

ANOTHER PERSON IN THE AUDIENCE: But she's a girl!!!

DIRECTOR: No! She's an actress!



STAGE MANAGER: (*sotto voce, accenting the second syllable*) An actor...

DIRECTOR: (*struggling with the new terminology*) She's a girl actor... I mean a woman actor... A female... (*exasperated, she realizes she cannot find the perfect words*) Well, we do this all the time in America!

ANOTHER PERSON IN THE AUDIENCE: You're not *in* America! (*ad lib commotion in the audience*)

STAGE MANAGER: (*to the director*) I told you this would be a problem!

DIRECTOR: (*shouting and gesturing to the effect of "start the singing" to the conductor*) Joe! (*and the singing begins as the "audience" grows quiet*) **MUSIC #3 - "Adonai" under speech. Chorus begins moving to edges of stage, sitting**

DIRECTOR: (*continues*) God is going to make a huge demand on him. These men in black are the Israelites. They're Americans too! Not Jews. Well, maybe some Jews. Some of everything. But you'll be able to follow everything, don't worry. (*ad lib commotion again begins from the audience, but the music builds and the STAGE MANAGER silences them*) OK! Let the play begin!


STAGE MANAGER: Lights up!



ABRAHAM *prays to* GOD (**standing and swaying**) as ISAAC kneels beside him.

ABRAHAM: Adonai, Thou...

ARABIC TRANSLATOR: Stop! **MUSIC #3 ENDS abruptly**



JESSE (*The actor playing Abraham*): What?

ARABIC TRANSLATOR: (**climbing onto the stage**) You can't say that.

JESSE: What do you mean?

ARABIC TRANSLATOR: "Adonai!" That's Hebrew for Allah! You'll lose your entire Arab audience if he says that!

JESSE: Why?

ARABIC TRANSLATOR: You're right next to the Temple Mount. It's is a sacred place for Muslims - if Jews pray here we leave!

JESSE: I'm not a Jew!

ARABIC TRANSLATOR: What are you then?

JESSE: I'm an actor.


ARABIC TRANSLATOR: Listen, you can come here, you can walk around, look around, but you can't "act" like you're a Jew and start praying.

JESSE: But I'm not praying. I'm acting praying!

ARABIC TRANSLATOR: What's the difference?


JESSE: (*stammers in exasperation...*)

ARABIC TRANSLATOR: Lots of people act like they're praying. That doesn't mean they really are. And the opposite is true too. So we gotta be careful. No praying to Adonai. Or acting like you are.



ABRAHAM: (*takes his position and begins swaying again*)

ARABIC TRANSLATOR: And no swaying either.



DIRECTOR: What do you mean?

HEBREW TRANSLATOR: (*she climbs onto the stage too*) No davening. (*rocks back and forth*). The Jewish way of praying. For men.

DIRECTOR: Davening? That doesn't sound Hebrew.

HEBREW TRANSLATOR: It isn't. It's Yiddish.

DIRECTOR: How many languages do you people speak, anyway?

HEBREW TRANSLATOR: However many we have to. You'd be surprised.

JESSE: What am I supposed to do then?

ARABIC TRANSLATOR: No Adonai's! No praying and no swaying!

DIRECTOR: How about "Allah"?

ARABIC TRANSLATOR: No! No!

JESSE: Why not?

ARABIC TRANSLATOR: Christians can't use Allah to refer to God. Only Muslims can say Allah.

JESSE: I'm not a Christian! I'm an...

DIRECTOR: Shut up, Jesse. (*to the ARABIC TRANSLATOR*) Non-Muslims can't say Allah here?

ARABIC TRANSLATOR: It's OK in some Muslim countries - Egypt, Syria and Indonesia, Turkey maybe. But not here. At least not in the current situation.

DIRECTOR: You can't mean that!

ARABIC TRANSLATOR No? Nine Catholic churches in Malaysia were firebombed this year for just doing that.

DIRECTOR: (*incredulous*) For saying Allah?

ARABIC TRANSLATOR For saying Allah. Allah!

STAGE MANAGER: How about "Yahweh!" then!

HEBREW TRANSLATOR: No! Good heavens, no!

DIRECTOR: What's the matter with that?

HEBREW TRANSLATOR: That word is sacred to the Jews! It's God's own name, never to be spoken! Never even written! (*waving her hands*) I didn't hear it!

DIRECTOR: You don't say it and you don't write it? How does anybody know what it is?

HEBREW TRANSLATOR: It's initials. YHWH.

DIRECTOR: Yah Hoo Wah Hoo?

HEBREW TRANSLATOR: Stop it! (*Starts to leave the theatre*)

DIRECTOR: Well? Who do you pray to?

HEBREW TRANSLATOR: We use - excuse me - (*whispering*) Adonai, "master," or Elohim, and sometimes "God" - but not where they can hear us from the Temple Mount.

DIRECTOR: I thought we were in Israel!

ARABIC TRANSLATOR We are, but the Temple Mount is under Palestinian control.

HEBREW TRANSLATOR: But under Israeli administration!

ARABIC TRANSLATOR: For the present.

HEBREW TRANSLATOR: For more than the present!

DIRECTOR: What do you do there?

HEBREW TRANSLATOR: We don't go there. We're not allowed.

DIRECTOR: The Imams won't let you go?

HEBREW TRANSLATOR: No! The rabbis won't. They've declared it forbidden for us.

ARABIC TRANSLATOR: Except when Ariel Sharon...

HEBREW TRANSLATOR: Except when our Prime Minister paid a visit. Yes!

DIRECTOR: What happened then?

*The translators look at each other, don't want to say anything.*

STAGE MANAGER: A four-year Intifada... Started when Sharon came here in 2000.

JESSE: Intifada?

HEBREW TRANSLATOR: (*shrugs*) Rockthrowing, suicide bombs, firebombs...

ARABIC TRANSLATOR (*responding*) your planes bombing the West Bank. Palestinians lynched in Ramallah...

HEBREW TRANSLATOR: A Passover Massacre at Natanya - 130 Israelis killed...

ARABIC TRANSLATOR: And *thousands* of Palestinians...

JESSE: Can we get on with the rehearsal?

DIRECTOR: OK! OK!

ARABIC TRANSLATOR: If Sharon hadn't come...

HEBREW TRANSLATOR: If you had let him come we'd have made him leave!

DIRECTOR: Listen, this play isn't about politics! OK? It's an old bible story. Six hundred years old!

JESSE: Come on, guys!

ARABIC TRANSLATOR: This city's *six thousand* years old! And politics at every turn! And the wars!

STAGE MANAGER: Muslims and Jews...

HEBREW TRANSLATOR: Oh that's just in modern times! How about the Assyrians and the Babylonians?

ARABIC TRANSLATOR: The Greeks and the Romans?

HEBREW TRANSLATOR: The Mamlukes and the Crusaders?

ARABIC TRANSLATOR: The Ottomans and the Brits - and the goddamn United Nations! And now...

DIRECTOR: (to JOE) Have them sing! (CONDUCTOR gives the downbeat, **MUSIC #4 - "Adonai" resumes**, the STAGE MANAGER AND DIRECTOR talking loudly over it) (to the Stage Manager) We're starting over.

STAGE MANAGER: Jesse! Go ahead!

**MUSIC #4 ends**

ABRAHAM: Ahhh... Good my Lord I say,  
Thou hear us when we to Thee call,  
As thou art He that bestest may,  
Thou giv'st most succor and help of all

Mightyfull Lord! To Thee I pray,  
Let once the oil of mercy fall,  
Shall I never abide that day -  
Yet truly I hope I shall.

**MUSIC #5 - "Allelujah" underscore**

ABRAHAM: Mercy, Lord omnipotent!  
Long since He this world has wrought,  
Whither have all our elders went?  
I muse thus mickle in my thought:

PERSON IN AUDIENCE: Mickle? **Underscore stops**

HEBREW TRANSLATOR: Strongly.

PERSON IN AUDIENCE: Why didn't he just say that?

STAGE MANAGER: Just pay attention. It'll get easier.

HEBREW TRANSLATOR: And you already know the story! **Underscore resumes**

ABRAHAM: Since Adam, all with Eve's assent,  
Ate of that apple, spared God naught,  
And for the wisdom he had spent,  
Full dear that bargain Adam bought.

### **MUSIC SWELLS**

From Paradise God bade him gang;  
He mourning went, with simple cheer,  
And after lived he here full long,  
More than three hundred year,  
In sorrow and in travail strong,  
And every day in wary fear.

### **MUSIC SWELLS**

His children angered him among;  
Cain slew Abel, to Adam dear.  
Then Noah, that was true and good,  
He and his children three,  
Were saved when all was flood  
That was a wonder thing to see.  
And Lot from Sodom, when he strode,  
Three cities burned, escape did he.  
Thus, for they moved my Lord's mood  
He venged their sin most mightily.

### **MUSIC SWELLS**

When I think of our elders all,  
And of the marvels that have been,  
No gladness in my heart may fall,  
My comfort goes away full clean.  
Lord, when shall Death make me his thrall?  
An hundred years, certes have I seen,  
In fay, soon I hope he shall [in faith]  
For it were right high time I ween.  
Yet Adam is to Hellfire gone!  
And there has lain many a day!  
And all our elders, everyone,  
They are gone the same way,  
Until God will hear their moan;  
Now help, Lord, Adonai!

*(The Arabic Translator steps forward, the Director stops him with a strong "stand back" gesture.)*

Now help, Lord, this I pray!  
For, certes, I can no better own  
And there is none that better may.

### **MUSIC #5 SWELLS AND CONCLUDES**

ABRAHAM: Now come on, Isaac, my own sweet child,  
Go we home and take our rest.

ISAAC: Abraham, my father so mild  
To follow you I am full prest.  
Both early and late.

ABRAHAM: Come on sweet child, I love thee best  
Of all the children that ever I begate.

*ABRAHAM and ISAAC go off, as the CHORUS take over the stage and sing.*

MUSIC (CHORUS)

*(eerie sound as God rises on the genie lift, unseen by Abraham.  
He speaks to the chorus as it comes up onto the stage)*

GOD: I will help Adam and his kind,  
If I might love and loyalty find.  
So they to me be true - begin  
To cease their pride and then their sin -  
My servant will I prove and test.  
Abraham, if he be best,  
In certain wise I will him prove  
If he to me be true in love.  
Abraham! Abraham!

*ABRAHAM alone re-enters*

ABRAHAM: Who is that? Where? Let me see!  
I heard one call my name!

*(MUSIC #6, "23 Part Alleluja" begins, interjected between spoken lines)*

GOD: It is I.

*"23 Part Alleluja"*

ABRAHAM: Now, Father of heaven that formed all thing  
My prayers I make to thee again.  
For this day my tender offering  
Here I must give to thee, certain.

*"23 Part Alleluja"*

O, Lord God, Almighty King,  
What manner beast will make thee most fain? [pleased]  
If I had thereof true knowing  
It should be done with all my main  
Full soon anon.  
To do thy pleasing on a hill  
Verily, it is my will,  
Dear Father, God alone.

**"23 Part Alleluja**

GOD: Abraham, take tent to me [pay attention]  
That formed thy father Adam,  
And every thing in its degree.

**"23 Part Alleluja**

ABRAHAM: To hear Thy will, ready I am,  
And to fulfill what ever it be.

**"23 Part Alleluja - and ends**

GOD: Of mercy have I heard thy cry,  
Thy prayers upon Me I well know.  
So if thou lovest Me, look thou hie  
And to Moriah thou must go.  
And take with thee Isaac, thy son,  
And the third day be there, bid I,  
Slay him!

ABRAHAM: Ahhhhhhhhhhhhh!

GOD: Look thou not shun,  
As a beast, him sacrifice  
And burn him there in offering.

**MUSIC #7 - Kol Nidre and Iies Irae - short, cacophonous**

ABRAHAM: Loved be Thou, Lord in throne.  
Hold over me, Lord, Thy holy hand,  
For certes Thy bidding shall be done.  
Blessed be that Lord in every land,  
Yet Isaac my young son in hand,  
A full dear child to me hath been.  
But I will this thing on command,  
For to delay will nothing win.

**MUSIC # 8 - 23 part Allelujah** as GOD holds his hand in  
benediction over ABRAHAM, and then disappears. **MUSIC ends**

ABRAHAM (looks after him, talks to the CHORUS)

His commandment must I needs fulfil?  
E'en though my heart wax heavy as lead;  
Can I offend the good Lord's will?  
Can I accept my child be dead?  
But since He bids me, good or ill  
It shall be done in every stead.  
Both wife and child, if he bid kill!  
I love my child as I my life  
But yet I love my God much more,



For though my heart would make any strife,  
Yet will I not spare child nor wife,  
But do after my Lord's lore.  
I cannot 'gainst his wishes tread.

Ah, but Isaac, were he here,  
He would be despairing now,  
To know how he is in danger.  
Isaac! Son! Whereto art thou?

**CHORUS goes out SL to find Isaac playing and singing MUSIC #9**  
**("All Pieces")**

VERY SHORT MUSIC BRIDGE (CHORUS)

ISAAC (*entering briskly, some chorus members following anxiously*):

Father! Lo, I'm here,  
Now was I coming unto you.  
I love you so much, father dear.

**MUSIC: "Tone E" - Bernstesein**

ABRAHAM: And doest thou so? I would know how  
Lovest thou me, son, as thou hast said.

ISAAC: Yea, father, with all mine heart,  
More than all that ever was made;  
God to you long life impart!

**MUSIC: "Tone D" - Kol Nidre**

ABRAHAM: Now, who would not be glad that had  
A child so loving as thou art?  
Thy lovely cheer makes my heart glad,  
But now its time that we must part.  
Look thou be bound  
For certain, son, thyself and I,  
We two must now wend forth from town,  
In far country to sacrifice,  
For certain reasons and causes sound.  
Go home, son, then come back again,  
Bring wood and fire with thee, then we'll hie  
By hills and dales, both up and down,  
Son, thou shall ride, and I'll walk by.

(ISAAC starts off)

Look thou miss nought that thou should need.  
Do make thee ready, my darling!

(ISAAC returns, kisses his father and starts off again)

And tell thy mother we must wend.  
So now, God bless thee safe from pain!

(ISAAC exits.)

Now well is me that he is past.  
Alone, right here in this plain,  
Might I speak though mine heart brast. [breaks]  
I would that all were well full fain,  
But it must needs be done at last.

**MUSIC: "Tone G"**

And it is good that I be ware  
To be advised full good it were.  
Moriah's land is full afar,  
The third day's end must we be there.

*(The Men and Black begin to enter, four as Servants of Abraham  
and one as an ass.)*

Mine ass shall with us; it shall bear  
Our wood and harness, less and more,  
For my son he must be slain with care,  
A sword must with us yet therefore.  
*(he motions a Man in Blaque, who goes off to get his sword)*  
And I shall start to make me yare. [strong]  
This night will I begin my way,  
Though Isaac be never so fair,  
And mine own son, the sooth to say,  
For though he be mine own right heir,  
And all should wield after my day,  
God's bidding shall I nothing spare.  
Should I that gainsay? Why nay, in fay! [in faith]  
Isaac!

ISAAC: *(reenters, carrying wood on his back and a hanging basket  
of burning peat)*

Sir, I am ready to do this deed,  
And ever to fulfill your calling.

*(the Man comes back with the sword, gives it to Abraham who  
puts it in his belt. Then, noticing his son's expression,)*

ABRAHAM: My dear son, look thou have no dread,  
We shall come home with great loving.  
Come, thou shalt ride, and I'll walk by.  
Both to and fro I shall us lead;  
Come now, son, in my blessing.

*(ISAAC mounts the ass. They all walk about the platform, CHORUS  
singing as they do. The Stage Manager, however, climbs up the  
hill and studies the set-up)*

**MUSIC #10a - Kom Süsset Tod. (2 minutes)**

STAGE MANAGER: Hold! *(the actors and CHORUS freeze)*

DIRECTOR: What's the matter?

STAGE MANAGER: The hill isn't ready yet.

DIRECTOR: OK, fix it. Take five, everybody. (*A couple of MiB member run up the hill to assist the SM in making the fix; the actors playing Abraham, Isaac and the Ass go back to the refreshment stand and drink some mint lemonade.*)

(to the audience) Sorry, folks, for the delay, but it won't take long. How do you like it so far?

PERSON IN AUDIENCE: Oh, infanticide is one of my favorite subjects!

DIRECTOR: Well, yes, of course. As Kierkegaard said, "while Abraham arouses my admiration, he also appalls me"

ARAB TRANSLATOR: Who's Kierkegaard?

DIRECTOR: A philosopher. Soren Kierkegaard, a very melancholy Dane.

ARAB TRANSLATOR: Doesn't sound like a Jewish name to me!

DIRECTOR: He wasn't Jewish. He was a Christian. Kind of...

HEBREW TRANSLATOR: Didn't he write *Fear and Trembling*...?

DIRECTOR: Yes, that's it!

HEBREW TRANSLATOR: We read it in Yeshiva. "When I think about Abraham, I am annihilated, repulsed, I become paralyzed..." he said. (*shudders*) Ewwwwwwwwwwwwww!

PERSON IN AUDIENCE: Of course! Abraham was a murderer! Or was willing to be...

HEBREW TRANSLATOR: Yes, but he believed it was God's will!

PERSON IN AUDIENCE: But God doesn't give him any reason! "Just do it!" he says...

PERSON IN AUDIENCE: "God made me do it!" What an excuse!

STAGE MANAGER: (*comes down a few steps from the group fixing the set*) Happens all the time. Teresa Archie in Tallegeda County in Alabama shot and killed her sixteen year old daughter Shavon in their home. Shavon cried "Mama, don't shoot me, I love you," and her mother said "I know, baby, but I have to do the Lord's will."

Bang, Bang. Andrea Yates, you might remember, drowned her five children in the bathtub for the same reason: "God made me do it!"  
(*turns back to the actors fixing the set*) Are we ready yet?

DIRECTOR: Well, it's a paradox. Do you love God more than man, or man more than God? It's a five thousand year old question but people still ask it! And this event - or fable, or miracle - a story anyway - happened right here, on Mount Moriah!

STAGE MANAGER: Actually right over there (*pointing*) on the rock that's now inside the Dome of the Rock, right there! If you're a Muslim you can go right in and see it.

DIRECTOR: And that same Avarham Avinu, this Abram or Abraham, in both the Bible and the Qur'an, is said to be the "father of many nations!" The patriarch of the Jews through Isaac, of the Muslims through Ishmael, of the desert **Bedouins** through **the Queen of Sheba**.

STAGE MANAGER: And of the Christians through Jesus.

HEBREW TRANSLATOR: Hey! This is an *Old Testament* story!

STAGE MANAGER: It's in the New Testament as well. It's a parable: it prophecies Jesus!

HEBREW TRANSLATOR: Come off it!

STAGE MANAGER: No, Abraham represents God, and Isaac is his son Jesus, who is sacrificed and then comes back to life, just as in the play. **It's an allegory!**

HEBREW TRANSLATOR: That's pretty cheeky - to take our story as just a warm-up act for your own!

STAGE MANAGER: You heard Abraham tell him to get wood for the sacrifice? That's a preview of Jesus carrying his cross up the Via Dolorosa - (*pointing*) right over there!

HEBREW TRANSLATOR: You're crazy! Why...

ARAB TRANSLATOR: (*quelling an incipient quarrel*) That Abraham sure got around!

HEBREW TRANSLATOR: (*relieved not to have to do battle*) Yup. He was 99 when Isaac was born ...

ARAB TRANSLATOR: Now that's a miracle!

DIRECTOR: And that's why we're doing this play! Here! (*to the STAGE MANAGER*) Is it fixed?

STAGE MANAGER: Yeah. Let's go.

DIRECTOR: OK everybody. We're still in the three days on the ass.

STAGE MANAGER: Kierkegaard also said, "Those three days must have been infinitely longer than the two thousand years separating us from Abraham."

DIRECTOR: That's enough, Chris.

HEBREW TRANSLATOR: Oh, so that's his name! Chris - for Christian, yes?

DIRECTOR: On with the show, dammit! (then, quietly) Sorry! On... with... the... show...!

*MUSIC #10B resumes where it left off as Abraham, Isaac, the Ass and the Servants reach the foot of the stairs, whereupon ABRAHAM motions for ISAAC to dismount and speaks to the CHORUS as the MUSIC ends.)*

ABRAHAM: All ye here with this ass abide,  
For Isaac and I will to yond hill.  
It is so high we may not ride,  
Therefore all ye shall abide here still.

FIRST SERVANT: Sir, ye ought not to be denied:  
We are ready your bidding to fulfill.

SECOND SERVANT: What so ever to us betide,  
To do your bidding aye we will.

ABRAHAM: God's blessing to you all appear.  
I shall not tarry long you fro

FIRST SERVANT: Sir, we shall abide you here,  
Out of this place shall we not go.

ABRAHAM: Children, you are ever to me full dear.  
I pray God keep you ever from woe.

SECOND SERVANT: We will do sir, as you've taught us here.  
(The SERVANTS lead the ass offstage left.)

ABRAHAM: Isaac, now alone we go.

*MUSIC # 10c UNDERSCORE*  
(ABRAHAM and ISAAC walk up the hill, Isaac carrying the wood and Abraham the sword and fire.)

We must go a full good pace,  
For it is farther than I learned.  
We shall have mirth and great solace,

When this thing an end has earned.

*(They arrive at the hilltop.) MUSIC ENDS TONE E*

Lo, my son, here is the place.

ISAAC: *(As he takes off his backpack with the wood)*

With wood and fire am I concerned:

*(ISAAC puts the wood on the "sacrificial stones." Abraham sits on top step, staring at the "portable fire" and facing away from his son)*

Tell me now, in all this space,

Where is the beast that should be burned? TONE D

ABRAHAM: Now, son, I may no longer hide,

Such will is into mine heart went *(rises)*

Thou wast ever to me tied,

Ever to fulfil mine intent.

But certainly thou must be slain, TONE G

And it may be as I have willed.

ISAAC: I am heavy and nothing fain

Thus hastily that shall be killed.

*(ISAAC runs down the hill and half way across the stage.)*

ABRAHAM: Isaac!

ISAAC *(stopping, in obedient terror)*: Sir?

ABRAHAM: Come hither, bid I.

Thou shall be dead what so ever betide.

ISAAC *(returning, kneels)*: Ah, father! Mercy! Mercy!

ABRAHAM: That I say may not be denied.

Take thy death therefore meekly.

*(ABRAHAM places ISAAC down on the ground and draws his sword.)*

ISAAC: Ah, good sir, abide.

Father!

ABRAHAM *(stops, anguished)*: What, son?

ISAAC: To do your will I am ready,

Where so ever ye go or ride,

If I may ought overtake your will

For I do trespass, let me be beat!

*(starts beating himself)*

ABRAHAM: Isaac!

ISAAC: What, sir?

ABRAHAM: Good son, be still.

ISAAC: Father!

ABRAHAM: What, son?

ISAAC: Think on thy get!

What have I done?

ABRAHAM: Truly, none ill.

ISAAC: And shall I be slain?

ABRAHAM: So am I set.

ISAAC: Sir, what may help?

ABRAHAM: There's no such skill.

ISAAC: I ask mercy.

ABRAHAM: That may not let.

ISAAC: When I am dead and closed in clay,  
Who shall then be your son?

ABRAHAM: Ah, Lord, that I should abide this day!

ISAAC: Sir, who shall do what I have done?

ABRAHAM: Speak no such words son, I thee pray.

ISAAC: Shall ye me slay?

ABRAHAM: I must, good son.  
(*raising his sword*) Lie still! I smite!

ISAAC: Sir, let me say . . .

ABRAHAM: My sword, dear child, thou may not shun.

ISAAC: The shining of your bright blade,  
It makes me quake for fear of thee.

ABRAHAM (*turning ISAAC face down*):  
Therefore downface thou shall be laid,  
Then when I strike thou shall not see.

ISAAC: What have I done, father, what have I said?

ABRAHAM: Truly, no kind of ill to me.

ISAAC: And thus guiltless shall be dead.

ABRAHAM: Now good son, let such words be.

ISAAC: I love you aye.

ABRAHAM: So do I thee.

ISAAC: Father!

ABRAHAM: What, son?

ISAAC: Let not this be seen  
For my mother's love.

ABRAHAM: Let be! Let be!  
It will not help what thou would mean.  
*(Rising, unable to complete the act)*  
But lie still till I come to thee,  
I miss a little thing, I ween.

**MUSIC #11a "Daemon" 15 sec**

*(ABRAHAM runs down the hill in tears, and speaks apart.)*

He speaks so ruefully to me,  
That water shoots in both mine eeyn.  
*(He drops his sword on the ground.)*  
I would rather than all worldly win  
That I had found him once unkind.  
But no default I found him in.  
I would be dead for him, or pined;  
To slay him thus, I think great sin,  
So rueful words I with him find.  
I am full woe that we should twin,  
For he will never out of my mind.  
What shall I to his mother say?  
When "Where is he?" will she inquire.  
If I tell her: "Ran away,"  
Her answer, best believe: "Nay, sire!"  
And I am feared her for to slay;  
I know not what I shall say to her,  
He lies full still there as he lay,  
For till I come, dare he not stir.

**SOUND: GENIE LIFT SPECIAL**

GOD *(appearing on the rising genie lift, with an angel at his side):*

Angel, hie with all thy main!  
To Abraham thou shall be sent.  
Say: "Isaac shall not be slain;  
He shall live, not burned or bent.  
My bidding stands he not again.



Go, put him out of his intent,  
Bid him go home again,  
I know how well he meant.

ANGEL: Gladly, Lord, I am ready;  
Thy bidding shall be magnified;  
I shall me speed full hastily,  
Thee to obey at every tide;  
Thy will, Thy name, to glorify,  
Over all this world so wide;  
And to thy servant now from high  
To good, true, Abraham will I glide.

*Lights fade on god and angel but they remain on lifts, though  
angels lift is silently moved upstage to new position*

ABRAHAM (*slowly picks up his sword*):  
But might I yet of weeping cease,  
Till I had done this sacrifice;  
It must needs be, with no more lease,  
Though all I carp on this kind wise,  
The more my sorrow will increase.  
And though I shudder at his sighs,  
I will run and release  
And slay him here - right as he lies!

**MUSIC #11 B "DAEMON"**

*(ABRAHAM runs up the hill to complete the sacrifice, but the  
lights come up on the angel who intercepts him with a loud cry.)*

ANGEL: Abraham! Abraham!

ABRAHAM: Who is there now?  
Way! Let me go.

ANGEL: Stand up, now, stand!  
Thy good will come I to allow.  
Therefore I bid thee hold thy hand.

ABRAHAM: Say, who bade so: Any but thou?

ANGEL: Yea, God;

*(SOUND of bleating sheep. Servant walks in with sheep over  
shoulders.)*  
and sends this beast for thine offering.  
*(He points to sheep. ABRAHAM comes down stairs in amazement,  
looking around for God whom, still in darkness, he does not see)*

ABRAHAM: I spoke with God lately, I trow,  
And to do this He made a command.

ANGEL: He has perceived thy meekness  
And thy good will also in this.  
He wills thou do thy son no distress,  
For he has granted to thee his bliss.

ABRAHAM: But knowst thou well that it is  
As you has said?

ANGEL: I say thee yes.

**MUSIC #12 "Alelujah" 10 sec**

(The ANGEL LIFT DESCENDS and ABRAHAM addresses GOD, who is now illuminated.)

ABRAHAM: I thank Thee, Lord, well of goodness,  
That all thus has released me this.  
To speak with thee have I no space,  
Till with my dear son I have spoken.

**GOD'S lift descends while ABRAHAM remounts the stairs, to**  
**MUSIC #13A "Rejoice" 10-15 sec**

ABRAHAM: to ISAAC) My good son, thou shalt have grace.  
On thee now will I not be wroken;  
Rise up now, with thy favored face.

ISAAC (rising): Sir, shall I live?

ABRAHAM (kisses him): Yea, this to token.  
Son, thou has scaped a full hard grace,  
Thou should have been both burnt and broken.

ISAAC: But, father, shall I not be slain?

ABRAHAM: No, certain, son.

ISAAC: Then am I glad.  
(still a bit wary) Good sir, put up your sword again.

ABRAHAM: Nay, son, be thou not adread.

ISAAC: Is all forga'yn?

ABRAHAM: Yea, son, certain.

ISAAC: For fear, sir, was I near-hand mad.

ABRAHAM: Yon beast shall die here in thy stead,  
In the worship of our Lord. Be gone,  
And fetch him hither, my child; God speed!

ISAAC: (descending stairs to the sheep)

Father, I will go seize him by the head,  
And bring yon beast with me anon.

*(ISAAC brings the sheep over.)*

Ah, sheep, sheep, blessed may thou be,  
That ever thou wert sent down hither.  
Thou shalt die this day for me,  
In worship of the Holy Trinity.  
Now come fast and go we together,  
To my father of Heaven.  
Though thou be never so gentle and good,  
Yet I had liefer thou sheddest thy blood  
In truth, sheep, than I.

*(ISAAC picks up sheep and puts her over his shoulders, climbing  
back up to his father)*

**MUSIC #13: "Rejoice" reprise**

*(ISAAC presents the sheep to his father.)*

ISAAC: Lo, father, I have brought here, full smart,  
This gentle sheep, and him to you I give.

*(ISAAC hands sheep to ABRAHAM)*

But, Lord God, I thank thee with all my heart,  
For I am glad that I shall live  
And kiss once more my dear mother!

ABRAHAM: Now be right merry, my sweet child,  
For this quick beast, that is so mild,  
Here I shall present before all other.

ISAAC *(lighting a fire)*: And I will fast begin to blow.  
This fire shall burn a full good speed.

*(hesitating)* But, father, if I stoop down low,  
Ye will not kill me with your sword, I trow?

ABRAHAM: No, hardly, sweet son; have no dread.  
My mourning is past!

ISAAC: Yea, but would that sword were burned instead,  
For, in truth, father, it make me full ill aghast.

ABRAHAM: *(kneeling and making his offering as the fire begins to  
blaze next to Isaac.)*

Ah, Lord God of Heaven in Trinity,  
Almighty God omnipotent,  
My offering I make in the worship of Thee,  
And this quick beast I Thee present.

*(sacrifices sheep, hands the carcass to Isaac who places it on  
the sacrificial stone which blazes further)*

Lord, receive Thou mine intent,  
As thou art God and ground of our grace.

*MUSIC #14, underscoring god, who appears at door at above left  
proscenium wall.*

GOD (*appears in heaven*):

Abraham, Abraham, well mayest thou speed,  
And Isaac, thy young son, thee by!  
Truly, Abraham, for this deed,  
I shall multiply your and your son's seed  
As thick as stars be in the sky.  
Both of bigger and less.  
And as thick as gravel in the sea,  
So thick multiplied your seed shall be;  
This grant I you for your goodness.  
Of you shall come fruit son on son,  
And ever be in bliss without end.  
For as ye dread God's will be done,  
And keep my commandments, every one,  
My blessing I give wheresoever ye wend!

*MUSIC CLIMAXES AND ENDS*

ABRAHAM: Yea, come on with me, my own sweet son,  
And homeward fast let us be gone.

ISAAC: By my faith, father, thereto I grant!  
I had never such good will to go home,  
And to speak with my dear mother.

ABRAHAM: Ah, Lord of Heaven, I thank thee,  
For now may I lead home with me  
Isaac, my young son so free.  
The gentlest child above all other  
This may I well avow to Thee.  
Now, go we forth, my blessed son.

*(They start to leave. The lights change, however, and all the  
members of the acting ensemble come forth. Actors in animal  
costumes take off their masks. The lines of this last speech are  
assigned to the actors at random.)*

ANGEL:

Lo, now sovereigns and sirs, now have we showed,  
This solemn story to great and small.  
It is a good lesson for both learned and lowed,  
And the wisest of us all,  
With none away crouching.

*At this point the actors playing Abraham and Isaac and the  
Servants start taking off their costumes, revealing their  
ordinary street clothes, pulling books out of their pockets and,  
in the indented passages below, quote from them, one at a time as  
assigned.*

"In ethics, we say that Abraham did was willing to murder Isaac; in religion, that he was willing to sacrifice Isaac; but this very contradiction creates an anguish that can make one sleepless." **Soren Kierkegaard**

"Abraham's response to God's strange request was a step toward a true relationship with his son and with God. Once he related as a person, he could become the parent of a great nation." - **Martin Buber**

"If there is one subject more revolting than any other, it is this subject of Abraham and Isaac, with its compound horror of masculine stupidity and brutality." **Henry Adams**

ANGEL:

For this story showeth you here,  
How we should keep without fear,  
God's commandments without gouching.

- "God was testing Abraham's obedience, Abraham was testing God's benevolence." -- **Erwin Cheriminsky**, for the defendant in the moot trial of Abraham, Irvine, California, 2009.

"Following orders is not a defense. Murder in the name of fanaticism is murder." **Jonathan Shapiro** for the prosecution in the same trial.

- "As flies to wanton boys are we to the Gods; they kill us for their sport." -- **Shakespeare**, *King Lear*

- "May the eye, inescapable, of the almighty Gods, *not* look on us!" -- *Prometheus Bound*, attributed to **Aeschylus**

ANGEL:

Think ye, sirs, if God sent an angel,  
And commanded you your child be slain,

"How does Abraham know for certain that it was God? If an angel appears to me, what proof do I have that it is an angel? If I hear voices, what proof is there that they come from heaven and not from hell, or from my own subconscious, or some pathological condition? I will never find proof. It is always I who must decide: whether or not it is the voice of an angel; or whether my action is good." **Jean-Paul Sartre**

"For each man kills the thing he loves  
By each let this be heard,  
Some do it with a bitter look,  
Some with a flattering word,  
The coward does it with a kiss,  
The brave man with a sword!" **Oscar Wilde**

ANGEL:

By your truth, is there any of you  
That neither would grudge or strive there -- again?

"If any of us saw a twenty- first century Abraham raising his knife on the roof of his apartment building, we would call the police; we would wrestle him down. Even if we saw him lower the knife at the last minute, we would expect the Department of Children and Family Services to take Isaac away and charge Abraham with child abuse." Barack Obama

ANGEL:

How think ye now, sirs, thereby?

"A tragic hero can speak, share, weep, complain. Abraham is no hero. He doesn't make us shed tears and doesn't inspire admiration: just stupefied horror. Isaac's sacrifice continues every day." " **Jacques Derrida**

"Neither God nor Abraham emerged victorious from the contest. They were both losers. "All the pogroms, the crusades, the persecutions, the slaughters, the catastrophes, the massacres by sword and the liquidations by fire - each time it was Abraham leading his son to the altar, to the holocaust all over again."" **Elie Weisel**

"Sacrifices only continue because no one asks the opinion of the victim." **Friedrich Nietzsche**

ANGEL

And those women that weep so sorrowfully  
I think there be three or four or mo,  
When that their children die them fro,  
As nature takes from our kind,  
It is folly, as I may well avow,  
To grudge against God, or to grieve you.  
For ye shall never see Him mischiefed, well I know,  
By land nor water - have this in mind!

"'Oh,' God said to Abraham, 'Kill me a son.'  
Abe says, 'Man, you must be puttin' me on.'  
God say, 'No.' Abe say, 'What?'  
God say, 'You can do what you want Abe, but the next time you see me comin' you better run.'  
Abe says, 'Where do you want this killin' done?'  
God says, 'Out on Highway 61.'" **Bob Dylan**

"Who can explain it?  
Who can tell you why?  
Fools give you reason  
Wise men never try." **Oscar Hammerstein II**

*(GOD reappears on the stage)*

GOD: So grudge not against our Lord God,  
In wealth or woe, whatever He you send,  
Though ye be never so hard bestead;  
For when He willeth, He may it amend.  
His commandments truly if ye keep with good heart,  
As this story hath now showed you beforne,  
And faithfully serve him, while ye be smart,  
That ye may please God both evening and morn.  
Now Jesu that wore The crown of Thorn,  
Bring us all to heaven's bliss!

***MUSIC #15 Dona Noves Pacem and Shalom Havenin***

*(As the Chorus sings, they begin to move around the room, shaking hands with members of the audience. God descends from the lift, taking off his costume as well, whereupon the actors also wander into the audience shaking audience hands. The ARABIC and HEBREW TRANSLATORS do not participate in this, but stare at each other from each side of the stage. The actors of the play then re-gather onstage and take a bow, following which the theatre presenters (director, et. al.) come to the stage and take their bow, and finally, still singing, the Men in Blacque come to the front of the stage. At which point the ARABIC and HEBREW TRANSLATORS cross to each other in front of the chorus and, a bit warily, look around at the actors and singers and then shake hands with each other and walk away in separate directions. The Chorus ends its singing bows as the lights fade: as they come up, and the House Manager and others begin distributing programs as the audience leaves.)*

# ABRAHAM AND ISAAC IN JERUSALEM

CUE #	PAGE #	*	FADE TIME	FOLLOW	ACTION	LIGHT CHANGE
.5			5		GLOW CUE	GLOW CUE
2	1		5		PRESHOW	HOUSE AND WARMERS: FULL MOON, DARK BLUE NIGHT, LITTLE BIT OF SUN LEFT, WORKLIGHT OVER STAGE...
4	2		10		WHEN ALISON SPEAKS	LIGHTS BEGIN TO LESSEN OVER HOUSE AND FOCUS TOWARDS STAGE
6	3		5		STAGE MANAGER SPEAKS CTR	FOCUS MORE RICHER ON STAGE
8	4		3		STAGE MANAGER CLIMBS THE SCAFFOLD	BRING SCAFFOLD FRONT UP
10	4		3		STAGE MANAGER REACHES THE TOP	FOCUS ON STAGE MANAGER ON SCAFFOLD CTR
12	4		5		STAGE MANAGER CLIMBS DOWN THE HILL	SCAFFOLD OFF
14	5		5		HOUSE MANAGER SPEAKS CTR	BEGIN TO LESSEN THE HOUSE, HM DSC
16	5		6		DIRECTOR CALL PLACES	HOUSE LESSENS
18	5	*	4		"HERE WE GO"	HOUSE OUT
20	5		15		MEN IN BLACK SING	ON SCCAFFOLD OVER STAGE WHOLE., AI CTR SHOVELING
22	5		8		MEN IN BLACK EXIT	TEXTURE FADES OUT
24	5		6		DIRECTOR SPEAKS ON STAGE	WORK LIGHT LOOK
26	6		4		STAGE MANAGER: "LIGHTS UP"	FOCUS BACK ON STAGE
28	6		3		TRANSLATOR: "STOP!"	MOAT WORKLIGHT BACK UP
30	7		6		GONG GOES OFF	SLOWLY FOCUS BACK TO STAGE
32	7		3		TRANSLATOR: "NO SWAYING!:"	MOAT WORKLIGHT BACK UP
34	10		6		MIB SING	JESSE KNEELING CTR, MIB BEHIND AUDIENCE, BEAUTIFUL BIBLE NIGHT
36	10		2		AUDIENCE MEMBER: "MICKLE"	BREAK THE LOOK, HALF WORKLIGHT?
38	10		6		MIB SING AGAIN	BACK TO PREVIOUS LOOK, JESSE BEGINS TO MOVE
40	11		6		MUSIC FADES, JESSE SITS ON STEP	LIGHTS FOCUS IN DSC STEP, SAD MOURNFUL, BEAUTIFUL
42	11		8		MIB SING AGAIN	LIGHTS BROADEN OUT, JESSE MOVES TO CTR
44	11		4		MIB STOP SINGING	LOSE MIB TEXTURE
46	12		4		ABE AND ISAAC EXIT	LIGHTS FADE ON STAGE
48	12		12		GOD RISES UP	IQ FOLLOWS HIM UP
50	12		5		GOD HITS CTR	GOD LIGHT UP
52	12		4		ABE RUSHES ONSTAGE	HOLY BACKLIGHT ON JESSE, KNEELING CTR
54	12		6		MIB SING	ADD TEXTURE HOLY COLOR
56	13		3		"MOUNT MORIAH>.."	ADD HILL LIGHTS



# ABRAHAM AND ISAAC IN JERUSALEM

CUE #	PAGE #	*	FADE TIME	FOLLOW	ACTION	LIGHT CHANGE
58	13		6		SLAY HIM!	LOSE TEXTURE
60	13		6		MIB SING AGAIN	ADD TEXTURE
62	13		4		ABE SPEAKS AND STANDS	BEGIN TO LOSE THE HOLY BACKLIGHT, NORMALCY
64	13		6		GOD GOES DOWN	GOD LIGHT FADES...
66	13		5		ABE SPEAKS AGAIN	FOCUS BACK ON STAGE/BIBLE NIGHT, LESS ROMANTIC, SCARY?
68	14		5		ISAAC ENTERS!	BRIGHTEN THE STAGE, YOUTHFUL PROMISE
70	14		4		ISAAC EXITS	FOCUS IN CLEAR AND BRIGHT ON JESSE CTR
72	15		4		SERVANT ENTERS	SERVANT ENTERS, LIGHT UP THE MOAT
74	15		2		SERVANT EXITS	LOSE MOAT
76	15		4		ISAAC ENTERS	GET DARKER AND SCARIER
78	15	*	15	30	MIB BEGIN TO SING, START JOURNEY	LONG CUE BEGINS IN NIGHT, COBBLESTONES IN MOAT, MAIN JOURNEY ON STAGE...
78.5	15		25	30	<i>FOLLOW</i>	<i>URNS INTO AFTERNOON BRILLIANCE</i>
78.9	15		25	30	<i>FOLLOW</i>	<i>BACK INTO DARKNER NIGHT</i>
79	15		25	30	<i>FOLLOW</i>	<i>BACK INTO DAY</i>
79.1	15		25	30	<i>FOLLOW</i>	<i>BACK INTO NIGHT</i>
79.3	15		25	30	<i>FOLLOW</i>	<i>BACK INTO DAY</i>
79.5	15		20	25	<i>FOLLOW</i>	<i>BACK INTO EVENING LOOK</i>
80	15		20		ABRAHAM BEGINS TO SPEAK	LIGHTS BEGIN TO SHIFT TO MOUNTAIN NIGHT
82	15	*	4		"HOLD PLEASE!"	WORKLIGHTS UP, MOATS UP...SCAFFOLD UP
84	18		8		MIB BEGIN TO SING AGAIN	GO BACK TO THE BIBLE NIGHT, END OF THE THREE DAYS, INCLUDE THE MOAT STAIR AREA. ISAAC CTR...
86	18		3		SERVANTS EXIT	LOSE MOAT STAIR
88	18		10		"ALONE WE GO"	LIGHTS SLOWLY FADE DARKER, THEY "TRAVEL" ALONG THE STAIRS, TREACHEROUS, HILLSIDE BRANCHES
90	19		5		THEY LOOK AT THE HILLTOP	LIGHT UP MT. MORIAH
92	19		4		"LO, MY SON"	LIGHTS SLOWLY LIGHT UP THE FRONT OF THE SCAFFOLD
94	19		4		WHEN THEY HIT THE TOP OF THE SCAFFOLD	LIGHT UP THE TOP OF SCAFFOLD, STAGE DARK, MIB BEHIND AUDIENCE
96	19		4		"SLAIN"	LIGHTS SHIFT
98	19		3		ISAAC HITS BOTTOM OF SCAFFOLD	GRADUALLY BRING UP STAIR LIGHTS ON SCAFFOLD
100	19		3		ISAAC HITS DSR	LIGHT UP STAGE
102	19		4		"BETIDE" ISAAC KNEELS DSR	FOCUS IN ON ISAAC AND ABRAHAM

# ABRAHAM AND ISAAC IN JERUSALEM

CUE #	PAGE #	*	FADE TIME	FOLLOW	ACTION	LIGHT CHANGE
104	19		3		ISAAC RUNS BACK UP SCAFFOLD	STAGE DOWN, SCAFFOLD UP
106	20		5		ISAAC IS PLACED OVER THE FIRE	SACRIFICE SPECIAL
108	21		4		MIB SING DAEMON	BRING UP SCAFFOLD, HARSHER, SHARPER, MIB BEHIND AUDIENCE
110	21		5		ABRAHAM SPEAKS	FOCUS ON STAGE, ISAAC CRYING UP ON TOP
112	21		10		GOD AND ANGEL RISE UP	FOLLOW GOD UP
114	21		4		THEY BOTH HIT MARKS	LIGHT UP GOD AND ANGEL, STAGE DARK.
116	22		2		ANGEL SPEAKS	ADD FRONT LIGHT ON ANGEL
118	22		6		ABRAHAM SPEAKS AGAIN	GOD AND ANGEL LIGHT GOES OUT...
120	22		3		DAEMON STARTS	ABE ASCENDS SCAFFOLD, SHARPER, MIB BEHIND AUDIENCE
122	22		2		ABRAHAM GOES TO KILL	SPECIAL ONLY...
124	22		2		ANGEL SPEAKS	LIGHT UP ANGEL
126	22		4		SERVANT ENTERS	BEGIN TO LIGHT UP STAGE, BACK TO NORMAL
128	23		4		MIB SING, ANGEL DESCENDS	ANGEL LIGHT OUT, MIB TEXTURE UP
130	23		4		ABRAHAM SPEAKS	BACK TO "NORMALCY"
132	23		6		ABRAHAM SAVES ISAAC	FADE TO A HAPPIER HOPEFUL GLOW
134	23		4		ISAAC RUNS DOWN TO STAGE FOR SHEEP	LIGHT UP STAGE
136	24		8		ISAAC HOLDS SHEEP CTR	FOCUS IN ON ISAAC CTR
138	24		4		ISAAC CLIMBS SCAFFOLD	STAGE OUT, SCAFFOLD UP
140	24		10		MIB SING	LIGHT UP MORE BEAUTIFULLY THE STAGE AREA....
142	24		5		LIGHTS FIRE	FIRE LIGHTS
144	25		8		GOD SPEAKS ON SOUND PLATFORM	GOD LIGHT ON PLAT, BACKLIGHT ON SCAFFOLD
146	25		6		GOD GOES DOWN	GOD LIGHT OUT
148	25		8		THEY DESCEND THE SCAFFOLD	BRING UP THE STAGE...HOLY BACKLIGHT
150	25		4		ABRAHAM: "THANK THEE"	FOCUS IN CTR STAGE ON FATHER AND SON...
152	25	*	6		THEY EXIT THROUGH THE MOAT	LIGHT UP TEXTURED EXIT
154	25		6		DIRECTOR SPEAKS CTR	SLOWLY BRING UP THE WORKLIGHTS, STILL BEAUTIFUL THOUGH, MIXING THE TWO WORLDS...
156	28		4		THEY BOW...	FOCUS IN ON STAGE FOR BOW LIGHTS, BRING HOUSE NIGHT UP....
158	28		4		MIB BOW/SING	LIGHT UP WHOLE TEXTURED STAGE
160	28		4		ONE LAST BOW AFTER SONG	FULL LIGHTS

# ABRAHAM AND ISAAC IN JERUSALEM

CUE #	PAGE #	*	FADE TIME	FOLLOW	ACTION	LIGHT CHANGE
162	28		8		MIB SING EXIT SONG, DOORS OPEN	POST SHOW LOOK UP
END						

*Abraham and Isaac in Jerusalem*

**Lighting Script Treatment Version 2**

The following is a lighting script treatment for *Abraham and Isaac in Jerusalem*. This document breaks down the play into the two worlds and individual moments, and then describes how I see the lighting design enhancing the story telling in a more detailed way. Research images are included to help suggest specific lighting moments, as well as a few full stage-rendering examples of what the set and lighting will look like in the Claire at the end of the document. I have placed specific questions in red throughout, but I am very open to suggestions, feedback, and questions throughout the whole document; please feel free to respond.

*Lighting Overview for the Two Worlds (the Frame and the Play)*

**Opening Frame:**

The play is set on the stage of the Claire Trevor Theater. The audience is “walking in” on a dress rehearsal for a play at an outdoor theater festival in Rova Square, in the Jewish quarter of Jerusalem, in late spring. The set consists of a square of Jerusalem stone, creating an open air, public space with plenty of seating benches, standing room and steps, as well as a large scaffolding that provides the backdrop for our play. The House Manager lets the audience in through the shop door of the Claire Trevor Theater and the Director, Stage Manager, and crew (including both sound and lighting board ops) will be fully visible and present on the stage before, during, and after the performance. I am also considering the option of adding in trusses above the three seating areas with which to hang lighting fixtures, specifically the festival house lights that create the feeling of being at Rova Square watching a performance. After studying certain research photos of different squares in Jerusalem, strings of festive bare light bulbs would also add a nice touch of festivity, accuracy, and sparkle to this outdoor evening of theater.

In order for this frame to make complete sense, the lighting needs to enhance the feeling of an evening in Jerusalem. The California sun will have just completely set by 7:30-8pm in September, and I see the lighting creating a beautiful, clear, warm evening inside the Claire. The main source will be a full moon (the actual moon at the time will be less than full, but still over half, providing some natural moonlight). The moonlight should be white, raw and powerful, almost oppressive, pouring in from the direction of the open shop door. The quality of the moonlight should feel as though we were in the desert: clear, bright, and weighty, casting pure and unforgiving shadows on the Jerusalem stone and exposing the environment of the Claire.



A well lit Jerusalem night, with the walls being lit by warmer architectural lights. It is a warm, clean and clear evening heading into night.



The moon in Jerusalem will be a bright, powerful, desert-full moon, casting light on everything, exposing secrets and adding a weight to the ancient city.

The other source of lighting that will add to our storytelling frame will be festival fixtures. The lighting should mimic an outdoor theater festival...the walls should be lit from the two streetlamps and outdoor lighting fixtures, helping to create the welcoming ambience. In addition to the electrics being lower and lighting instruments being completely visible as they would be at an outdoor festival, the trusses will have “house lights” and the strings of festival light bulbs hanging from them (an example of which is pictured below). Both the strings of light and trusses are shown in the renderings at the end of this document as well for further clarification. This will help create the almost magical atmosphere of an outdoor theater festival, solidifying the play’s framing foundation. The focus should always remain on the center stage, however we want the audience to feel as though they are apart of this rehearsal; the moonlight and light strings should bathe them dimly as well. Also, being that the Men in Black linger throughout the entire space, having moonlight light the entirety of the space will ensure that they are always slightly sculpted and visible. Adding down lights in darker shades of night blues will keep them shadowy and add to their “Men in Black” style and character. Being able to pick them out of the crowd with specials might be a convenient and fun way of drawing attention to them at specific moments as well, particularly when they are asked to sing to stall for the audience.

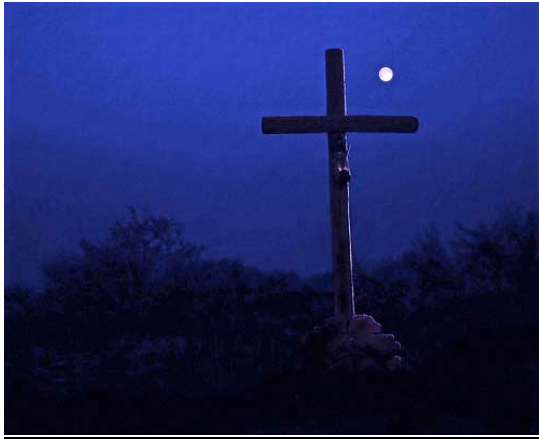


Light strings such as these (although not quite so many) will help create a festive atmosphere.

### **Abraham and Isaac-the Play**

The other world in this play is the actual world of the magical biblical story full of emotion, depth, sadness and humor. It is in this world that lighting and sound should allow the audience to become fully entranced and captivated with the play. I will play with the addition of color bringing out the relationship between not only the father and son but also with Abraham and the heavenly world. This night should feel different from the real night that the frame world lives in. The addition of richer, deeper colors of blues and lavenders, as well as more sparkly moonlight will enhance the magic of the story. As we begin to delve deeper into the plot, the lighting should help to narrow down and focus in on the action on stage, which will help the audience connect with the heart of the play.

We also see God and an Angel speak on earth and lighting needs to play a key role in enhancing the angelic and heavenly power associated with these pivotal characters. Pure, heavenly back light and soft specials illuminating these heavenly beings should give them the look as though they are glowing from within. The night on the hill should go from being a sad, mournful and almost terrifyingly blue/black night to a vivid storybook illustration of a lush lavender night when all is well and mended. There is an innocence and trust among all these characters and the lighting should feel soft, holy and brilliantly colorful, helping to contrast the reality of the harsh, desert moonlit night of the festival.



The night of the play is richer, deeper, bluer, with the moonlight coming from a more diagonal back angle in a sparkly lavender color.

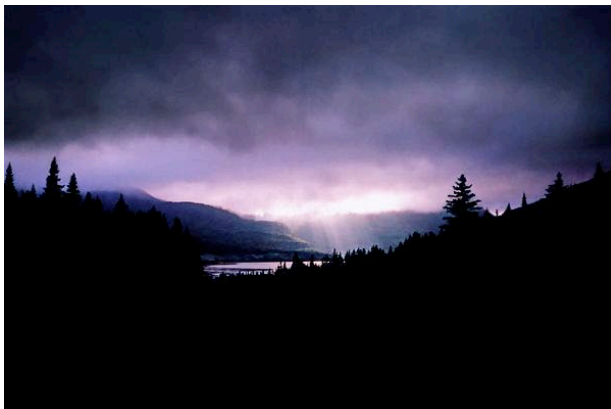
**Breakdown of Key Beats:**

(Page 1) The play opens with the atmosphere of the outdoor theater festival at night. We have powerful, raw, oppressive, desert moonlight pouring through the open shop doors, exposing the space. The audience and playing area is lit not only from the streetlamps, but also with visible “house lighting festival fixtures” that are hung on visible trusses, providing the framework of the festival. Strings of festival lights hung among the audience will provide a festival feeling as well.

(Page 2) As the Director addresses the audience, more presentational stage lighting illuminates the company. The audience remains lit as a very vital part of the opening frame. As the translators motion and explain the importance of the surrounding environment (churches, the wailing wall, etc...) the intensity of the lighting illuminating the space should remain clear and strong.

**\*\*QUESTION:** Since we have decided on going with an evening/night rehearsal, is the muezzin a call to prayer that only would be heard in the day? I think if we made the rehearsal an afternoon rehearsal we are risking the frame not making sense with the shop doors opening to full night. Thoughts?

(Page 5) Lights change. It is our first journey into the world of the play. We see a beautiful, rich night of blues and lavenders. The focus is on the entrance of Abraham and Isaac bathed in a sparkly, lavender moonlight that is much more theatrical and “pretty” than the desert moonlight of the festival. The director is still lit in a more presentational “special” as he is introducing the audience to the characters. The “houselights” turn off, and the light strings as well as the streetlamps could either be turned off completely or left on at very low levels, keeping the audience involved and the feeling of the festival alive and present but not stealing focus. The chorus will also be shadowed in darker shades of blue scattered around the playing area. They are the link between the world of the play and the world of the audience and frame of the story. The Director’s special fades out when Abraham begins to pray. As the translator interrupts we can play with either the visible house lights abruptly coming back on or simply allowing more of the moonlight to provide more focus to the translator. For the little interruptions, I do not feel the need to bring on house lights, just merely keeping the audience dimly lit should suffice.



The theatrical world lends itself to the ability of adding in color, particularly purples and pinks, adding magic and emotion to the storybook biblical tale.



(Page 11) God rises on the genie lift. God needs the most powerful and holy light imaginable for his rise up. I feel like we can really push the holy spotlight and halo-ish backlight for his reveal. The stage should drastically dim in comparison (while still keeping focus on Abraham below).

**QUESTION:** With the appearance of God, we could use haze to formulate actual “beams” of light producing rays of holiness behind him. It might be a really nice and slightly humorous addition for these California actors to be adding haze to their theatrical production, however, since we are not using scrollers or moving lights (or any extraneous devices that make noise other than the genie lift), we may want to exclude haze from the production and use strong, clean backlight instead. Thoughts?



We can either display individual rays of holiness, or one strong source of backlight for God's light.

**\*\*QUESTION:** For the angel, I am also seeing a very strong and almost cliché-style of holy backlighting, perhaps a little softer and warmer than God's rays of light. Where do we see the Angel in the space? Being that the angel descends and travels to speak with Abraham, I would love for the entire space to change with the angel's arrival as she walks on earth. Perhaps the whole world is glowing in a soft warmer white/pink halo...or the angel is simply glowing beyond belief. Thoughts?



A warm, heavenly, powerful glow of light.



(Page 14) The Stage Manager yells: “HOLD!” The house lights should come up at varying levels, snapping the audience out of the play...and a “work light” look should come on over the stage allowing them to easily set up the “hill.”

(Page 17) The Hill is constructed. The lighting needs to become a little more theatrical with color and angle as the play reaches the climax. Focus needs to be on the hill...sparkly moonlight and maybe even a “hill-like” texture falling in and around the scaffold. A powerful backlight will create not only a neat shadow of the hill but will add to the importance of the hill and ascent. We will need to be sure that we can get light on the different levels of the scaffold, for it’s shape lends itself to shadows.



The Hill is the climax of the show. The lighting produces shadowy, dark textures that heighten the suspense while still keeping actors visible.

(Page 22) Isaac is saved. The night should reach its most beautiful and brightest quality yet. The world is once again in harmony and there is a peaceful sense of relief and love. And then the Acting Ensemble comes forth. The light strings should be glistening at this pivotal moment in the play, tying the audience in to the text being shared. The light on the stage should be bright, clean, honest, and presentational. Everyone should be well lit, as there is nothing to hide in this moment. When God concludes the ending, all focus should be on him in his halo of white light, with the rest of the ensemble in a beautiful side light tableau.

**Renderings:**

1. The first rendering is that of the entire stage of the Claire Trevor bathed in moonlight as well as being lit with warm house lights on trusses hung above each seating section, and strings of light bulbs that create a frame around the actual playing space. The view is from that of the shop door.
2. The second rendering is that of the actual playing space when Abraham and Isaac are ascending the hill and the angel appears to them. The color has become richly saturate and the focus is almost entirely on the stage, with the audience still visible so they feel apart of the action. The angel is strongly backlit. The Men in Black are free to mingle where they choose. In this rendering they are lit on stage right. The view is from the proscenium.



