



Playhouse Creatures
LIGHTING DESIGN BY JENNIFER HILL

The Robert Cohen Theater
University of California, Irvine
28 April 2011 - 30 April 2011

TEMPLATES



G536
Georgian Windows



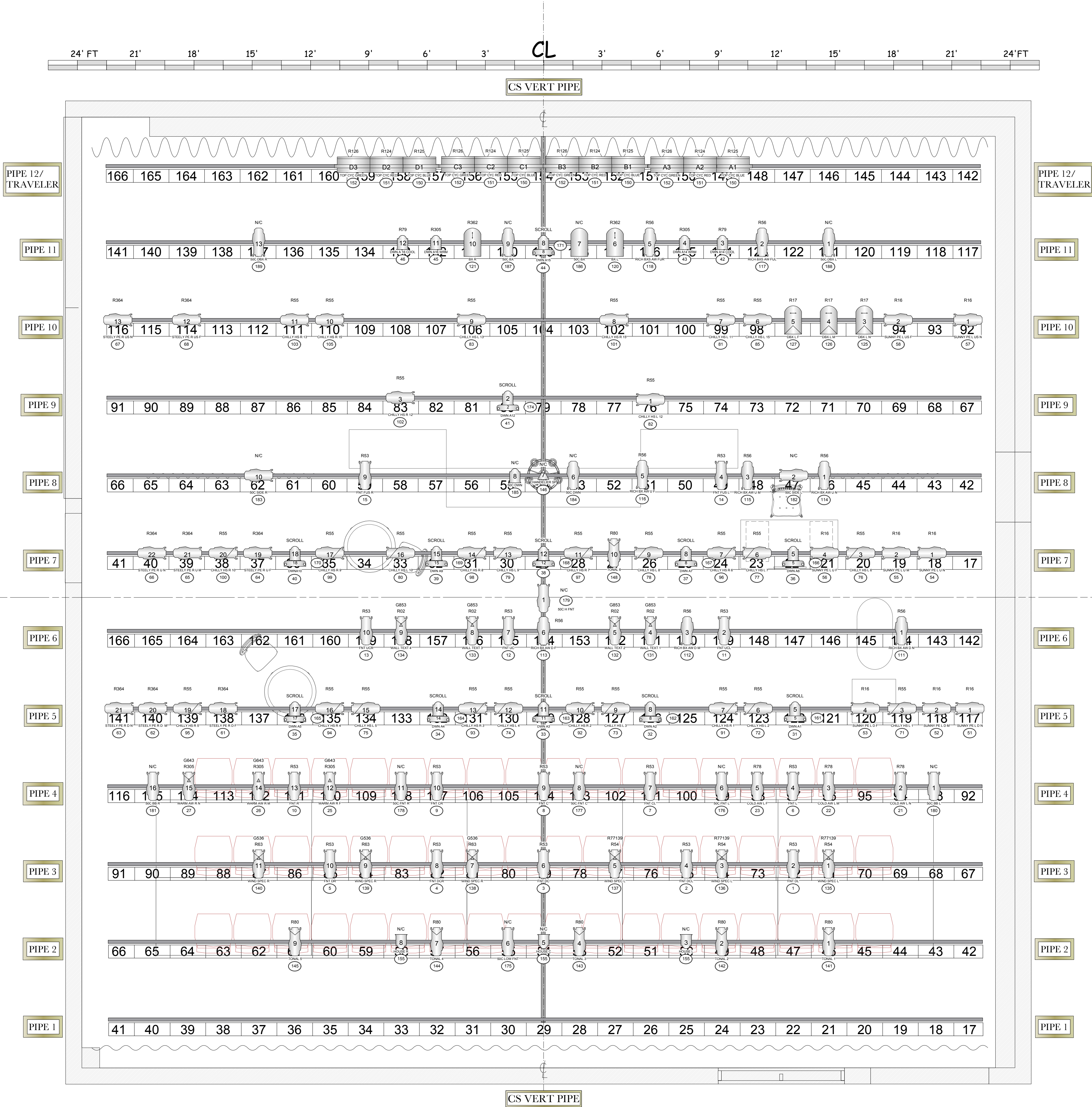
G643
Mooncape



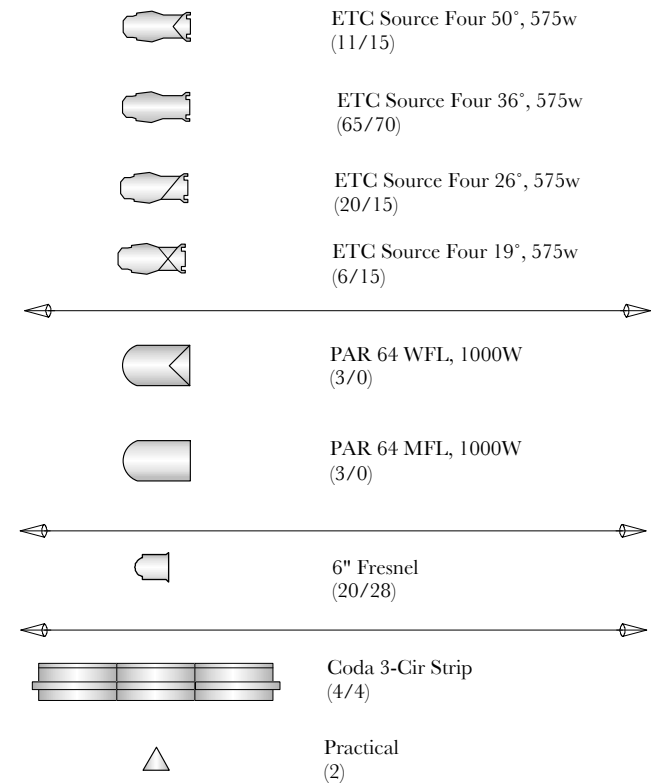
G853
Handwriting



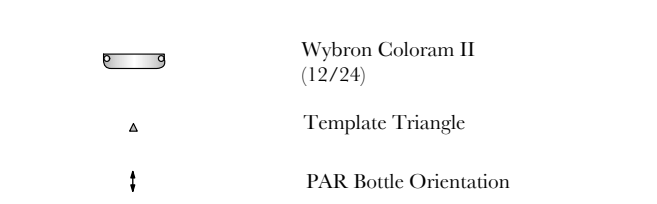
R77139
Venetian



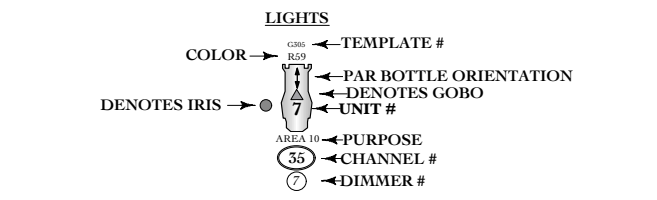
INSTRUMENT KEY



ACCESSORY KEY



INSTRUMENT NOTATION



ACCESSORY NOTATION



NOTES

- 1) All units are hung on 22" centers unless otherwise noted.
- 2) Final placement of all floor and semounts to be determined by designer at hang/focus.
- 3) All 0 inventory is gathered from other venues.
- 4) All lights on Pipe 7 should be hung a few inches closer to CL than on direct 22" centers to help provide space for black masking.

This drawing represents visual concepts and construction suggestions. It does not replace the knowledge and advice of a licensed structural engineer. The designer is responsible to determine the structural appropriateness of this design, and shall not assume responsibility for improper engineering or use.

Playhouse Creatures



VENUE:
The Robert Cohen Theater
University of California, Irvine

DIRECTOR:
Keith Fowler

LIGHTING DESIGNER:
Jennifer Hill
jhill@uci.edu
(714) 604-6690

M.E./BLUDDY: Stacy McKenney
LIGHTING SUPERVISOR: Ron Cargile
LIGHTING MENTOR: Katie Brosz
STAGE MANAGER: Sofia Martinez-Jacobs
SOUND DESIGNER: Stephen Swift
COSTUME CONSULTANT: Caron Clancey

SUBMITTALS

SUB#/V#	DATE	NOTES
1.1	04/01/2011	INITIAL
2.1	04/11/2011	PRE-PRODUCTION
3.1	06/03/2011	FINAL
4.1		

LIGHT PLOT

ELEC PLAN

SCALE:
3/8" = 1'0"
PAGE
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OF 3

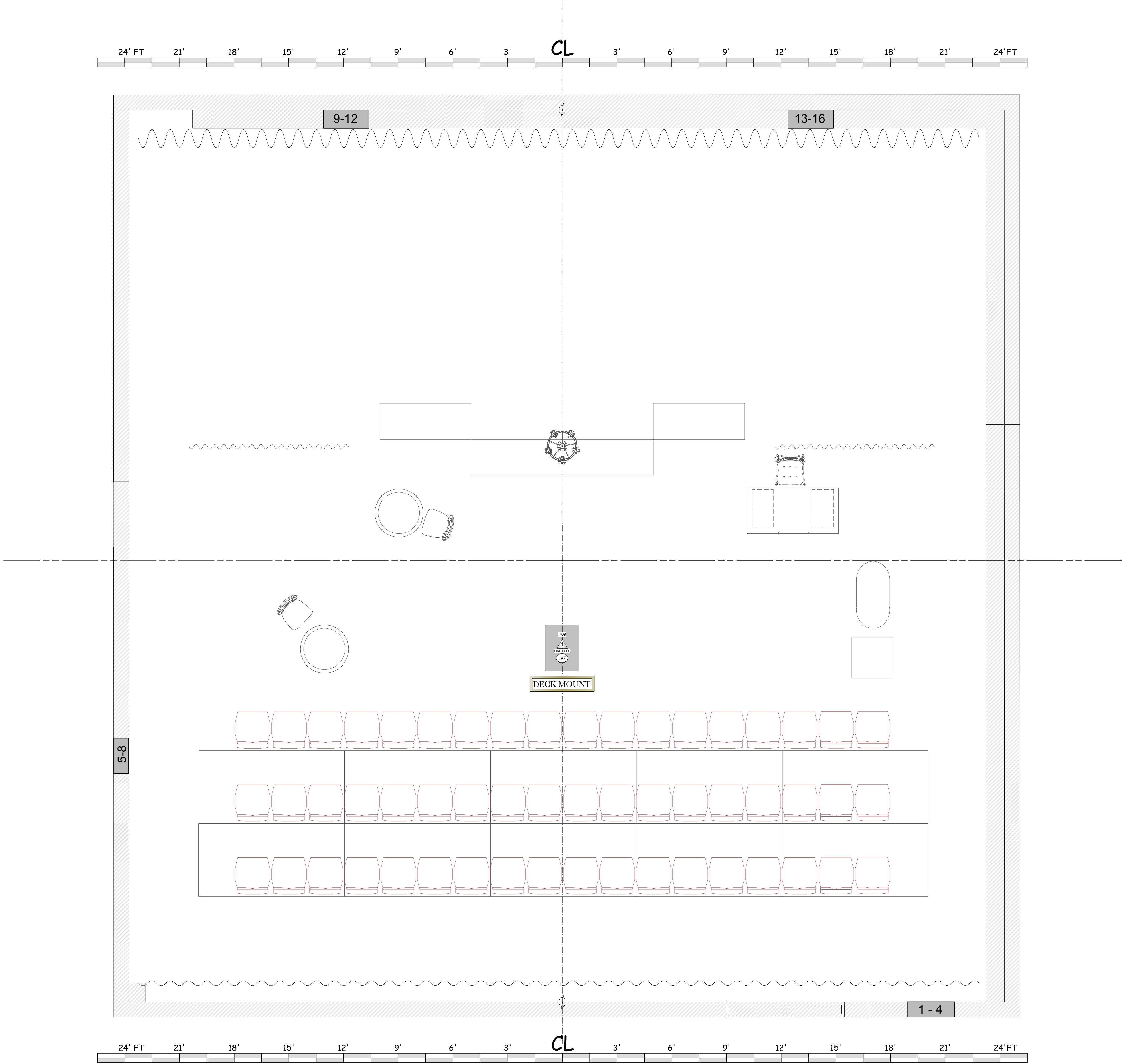
TEMPLATES

G536
Georgian Windows

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Mooncape

G853
Handwriting

R77139
Venetian



INSTRUMENT KEY

ETC Source Four 50', 575w
(11/15)

ETC Source Four 36', 575w
(65/70)

ETC Source Four 26', 575w
(20/15)

ETC Source Four 19', 575w
(6/15)

PAR 64 WFL, 1000W
(3/0)

PAR 64 MFL, 1000W
(3/0)

6\" Fresnel
(20/28)

Coda 3-Cir Strip
(4/4)

Practical
(2)

ACCESSORY KEY

Wybron Coloram II
(12/24)

Template Triangle

PAR Bottle Orientation

INSTRUMENT NOTATION

LEGITS

COLOR →

→ TEMPLATE #

DENOTES IRIS →

→ PAR BOTTLE ORIENTATION

DENOTES GOGO

DENOTES PURPOSE

DENOTES CHANNEL #

DENOTES DIMMER #

ACCESSORY NOTATION

→ CHANNEL #

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5)

6)

7)

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DRAWN BY: JH

LIGHT PLOT

DECK PLAN

SCALE: 3/8\"/>

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TEMPLATES



G536
Georgian Windows



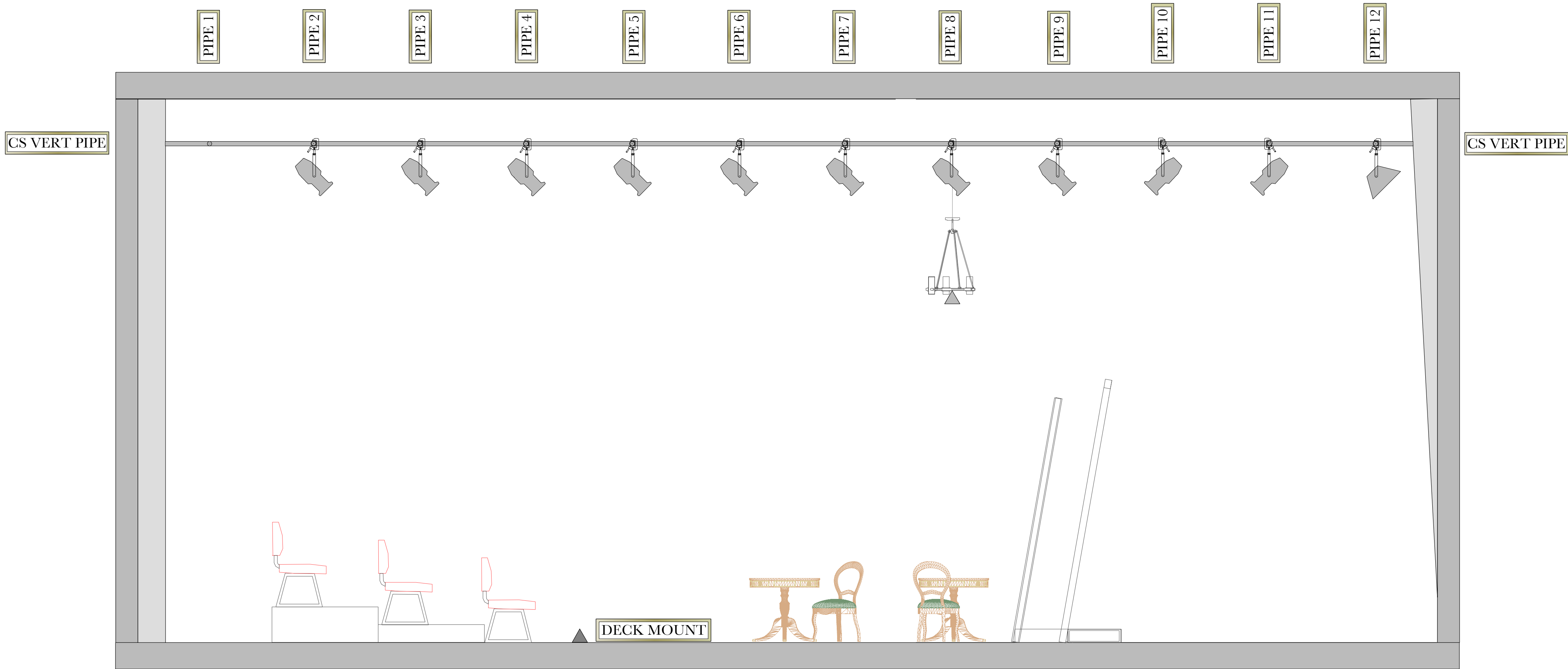
G643
Moodscape



G853
Handwriting



R77139
Venetian



INSTRUMENT KEY

	ETC Source Four 50', 575w (11/15)
	ETC Source Four 36', 575w (65/70)
	ETC Source Four 26', 575w (20/15)
	ETC Source Four 19', 575w (6/15)
	PAR 64 WFL, 1000W (3/0)
	PAR 64 MFL, 1000W (3/0)
	6\" Fresnel (20/28)
	Coda 3-Cir Strip (4/4)
	Practical (2)

ACCESSORY KEY

	Wybron Coloram II (12/24)
	Template Triangle
	PAR Bottle Orientation

INSTRUMENT NOTATION

	LEGENDS COLOR → TEMPLATE # DENOTES IRIS → PAR BOTTLE ORIENTATION DENOTES GOGO PURPOSE CHANNEL # DIMMER #
--	----------------------------------------------------------------------------------------------------------------------------

ACCESSORY NOTATION

	CHANNEL #
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DRAWN BY: JH	LIGHT PLOT SECT VIEW	SCALE: 3/8" = 1'0"
		PAGE 3 OF 3

LD: Jennifer Hill
ME/Buddy: Stacy McKenney

PLAYHOUSE CREATURES
Designer Cheat Sheet

The Robert Cohen Theater
University of California, Irvine

GROUP	CHANNEL	PURPOSE	COLOR	GOBO	GROUP	CHANNEL	PURPOSE	COLOR	GOBO	GROUP	CHANNEL	PURPOSE	COLOR	GOBO	GROUP	CHANNEL	PURPOSE	COLOR	GOBO	
FRONT LIGHT					PIPE ENDS					RICH DIAG BACKS					HOUSE LIGHTS					
1	1	FNT DL	R53		51	51	SUNNY PE L D N	R16		111	111	RICH BX AW D N	R56			155	HOUSE LIGHTS	N/C		
	2	FNT DCL	R53			52	SUNNY PE L D M	R16			112	RICH BX AW D M	R56							
	3	FNT DC	R53			53	SUNNY PE L D F	R16			113	RICH BX AW D F	R56			SCROLLER CHANNELS				
	4	FNT DCR	R53			54	SUNNY PE L U N	R16			114	RICH BX AW U N	R56		161	161	A1	SCROLL		
6	5	FNT DR	R53			55	SUNNY PE L U M	R16			115	RICH BX AW U M	R56			162	A2	SCROLL		
	6	FNT L	R53		56	SUNNY PE L U F	R16		116		RICH BX AW U F	R56		163		A3	SCROLL			
	7	FNT CL	R53			57	SUNNY PE L US N	R16			117	RICH BXS AW FUL	R56			164	A4	SCROLL		
	8	FNT C	R53			58	SUNNY PE L US F	R16			118	RICH BXS AW FUR	R56			165	A5	SCROLL		
9	FNT CR	R53												166		A6	SCROLL			
11	10	FNT R	R53		61	61	STEELY PE R D F	L201		BACKS						167	A7	SCROLL		
	11	FNT UCL	R53			62	STEELY PE R D M	L201		120	120	BX L	R362			168	A8	SCROLL		
	12	FNT UC	R53			63	STEELY PE R D N	L201			121	BX R	R362			169	A9	SCROLL		
14	13	FNT UCR	R53			64	STEELY PE R U F	L201		DIAG BACKS						170	A10	SCROLL		
	14	FNT FUS L	R53			65	STEELY PE R U M	L201		125	125	DBX L N	R17			171	A12	SCROLL		
	15	FNT FUS R	R53		66	STEELY PE R U N	L201		126		DBX L M	R17		174		A15	SCROLL			
					67	67	STEELY PE R US N	L201			127	DBX L F	R17		50C PLOT					
						68	STEELY PE R US F	L201								175	50C LOW FNT	N/C		
ANGLE WASHES					HIGH SIDES					SPECIALS						176	50C FNT L	N/C		
21	21	COLD AW L N	R78		71	71	CHILLY HS L 1	R55		131	131	WALL TEXT 1	R02	Handwriting		177	50C FNT C	N/C		
	22	COLD AW L M	R78			72	CHILLY HS L 2	R55			132	WALL TEXT 2	R02	Handwriting		178	50C FNT R	N/C		
	23	COLD AW L F	R78			73	CHILLY HS L 3	R55			133	WALL TEXT 3	R02	Handwriting		179	50C H FNT	N/C		
25	25	WARM AW R F	R305	Moonscape		74	CHILLY HS L 4	R55			134	WALL TEXT 4	R02	Handwriting		180	50C BB L	N/C		
	26	WARM AW R M	R305	Moonscape		75	CHILLY HS L 5	R55							181	50C BB R	N/C			
	27	WARM AW R N	R305	Moonscape		76	CHILLY HS L 6	R55		135	135	WIND SPEC L	R54	Regency		182	50C SIDE L	N/C		
DOWNLIGHT						77	CHILLY HS L 7	R55			136	WIND SPEC L	R54	Regency		183	50C SIDE R	N/C		
31	31	DWN A1	SCROLL			78	CHILLY HS L 8	R55			137	WIND SPEC L	R54	Regency		184	50C DWN	N/C		
	32	DWN A2	SCROLL			79	CHILLY HS L 9	R55							185	50C DWN	N/C			
	33	DWN A3	SCROLL			80	CHILLY HS L 10	R55		138	138	WIND SPEC R	R63	Georgian Windows		186	50C BX	N/C		
	34	DWN A4	SCROLL			81	CHILLY HS L 11	R55			139	WIND SPEC R	R63	Georgian Windows		187	50C BX	N/C		
	35	DWN A5	SCROLL		82	CHILLY HS L 12	R55		140		WIND SPEC R	R63	Georgian Windows		188	50C DBX L	N/C			
	36	DWN A6	SCROLL		83	CHILLY HS L 13	R55							189	50C DBX R	N/C				
	37	DWN A7	SCROLL		85	CHILLY HS L 15	R55			146	CHANDELIER SP	N/C								
	38	DWN A8	SCROLL								147	FIRE SPEC	N/C							
39	DWN A9	SCROLL								190	PROJECTOR	N/A								
40	DWNA10	SCROLL		91	91	CHILLY HS R 1	R55		TONALS											
41	DWN A12	SCROLL			92	CHILLY HS R 2	R55		141	141	TONAL 1	R80								
42	DWN A14 COOL	R79			93	CHILLY HS R 3	R55			142	TONAL 2	R80								
43	DWN A14 WRM	R305			94	CHILLY HS R 4	R55			143	TONAL 3	R80								
44	DWN A15	SCROLL			95	CHILLY HS R 5	R55			144	TONAL 4	R80								
45	DWN A16 WRM	R305			96	CHILLY HS R 6	R55			145	TONAL 5	R80								
46	DWN A 16 COOL	R79			97	CHILLY HS R 7	R55													
					98	CHILLY HS R 8	R55		CYC LIGHTS											
					99	CHILLY HS R 9	R55			150	TOP CYC BLUE	R125								
					100	CHILLY HS R 10	R55			151	TOP CYC RED	R124								
					101	101	CHILLY HS R 11	R55			152	TOP CYC GREEN	R126							
						102	CHILLY HS R 12	R55												
					103	CHILLY HS R 13	R55													
					105	CHILLY HS R 15	R55													



Playhouse Creatures

CHEAT SHEET

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6/3/11

LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

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

Channel	Purpose	Position	Color
(1)	FNT DL	PIPE 3	R53
(2)	FNT DCL	PIPE 3	R53
(3)	FNT DC	PIPE 3	R53
(4)	FNT DCR	PIPE 3	R53
(5)	FNT DR	PIPE 3	R53
(6)	FNT L	PIPE 4	R53
(7)	FNT CL	PIPE 4	R53
(8)	FNT C	PIPE 4	R53
(9)	FNT CR	PIPE 4	R53
(10)	FNT R	PIPE 4	R53
(11)	FNT UCL	PIPE 6	R53
(12)	FNT UC	PIPE 6	R53
(13)	FNT UCR	PIPE 6	R53
(14)	FNT FUS L	PIPE 8	R53
(15)	FNT FUS R	PIPE 8	R53
(21)	COLD AW L N	PIPE 4	R78
(22)	COLD AW L M	PIPE 4	R78
(23)	COLD AW L F	PIPE 4	R78
(25)	WARM AW R F	PIPE 4	R305
(26)	WARM AW R M	PIPE 4	R305
(27)	WARM AW R N	PIPE 4	R305
(31)	DWN A1	PIPE 5	SCROLL
(32)	DWN A2	PIPE 5	SCROLL
(33)	DWN A3	PIPE 5	SCROLL
(34)	DWN A4	PIPE 5	SCROLL
(35)	DWN A5	PIPE 5	SCROLL
(36)	DWN A6	PIPE 7	SCROLL
(37)	DWN A7	PIPE 7	SCROLL
(38)	DWN A8	PIPE 7	SCROLL
(39)	DWN A9	PIPE 7	SCROLL
(40)	DWNA10	PIPE 7	SCROLL
(41)	DWN A12	PIPE 9	SCROLL
(42)	DWN A14 COOL	PIPE 11	R79
(43)	DWN A14 WRM	PIPE 11	R305
(44)	DWN A15	PIPE 11	SCROLL



Playhouse Creatures

CHEAT SHEET

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6/3/11

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Channel	Purpose	Position	Color
(45)	DWN A16 WRM	PIPE 11	R305
(46)	DWN A 16 COOL	PIPE 11	R79
(51)	SUNNY PE L D N	PIPE 5	R16
(52)	SUNNY PE L D M	PIPE 5	R16
(53)	SUNNY PE L D F	PIPE 5	R16
(54)	SUNNY PE L U N	PIPE 7	R16
(55)	SUNNY PE L U M	PIPE 7	R16
(56)	SUNNY PE L U F	PIPE 7	R16
(57)	SUNNY PE L US N	PIPE 10	R16
(58)	SUNNY PE L US F	PIPE 10	R16
(61)	STEELY PE R D F	PIPE 5	R364
(62)	STEELY PE R D M	PIPE 5	R364
(63)	STEELY PE R D N	PIPE 5	R364
(64)	STEELY PE R U F	PIPE 7	R364
(65)	STEELY PE R U M	PIPE 7	R364
(66)	STEELY PE R U N	PIPE 7	R364
(67)	STEELY PE R US N	PIPE 10	R364
(68)	STEELY PE R US F	PIPE 10	R364
(71)	CHILLY HS L 1	PIPE 5	R55
(72)	CHILLY HS L 2	PIPE 5	R55
(73)	CHILLY HS L 3	PIPE 5	R55
(74)	CHILLY HS L 4	PIPE 5	R55
(75)	CHILLY HS L 5	PIPE 5	R55
(76)	CHILLY HS L 6	PIPE 7	R55
(77)	CHILLY HS L 7	PIPE 7	R55
(78)	CHILLY HS L 8	PIPE 7	R55
(79)	CHILLY HS L 9	PIPE 7	R55
(80)	CHILLY HS L 10	PIPE 7	R55
(81)	CHILLY HS L 11	PIPE 10	R55
(82)	CHILLY HS L 12	PIPE 9	R55
(83)	CHILLY HS L 13	PIPE 10	R55
(85)	CHILLY HS L 15	PIPE 10	R55
(91)	CHILLY HS R 1	PIPE 5	R55
(92)	CHILLY HS R 2	PIPE 5	R55
(93)	CHILLY HS R 3	PIPE 5	R55



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6/3/11

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Channel	Purpose	Position	Color
(94)	CHILLY HS R 4	PIPE 5	R55
(95)	CHILLY HS R 5	PIPE 5	R55
(96)	CHILLY HS R 6	PIPE 7	R55
(97)	CHILLY HS R 7	PIPE 7	R55
(98)	CHILLY HS R 8	PIPE 7	R55
(99)	CHILLY HS R 9	PIPE 7	R55
(100)	CHILLY HS R 10	PIPE 7	R55
(101)	CHILLY HS R 15	PIPE 10	R55
(102)	CHILLY HS R 12	PIPE 9	R55
(103)	CHILLY HS R 13	PIPE 10	R55
(105)	CHILLY HS R 15	PIPE 10	R55
(111)	RICH BX AW D N	PIPE 6	R56
(112)	RICH BX AW D M	PIPE 6	R56
(113)	RICH BX AW D F	PIPE 6	R56
(114)	RICH BX AW U N	PIPE 8	R56
(115)	RICH BX AW U M	PIPE 8	R56
(116)	RICH BX AW U F	PIPE 8	R56
(117)	RICH BXS AW FUL	PIPE 11	R56
(118)	RICH BXS AW FUR	PIPE 11	R56
(120)	BX L	PIPE 11	R362
(121)	BX R	PIPE 11	R362
(125)	DBX L N	PIPE 10	R17
(126)	DBX L M	PIPE 10	R17
(127)	DBX L F	PIPE 10	R17
(131)	WALL TEXT 1	PIPE 6	R02
(132)	WALL TEXT 2	PIPE 6	R02
(133)	WALL TEXT 3	PIPE 6	R02
(134)	WALL TEXT 4	PIPE 6	R02
(135)	WIND SPEC L	PIPE 3	R54
(136)	WIND SPEC L	PIPE 3	R54
(137)	WIND SPEC L	PIPE 3	R54
(138)	WIND SPEC R	PIPE 3	R63
(139)	WIND SPEC R	PIPE 3	R63
(140)	WIND SPEC R	PIPE 3	R63
(141)	TONAL 1	PIPE 2	R80



Playhouse Creatures

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Channel	Purpose	Position	Color
(142)	TONAL 2	PIPE 2	R80
(143)	TONAL 3	PIPE 2	R80
(144)	TONAL 4	PIPE 2	R80
(145)	TONAL 5	PIPE 2	R80
(146)	CHANDELIER SP	CS VERT PIPE	N/C
(147)	FIRE SP	DECK MOUNT	R09
(150)	TOP CYC BLUE	PIPE 12	R125
(151)	TOP CYC RED	PIPE 12	R124
(152)	TOP CYC GREEN	PIPE 12	R126
(155)	HOUSE R	PIPE 2	N/C
	HOUSE L		
	HOUSE C		
(161)		PIPE 5	
(162)		PIPE 5	
(163)		PIPE 5	
(164)		PIPE 5	
(165)		PIPE 5	
(166)		PIPE 7	
(167)		PIPE 7	
(168)		PIPE 7	
(169)		PIPE 7	
(170)		PIPE 7	
(171)		PIPE 11	
(174)		PIPE 9	
(175)	50C LOW FNT	PIPE 2	N/C
(176)	50C FNT L	PIPE 4	N/C
(177)	50C FNT C	PIPE 4	N/C
(178)	50C FNT R	PIPE 4	N/C
(179)	50C H FNT	CS VERT PIPE	N/C
(180)	50C BB L	PIPE 4	N/C
(181)	50C BB R	PIPE 4	N/C
(182)	50C SIDE L	PIPE 8	N/C
(183)	50C SIDE R	PIPE 8	N/C
(184)	50C DWN	PIPE 8	N/C
(185)	50C DWN	PIPE 8	N/C



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6/3/11

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Channel	Purpose	Position	Color
(186)	50C BX	PIPE 11	N/C
(187)	50C BX	PIPE 11	N/C
(188)	50C DBX L	PIPE 11	N/C
(189)	50C DBX R	PIPE 11	N/C



LD: Jennifer Hill
ME/Buddy: Stacy McKenney

Playhouse Creatures

INSTRUMENT SCHEDULE

6/3/11

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

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PIPE 2	1	PIPE 8	8
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PIPE 4	3	PIPE 10	10
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PIPE 6	6	PIPE 12	12
PIPE 7	7	CS VERT PIPE	12
		DECK MOUNT	13



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ME/Buddy: Stacy McKenney

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INSTRUMENT SCHEDULE

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6/3/11

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

PIPE 2

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(141)	43	S-4 50 DEG 575w	TONAL 1	● R80		
2	(142)	48	S-4 50 DEG 575w	TONAL 2	● R80		
3	(155)	49	6" Fres 750w	HOUSE L	N/C		
4	(143)	51	S-4 50 DEG 575w	TONAL 3	● R80		
5	(155)	52	6" Fres 750w	HOUSE C	N/C		
6	(175)	56	S-4 36 DEG 575w	50C LOW FNT	N/C		
7	(144)	57	S-4 50 DEG 575w	TONAL 4	● R80		
8	(155)	58	6" Fres 750w	HOUSE R	N/C		
9	(145)	61	S-4 50 DEG 575w	TONAL 5	● R80		




















Playhouse Creatures

INSTRUMENT SCHEDULE

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6/3/11

PIPE 3

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(135)	72	S-4 19 DEG 575w	WIND SPEC L	 R54	R77139	 Regency
2	(1)	74	S-4 36 DEG 575w	FNT DL	 R53		
3	(136)	75	S-4 19 DEG 575w	WIND SPEC L	 R54	R77139	 Regency
4	(2)	76	S-4 36 DEG 575w	FNT DCL	 R53		
5	(137)	77	S-4 19 DEG 575w	WIND SPEC L	 R54	R77139	 Regency
6	(3)	80	S-4 36 DEG 575w	FNT DC	 R53		
7	(138)	81	S-4 19 DEG 575w	WIND SPEC R	 R63	G536	 Georgian Windows
8	(4)	82	S-4 36 DEG 575w	FNT DCR	 R53		
9	(139)	84	S-4 19 DEG 575w	WIND SPEC R	 R63	G536	 Georgian Windows
10	(5)	85	S-4 36 DEG 575w	FNT DR	 R53		
11	(140)	87	S-4 19 DEG 575w	WIND SPEC R	 R63	G536	 Georgian Windows



Playhouse Creatures

INSTRUMENT SCHEDULE

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PIPE 4

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(180)	68	S-4 36 DEG 575w	50C BB L	N/C		
2	(21)	89	S-4 36 DEG 575w	COLD AW L N	R78		
3	(22)	70	S-4 36 DEG 575w	COLD AW L M	R78		
4	(6)	97	S-4 36 DEG 575w	FNT L	R53		
5	(23)	73	S-4 36 DEG 575w	COLD AW L F	R78		
6	(176)	99	S-4 36 DEG 575w	50C FNT L	N/C		
7	(7)	101	S-4 36 DEG 575w	FNT CL	R53		
8	(177)	103	S-4 36 DEG 575w	50C FNT C	N/C		
9	(8)	104	S-4 36 DEG 575w	FNT C	R53		
10	(9)	105	S-4 36 DEG 575w	FNT CR	R53		
11	(178)	108	S-4 36 DEG 575w	50C FNT R	N/C		
12	(25)	110	S-4 36 DEG 575w	WARM AW R F	R305	G643	Moonscape
13	(10)	111	S-4 36 DEG 575w	FNT R	R53		
14	(26)	112	S-4 36 DEG 575w	WARM AW R M	R305	G643	Moonscape
15	(27)	114	S-4 50 DEG 575w	WARM AW R N	R305	G643	Moonscape
16	(181)	115	S-4 36 DEG 575w	50C BB R	N/C		



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PIPE 5






U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(51)	117	S-4 36 DEG 575w	SUNNY PE L D N	R16		
2	(52)	118	S-4 36 DEG 575w	SUNNY PE L D M	R16		
3	(71)	60	S-4 26 DEG 575w	CHILLY HS L 1	R55		
4	(53)	120	S-4 36 DEG 575w	SUNNY PE L D F	R16		
5	(31)	122	6" Fres 750w	DWN A1		SCROLL	
5	(161)		Wybron Coloram II				
6	(72)	123	S-4 26 DEG 575w	CHILLY HS L 2	R55		
7	(91)	124	S-4 26 DEG 575w	CHILLY HS R 1	R55		
8	(32)	100	6" Fres 750w	DWN A2		SCROLL	
8	(162)		Wybron Coloram II				
9	(73)	127	S-4 26 DEG 575w	CHILLY HS L 3	R55		
10	(92)	128	S-4 26 DEG 575w	CHILLY HS R 2	R55		
11	(33)	88	6" Fres 750w	DWN A3		SCROLL	
11	(163)		Wybron Coloram II				
12	(74)	130	S-4 26 DEG 575w	CHILLY HS L 4	R55		
13	(93)	131	S-4 26 DEG 575w	CHILLY HS R 3	R55		
14	(34)	132	6" Fres 750w	DWN A4		SCROLL	
14	(164)		Wybron Coloram II				
15	(75)	134	S-4 26 DEG 575w	CHILLY HS L 5	R55		



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PIPE 5















U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
16	(94)	135	S-4 26 DEG 575w	CHILLY HS R 4	 R55		
17	(35)	136	6" Fres 750w	DWN A5		SCROLL	
17	(165)		Wybron Coloram II				
18	(61)	138	S-4 36 DEG 575w	STEELY PE R D F	 R364		
19	(95)	139	S-4 26 DEG 575w	CHILLY HS R 5	 R55		
20	(62)	140	S-4 36 DEG 575w	STEELY PE R D M	 R364		
21	(63)	141	S-4 36 DEG 575w	STEELY PE R D N	 R364		



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PIPE 6

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(111)	144	S-4 36 DEG 575w	RICH BX AW D N	 R56		
2	(11)	142	S-4 36 DEG 575w	FNT UCL	 R53		
3	(112)	143	S-4 36 DEG 575w	RICH BX AW D M	 R56		
4	(131)	151	S-4 50 DEG 575w	WALL TEXT 1	 R02	G853	 Handwriting
5	(132)	152	S-4 50 DEG 575w	WALL TEXT 2	 R02	G853	 Handwriting
6	(113)	154	S-4 36 DEG 575w	RICH BX AW D F	 R56		
7	(12)	155	S-4 36 DEG 575w	FNT UC	 R53		
8	(133)	156	S-4 50 DEG 575w	WALL TEXT 3	 R02	G853	 Handwriting
9	(134)	165	S-4 50 DEG 575w	WALL TEXT 4	 R02	G853	 Handwriting
10	(13)	166	S-4 36 DEG 575w	FNT UCR	 R53		



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PIPE 7

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(54)	18	S-4 36 DEG 575w	SUNNY PE L U N	R16		
2	(55)	19	S-4 36 DEG 575w	SUNNY PE L U M	R16		
3	(76)	20	S-4 26 DEG 575w	CHILLY HS L 6	R55		
4	(56)	21	S-4 36 DEG 575w	SUNNY PE L U F	R16		
5	(36)	22	6" Fres 750w	DWN A6		SCROLL	
5	(166)		Wybron Coloram II				
6	(77)	23	S-4 26 DEG 575w	CHILLY HS L 7	R55		
7	(96)	24	S-4 26 DEG 575w	CHILLY HS R 6	R55		
8	(37)	25	6" Fres 750w	DWN A7		SCROLL	
8	(167)		Wybron Coloram II				
9	(78)	26	S-4 26 DEG 575w	CHILLY HS L 8	R55		
10	(97)	28	S-4 26 DEG 575w	CHILLY HS R 7	R55		
11	(38)	29	6" Fres 750w	DWN A8		SCROLL	
11	(168)		Wybron Coloram II				
12	(79)	30	S-4 26 DEG 575w	CHILLY HS L 9	R55		
13	(98)	31	S-4 26 DEG 575w	CHILLY HS R 8	R55		
14	(39)	32	6" Fres 750w	DWN A9		SCROLL	
14	(169)		Wybron Coloram II				
15	(80)	33	S-4 26 DEG 575w	CHILLY HS L 10	R55		








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PIPE 7

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
16	(99)	35	S-4 26 DEG 575w	CHILLY HS R 9	 R55		
17	(40)	36	6" Fres 750w	DWNA10		SCROLL	
17	(170)		Wybron Coloram II				
18	(64)	37	S-4 36 DEG 575w	STEELY PE R U F	 R364		
19	(100)	38	S-4 26 DEG 575w	CHILLY HS R 10	 R55		
20	(65)	39	S-4 36 DEG 575w	STEELY PE R U M	 R364		
21	(66)	164	S-4 36 DEG 575w	STEELY PE R U N	 R364		

PIPE 8

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(114)	44	S-4 36 DEG 575w	RICH BX AW U N	 R56		
2	(182)	42	S-4 36 DEG 575w	50C SIDE L		N/C	
3	(115)	17	S-4 36 DEG 575w	RICH BX AW U M	 R56		
4	(14)	47	S-4 36 DEG 575w	FNT FUS L	 R53		
5	(116)	50	S-4 36 DEG 575w	RICH BX AW U F	 R56		
6	(184)	53	S-4 36 DEG 575w	50C DWN		N/C	
8	(185)	55	6" Fres 750w	50C DWN		N/C	
9	(15)	59	S-4 36 DEG 575w	FNT FUS R	 R53		
10	(183)	62	S-4 36 DEG 575w	50C SIDE R		N/C	





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PIPE 9

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(82)	78	S-4 36 DEG 575w	CHILLY HS L 12	 R55		
2	(41)	79	6" Fres 750w	DWN A12		SCROLL	
2	(174)		Wybron Coloram II				
3	(102)	83	S-4 36 DEG 575w	CHILLY HS R 12	 R55		



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PIPE 10









U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(57)	92	S-4 36 DEG 575w	SUNNY PE L US N	R16		
2	(58)	94	S-4 36 DEG 575w	SUNNY PE L US F	R16		
3	(125)	95	PAR 64 WFL 1kw	DBX L N	R17		
4	(126)	96	PAR 64 WFL 1kw	DBX L M	R17		
5	(127)	93	PAR 64 WFL 1kw	DBX L F	R17		
6	(85)	98	S-4 36 DEG 575w	CHILLY HS L 15	R55		
7	(81)	71	S-4 36 DEG 575w	CHILLY HS L 11	R55		
8	(101)	102	S-4 36 DEG 575w	CHILLY HS R 15	R55		
9	(83)	106	S-4 36 DEG 575w	CHILLY HS L 13	R55		
10	(105)	109	S-4 36 DEG 575w	CHILLY HS R 15	R55		
11	(103)	86	S-4 36 DEG 575w	CHILLY HS R 13	R55		
12	(68)	113	S-4 36 DEG 575w	STEELY PE R US F	R364		
13	(67)	116	S-4 36 DEG 575w	STEELY PE R US N	R364		



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PIPE 11

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(188)	121	S-4 36 DEG 575w	50C DBX L	N/C		
2	(117)	147	S-4 36 DEG 575w	RICH BXS AW FUL	 R56		
3	(42)	67	6" Fres 750w	DWN A14 COOL	 R79		
4	(43)	125	6" Fres 750w	DWN A14 WRM	 R305		
5	(118)	126	S-4 36 DEG 575w	RICH BXS AW FUR	 R56		
6	(120)	145	PAR 64 MFL 1kw	BX L	 R362		
7	(186)	161	PAR 64 MFL 1kw	50C BX	N/C		
8	(44)	153	6" Fres 750w	DWN A15	SCROLL		
8	(171)		Wybron Coloram II				
9	(187)	162	S-4 36 DEG 575w	50C BX	N/C		
10	(121)	157	PAR 64 MFL 1kw	BX R	 R362		
11	(45)	107	6" Fres 750w	DWN A16 WRM	 R305		
12	(46)	133	6" Fres 750w	DWN A 16 COOL	 R79		
13	(189)	137	S-4 36 DEG 575w	50C DBX R	N/C		















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PIPE 12

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
A1	(150)	146	Strand Iris 1	TOP CYC BLUE	 R125		
A2	(151)	149	Strand Iris 1	TOP CYC RED	 R124		
A3	(152)	150	Strand Iris 1	TOP CYC GREEN	 R126		
B1	(150)	146	Strand Iris 1	TOP CYC BLUE	 R125		
B2	(151)	149	Strand Iris 1	TOP CYC RED	 R124		
B3	(152)	150	Strand Iris 1	TOP CYC GREEN	 R126		
C1	(150)	158	Strand Iris 1	TOP CYC BLUE	 R125		
C2	(151)	159	Strand Iris 1	TOP CYC RED	 R124		
C3	(152)	160	Strand Iris 1	TOP CYC GREEN	 R126		
D1	(150)	158	Strand Iris 1	TOP CYC BLUE	 R125		
D2	(151)	159	Strand Iris 1	TOP CYC RED	 R124		
D3	(152)	160	Strand Iris 1	TOP CYC GREEN	 R126		

CS VERT PIPE


U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(179)	27	S-4 36 DEG 575w	50C H FNT	N/C		
7	(146)	54		CHANDELIER SP	N/C		



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DECK MOUNT

U#	Chan	Dm	Instrument Type & Wattage	Purpose	Color	Gobo	Gobo Name
1	(147)	8	PRACTICAL	FIRE SP	 R09		
















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LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(1)	74	PIPE 3	2	FNT DL	S-4 36 DEG 575w	 R53		
(2)	76	PIPE 3	4	FNT DCL	S-4 36 DEG 575w	 R53		
(3)	80	PIPE 3	6	FNT DC	S-4 36 DEG 575w	 R53		
(4)	82	PIPE 3	8	FNT DCR	S-4 36 DEG 575w	 R53		
(5)	85	PIPE 3	10	FNT DR	S-4 36 DEG 575w	 R53		
(6)	97	PIPE 4	4	FNT L	S-4 36 DEG 575w	 R53		
(7)	101	PIPE 4	7	FNT CL	S-4 36 DEG 575w	 R53		
(8)	104	PIPE 4	9	FNT C	S-4 36 DEG 575w	 R53		
(9)	105	PIPE 4	10	FNT CR	S-4 36 DEG 575w	 R53		
(10)	111	PIPE 4	13	FNT R	S-4 36 DEG 575w	 R53		
(11)	142	PIPE 6	2	FNT UCL	S-4 36 DEG 575w	 R53		
(12)	155	PIPE 6	7	FNT UC	S-4 36 DEG 575w	 R53		
(13)	166	PIPE 6	10	FNT UCR	S-4 36 DEG 575w	 R53		



Playhouse Creatures CHANNEL HOOKUP











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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(14)	47	PIPE 8	4	FNT FUS L	S-4 36 DEG 575w	R53		
(15)	59	PIPE 8	9	FNT FUS R	S-4 36 DEG 575w	R53		
(21)	89	PIPE 4	2	COLD AW L N	S-4 36 DEG 575w	R78		
(22)	70	PIPE 4	3	COLD AW L M	S-4 36 DEG 575w	R78		
(23)	73	PIPE 4	5	COLD AW L F	S-4 36 DEG 575w	R78		
(25)	110	PIPE 4	12	WARM AW R F	S-4 36 DEG 575w	R305	G643	Moonscape
(26)	112	PIPE 4	14	WARM AW R M	S-4 36 DEG 575w	R305	G643	Moonscape
(27)	114	PIPE 4	15	WARM AW R N	S-4 50 DEG 575w	R305	G643	Moonscape
(31)	122	PIPE 5	5	DWN A1	6" Fres 750w	SCROLL		
(32)	100	PIPE 5	8	DWN A2	6" Fres 750w	SCROLL		
(33)	88	PIPE 5	11	DWN A3	6" Fres 750w	SCROLL		
(34)	132	PIPE 5	14	DWN A4	6" Fres 750w	SCROLL		
(35)	136	PIPE 5	17	DWN A5	6" Fres 750w	SCROLL		
(36)	22	PIPE 7	5	DWN A6	6" Fres 750w	SCROLL		
(37)	25	PIPE 7	8	DWN A7	6" Fres 750w	SCROLL		



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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(38)	29	PIPE 7	11	DWN A8	6" Fres 750w	SCROLL		
(39)	32	PIPE 7	14	DWN A9	6" Fres 750w	SCROLL		
(40)	36	PIPE 7	17	DWNA10	6" Fres 750w	SCROLL		
(41)	79	PIPE 9	2	DWN A12	6" Fres 750w	SCROLL		
(42)	67	PIPE 11	3	DWN A14 COOL	6" Fres 750w	 R79		
(43)	125	PIPE 11	4	DWN A14 WRM	6" Fres 750w	 R305		
(44)	153	PIPE 11	8	DWN A15	6" Fres 750w	SCROLL		
(45)	107	PIPE 11	11	DWN A16 WRM	6" Fres 750w	 R305		
(46)	133	PIPE 11	12	DWN A 16 COOL	6" Fres 750w	 R79		
(51)	117	PIPE 5	1	SUNNY PE L D N	S-4 36 DEG 575w	 R16		
(52)	118	PIPE 5	2	SUNNY PE L D M	S-4 36 DEG 575w	 R16		
(53)	120	PIPE 5	4	SUNNY PE L D F	S-4 36 DEG 575w	 R16		
(54)	18	PIPE 7	1	SUNNY PE L U N	S-4 36 DEG 575w	 R16		
(55)	19	PIPE 7	2	SUNNY PE L U M	S-4 36 DEG 575w	 R16		
(56)	21	PIPE 7	4	SUNNY PE L U F	S-4 36 DEG 575w	 R16		



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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(57)	92	PIPE 10	1	SUNNY PE L US N	S-4 36 DEG 575w	R16		
(58)	94	PIPE 10	2	SUNNY PE L US F	S-4 36 DEG 575w	R16		
(61)	138	PIPE 5	18	STEELY PE R D F	S-4 36 DEG 575w	R364		
(62)	140	PIPE 5	20	STEELY PE R D M	S-4 36 DEG 575w	R364		
(63)	141	PIPE 5	21	STEELY PE R D N	S-4 36 DEG 575w	R364		
(64)	37	PIPE 7	18	STEELY PE R U F	S-4 36 DEG 575w	R364		
(65)	39	PIPE 7	20	STEELY PE R U M	S-4 36 DEG 575w	R364		
(66)	164	PIPE 7	21	STEELY PE R U N	S-4 36 DEG 575w	R364		
(67)	116	PIPE 10	13	STEELY PE R US N	S-4 36 DEG 575w	R364		
(68)	113	PIPE 10	12	STEELY PE R US F	S-4 36 DEG 575w	R364		
(71)	60	PIPE 5	3	CHILLY HS L 1	S-4 26 DEG 575w	R55		
(72)	123	PIPE 5	6	CHILLY HS L 2	S-4 26 DEG 575w	R55		
(73)	127	PIPE 5	9	CHILLY HS L 3	S-4 26 DEG 575w	R55		
(74)	130	PIPE 5	12	CHILLY HS L 4	S-4 26 DEG 575w	R55		
(75)	134	PIPE 5	15	CHILLY HS L 5	S-4 26 DEG 575w	R55		



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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(76)	20	PIPE 7	3	CHILLY HS L 6	S-4 26 DEG 575w	R55		
(77)	23	PIPE 7	6	CHILLY HS L 7	S-4 26 DEG 575w	R55		
(78)	26	PIPE 7	9	CHILLY HS L 8	S-4 26 DEG 575w	R55		
(79)	30	PIPE 7	12	CHILLY HS L 9	S-4 26 DEG 575w	R55		
(80)	33	PIPE 7	15	CHILLY HS L 10	S-4 26 DEG 575w	R55		
(81)	71	PIPE 10	7	CHILLY HS L 11	S-4 36 DEG 575w	R55		
(82)	78	PIPE 9	1	CHILLY HS L 12	S-4 36 DEG 575w	R55		
(83)	106	PIPE 10	9	CHILLY HS L 13	S-4 36 DEG 575w	R55		
(85)	98	PIPE 10	6	CHILLY HS L 15	S-4 36 DEG 575w	R55		
(91)	124	PIPE 5	7	CHILLY HS R 1	S-4 26 DEG 575w	R55		
(92)	128	PIPE 5	10	CHILLY HS R 2	S-4 26 DEG 575w	R55		
(93)	131	PIPE 5	13	CHILLY HS R 3	S-4 26 DEG 575w	R55		
(94)	135	PIPE 5	16	CHILLY HS R 4	S-4 26 DEG 575w	R55		
(95)	139	PIPE 5	19	CHILLY HS R 5	S-4 26 DEG 575w	R55		
(96)	24	PIPE 7	7	CHILLY HS R 6	S-4 26 DEG 575w	R55		



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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(97)	28	PIPE 7	10	CHILLY HS R 7	S-4 26 DEG 575w	R55		
(98)	31	PIPE 7	13	CHILLY HS R 8	S-4 26 DEG 575w	R55		
(99)	35	PIPE 7	16	CHILLY HS R 9	S-4 26 DEG 575w	R55		
(100)	38	PIPE 7	19	CHILLY HS R 10	S-4 26 DEG 575w	R55		
(101)	102	PIPE 10	8	CHILLY HS R 15	S-4 36 DEG 575w	R55		
(102)	83	PIPE 9	3	CHILLY HS R 12	S-4 36 DEG 575w	R55		
(103)	86	PIPE 10	11	CHILLY HS R 13	S-4 36 DEG 575w	R55		
(105)	109	PIPE 10	10	CHILLY HS R 15	S-4 36 DEG 575w	R55		
(111)	144	PIPE 6	1	RICH BX AW D N	S-4 36 DEG 575w	R56		
(112)	143	PIPE 6	3	RICH BX AW D M	S-4 36 DEG 575w	R56		
(113)	154	PIPE 6	6	RICH BX AW D F	S-4 36 DEG 575w	R56		
(114)	44	PIPE 8	1	RICH BX AW U N	S-4 36 DEG 575w	R56		
(115)	17	PIPE 8	3	RICH BX AW U M	S-4 36 DEG 575w	R56		
(116)	50	PIPE 8	5	RICH BX AW U F	S-4 36 DEG 575w	R56		
(117)	147	PIPE 11	2	RICH BXS AW FUL	S-4 36 DEG 575w	R56		



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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(118)	126	PIPE 11	5	RICH BXS AW FUR	S-4 36 DEG 575w	R56		
(120)	145	PIPE 11	6	BX L	PAR 64 MFL 1kw	R362		
(121)	157	PIPE 11	10	BX R	PAR 64 MFL 1kw	R362		
(125)	95	PIPE 10	3	DBX L N	PAR 64 WFL 1kw	R17		
(126)	96	PIPE 10	4	DBX L M	PAR 64 WFL 1kw	R17		
(127)	93	PIPE 10	5	DBX L F	PAR 64 WFL 1kw	R17		
(131)	151	PIPE 6	4	WALL TEXT 1	S-4 50 DEG 575w	R02	G853	Handwriting
(132)	152	PIPE 6	5	WALL TEXT 2	S-4 50 DEG 575w	R02	G853	Handwriting
(133)	156	PIPE 6	8	WALL TEXT 3	S-4 50 DEG 575w	R02	G853	Handwriting
(134)	165	PIPE 6	9	WALL TEXT 4	S-4 50 DEG 575w	R02	G853	Handwriting
(135)	72	PIPE 3	1	WIND SPEC L	S-4 19 DEG 575w	R54	R77139	Regency
(136)	75	PIPE 3	3	WIND SPEC L	S-4 19 DEG 575w	R54	R77139	Regency
(137)	77	PIPE 3	5	WIND SPEC L	S-4 19 DEG 575w	R54	R77139	Regency
(138)	81	PIPE 3	7	WIND SPEC R	S-4 19 DEG 575w	R63	G536	Georgian Windows
(139)	84	PIPE 3	9	WIND SPEC R	S-4 19 DEG 575w	R63	G536	Georgian Windows



Playhouse Creatures CHANNEL HOOKUP









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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(140)	87	PIPE 3	11	WIND SPEC R	S-4 19 DEG 575w	R63	G536	Georgian Windows
(141)	43	PIPE 2	1	TONAL 1	S-4 50 DEG 575w	R80		
(142)	48	PIPE 2	2	TONAL 2	S-4 50 DEG 575w	R80		
(143)	51	PIPE 2	4	TONAL 3	S-4 50 DEG 575w	R80		
(144)	57	PIPE 2	7	TONAL 4	S-4 50 DEG 575w	R80		
(145)	61	PIPE 2	9	TONAL 5	S-4 50 DEG 575w	R80		
(146)	54	CS VERT PIPE	7	CHANDELIER SP		N/C		
(147)	8	DECK MOUNT	1	FIRE SP	PRACTICAL	R09		
(150)	146	PIPE 12	A1	TOP CYC BLUE	Strand Iris 1	R125		
	146	PIPE 12	B1	TOP CYC BLUE	Strand Iris 1	R125		
	158	PIPE 12	C1	TOP CYC BLUE	Strand Iris 1	R125		
	158	PIPE 12	D1	TOP CYC BLUE	Strand Iris 1	R125		



Playhouse Creatures CHANNEL HOOKUP

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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(151)	149	PIPE 12	A2	TOP CYC RED	Strand Iris 1	 R124		
	149	PIPE 12	B2	TOP CYC RED	Strand Iris 1	 R124		
	159	PIPE 12	C2	TOP CYC RED	Strand Iris 1	 R124		
	159	PIPE 12	D2	TOP CYC RED	Strand Iris 1	 R124		
(152)	150	PIPE 12	A3	TOP CYC GREEN	Strand Iris 1	 R126		
	150	PIPE 12	B3	TOP CYC GREEN	Strand Iris 1	 R126		
	160	PIPE 12	C3	TOP CYC GREEN	Strand Iris 1	 R126		
	160	PIPE 12	D3	TOP CYC GREEN	Strand Iris 1	 R126		
(155)	49	PIPE 2	3	HOUSE L	6" Fres 750w	N/C		
	52	PIPE 2	5	HOUSE C	6" Fres 750w	N/C		
	58	PIPE 2	8	HOUSE R	6" Fres 750w	N/C		
(161)		PIPE 5	5		Wybron Coloram II			
(162)		PIPE 5	8		Wybron Coloram II			
(163)		PIPE 5	11		Wybron Coloram II			
(164)		PIPE 5	14		Wybron Coloram II			
(165)		PIPE 5	17		Wybron Coloram II			



Playhouse Creatures CHANNEL HOOKUP

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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(166)		PIPE 7	5		Wybron Coloram II			
(167)		PIPE 7	8		Wybron Coloram II			
(168)		PIPE 7	11		Wybron Coloram II			
(169)		PIPE 7	14		Wybron Coloram II			
(170)		PIPE 7	17		Wybron Coloram II			
(171)		PIPE 11	8		Wybron Coloram II			
(174)		PIPE 9	2		Wybron Coloram II			
(175)	56	PIPE 2	6	50C LOW FNT	S-4 36 DEG 575w	N/C		
(176)	99	PIPE 4	6	50C FNT L	S-4 36 DEG 575w	N/C		
(177)	103	PIPE 4	8	50C FNT C	S-4 36 DEG 575w	N/C		
(178)	108	PIPE 4	11	50C FNT R	S-4 36 DEG 575w	N/C		
(179)	27	CS VERT PIPE	1	50C H FNT	S-4 36 DEG 575w	N/C		
(180)	68	PIPE 4	1	50C BB L	S-4 36 DEG 575w	N/C		
(181)	115	PIPE 4	16	50C BB R	S-4 36 DEG 575w	N/C		



Playhouse Creatures CHANNEL HOOKUP

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Channel	Dim	Position	U#	Purpose	Inst Type & Watt	Color	Gobo	Gobo Name
(182)	42	PIPE 8	2	50C SIDE L	S-4 36 DEG 575w	N/C		
(183)	62	PIPE 8	10	50C SIDE R	S-4 36 DEG 575w	N/C		
(184)	53	PIPE 8	6	50C DWN	S-4 36 DEG 575w	N/C		
(185)	55	PIPE 8	8	50C DWN	6" Fres 750w	N/C		
(186)	161	PIPE 11	7	50C BX	PAR 64 MFL 1kw	N/C		
(187)	162	PIPE 11	9	50C BX	S-4 36 DEG 575w	N/C		
(188)	121	PIPE 11	1	50C DBX L	S-4 36 DEG 575w	N/C		
(189)	137	PIPE 11	13	50C DBX R	S-4 36 DEG 575w	N/C		



Playhouse Creatures

DIMMER HOOKUP

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LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1












Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
8	(147)	FIRE SP	DECK MOUNT	1	PRACTICAL	R09			
17	(115)	RICH BX AW U M	PIPE 8	3	S-4 36 DEG 575w	R56			
18	(54)	SUNNY PE L U N	PIPE 7	1	S-4 36 DEG 575w	R16			
19	(55)	SUNNY PE L U M	PIPE 7	2	S-4 36 DEG 575w	R16			
20	(76)	CHILLY HS L 6	PIPE 7	3	S-4 26 DEG 575w	R55			
21	(56)	SUNNY PE L U F	PIPE 7	4	S-4 36 DEG 575w	R16			
22	(36)	DWN A6	PIPE 7	5	6" Fres 750w		SCROLL		
23	(77)	CHILLY HS L 7	PIPE 7	6	S-4 26 DEG 575w	R55			
24	(96)	CHILLY HS R 6	PIPE 7	7	S-4 26 DEG 575w	R55			
25	(37)	DWN A7	PIPE 7	8	6" Fres 750w		SCROLL		
26	(78)	CHILLY HS L 8	PIPE 7	9	S-4 26 DEG 575w	R55			
27	(179)	50C H FNT	CS VERT PIPE	1	S-4 36 DEG 575w		N/C		
28	(97)	CHILLY HS R 7	PIPE 7	10	S-4 26 DEG 575w	R55			
29	(38)	DWN A8	PIPE 7	11	6" Fres 750w		SCROLL		
30	(79)	CHILLY HS L 9	PIPE 7	12	S-4 26 DEG 575w	R55			
31	(98)	CHILLY HS R 8	PIPE 7	13	S-4 26 DEG 575w	R55			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
32	(39)	DWN A9	PIPE 7	14	6" Fres 750w		SCROLL		
33	(80)	CHILLY HS L 10	PIPE 7	15	S-4 26 DEG 575w		R55		
35	(99)	CHILLY HS R 9	PIPE 7	16	S-4 26 DEG 575w		R55		
36	(40)	DWNA10	PIPE 7	17	6" Fres 750w		SCROLL		
37	(64)	STEELY PE R U F	PIPE 7	18	S-4 36 DEG 575w		R364		
38	(100)	CHILLY HS R 10	PIPE 7	19	S-4 26 DEG 575w		R55		
39	(65)	STEELY PE R U M	PIPE 7	20	S-4 36 DEG 575w		R364		
42	(182)	50C SIDE L	PIPE 8	2	S-4 36 DEG 575w		N/C		
43	(141)	TONAL 1	PIPE 2	1	S-4 50 DEG 575w		R80		
44	(114)	RICH BX AW U N	PIPE 8	1	S-4 36 DEG 575w		R56		
47	(14)	FNT FUS L	PIPE 8	4	S-4 36 DEG 575w		R53		
48	(142)	TONAL 2	PIPE 2	2	S-4 50 DEG 575w		R80		
49	(155)	HOUSE L	PIPE 2	3	6" Fres 750w		N/C		
50	(116)	RICH BX AW U F	PIPE 8	5	S-4 36 DEG 575w		R56		
51	(143)	TONAL 3	PIPE 2	4	S-4 50 DEG 575w		R80		
52	(155)	HOUSE C	PIPE 2	5	6" Fres 750w		N/C		
53	(184)	50C DWN	PIPE 8	6	S-4 36 DEG 575w		N/C		



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
54	(146)	CHANDELIER SP	CS VERT PIPE	7	PRACTICAL	N/C			
55	(185)	50C DWN	PIPE 8	8	6" Fres 750w	N/C			
56	(175)	50C LOW FNT	PIPE 2	6	S-4 36 DEG 575w	N/C			
57	(144)	TONAL 4	PIPE 2	7	S-4 50 DEG 575w	 R80			
58	(155)	HOUSE R	PIPE 2	8	6" Fres 750w	N/C			
59	(15)	FNT FUS R	PIPE 8	9	S-4 36 DEG 575w	 R53			
60	(71)	CHILLY HS L 1	PIPE 5	3	S-4 26 DEG 575w	 R55			
61	(145)	TONAL 5	PIPE 2	9	S-4 50 DEG 575w	 R80			
62	(183)	50C SIDE R	PIPE 8	10	S-4 36 DEG 575w	N/C			
67	(42)	DWN A14 COOL	PIPE 11	3	6" Fres 750w	 R79			
68	(180)	50C BB L	PIPE 4	1	S-4 36 DEG 575w	N/C			
70	(22)	COLD AW L M	PIPE 4	3	S-4 36 DEG 575w	 R78			
71	(81)	CHILLY HS L 11	PIPE 10	7	S-4 36 DEG 575w	 R55			
72	(135)	WIND SPEC L	PIPE 3	1	S-4 19 DEG+Template Triangle 575w	 R54	R77139		
73	(23)	COLD AW L F	PIPE 4	5	S-4 36 DEG 575w	 R78			
74	(1)	FNT DL	PIPE 3	2	S-4 36 DEG 575w	 R53			
75	(136)	WIND SPEC L	PIPE 3	3	S-4 19 DEG+Template Triangle 575w	 R54	R77139		



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
76	(2)	FNT DCL	PIPE 3	4	S-4 36 DEG 575w	R53			
77	(137)	WIND SPEC L	PIPE 3	5	S-4 19 DEG+Template Triangle 575w	R54	R77139		
78	(82)	CHILLY HS L 12	PIPE 9	1	S-4 36 DEG 575w	R55			
79	(41)	DWN A12	PIPE 9	2	6" Fres 750w	SCROLL			
80	(3)	FNT DC	PIPE 3	6	S-4 36 DEG 575w	R53			
81	(138)	WIND SPEC R	PIPE 3	7	S-4 19 DEG+Template Triangle 575w	R63	G536		
82	(4)	FNT DCR	PIPE 3	8	S-4 36 DEG 575w	R53			
83	(102)	CHILLY HS R 12	PIPE 9	3	S-4 36 DEG 575w	R55			
84	(139)	WIND SPEC R	PIPE 3	9	S-4 19 DEG+Template Triangle 575w	R63	G536		
85	(5)	FNT DR	PIPE 3	10	S-4 36 DEG 575w	R53			
86	(103)	CHILLY HS R 13	PIPE 10	11	S-4 36 DEG 575w	R55			
87	(140)	WIND SPEC R	PIPE 3	11	S-4 19 DEG+Template Triangle 575w	R63	G536		
88	(33)	DWN A3	PIPE 5	11	6" Fres 750w	SCROLL			
89	(21)	COLD AW L N	PIPE 4	2	S-4 36 DEG 575w	R78			
92	(57)	SUNNY PE L US N	PIPE 10	1	S-4 36 DEG 575w	R16			
93	(127)	DBX L F	PIPE 10	5	PAR 64 WFL+PAR BOTTLE HOR 1kw	R17			
94	(58)	SUNNY PE L US F	PIPE 10	2	S-4 36 DEG 575w	R16			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
95	(125)	DBX L N	PIPE 10	3	PAR 64 WFL+PAR BOTTLE HOR 1kw	 R17			
96	(126)	DBX L M	PIPE 10	4	PAR 64 WFL+PAR BOTTLE HOR 1kw	 R17			
97	(6)	FNT L	PIPE 4	4	S-4 36 DEG 575w	 R53			
98	(85)	CHILLY HS L 15	PIPE 10	6	S-4 36 DEG 575w	 R55			
99	(176)	50C FNT L	PIPE 4	6	S-4 36 DEG 575w	N/C			
100	(32)	DWN A2	PIPE 5	8	6" Fres 750w	SCROLL			
101	(7)	FNT CL	PIPE 4	7	S-4 36 DEG 575w	 R53			
102	(101)	CHILLY HS R 15	PIPE 10	8	S-4 36 DEG 575w	 R55			
103	(177)	50C FNT C	PIPE 4	8	S-4 36 DEG 575w	N/C			
104	(8)	FNT C	PIPE 4	9	S-4 36 DEG 575w	 R53			
105	(9)	FNT CR	PIPE 4	10	S-4 36 DEG 575w	 R53			
106	(83)	CHILLY HS L 13	PIPE 10	9	S-4 36 DEG 575w	 R55			
107	(45)	DWN A16 WRM	PIPE 11	11	6" Fres 750w	 R305			
108	(178)	50C FNT R	PIPE 4	11	S-4 36 DEG 575w	N/C			
109	(105)	CHILLY HS R 15	PIPE 10	10	S-4 36 DEG 575w	 R55			
110	(25)	WARM AW R F	PIPE 4	12	S-4 36 DEG+Template Triangle 575w	 R305	G643		
111	(10)	FNT R	PIPE 4	13	S-4 36 DEG 575w	 R53			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
112	(26)	WARM AW R M	PIPE 4	14	S-4 36 DEG+Template Triangle 575w	R305	G643		
113	(68)	STEELY PE R US F	PIPE 10	12	S-4 36 DEG 575w	R364			
114	(27)	WARM AW R N	PIPE 4	15	S-4 50 DEG+Template Triangle 575w	R305	G643		
115	(181)	50C BB R	PIPE 4	16	S-4 36 DEG 575w	N/C			
116	(67)	STEELY PE R US N	PIPE 10	13	S-4 36 DEG 575w	R364			
117	(51)	SUNNY PE L D N	PIPE 5	1	S-4 36 DEG 575w	R16			
118	(52)	SUNNY PE L D M	PIPE 5	2	S-4 36 DEG 575w	R16			
120	(53)	SUNNY PE L D F	PIPE 5	4	S-4 36 DEG 575w	R16			
121	(188)	50C DBX L	PIPE 11	1	S-4 36 DEG 575w	N/C			
122	(31)	DWN A1	PIPE 5	5	6" Fres 750w	SCROLL			
123	(72)	CHILLY HS L 2	PIPE 5	6	S-4 26 DEG 575w	R55			
124	(91)	CHILLY HS R 1	PIPE 5	7	S-4 26 DEG 575w	R55			
125	(43)	DWN A14 WRM	PIPE 11	4	6" Fres 750w	R305			
126	(118)	RICH BXS AW FUR	PIPE 11	5	S-4 36 DEG 575w	R56			
127	(73)	CHILLY HS L 3	PIPE 5	9	S-4 26 DEG 575w	R55			
128	(92)	CHILLY HS R 2	PIPE 5	10	S-4 26 DEG 575w	R55			
130	(74)	CHILLY HS L 4	PIPE 5	12	S-4 26 DEG 575w	R55			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
131	(93)	CHILLY HS R 3	PIPE 5	13	S-4 26 DEG 575w	R55			
132	(34)	DWN A4	PIPE 5	14	6" Fres 750w		SCROLL		
133	(46)	DWN A 16 COOL	PIPE 11	12	6" Fres 750w	R79			
134	(75)	CHILLY HS L 5	PIPE 5	15	S-4 26 DEG 575w	R55			
135	(94)	CHILLY HS R 4	PIPE 5	16	S-4 26 DEG 575w	R55			
136	(35)	DWN A5	PIPE 5	17	6" Fres 750w		SCROLL		
137	(189)	50C DBX R	PIPE 11	13	S-4 36 DEG 575w		N/C		
138	(61)	STEELY PE R D F	PIPE 5	18	S-4 36 DEG 575w	R364			
139	(95)	CHILLY HS R 5	PIPE 5	19	S-4 26 DEG 575w	R55			
140	(62)	STEELY PE R D M	PIPE 5	20	S-4 36 DEG 575w	R364			
141	(63)	STEELY PE R D N	PIPE 5	21	S-4 36 DEG 575w	R364			
142	(11)	FNT UCL	PIPE 6	2	S-4 36 DEG 575w	R53			
143	(112)	RICH BX AW D M	PIPE 6	3	S-4 36 DEG 575w	R56			
144	(111)	RICH BX AW D N	PIPE 6	1	S-4 36 DEG 575w	R56			
145	(120)	BX L	PIPE 11	6	PAR 64 MFL+PAR BOTTLE VERT 1kw	R362			
146	(150)	TOP CYC BLUE	PIPE 12	A1	4-Cir Coda	R125			
	"	"	"	B1	"	"			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
147	(117)	RICH BXS AW FUL	PIPE 11	2	S-4 36 DEG 575w	R56			
149	(151)	TOP CYC RED	PIPE 12	A2	4-Cir Coda	R124			
	"	"	"	B2	"	"			
150	(152)	TOP CYC GREEN	PIPE 12	A3	4-Cir Coda	R126			
	"	"	"	B3	"	"			
151	(131)	WALL TEXT 1	PIPE 6	4	S-4 50 DEG+Template Triangle 575w	R02	G853		
152	(132)	WALL TEXT 2	PIPE 6	5	S-4 50 DEG+Template Triangle 575w	R02	G853		
153	(44)	DWN A15	PIPE 11	8	6" Fres 750w	SCROLL			
154	(113)	RICH BX AW D F	PIPE 6	6	S-4 36 DEG 575w	R56			
155	(12)	FNT UC	PIPE 6	7	S-4 36 DEG 575w	R53			
156	(133)	WALL TEXT 3	PIPE 6	8	S-4 50 DEG+Template Triangle 575w	R02	G853		
157	(121)	BX R	PIPE 11	10	PAR 64 MFL+PAR BOTTLE VERT 1kw	R362			
158	(150)	TOP CYC BLUE	PIPE 12	C1	4-Cir Coda	R125			
	"	"	"	D1	"	"			
159	(151)	TOP CYC RED	PIPE 12	C2	4-Cir Coda	R124			
	"	"	"	D2	"	"			
160	(152)	TOP CYC GREEN	PIPE 12	C3	4-Cir Coda	R126			
	"	"	"	D3	"	"			



Playhouse Creatures

DIMMER HOOKUP

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Dimmer	Chan	Purpose	Position	U#	Instrument Type & Accessory & Wattage	Color	Gobo	Ckt	C#
161	(186)	50C BX	PIPE 11	7	PAR 64 MFL 1kw	N/C			
162	(187)	50C BX	PIPE 11	9	S-4 36 DEG 575w	N/C			
164	(66)	STEELY PE R U N	PIPE 7	21	S-4 36 DEG 575w	 R364			
165	(134)	WALL TEXT 4	PIPE 6	9	S-4 50 DEG+Template Triangle 575w	 R02	G853		
166	(13)	FNT UCR	PIPE 6	10	S-4 36 DEG 575w	 R53			



Playhouse Creatures

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INSTRUMENT TYPE STOCK COUNT

LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

INSTRUMENT TYPE STOCK COUNT

	In Use	In Stock	Remaining	Short
S-4 50 DEG	10	15	5	
S-4 36 DEG	65	70	5	
S-4 26 DEG	20	15		5
S-4 19 DEG	6			6
PAR 64 WFL	3			3
PAR 64 MFL	3			3
6" Fres	20	28	8	
4-Cir Coda	4	4		
Wybron Coloram II	12	12		
PRACTICAL	2			2



Playhouse Creatures

COLOR COUNT







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LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

COLOR COUNT

Color Cuts


 R02		
	A size, 6.25" X 6.25"	4 cuts
Total:		4 cuts
 R305		
	A size, 6.25" X 6.25"	3 cuts
	B size, 7.5" X 7.5"	2 cuts
Total:		5 cuts
 R09		
	PRACTICAL	1 cut
Total:		1 cut
 R16		
	A size, 6.25" X 6.25"	8 cuts
Total:		8 cuts
 R17		
	C size, 10" X 10"	3 cuts
Total:		3 cuts
 R53		
	A size, 6.25" X 6.25"	15 cuts
Total:		15 cuts





Playhouse Creatures


COLOR COUNT

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 R54	
S-4 19 DEG	3 cuts
Total:	3 cuts


 R55	
A size, 6.25" X 6.25"	28 cuts
Total:	28 cuts

 R56	
A size, 6.25" X 6.25"	8 cuts
Total:	8 cuts

 R362	
C size, 10" X 10"	2 cuts
Total:	2 cuts

 R63	
S-4 19 DEG	3 cuts
Total:	3 cuts






 R78	
A size, 6.25" X 6.25"	3 cuts
Total:	3 cuts

 R79	
B size, 7.5" X 7.5"	2 cuts
Total:	2 cuts



Playhouse Creatures
COLOR COUNT

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<hr/>		
 R80		
A size, 6.25" X 6.25"		5 cuts
<hr/>		
Total:		5 cuts
<hr/>		
 R124		
D size, 9.75" X 8.5"		4 cuts
<hr/>		
Total:		4 cuts
<hr/>		
 R125		
D size, 9.75" X 8.5"		4 cuts
<hr/>		
Total:		4 cuts
<hr/>		
 R126		
D size, 9.75" X 8.5"		4 cuts
<hr/>		
Total:		4 cuts
<hr/>		
 R364		
A size, 6.25" X 6.25"		8 cuts
<hr/>		
Total:		8 cuts



Playhouse Creatures

COLOR SHEET COUNT

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6/3/11

LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

COLOR COUNT

Sheets of Color

1 sheet of	R02
1 sheet of	R305
1 sheet of	R09
1 sheet of	R16
1 sheet of	R17
2 sheets of	R53
1 sheet of	R54
4 sheets of	R55
1 sheet of	R56
1 sheet of	R362
1 sheet of	R63
1 sheet of	R78
1 sheet of	R79
1 sheet of	R80
1 sheet of	R124
1 sheet of	R125
1 sheet of	R126
1 sheet of	R364

22 Total



Playhouse Creatures COLOR COUNT

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COLOR FRAMES

Instrument Type	Frame Label	Size	Per Ckt	Per Sheet
S-4 36 DEG	A	6.25" X 6.25"	1	9
6" Fres	B	7.5" X 7.5"	1	6
BIRDIE			1	
S-4 50 DEG	A	6.25" X 6.25"	1	9
S-4 26 DEG	A	6.25" X 6.25"	1	9
PAR 64 MFL	C	10" X 10"	1	4
Strand Iris 1	Strand Iris 1		1	4
PAR 64 WFL	C	10" X 10"	1	4
Wybron Coloram II			1	
4-Cir Coda	D	9.75" X 8.5"	1	4
S-4 19 DEG			1	
PRACTICAL			1	
CXI Color Fusion 7.5"			1	



Playhouse Creatures

GOBO COUNT

Page 1 of 2
6/3/11

LD: Jennifer Hill
ME/Buddy: Stacy McKenney

The Robert Cohen Theater
University of California, Irvine
Sub.3, Vers. 1

GOBO COUNT

G536

Georgian Windows

3 for S-4 19 DEG

3 Total



G643

Moonscape

2 for S-4 36 DEG

1 for S-4 50 DEG

3 Total





Playhouse Creatures

GOBO COUNT

Page 2 of 2
6/3/11

G853
Handwriting

4 for S-4 50 DEG

4 Total



R77139
Venetian

3 for S-4 19 DEG

3 Total



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PLAYHOUSE CREATURES

Lighting Cue Sheets

The Robert Cohen Theater
University of California, Irvine

CUE #	PAGE	FADE	ACTION	LIGHT CHANGE
1	1	5	Before House Opens	House @ FULL and Preshow look
2	1	5	House to 1/2	House to 1/2
4	1	5	After Preshow Announcement	Blackout
6	2	5	Before Doll enters	Steely PE, slight cyc and tonals
8	2	5	Nell enters	Open up space.
10	3	15	Doll begins to recite lines "Our play we perform..."	Add glow of theater lines and strengthen cyc. Make more steely
12	4	3	Nell and Doll exit/scene change	Blackout
14	4	5	Actors are in places	Sunny bright day, textural, warm sunlight glow
16	7	15	Nell: "Ladies?..."	Richen the composition, blue dns to golden glow the afternoon
18	9	4	"She'll be at the theater by now."	Brighten High Sides, more exposed and startled
19	9	2	After "Do you think I may have a talent for it? Poetry?"	Blackout
20	9	5	<i>Doll enters</i>	<i>Restore Prologue Look</i>
22	10	7	Nell enters and sings	Expand stage and warm up. Add HS and warm PE
24	10	5	"The Fatal Maiden!" / scene change	Pull focus US, purple richness, green dns and strong bxs. And projector
24.5	10	5	<i>(FOLLOW) - scroll</i>	<i>scroller preset</i>
26	11	6	Ms, Betterton and Marshall enter	Lose purple, more greens and HS edges, scroll DS scrollers
27	11	5	Before Actresses bow - "On this our tragedy thats past"	scrollers preset for next scene
27.5	11	2.5	<i>(FOLLOW) - scroll</i>	<i>preset scrolls</i>
28	12	3\5	Actresses cross into Tiring Room	Change to interior look, Add windows, warm dns, etc. and projector
29	13	1	"I fucking won't"	silhouette Q
30	13	7	<i>(FOLLOW) Cleopatra performance starts</i>	<i>Switch to Theatrical look again and projector</i>
30.5	13	5	<i>(FOLLOW) - scroll</i>	<i>scroller preset</i>
32	14	8	Cleopatra dies	Lose anger, more lovely, beautiful, with purples and blues
34	14	4	Actresses take their bows	Brighter, more happy
35	15	3	After "Good evening" All exit (with Thundersheet)	Blackout
35.5	15	3	<i>(FOLLOW) - scroll</i>	<i>preset scrolls</i>
36	16	5	Actors are in places in Tiring Room	Switch back to Tiring Room (Cue 28)
38	17	6	"Whore he called me"	Bit more intense. Brighter windows
40	20	5	After "I'll settle it." Scene change	Theatrical look but not onstage. More downstage, like tiring room and theater
42	22	15	Nell enters	Break theatrical moment. More realistic, more expansive
43	23	8	Betterton crosses downstage	Get rid of US lights
44	24	6	Point before Betterton begins head clock movements	Spot in on Mrs. Betterton. Place her in the spotlight.
46	24	5	After head movements are done	Restore Q42
47	25	5	Everyone exits	Blackout
48	25	5	<i>Everyone is in places</i>	<i>restore Tiring Room look. Like Q28</i>
50	26	7	Mrs Betterton, Doll and Nell enter	Bit more expansive, not as reminiscent on previous good times. More real.
52	29	7	Mrs. Farley: "Liar."	Bit harsher. More exposed as to Nell's situation
54	30	6	After Marshall: "God." x to theater space	Lonely forest theater look,
56	30	5	Muses enter	More magical looking

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PLAYHOUSE CREATURES

Lighting Cue Sheets

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58	31	5	Muses exit	Lose magical look, more plain and awkward.
60	31	15	Awkward pause after Marshall exit	Warmer, more energetic looking
61	31	5	Nell exits, triumphant.	Blackout and projector out
61.5	31	3	<i>(FOLLOW) - scroll</i>	<i>preset scrolls</i>
62	32	5	Everyone enters the Tiring Room. Actors in places.	Restore Q28, Tiring Room look.
64	35	15	Mrs Marshall enters with stunk in her hair.	Harsher tiring room look. More contrast-y.
65	36	1	Betterton: "...the desire for vengeance"	Blackout
66	36	4	<i>(FOLLOW) -scroll</i>	<i>scroller preset</i>
67	36	5	Actors are in places	Theater before rehearsal
68	36	5	Betterton and Doll cross towards US to rehearse	Theater space, rehearsal look
69	37	5	Before "that was quite satisfactory" (with wall shift)	Lose upstage lights
70	38	2	Mrs. Marshall enters	Lose Theatrical texture and tone down performance mode a bit
70.5	38	2	<i>(FOLLOW)</i> restore from lightning	Current Q70, and take out lightning effect
72	39	2	Mrs Farley enters	Lose even more of the idyllic theater world. More warm, uncomfortable
72.5	39	2	<i>(FOLLOW)</i> restore from lightning	Current Q72, and take out lightning effect
73	41	1	With sound: "They come to see us"	lightning flash and out
73.5	41	2	<i>(FOLLOW)</i> restore from lightning	Current Q72, and take out lightning effect
74	42	8	Nell enters	Build up storm in the distance.
75	42	1	"Thats all he gave you"	lightning flash and out
75.5	42	2	<i>(FOLLOW)</i> restore from lightning	Current Q74, take out lightning effect
76	43	8	Nell: "Never Mind."	Bit darker, more stormy
78	44	20\25	Marshall: "Round about the cauldron go..."	Witchery,
79	45	7	Final scream (should go with sound storm roar)	Bright flash of light
80	45	20	Marshall: "Never prosper"	Restore Q74
82	46	5	Betterton, Marshall and Farley exit	Slightly colder
83	46	5	Doll turns upstage to exit	Blackout
84	46	5	Barry is in place ready to enter	Lose all warmth
86	46	35	Barry: "Dear God..."	Add purple bxs and richer blues
87	46	1	After Barry: "Its magic. Magic."	silhouette Q
88	46	3	<i>(FOLLOW) After Barry: "Its magic. Magic."</i>	<i>Blackout</i>
89	46	4.9	<i>(FOLLOW) -scroll</i>	<i>preset scrolls</i>
90	47	5	Intermission	Same as preshow look and more purple-y cyc
91	47	100	<i>(FOLLOW) -scroll</i>	<i>preset scrolls after 5 minutes</i>
92	47	5	House to 1/2	House to 1/2
93	47	5	Blackout	Blackout
95	47	5	Actors are in places	Theatrical swordfight, textural stark look and projector
96	47	3	Actors cross more downstage	Theatrical swordfight,with more downstage
98	47	3	Their hats fall off, exposing them as women	Light comes in on faces
98.2	47	3	Marshall and Nell X Into Tiring Room area	Add SL to cover
98.5	47	5	<i>(FOLLOW) -scrolls</i>	<i>preset scrolls</i>

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PLAYHOUSE CREATURES

Lighting Cue Sheets

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100	47	5	As Betterton crosses to center	tinty, purpleish solitary lighting
101	49	5	Mrs. Betterton exits	Blackout
102	49	6	Otway enters	Add wall text, floor text, candlelight PE
104	49	3	Otway bows	Lose Theatrical texture
106	52	7	Marshall: "I've got an idea."	Add theatrical texture again
108	53	4	Marshall and Otway exit	Lose Theatrical texture, more contrast-y
110	54	5\9	Farley enters "tie my laces"	Tiring Room at night look
112	55	5	Marshall and Nell enter US for rehearsal	Rehearsal look and minimal Tiring Room
114	56	5	Farley enters US for Rehearsal as Pipe	Isolate US with warms and cool dns and PE
116	57	6\10	All return to the Tiring Room	expand rehearsal look to Tiring Room. Transition spaces.
118	59	50	"Get a cloth"	More contrast-y and part of the moment rather than based on reality
120	60	15	Farley: "Before I go..."	Lose all warmth
121	60	5	Everyone exits	Blackout
121.5	60	7	<i>(FOLLOW) -scroll</i>	<i>scroller preset</i>
122	61	6	Barry and Rochester enter	Add blue downlight
124	62	30	"I could teach you if you'd like."	Add purple Diag Bxs
125	63	5	Rochester and Barry exit	Blackout
125.5	63	5	<i>(FOLLOW) -scroll</i>	<i>preset scrolls</i>
126	63	5	<i>Doll is in place</i>	<i>Warm tiring Room look</i>
128	64	20	"I used to help my husband with his lines"	Add theatrical elements and stark window
130	65	7	"You better go home Mrs B"	Restore Tiring room look with pink dns
132	65	7	Mrs. Betterton exits	more subdued version of Q 130
133	66	5	End of scene	Blackout
134	66	5	Mrs Farley enters	Textural cool look
136	66	15	"I think I'll find a gutter"	Take out warm texture
138	67	5	Doll and Nell enter	Romantic Tiring Room look
140	68	7	"free to play the faithful..."	More stark contrasty Tiring Room
142	71	5	Otway enters	expand look to hit CS
143	71	3	<i>(FOLLOW) - scroll</i>	<i>preset scrolls</i>
144	72	4	"this is the epilogue and let me tell ye."	Theatrical look CS
144.5	72	3	<i>(FOLLOW) -scroll</i>	<i>Scroll channel 38 to correct</i>
144.7	72	4	Nell crosses downstage	dim upstage lights and open up stage more, dimmer SR
145	72	3	"If once I did serve gentlemen their waters"	Add special for Otway
145.5	72	3	after Otway's line	Take out Otway special
146	72	5\7	After Nell bows	Duke's Tiring Room windows, light purple dns, steely PE and warmer Diag Bxs.
148	74	7	"I don't want any more lessons"	Take out warmth
150	76	15\20	Mrs Betterton: "Yet here's a spot"	Expand Tiring Room and add a bit of red cyc
152	76	7	"I know why she went mad Doll"	Take out red cyc
153	76	5	Doll and Mrs. Betterton exit	Blackout
153.5	76	5	<i>(FOLLOW) -scroll</i>	<i>scroller preset</i>

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PLAYHOUSE CREATURES

Lighting Cue Sheets

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154	77	5	Barry and Rochester are in places	Blue candlelit glow to Duke's
156	79	40	"You bastard..."	Colder, lifeless
158	79	12	Nell enters	More expansive
160	81	15	Doll x CS: "Before this place turned playhouse..."	Same as Q6
162	81	7	Everyone slowly enters for the finale sequence	Expansive Q6 with theater texture and chandelier, and projector
163	81	7	Barry and Betterton Hand gesture	Get rid of US lights
164	81	3	Blackout	Blackout
166	81	5	Curtain Call	Pretty cyc, wall textures, downlight, ...
168	81	5	House at FULL and post-show look	Similar to preshow look
400		5	Channel Check	All lights at 20%
401		5	Channel Check Scroller Move	Scrollers at different intensity to check movement

Playhouse Creatures

By

April De Angelis

Spring 2011
University of California, Irvine
Faculty Workshop Script

Director:
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Characters

Doll Common
Nell Gwyn
Mrs Farley
The Earl of Rochester
Otway
Mrs Marshall
Mrs Betterton
Mrs Barry

PROLOGUE

DOLL COMMON enters. She is sixty or so. She seems a vagrant, timeless. She warms her hands at a small fire. She addresses the audience.

DOLL

It is a fact that I was born. That is a fact. The how was in that old eternal way, but the when I shall not divulge. No I'll keep that hugged close to my chest like a sick cat. *(Pause.)* Once this was a playhouse, and before that, a bear pit. On a hot day, I swear you could still smell the bears. They used to rag me. 'That ain't the bears, Doll, that's the gentlemen!' But it was bears because upon occasion as I swept I came upon their hair. Tufts of it bunched up in corners which I saved. As a small child, my father was the bear keeper. I remember the bears moaning at night, and licking the wounds at their throats where the irons cut in and sighing, for while bears love to dance they hate to do it for a whip. Indeed, under those conditions, I believed they preferred fighting to the dancing, even as blood was spilt and death faced. Sometimes I still hear their cries very faint and in the wind. *(She stops and listens.)*

ACT ONE

NELL *(Offstage)*

Doll? Doll? *(Nell Gwyn Enters.)* Is that you, Doll? I'm cold. I swear I've never been so cold. *(Doll Laughs.)* It ain't funny, Doll. Let's have a bit of your fire. *(She muscles in.)*

DOLL

You ain't changed.

NELL

I fancy something. I fancy hot chocolate. Warm and frothy in a silver cup.

DOLL

There ain't none here, your ladyship.

NELL

I'll ring a bell.

DOLL

There ain't no bell.

NELL

No bell? How do you change scenes then?

DOLL

You're slow, ain't you?

Nell looks about her.

NELL

This is an odd place. *(Pause.)* It's dark. Dark and it stinks. *(Pause. Nell gives a cry.)* No, Doll, no!

DOLL

(Mimicking) Oh no, Doll, No.

NELL

Aren't I at rest, then?

Doll begins to recite, as a taunt, as a reminder.

DOLL

'Our play we perform for you this night
For no greater cause than your delight.'

NELL

This is a dream. One where I forget me lines.

DOLL

'We ask alone but one small favour
That you critics have some sweet flavour
'Cos heaven be praised 'tis not so wise an age
But that your own follies may supply the stage.' *(She does a little dance.)*

NELL

Stop it, Doll, stop it. *(Doll Laughs.)* We need a priest, Doll. A priest! *(Doll rings a small bell she has about her.)* You had a bell, you bleedin' liar!

Doll

A priest! (*She Exits. NELL runs after her and exits.*)

A Tavern Scene. Outside the Cock and Pie. Two men, the worse for drink sit outside. A young woman, soberly dressed, preaches to the unimpressed.

MRS FARLEY

And lo, it is written in our Lord's book
That this time shall come to pass,
And ye have only to look about ye and ye will see
That it has come to pass
Yes, it hath.

A burp from one of the men. NELL enters from the tavern. She mops up the table with a cloth, collects tankards.

Nell (*calling in*)

All right! All right! In a bleedin' minute!

MRS FARLEY

Brothers and sisters, you have taken the royal serpent to your bosom
and there it suckles.

WIT

Long live the king!

She sighs in exasperation as he passes out.

NELL

These benches are for clientele that wish to purchase strong liquor. If
you want to pass out do it in the gutter.

She shakes him. The WIT comes round.

MRS FARLEY

The stink of brothel and ale house, corrupts our air and now the theatre
adds its pestilential odour. All is filth, smut and scandalous
entertainment.

WIT

Sounds sensational. 'Nother drink.

He catches hold of NELL's skirt. With her hands full she can't pull free immediately.

MRS FARLEY

Ye shall see that the cows do not give sweet milk
But are dry except for stinking curdles.

WIT is sick all over NELL's skirt.

NELL

Ugh!

MRS FARLEY

Ye shall find all men to be cheats and their hair to be lice riddled. Yeah,
ye shall discover even the women at your hearth to be fornicators!

NELL

Fucking hell.

WIT

Sorry.

MRS FARLEY

And a great plague of locusts will settle in the fields and pester your
cows.

NELL

Give it a rest!

*MRS FARLEY stops and begins to cry. NELL wipes
her skirt with the cloth.*

NELL

What's the matter?

MRS FARLEY

Usually I take round the hat. Just then I was making it up. Could you tell?

NELL

Seemed all right. I weren't really listening.

MRS FARLEY

He was my dad, the preacher. Then last week the boils came up, purple,
behind his knees. Plague. This morning I thought I better just carry on.
This was one of our spots.

OTWAY interrupts their conversation

OTWAY

My dad was a transvestite. He lost his job when your lot closed down the
theatres. Never worked again. Starved to death. An aunt brought me up
in the country. *(he fishes around in his jacket. Pulls out a tiara.)* This was
his tiara. *(he puts it on.)*

WIT

Terrific.

MRS FARLEY

I better get on. There's a lot of work to be done stamping out decadence.

NELL

How much did you get done today then? Stamping?

MRS FARLEY

Nothing. What am I going to do? I could starve. God was supposed to take care of me. Bust so far he's forgotten.

NELL

You don't know how to work a crowd, that's your problem. I sold oysters with me sister once. We had a patter. Crowds like patter. You know 'Oysters sucking is better than...'

MRS FARLEY

We spread God's plain and holy word.

NELL

It's like you have to have a bit of cunning. To get what you want.

MRS FARLEY

I'm not sure. I think cunning is against my religion. Well, I better go.

NELL

Where?

MRS FARLEY

It's four o'clock. That's when I used to wash my dad's collars.

NELL

No point washing 'em now. You never did like washing 'em, did you?

MRS FARLEY

No. It's only I can't think what else to do.

OTWAY

I don't know what to do myself either. I'm at a loss. I saved my dad's things. I wanted to follow in his footsteps only they don't want blokes at the playhouse anymore, they want ladies.

NELL

Ladies?

WIT

They don't take so long shaving.

OTWAY

They turn up, show their legs, and say a poem.

WIT

Fantastic girls.

OTWAY

Dad must be turning in his grave. You should see them, queening about in gold lace.

NELL

Gold lace!

OTWAY

Up close it's very tatty. Candle light lends it borrowed splendour.

NELL

Do you know any poetry? I'll give you sixpence if you teach me a bit of poetry.

MRS FARLEY

Poetry?

NELL

Can you say it?

MRS FARLEY

The angel of the Lord came down and glory shone around.

NELL

Brilliant.

MRS FARLEY

Why do you want to know poetry?

NELL

For a job at the playhouse.

MRS FARLEY

That's a den of defilement! That pit of pestilence!

NELL

Didn't you hear? They've got lovely dresses!

MRS FARLEY

Do they fornicate?

NELL

Fuck knows. They speak poetry and walk about.

'Oysters, oysters, by the shell or by the cup.

Slide 'em down your gullet to keep your pecker up.'

OTWAY

How common.

NELL

How many ladies do they need?

OTWAY

They might want one more.

MRS FARLEY

Oh. Just one.

NELL

It's my opportunity!

MRS FARLEY

I know an excellent poem! I have it in a book of poems at my lodgings.

I'll go and fetch it.

NELL

What's it called?

MRS FARLEY

'The Pickle'.

NELL

I'll come with you.

MRS FARLEY

No, it's not that far. You wait. I'll meet you back here.

NELL

I'll wait then. Here, I don't know your name.

MRS FARLEY

Elizabeth, Elizabeth Farley.

NELL

And I'm Nellie. Nellie Gwyn.

MRS FARLEY exits.

NELL (*calling in*)

You can stuff your poxy job. They want a lady. Lady Nell. Oysters, oysters...and glory shone around.

WIT

A poem entitled 'The Pickle.'

OTWAY

I'm ever so green and spicy.

WIT

I live in a jar whip me out in a tricey.
I'm long and I'm hard and the ladies enjoy me.

OTWAY

It only costs half a pence to employ me.
The men laugh.

WIT

We didn't think you were the soft sort.

NELL

I ain't.

OTWAY

She'll be at the playhouse by now.

NELL

Cunning cow. I've been bleedin' had! (*She runs off.*)

OTWAY

Do you think I may have a talent for it? Poetry?

They exit.

DOLL enters.

DOLL (*addressing the audience*)

I wouldn't be a liar if I told you this place used to be packed to the nines. They all sat squashed on the benches, which greatly facilitated the wandering of hands down breeches and bodices. Often the talk was like the roar of water and drowned out the stage. In winter you froze and in summer you cooked. It was a foul place, really, but the punters came back time after time, louts and lords, lords and louts; who could tell the

DOLL (continued)

difference? Not so long back they burned these places to the ground and pissed on the ashes. They swore they'd seen the last of them. But they sprung up again. Like mushrooms.

NELL enters

NELL (Singing)

Sixpence each.
Will you be enticed?
Round and juicy.
Cheap the price.

DOLL

It was a moral cesspit.

NELL

Oranges, I'm talking about oranges. *(She produces some oranges.)*
Anything I get over the sixpence I keep for myself. I get tips 'cos of my song. I made it up.

DOLL

I don't like it.

NELL

What's the play today?

DOLL

The Fatal Maiden. Or something or other. *(She goes off.)*

NELL (rapturously)

The Fatal Maiden!

The lights come up on MRS FARLEY tied to a tree. She has been 'despoiled'. She is still dressed sumptuously in comparison to the last time we saw her. She poses, and sighs pitifully.

MRS FARLEY

O piteous fate, O horrid crime
Which none can heal, not even time
He tied me to this willowy tree
I struggled but could not get free
I felt the heat of loins afire
He panted with his foul desire
I am despoiled, so must expire!
Ah. *(she dies).*

*MRS BETTERTON and MRS MARSHALL enter.
They are two Restoration actresses dressed as Amazons.
They carry bows and arrows, which they fire simultaneously
into the wings. DOLL'S cry is heard offstage.*

AMAZON ONE

We have avenged you, alas, too late.

*They indicate MRS FARLEY. They gather round
the tree. They recite a poem, taking turns.*

AMAZONS

In these wild woods we sadly gather
With our bows and shields of leather
Here we espy the sorry sight
Of our late queen whose piteous plight
Doth leave her here tied to this tree
O Penthisilea, we weep for thee
And bare our breasts after three.

*They beat their breasts three times and after the
third beat they bare a breast each.*

AMAZONS

For Amazons we still remain
And live without the rule of men.
Fierce warriors both we be
And will go down in history

ALL

And so the curtain falls at last.
On this our tragedy that's past.

*They take their bows and exit. MRS FARLEY is
the last to go. As an actress she is transformed from
the first demure sighting we had of her.*

NELL

Liz! Liz!

MRS FARLEY enters.

MRS FARLEY

I'm Mrs Farley to you.

NELL

Mrs Farley, then.

MRS FARLEY

What do you want?

NELL

It's the same thing as before, Lizzie. Mrs Farley.

MRS FARLEY

Not that again. I've told you you've got to have the right way about you and you just haven't got it.

NELL

What way?

MRS FARLEY

You've got to have a bit of breeding. Elegance. Class. Dancing. You're selling oranges. What more do you want?

NELL

I hate oranges. What about me poem?

MRS FARLEY

You're never satisfied. That's your trouble. My advice is to forget it. You don't want to lead a life of disappointment, do you?

NELL

I'm going to ask Mr Betterton. I'll get someone else to tell us a poem, and I'll say that and show me legs.

MRS FARLEY

Mr Betterton has all the girls he needs. He took on two last week. Extras.

NELL

You never told me.

MRS FARLEY

He can't see everyone. Otherwise he'd spend his whole life auditioning. It's a popular profession with considerable advantages.

NELL

I know. *(Pause)* You don't want me to be one – an actress.

MRS FARLEY

The theatre has to have some standards. If it didn't, where would we be? Begging or starving. Now, I've got to get on. *(Pause.)* You'll thank me one day.

MRS FARLEY exits. NELL watches her go.

NELL

I fucking won't.

NELL EXITS

A Tableau.

*MRS BETTERTON appears as Shakespeare's
CLEOPATRA. DOLL appears as a slave or statue,
holding a bowl. MRS MARSHALL appears as
CHARMIAN, MRS FARLEY as IRAS.*

CLEOPATRA

Give me my robe, put on my crown, I have
Immortal longings in me. Now no more
The juice of Egypt's grape shall moist this lip.
Yare, Yare, good Iras; quick: Methinks I hear
Antony call. I see him rouse himself
To praise my noble act. I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath. Husband, I come:
Now to that name, my courage proves my title!
I am fire, and air; my other elements
I give to baser life. So, have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmain, Iras, long farewell.

She kisses them. IRAS falls and dies.

CLEOPATRA

Have I the aspic in my lips? Dost fall?
If thou and nature can go so gently part,
The stroke of death is as a lover's pinch,
Which hurts and is desired. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

CHARMIAN

Dissolve, thick cloud, and rain; that I may say,
The gods themselves do weep!

CLEOPATRA

This proves me base:
If she first meet the curled Antony,
He'll make demand of her, and spend that kiss
Which is my heaven to have. Come, thou
mortal wretch, *(To an asp, which she applies to her breast)*
With thy sharp teeth this knot intricate

CLEOPATRA (*continued*)

Of life at once untie: poor venomous fool
Be angry, and dispatch. O, couldst thou speak,
That I might hear thee call great Caesar ass
Unpoliced!

CHARMIAN

O eastern star!

CLEOPATRA

Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?

CHARMIAN

O, break! O, break!

CLEOPATRA

As sweet as balm, as soft as air, as gentle,--
O Antony!--Nay, I will take thee too.
(She applies another asp to her arm)
What should I stay...
(She falls and dies.)

CHARMIAN

In this vile world? So, fare thee well.
Now boast thee, death, in thy possession lies
A lass unparallel'd. Downy windows, close;
And golden Phoebus never be beheld
Of eyes again so royal! Your crown's awry;
I'll mend it, and then play.
(She applies an Asp.)
O, come apace, dispatch, I partly feel thee.
It is well done, and fitting for a princess
Descended of so many royal kings. *(She dies)*

~~*Tableau holds.*~~

*And then MRS BETTERTON takes her bow and exits.
MRS MARSHALL and MRS FARLEY take their bows. DOLL
stands by. Voice shouts, 'Filthy whore!'*

MRS MARSHALL (*Whispering*)

Did you hear that?

MRS FARLEY (*Whispering*)
Ignore it.

MRS MARSHALL (*Whispering*)
I'm going to say something.

MRS FARLEY (*Whispering*)
No!

MRS MARSHALL harangues an unseen member of the audience

MRS MARSHALL
Bastard! Poxy Prick!
You are no gentleman!
Is there no one here who will run him through?
I've a mind to see his guts!

MRS FARLEY looks aghast.

DOLL
Shut up.

MRS MARSHALL
He started it.

DOLL
Shut up.

MRS MARSHALL
Pointing at me, slandering me.

DOLL
I expect his lordship's a little inebriated.

MRS MARSHALL
He's pissed as fuck.

DOLL
We don't want trouble.

MRS FARLEY
You're making a show of yourself.

MRS MARSHALL
Miserable cheating impotent swine!

DOLL

Good evening.

DOLL and MRS FARLEY escort MRS MARSHALL as they all exit.

Tiring Room.

The actresses are gathered. MRS BETTERTON addresses them.

MRS BETTERTON

First, pot.

DOLL

I emptied it Tuesday.

MRS BETTERTON

And now it is Friday. Mr Betterton's wishes are that it is to be emptied on a daily basis. He is the senior actor here and his orders come from higher up. From Mr Killegrew and beyond him King Charles the Second of England, Ireland, Scotland and the imperial conquests.

DOLL

What's he care about a piss pot?

MRS BETTERTON

Am I to be contradicted?

DOLL

No, ma'am.

MRS BETTERTON

Good. Then I will proceed with precipitation.

DOLL picks up the pot and empties it unceremoniously just off. She almost bumps into MRS FARLEY.

MRS FARLEY

Careful!

MRS BETTERTON (Reading)

The forthcoming season of works to be performed by the King's company in the summer of this year sixteen-sixty-three shall be as follows: Item, *Sir Fopling Flutter*, a comic drama by Mr Etherege in which a modern girl desires and achieves a husband of her own choosing. An unlikely play set in town. Item, *The Reluctant Shepherdess*, a pastoral epic of small

MRS BETTERTON (*continued*)

moral dimension for which we shall hire extra ribald shepherds. Item three, four and five, *Macbeth the Murderer*, *Othello the Moor*, and *Hamlet the Ditherer* by our own Mr Shakespeare. Desdemona to be played by Mrs Marshall. Ophelia by Mrs Farley. Lady Macbeth by myself, Mrs Betterton. Mr Betterton will of course play the Thane, the Moor and in the absense of Mr Hart, The Dane. (*Pause.*) In the event of an actress failing to attend a performance, management retains the right of instant dismissal or on production of a decent excuse, confiscation of wages. And while we at the King's would wish no great catastrophe upon our rivals at the Duke's, neither will we be praying that funds be forthcoming for the repair of their roof.

ALL

Amen.

MRS BETTERTON

As to the incident following our final performance of *Antony and Cleopatra*, Mr Betterton has declared that no more is to be said on the matter. Not a word. Is that understood? (*Pause.*) May the muse attend us.

MRS BETTERTON exits.

~~*The actresses wait till she goes.*~~

MRS MARSHALL

Whore, he called me.

DOLL

It's his vengeance.

MRS FARLEY

Vengeance?

MRS MARSHALL

But it's me that should have the vengeance.

DOLL

Earl.

MRS MARSHALL

What?

DOLL

You often get that sort of behaviour off an earl, I've noticed. It's just their way. He'll keep on at you and on at you. Like a wolf at a carcass. He'll never let up.

MRS FARLEY

Why was he shouting?

MRS MARSHALL

He used to come in here. He paid. To watch us. Changing.

DOLL

Not me. I ain't taken nothing off for ten years.

MRS MARSHALL

Then he wanted to have me.

DOLL

She didn't fancy it.

MRS MARSHALL

He was a dog. But he persisted. So I said 'Marry me and I'll do it.' Thinking he'd go cock his leg up another tree.

DOLL

But he agreed.

MRS FARLEY

He agreed!

MRS MARSHALL

So I borrowed a costume.

DOLL

Desdemona, weren't it?

MRS MARSHALL

And I met him at a church in a small country village.

DOLL

Lewish-ham.

MRS MARSHAL

And we were married by a priest. I thought if he's fool enough to make me wife, I'll take him for what I can get. So he had his night...and when I woke up the next morning he was gone.

MRS FARLEY

Gone?

DOLL

Scarpered.

MRS MARSHALL

The priest was no priest.

DOLL

He was a bleedin' actor.

MRS MARSHALL

I knew I'd seen his face.

DOLL

Earls, they go to any length. They got time on their hands, see.

MRS MARSHALL

I complained to the king. Lot of good it did.

DOLL

Lie low, I said.

MRS MARSHALL

And now I am publicly insulted.

DOLL

Hounded.

Pause.

MRS FARLEY

If I wanted to, could I borrow a costume?

They look at her.

MRS FARLEY

I was just asking.

DOLL

He could ruin you. Keep coming here, heckling. I seen it before.

MRS MARSHALL

He'll get bored.

DOLL

Will he?

MRS MARSHALL

I could meet him. Talk, settle it.

DOLL

You got trouble.

MRS MARSHALL

I'll settle it.

On stage before a performance.

MRS BETTERTON enters, tended by DOLL. MRS BETTERTON moves centre and begins to declaim in the grand old way. She is quite terrifying.

MRS BETTERTON

I have given suck
And know how tender 'tis to love the babe that milks me.
I would, while it was smiling in my face
have plucked my nipple from its boneless gums
And dashed its brains out had I so sworn as thou have
done to this.

DOLL

Lord!

MRS BETTERTON

A fellow began to shake. HE was in the front row there. (*She points.*) He shook from head to foot and crossed himself.

DOLL

It's the way your eyes burn.

MRS BETTERTON

Eyes are the windows to the soul. A lot of it's in the eyes. Mr Betterton swears by them.

DOLL

What do you want doing today?

MRS BETTERTON

Widow.

DOLL

It's the black then. I'll get the black out. I don't like to say nothing but I feel I must. Our costumes ain't what they were.

MRS BETTERTON

We haven't got money to cast to the four winds. This is the theatre.

DOLL

But Mr Betterton had a new costume delivered Friday. With feathers.

MRS BETTERTON

Mr Betterton has given his life's blood to this company, Doll Common, let me remind you.

DOLL

I am reminded.

MRS BETTERTON

Mr Betterton is entitled to a few feathers, surely.

DOLL

He's entitled to a whole pillow

MRS BETTERTON

Sometimes I wonder what would happen to a person if it was taken away. That thing one gives one's life blood for.

DOLL

I've never had the chance to give nothing. I'm always the dead one under the cloak, or else I'm sweeping.

MRS BETTERTON

I imagine it would be terrible, terrible.

DOLL

Still, I'm not complaining. What you've never had you can't miss. Well we better fix you up.

MRS BETTERTON

Just another minute. (*Pause.*) Have you ever noticed how quiet it is in here, before? It's as if the air's resting.

'The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements!'

NELL enters from the shadows.

NELL

I want to do that.

DOLL

Who's there?

NELL

Will you show me? How to do it?

DOLL

It's orange moll. Mrs Betterton hasn't got time to waste on the likes of you. Get going!

NELL

I said a poem. (*Pause.*) I said it and Mr Betterton said I was to have a go. Saying something.

MRS BETTERTON

A line?

NELL

Yes.

MRS BETTERTON

He never mentioned it to me.

NELL

'A line' He said.

MRS BETTERTON

I suppose there's a few lines going.

DOLL

Nothing fancy.

MRS BETTERTON

I've only got fourteen myself. Have you any rural experience?

NELL

Me mum kept a hen.

MRS BETTERTON

Well then, there's the lusty shepherdess.

NELL

I'll take anything.

MRS BETTERTON (*saying the line*)

'Here stroll I the live long day
Watching my fellows fork the hay.'

NELL

Here stroll I...

MRS BETTERTON

And now I must prepare myself.

DOLL

Some of us have preparation to do!

DOLL and MRS BETTERTON go to the exit. NELL attempts her line as they are leaving. IT is very flat and mumbled. It stops MRS BETTERTON in her tracks.

NELL

...the live long day.

MRS BETTERTON

Never underestimate the value of opening one's mouth while speaking.
One may go a long way in the theatre with an open mouth.

DOLL

And not just in the theatre.

NELL opens her mouth, but gestures wildy.

NELL

Watching my fellows fork the hay.

MRS BETTERTON

A word. Stillness.

NELL

Stillness?

MRS BETTERTON (*with stillness*)

'Here stroll I the live long day
Watching my fellows fork the hay.'
See?

NELL

Oh Yeah.

MRS BETTERTON

A simple technique which may upon occasion be used to stunning advantage. As a child I was encouraged to sit still for long periods of time. I've found that invaluable.

NELL

I never sat still. I had worms.

MRS BETTERTON

You may also have noticed that my head was at ten to eleven.

NELL

Your head?

MRS BETTERTON

If you imagine the stage as a clock. I shall demonstrate. (*She demonstrates putting her head in the correct positions.*) Submission is well expressed at six o'clock. Shame at twenty to seven. Despair at five past twelve; not to be confused with heavenly abandonment at midday exactly. Death by strangulation is one of the only occasions on which an actress may employ a quarter to three.

NELL

I see.

MRS BETTERTON

The best way for an artist to improve their craft is by careful observation of a seasoned and expert colleague. You may observe me.

NELL

Thank you.

MRS BETTERTON

Follow on. You are honoured in joining a profession of much heart and great decorum.

They move to the exit. DOLL does not allow NELL to follow directly after MRS BETTERTON.

DOLL

After me. And just remember, for every queen there are thirty friends at the banquet...

They exit.

The Tiring Room.

MRS MARSHALL and MRS FARLEY do each other's laces.

MRS FARLEY

I laughed and laughed and laughed. I couldn't stop laughing. He drank down a whole flask, and the rest of them beat the tables with their fists, and the noise was deafening, and then this woman came in, and you should have seen the state of her; she had a black eye and her hair was matted, and she had bare feet, and they got her to sing in front of the king; only she couldn't sing a note, and I laughed so much I cried; I don't know where they got her, off the streets—I think—and never went home last night—I stayed away all night. What did you do?

MRS MARSHALL

Nothing. I sent word to the Earl of Oxford asking for a meeting. I waited in.

MRS FARLEY

And?

MRS MARSHALL

I got bored and went out. To a salon.

MRS FARLEY

A what?

MRS MARSHALL

Salon. In some very nice rooms. With interesting people; philosophers, wits, poets. You drink coffee and you talk.

MRS FARLEY

Talk? What about?

MRS MARSHALL

Ideas. Discoveries. They now know that the human heart has four separate compartments.

MRS FARLEY

Ugh!

MRS MARSHALL

It's science.

MRS FARLEY

What do they want you there for?

MRS MARSHALL

I'm an actress. They've never had one of those before. I'm a novelty. They ask me things.

MRS FARLEY

Ask you things?

MRS MARSHALL

About plays. About me. About life here. How we strut and fret our hour upon the stage. I like it there. It's the sort of place you can say anything. I've said things I never even knew I thought. And people listened.

MRS FARLEY

I never went home last night, I went somewhere else. And I'm going there again.

MRS BETTERTON enters with NELL and DOLL.

NELL stands amid the actresses.

MRS BETTERTON

Go ahead.

NELL

I am new.

MRS BETTERTON

Speak up.

NELL

I am new.

They look at her.

MRS FARLEY

You!

MRS BETTERTON

Engaged by Mr Betterton for a try out.

MRS MARSHALL

She's not on with me, is she?

MRS BETTERTON (*introducing*)

Mrs Marshall, Mrs Farley, Mrs Gwyn. (*Pause.*) The latter follows on the former. It is all easily done. (*Pause.*) Well, Well.

MRS MARSHALL

She'd better be proficient.

Noises are heard offstage.

MRS BETTERTON

See to that, Doll.

DOLL goes over to the door.

MRS BETTERTON

An audience's place is in the auditorium. Goodness only knows that the attraction is back here.

MRS MARSHALL

One can only wonder.

DOLL moves back from the door.

DOLL

Like flies round—

MRS FARLEY (*Interrupting*)

A honey pot.

Doll goes over to the door.

DOLL

Bugger off! You're not coming in. there's ladies changing in here.

The noise surges.

DOLL

You can wait 'til after and it'll cost ya.

The noise surges again.

DOLL

They won't listen to me. They've no respect for a body.

MRS MARSHALL goes over.

MRS MARSHALL

Shut up, you rollicking load of ball-driven fuckwits.

The noise stops, MRS MARSHALL resumes her preparations.

NELL

I got a good one. For swearing.

They all focus on her.

NELL

We had it where I used to work. *(Pause.)* Turnip bollocks.

This falls flat. They resume tasks except for MRS FARLEY. She beckons NELL over.

MRS FARLEY

Come here.

NELL moves to her.

MRS FARLEY

Show me your petticoat.

NELL

What for?

MRS FARLEY

Show me.

NELL lifts up her skirt to reveal it. It's of grayish cloth. MRS FARLEY laughs.

MRS FARLEY

What a rag.

NELL

What's wrong with it?

MRS FARLEY pulls up her skirt to reveal her petticoat.

NELL

That's beautiful.

MRS FARLEY

A gift. From an admirer.

NELL

It's fucking beautiful.

MRS FARLEY

You could wear this in a palace.

NELL

Yeah.

MRS FARLEY points to NELL's petticoat.

MRS FARLEY

People don't want to pay to see that. That's like paying to see a dishcloth. An actress has to have the correct accoutrements. That's French.

NELL

Blimey.

MRS FARLEY

Didn't he tell you about accoutrements at the audition?

NELL

No.

MRS FARLEY

He did me. Liar.

NELL

What?

MRS FARLEY

You never had one, did you? Did you?

NELL

No.

MRS FARLEY

You wouldn't listen to me, would you? We work hard for what we've got. We don't need amateurs to ruin it for us

NELL

I won't ruin it.

MRS FARLEY

You don't know what it's like—hundreds of faces looking at you. You don't know what the silence is like before you speak. The King's in today.

NELL

He's not?

MRS FARLEY

Yes. He's come to see me. He thinks I look continental. He gave me this. (*She signals for her petticoat*). I've been to the palace. There's special stairs round the back. They give you a candle and up you go. Next, I'm getting shoes.

NELL

Shoes...Are you going to tell on me?

MRS FARLEY

Too late. You're on.

MRS MARSHALL approaches.

MRS MARSHALL (to NELL)

You know what you have to do. Follow me on shortly. Don't muck it up. You look like a bleedin' ghost. Come on. (*Pause.*) Well, Say something.

NELL

Turnip bollocks.

MRS MARSHALL

God.

They exit.

MRS MARSHALL is alone on stage, performing.

MRS MARSHALL

Here have I flown to this lonely forest
Fled shame, dishonour and a passion torrid.
Will I ever leave this wilderness?
What my fate will be I fear to guess.
My heart is beating strangely fast
Shall I find relief at last? (*she draws out a dagger.*)
Yet pity says wait until the morrow.
For surely salvation swift may come
With the sweet and rising sun. (*An idea strikes her.*)

MRS MARSHALL (continued)

I shall call upon the Muses three
To aid me in my misery.

*DOLL, MRS BETTERTON and MRS FARLEY enter as
MUSES.*

MRS BETTERTON

Who calls us from our heavenly nest?

MRS MARSHALL

'Tis I.

MRS BETTERTON

Then I ask what you will of the Muses three. Of music.

MRS FARLEY

Dancing.

DOLL

And poet-ry.

MRS MARSHALL

My life is nothing to me now.

MRS BETTERTON

Do not bend beneath your woe
Seek out friendship, hope will flow.
Now look, here comes a shepherdess
She will give succor to your distress.

NELL enters. She comes closer and stares at the audience terrified.

MRS MARSHALL

Good lady I have some small request
May I take shelter at your bower
And while away the cold night hour?

There is a dreadful silence. NELL gives a wail.

MRS BETTERTON

Alas we can no longer stay.
Sisters, away, away, away...

MRS MARSHALL

May I take shelter at your bower
And while away the cold night hour?

NELL is frozen.

MRS MARSHALL exits.

NELL still seems frozen. After a while she begins to dance a jig. She gets livelier, warming to her task. The audience warm to her. She dances off, triumphant.

The Tiring Room.

MRS BETTERTON, DOLL, and MRS FARLEY enter. MRS MARSHALL enters very shortly after.

MRS BETTERTON (*scandalized*)

Mrs Marshall.

MRS MARSHALL

I just left her out there.

MRS BETTERTON

Shameful!

MRS MARSHALL

I said my lines and waited for hers. She just stood rooted to the spot. People shouting, hissing! She kept doing funny things with her head.

MRS BETTERTON

She should have been at twenty to six.

MRS MARSHALL

What?

MRS BETTERTON

Mr Betterton has made a rare error in choosing her.

MRS FARLEY

No, he hasn't.

MRS MARSHALL

You can hardly call her a natural.

MRS BETTERTON

It seems so. She has allowed personal feelings to destroy her performance. Mr Betterton once led the entire English army with a thorn in his foot. He never manifested a twinge. Later I had to dig it out with a cheese knife.

MRS FARLEY

He never chose her. You did.

MRS BETTERTON

I?

MRS FARLEY

She lied. She never saw him.

MRS BETTERTON

Never saw him? She said she was to have a line. That's what she said.
Didn't she?

DOLL

I took it with a pinch of salt.

MRS BETTERTON

I am thunderstruck. Mr Betterton!

MRS MARSHALL (to MRS FARLEY)

You could have said something.

MRS BETTERTON

I have gone over his head by misadventure. Lord! Lord!

DOLL

And with royalty in.

MRS MRASHALL

It's us that look like fools.

MRS BETTERTON

Terrible! A line. She said.

NELL enters slowly, dazed. They all watch her.

MRS MARSHALL

You showed me right up, you silly cow.

MRS FARLEY

Beg your old job back, if you don't want to starve.

MRS BETTERTON

I'm afraid you will not do.

NELL seems in a trance.

NELL

I could not do it. You lot buggered off and left me.

MRS FARLEY

I told you, didn't I?

NELL

Everything swayed as if it was wind in a forest and people were hissing and that was like the sound of wind. And I felt like a small thing that the wind was carrying, carrying somewhere, away, far away...Then a

NELL (*continued*)

thought came into my head like a shout. It said do something and fucking hurry up about it. So I danced a little jig which I made up on the spot out of my head and slowly all the whistling, hissing, stopped and someone started to clap, and then they all clapped. Laughed and clapped.

MRS MARSHALL

They laughed and clapped?

NELL

I felt like I had a fire inside me or whiskey.

MRS BETTERTON

A reprieve! He may even keep you.

NELL

Will he?

MRS FARLEY

There's no accounting for taste.

MRS BETTERTON

All for a jig. Well, well, it has not turned out too badly.

MRS MARSHALL

For her. I'm sure I've appeared to greater advantage. (*to DOLL*) Give us a rip. (*She takes her handkerchief from around her neck and holds it out.*) I get taken against my will in the second half.

DOLL

Anything to oblige.

MRS MARSHALL

Ta.

Sounds are heard from outside

DOLL

That's what they're like, animals. (*She nods towards NELL.*) They get a sniff of it and they go wild.

MRS MARSHALL

I'll see to it.

MRS MARSHALL exits.

NELL (To MRS FARLEY)

I did not mind the faces. I liked them. Like warm moons shining at me.
And in a special box, a man in glitter, cheering.

MRS FARLEY

A man in glitter?

DOLL

The king.

MRS FARLEY

He couldn't have been cheering. How's my face?

DOLL

It's the same one you went with.

MRS FARLEY

Is it smudged?

DOLL

My eyes are bad. I can't do detail.

*MRS MARSHALL enters. She is covered in muck, especially
her hair.*

MRS MARSHALL

Stink! Stink!

They all stare.

MRS MARSHALL

In my hair. Crap from the road. Get it off me!

MRS FARLEY

Ugh!

MRS BETTERTON

This is real!

DOLL (sniffing)

Certainly.

MRS MARSHALL

Outside. Two men. He sent them. Bastards. Thugs. Pulled me out. 'This is from the Earl of Oxford,' they said. Then they rubbed shit into my hair. To teach me my manners. He sent them.

NELL

It's all in her hair.

MRS MARSHALL

Get it off me!

MRS BETTERTON (to DOLL)

It must be washed off.

DOLL

What did I say? At you and at you like a wolf!

MRS MARSHALL gives a cry of frustration.

DOLL leads her away. MRS FARLEY follows. They exit.

MRS BETTERTON (whispering to NELL)

Did you observe?

NELL

Observe?

MRS BETTERTON

Her head. Half past six, child, half past six. Anger. Anger and the desire for vengeance.

The Tiring room.

The next day, Sunday. MRS BETTERTON is rehearsing with DOLL. She hands DOLL her part.

MRS BETTERTON

I am Widow Welfed. It is a small part with quite a lot of belching. (to DOLL) Are you ready?

DOLL

I'm not doing any funny voices.

MRS BETTERTON

I don't require any.

DOLL begins as SQUIRE SQUEAMISH.

DOLL

Good day, Widow Welfed.

MRS BETTERTON

Good day, Squire Squeamish. (She belches throughout at short intervals.) Please excuse me, it is barely past midday and I have already consumed several birds of rare plumage. The last put up quite a struggle and would

MRS BETTERTON (*continued*)

not go down. Squire, Squire, you grow quite pale and seem to require salts.

DOLL

Salts! You would not eat me?

MRS BETTERTON

Do not tremble, nor rattle the door in a vain pretence of escape. I am no mere morsel! I am a red-blooded creature. Take your chance now while the servants are at market.

DOLL

There is a loud cry as if he has fallen from a great height. I can't do cries. I'd show myself up.

MRS BETTERTON

That was quite satisfactory.

DOLL

This is our seventh. I been counting.

MRS BETTERTON

Seventh?

DOLL

Widow.

MRS BETTERTON

You've no business, counting. Did you have permission to count?

DOLL

No. Ma'am.

MRS BETTERTON

No. (*Pause.*) In any case it's six. Six widows.

DOLL

Seven, if you count the feeble-brained spinster.

MRS BETTERTON

Well, I am not counting her. She is an altogether different question.

DOLL

When are we doing the Queen again? The Scottish one.

MRS BETTERTON

Soon, soon. Rest assured.

DOLL

I like her. She's horrible.

MRS BETTERTON

If I asked you a question would you give me an honest answer?

DOLL

Cross my heart and spit on a corpse.

MRS BETTERTON

Am I old?

DOLL

No.

MRS BETTERTON

Good.

DOLL

Not compared to me.

MRS BETTERTON

Mr Betterton said, 'We are getting older.' I could hardly believe he was talking to me. (*Pause. She brings out a candle.*) This is the most wonderful scene. The Queen has become a child. She sings rhymes. 'The Thane of Fife had a wife...' Why did she go mad, Doll?

DOLL

She killed a couple of geezers. It done her head in.

MRS BETTERTON

Could be. Could be.

MRS MARSHALL enters.

DOLL

What you doing here? It's Sunday.

MRS MARSHALL (*Referring to the candle*)

I need that.

DOLL

It's a company asset.

MRS MARSHALL

Give it to me.

MRS MARSHALL attempts to take the candle, but DOLL refuses to hand it over.

DOLL

Don't get vicious.

She hands over the candle. MRS MARSHALL takes it and begins carving it with a small knife.

DOLL

What are you doing?

MRS MARSHALL

Nothing.

DOLL

Looks like nothing.

MRS FARLEY enters.

MRS FARLEY

I didn't think there'd be anyone here.

DOLL

Me and Mrs Betterton have been practising. (*She refers to MRS MARSHALL.*) She's taking a knife to theatrical property.

MRS FARLEY begins to hunt about for bits of costume in order to add to her own for glamour's sake. She holds something up to herself, a shawl.

MRS BETTERTON

I hope you're not entertaining the notion of leaving this establishment attired in thespian habiliments.

MRS FARLEY

What?

DOLL

In your costume.

MRS BETTERTON

Mr Betterton has prohibited the wearing of such apparel outside of working hours due to the fact that they are returned lamentably besmirched.

MRS FARLEY

I've got a rendezvous. An extremely important rendezvous. I can't go in rags.

DOLL

Shall I get it off her? I have three long nails.

MRS BETTERTON

No, no. Such a strategy may entail further damage to company property.

MRS FARLEY

I'm surprised we don't go around naked on the pittance we get here.

MRS BETTERTON

Pecuniary considerations should hardly concern us.

MRS FARLEY

Why? It's not as if it's a part-time occupation. If I'm not performing, I'm learning lines. Two plays a week.

MRS BETTERTON

Of course. We are artists. Artists work for the love of their craft. Artists would work for nothing.

MRS FARLEY

Nothing!

MRS BETTERTON

It's a calling

MRS FARLEY

You can't live on a calling. Air's the only thing that's free and you can starve on that.

MRS BETTERTON

People come here, high born and low. They come to our theatre to partake in the sublime. To be transformed. To see real actors perform.

MRS FARLEY

Real actors? I'm real, aren't I?

MRS BETTERTON

You! *(Pause.)* You are free to spend your free time as you choose. But not in our costumes. So, kindly remove them now.

MRS FARLEY

You can't tell me what to do.

MRS BETTERTON

This is tedious.

MRS FARLEY

They don't come to see you. They come to see us.

MRS BETTERTON

Us?

DOLL

Don't take no notice of her.

MRS BETTERTON

Us?

MRS FARLEY

The young ones. With decent legs.

MRS BETTERTON

Legs.

MRS FARLEY

They can't get enough of it. Of us. They don't even see you. Not really see. Everyone knows.

MRS BETTERTON

They see me. *(Pause.)* Of course they do.

DOLL

Don't listen to her. What does she know? Mrs Betterton has come here every day of her life. Even when it was closed down. She does exercises with her tongue, to make the words better. I seen her. I seen her up all night with lines. I seen her wash her hands a hundred times so she could say it on stage and you'd believe her.

MRS BETTERTON

It's all right, Doll. I am aware. I am aware there are those types. The types that come for flesh. But I am dumbstruck for you. Sorry for you.

MRS FARLEY

Sorry for me?

MRS BETTERTON

If you have not had the joy.

MRS FARLEY

I'm going now. There's a carriage waiting for me. I've got a rendezvous.

You've probably never had one of those.

She goes to the exit. NELL enters, running.

NELL

Liz!

MRS FARLEY

Not now. I'm late.

NELL

But Liz.

MRS FARLEY

I can't stop now.

NELL

I was told to give you this. (*She hands MRS FARLEY a single coin.*) A man gave it me, to put into your hands.

MRS FARLEY

A man.

NELL

A messenger. He said to tell you a 'parting gift.'

MRS FARLEY

Parting gift—and that's all he gave you. This coin?

NELL

That's all.

MRS FARLEY sits down.

MRS FARLEY

Parting gift. Are you sure that's what he said?

NELL

Yes.

Pause.

MRS FARLEY

And that's all he gave you?

NELL
Yes.

Pause. MRS FARLEY is devastated.

NELL
Never mind.

MRS FARLEY
What do you know!

MRS MARSHALL stops her carving.

MRS MARSHALL
There. *(She holds it up.)*

NELL
What is it?

MRS MARSHALL gives it to her.

MRS MARSHALL
Have a look.

NELL
Ain't it good! A little man. A wax man.

She tries to show MRS FARLEY.

MRS MARSHALL
Homunculus.

NELL
He's got a little mouth. His mouth is open. Like a cry.

She offers it to DOLL.

DOLL
I'm not touching it. It has hair. Melted on the top.

MRS MARSHALL
I had a lock of his hair. The Earl of Oxford. He gave it to me. A love token.

MRS BETTERTON also looks.

MRS BETTERTON
Rebecca Marshall, that is evil. What are you doing now?

MRS MARSHALL
I'm sticking a pin in the bastard's neck.

They wince.

MRS MARSHALL

That is for the shit rubbed into my hair.

NELL

It has gone right through!

MRS FARLEY

Will he feel it?

MRS MARSHALL sticks another pin in.

MRS MARSHALL

That is for crying whore!

MRS BETTERTON

He will be in pain.

DOLL

He will be in bleedin' agony.

Another pin goes in.

NELL

That's his bollocks.

MRS BETTERTON

It is witchery!

MRS MARSHALL (*Holding up the doll*)

Round about the cauldron go
In the poison'd entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered, venom, sleeping got
Boil thou first in the charm'd pot.

MRS BETTERTON

Fillet of a fenny snake.
In the cauldron boil and bake.

MRS MARSHALL

Eye of newt and toe of frog
Wool of bat and tongue of dog.

MRS BETTERTON

Adder's fork and blind worm's sting.

MRS FARLEY

Lizard's leg and howlet's wing.

MRS BETTERTON

For a charm of powerful trouble
Like a hell broth boil and bubble.

MRS FARLEY/MRS BETTERTON/MRS MARSHALL/DOLL

Double double toil and trouble
Fire burn and cauldron bubble.

NELL joins in with a demonic version of her jig.

MRS FARLEY/MRS BETTERTON/MRS MARSHALL/DOLL

Double double toil and trouble
Fire burn and cauldron bubble.

*The chant grows to a crescendo as MRS MARSHALL
throws the doll to the floor and tramples it underfoot.*

MRS FARLEY/MRS BETTERTON/MRS MARSHALL/DOLL

Double double toil and trouble
Fire burn and cauldron bubble.

MRS MARSHALL

Never prosper! *(She spits on it. She addresses the actresses.)* He was my
keeper. Now look at him.

MRS FARLEY

You need a keeper.

DOLL

You won't get another one.

MRS MARSHALL

I don't want another one. I had a husband once. You wouldn't have
known me. I used to creep about. He liked me to be quiet. *(She picks up
pieces of the doll and puts them in her pocket.)*

MRS FARLEY

I want a drink. If he don't want me. Someone else will. Won't they?

DOLL

'Course.

MRS MARSHALL

I went out last night. To a salon. Someone remarked that he'd never
known of so much interest in the theatre, not since we actresses had

MRS MARSHALL (continued)

arrived. Could I corroborate that, he asked? Oh yes, I said. Certainly. I'll corroborate it. 'You'll be wanting to own the theatres next', he said. 'Profits and all.' (Pause.) I'll have a drink too. (to NELL.) You coming?

NELL

In a bit.

MRS BETTERTON

I shall not be joining you. We have old friends for supper.

MRS BETTERTON, MRS MARSHALL and MRS FARLEY exit.

DOLL

I fancy a bit of sweeping. (She begins to sweep.)

NELL

I had a message too. From the man. He said there is a carriage outside and I may use it at my own convenience. The special stairs...(Pause.) What do you think, Doll? The king.

DOLL

Life is like a storm, that's what I think. Don't get in its way. That's what I think. It don't matter what anyone does, we all end up dead meat, don't we?

NELL

You look on the bleedin' dark side, Doll. That's your trouble. Anyway, I decided. I'll go. Just this once, mind. I'm an actress, not a tart.

NELL exits. DOLL sweeps.

As DOLL exits, MRS BARRY enters furtively, a young, plain woman.

MRS BARRY

This is where they sit. This is where they put their costumes on and take them off again and go out into the night. The smell of this place. It's heavenly! Heavenly! I just want to stand here for ever. I never want to leave. I just want to live in the corner there. Oh happy corner! Dear God, please let me be an actress please, please. If I could have just this one thing. I'd give anything, anything. I know I'm not pretty. I'd tear my heart and give it to you, God, if you just let me have this one thing.

MRS BARRY (continued)

Just to be an actress. Please. Please. The world outside is grey and boring. But here, everything is different. It's magic. Magic.

She sits down dreamily. Curtain.

ACT TWO

A performance is in progress. NELL and MRS MARSHALL are in breeches, sparkling confident, each with swords.

NELL

How now, sir. You're in my path!

MRS MARSHALL

Nay, you are in mine, sire!

NELL

I take exception to that.

MRS MARSHALL

And I too. Will you not step from my course?

NELL

I'm buggered if I will.

MRS MARSHALL

Will you draw, sir?

NELL

Certainly. *(They draw their swords.)*
Prepare to gasp your last.

MRS MARSHALL

Prepare to say farewell to the sun. *(Aside)* Mind, he has a fair pair of legs for one so foul lipped.

NELL (aside)

I swear the oaf has a mouth the colour of cherries. *(They begin to fight with gusto.)* Are you willing to submit to a superior striker, sirrah?

MRS MARSHALL

Sure it is you, Sir Feeble, who must crumble!

NELL AND MRS MARSHALL (together aside)

Odd! I could swear there's almost something womanly in the deftness, grace, and expert sword wielding of this stranger! *(They fight some more. They come close together, their hats fall off.)*
I declare!

NELL

Sister!

MRS MARSHALL

Friend!

NELL

Both disguised.

MRS MARSHALL

Accounting for such noble limbs and lustrous eyes

NELL AND MRS MARSHALL

Let us waste no time in further strife

And without delay make amends

It is far more profitable to be friends

For us women in a land of men

So let us share our victory

Enjoying our mutual company.

(They turn to the audience.)

And while we're at it, playing for your pleasure

We'll take shares in your payments for good measure

The price of our glorious forms you see

Is shares in this very company.

(They laugh, bow, and exit.)

*MRS BETTERTON comes forward, and address MR
BETTERTON, who is unseen in the auditorium.*

MRS BETTERTON

Thomas? Thomas? It is the matter we discussed at breakfast. *(Pause.)* I am afraid it's come up again. I know there is no precedent for it, dear. But in answer to that I've been told to reply that indeed there was no precedent for a wig till the first man did wear on. Lo! There is scarcely a fellow who does not sport one. Bristly or fluffy. You cannot step out a door nowadays but you see a periwig advancing towards you at great speed and in danger of toppling. *(Pause.)* Sorry, I do digress. *(Pause.)* No, my dear, we are not referring to your particular wig. How could you think so? *(Pause.)* Dear heart, they will have shares. Shares, share, they talk nothing but shares. They say you have shares and they will have them, too. Company shares and profits. *(Pause.)* You may say they have got above themselves. What with all the fuss there is about them. Royalty and whatnot. Carriages and flowers, messages and hangers on. That may be the case. Indeed, it may. But that does not alter the fact they will not be dissuaded from their course. They say that the town does not come to see fussy old men in squashed hats proclaim Caesar but to see actresses in flesh, living and breathing, the real creatures. *(Pause.)* Squashed. *(Pause.)* Yes, I explained that it was your lucky hat, my dear, passed down through generations. *(Pause.)* I can't remember their reply to that. *(Pause.)* No! It is not that I'm asking. I only ask because I'm asked

MRS BETTERTON (*continued*)

to ask. But still, it would seem unfair to me that the others should have shares and I none. Am I to sit in the tiring room and watch them count out the coins while I knit mittins? Why, I should not like that. Indeed no. Also, dear, we need a new cupboard for the cheeses especially, and if I have not asked you once for the means I have asked you a thousand times until I am quite worn thin with asking. And if I did have shares I should certainly know how to put the cash to good purpose. Besides, I should also like to venture a few small opinions of my own concerning artistic matters. (*Pause.*) Indeed, Thomas, you are the one that's partial to cheese. (*Exits.*)

OTWAY reads to the company of his new play.

OTWAY

If kingdoms fall and princes with 'em
If the world appears a hell and not a heaven
If buns will rise but loafs refuse to leaven
Tis not the poet's fault, he's merely telling
Tales of folks such as you, foolish and foul smelling,
And he blames you for it, for if you were all better
He need not have lifted a pen to write a letter.

He bows, a thin smattering of applause.

MRS BETTERTON

Thank you, thank you, Mr Otway. Indeed, I have not passed four and a quarter hours more pleasantly since I can remember.

DOLL

I am numb all over.

MRS FARLEY (*Starting awake*)

Are we finished?

MRS BETTERTON

Mr Betterton did bid me to tell you that he was called away on urgent business of a private nature. He wishes you assured he was much struck by your play; such elegance of phrase, such well modulated passion and soaring tragedy but perhaps it could be a little shorter.

OTWAY

Shorter? Shorter? But how may that be done?

MRS BETTERTON

By the removal of words, Mr Otway.

OTWAY

The removal of words?

MRS BETTERTON

And also lines, scenes perhaps.

DOLL

Acts at a push.

OTWAY

But I need every word.

MRS BETTERTON

You may, but we certainly do not. Have you eaten lately, Mr Otway?

OTWAY

Not lately.

MRS BETTERTON

Biscuit, Doll.

DOLL gives him a biscuit.

OTWAY

Thank you, ma'am.

MRS BETTERTON

I shall tell Mr Betterton that we have you persuaded.

NELL

What's my part then?

MRS BETTERTON

The saintly martyred Dorothea.

NELL

But she's not funny.

MRS BETTERTON

No, she's saintly.

NELL

How do you play that?

MRS FARLEY

I can imagine playing it.

MRS BETTERTON

A prerequisite for playing any part is staying awake to hear it read.

MRS FARLEY

Am I the one that gets eaten by a mountain lion?

MRS BETTERTON

That would seem most suitable.

NELL

I don't mind being Dorothea if he takes out the saintly bits.

MRS BETTERTON

That would leave her somewhat skeletal. It is not for us to come between a poet and his muse. If it were I would be the first to suggest the creation of a large and diverting part for a maturer woman.

OTWAY

I can't quite see it, myself.

MRS BETTERTON

We are an excellent company, Mr Otway, and have made many a play appear satisfactory as would have turned a man's stomach to have read 'em. Excuse me.

Exits.

NELL

I want a few jokes.

OTWAY

I don't quite see Dorothea like that. I see her as transcendent.

NELL

Could be off after one night.

OTWAY

My play! I don't think so.

NELL

It has been known. Sometimes we forget our words.

MRS MARSHALL

Or we forget to come on.

OTWAY

I'm sorry. I can't betray my talent with this brand of low bargaining.

NELL

I'm not showing me tits then.

OTWAY

I don't know what you mean.

MRS MARSHALL

She means her part is a tit part.

NELL

And if I'm going to make a tit of myself I want a few jokes.

OTWAY

This play is a serious indictment of primogeniture.

NELL

It's tit after tit.

MRS MARSHALL reads.

MRS MARSHALL

Marcellus spies Dorthea asleep on a grassy knoll.

NELL

Tit hanging out.

MRS MARSHALL

Dorthea discovered praying in her boudoir.

NELL

Other tit hanging out.

MRS MARSHALL

Vincolo struggles violently with Dorthea in the lonely cloisters.

NELL

Both tits out simultaneous.

OTWAY

All right. You can have a few jokes. They'll have to be religious.

NELL

That's all right. Religion's funny.

MRS FARLEY

I don't mind being eaten, but I'd like a proper speech. It just says ow.

OTWAY

It's hard being a writer. There's so many people to please. Not to mention the audience. Good ideas are hard to come by I can tell you.

MRS MARSHALL

I've got an idea. For a tragedy. The main part is a woman.

OTWAY

I can't see that.

MRS MARSHALL

Her name is...Monimia. Shes' married but she takes a lover.

DOLL

Tart.

MRS MARSHALL

She doesn't know she has. She's been tricked. She thinks it's her husband she's sleeping with but really it's his brother who's smitten with her. Should she tell her husband or live a lie?

ALL

Live a lie / tell him.

MRS MARSHALL

She tells him. He is furious. She's punished, blamed. She suffers. Being an orphan she has no one to turn to.

DOLL

Can't you give her a cousin?

MRS MARSHALL

No. (*To Otway*) You give that to an actress and she wouldn't let it stop running. Think about it.

OTWAY

No no no no no no. (*Pause.*) Monimia?

They Exit.

MRS BETTERTON and DOLL enter.

MRS BETTERTON

Doll? Do you ever hear things? Voices?

DOLL

What sort of voices?

MRS BETTERTON

Ethereal voices. They have told me 'The waiting will not be for much longer.'

DOLL

What waiting?

MRS BETTERTON

For a part. A great part.

DOLL

How do you know they're telling the truth? Voices can be tricky.

MRS BETTERTON

I have proof. See this? *(She holds out her hand.)*

DOLL

Wedding ring.

MRS BETTERTON

One morning I woke up, and for the first time in thirty years it was not on my finger. They told me where to find it, and they were right.

DOLL

Where was it?

MRS BETTERTON

In the slops bucket.

DOLL

How'd it get in there?

MRS BETTERTON

I've no idea. No idea. Not to wait much longer, they said. Not much longer.

MRS FARLEY enters, hurrying. She has a blanket round her.

MRS FARLEY (to DOLL)

My laces, Doll. You've got to do my laces. I'm late.

DOLL

Patience is a virtue.

MRS FARLEY (Turning her back to DOLL)

Pull 'em tight, Doll.

DOLL

I am pulling them.

MRS FARLEY

That ain't tight enough.

DOLL

Me poor old fingers are giving out.

MRS FARLEY

You do it, and I'll give you threepence.

DOLL

Fourpence.

MRS FARLEY

Done.

DOLL

Mind. I'm not saying I can work miracles.

MRS MARSHALL and NELL enter. A Rehearsal.

*The following is an extract from The Provoked Wife.
With MRS MARSHALL as LADY FANCIFUL, NELL as
MADEMOISELLE, MRS BETTERTON as CORNET, and
MRS FARLEY as PIPE.*

LADY FANCIFUL

Cornet! Cornet!

CORNET enters.

CORNET

Ma'am.

LADY FANCIFUL

How do I look this morning?

CORNET

Your ladyship looks very ill, truly.

LADY FANCIFUL

Lard, how ill-natured thou are, Cornet, to tell me so, though the thing should be true.

MADEMOISELLE

My opinion pe, matam, dat your ladyship never look so well in your life.

LADY FANCIFUL

Well, the French are the prettiest obliging people; they say the most acceptable, well-mannered things and never flatter.

MADemoisELLE

Ah, matam, I wish I was fine gentleman for your sake. I'd do all de ting in de world to get a leetle way into your heart. I make song, I make verse, I give you de serenade, I give you great many present; I no eat, I no sleep, I be lean, I be mad, I hang myself, I drown myself. Ah, *ma chère dame, que je vous aimerais!*

LADY FANCIFUL

Well, the French have strange obliging ways with 'em. You may take those two pairs of gloves, Mademoiselle.

MADemoisELLE

Me humbly tanke my sweet lady.

CORNET enters.

CORNET

Here is Pipe, ma'am. To sing you a song.

Pause. PIPE does not enter.

CORNET

Here is Pipe, ma'am. To sing you a song.

Pause.

NELL

Pipe! We ain't got all day.

~~*MRS FARLEY as PIPE enters, coming forward slowly.*~~

~~*She is now visibly pregnant. She begins to sing.*~~

MRS FARLEY

Fly, fly, you happy shepherds, fly...(She stops, drying up. She tries again.)
Fly, fly.

MRS MARSHALL

You're nothing like a pipe.

MRS FARLEY

I can sing, can't I?

DOLL

You're showing.

MRS FARLEY

It's not that bad.

MRS BETTERTON

Someone else will have to be Pipe.

MRS FARLEY

Who?

MRS BETTERTON

I expect Mr Betterton will see to it. Some new girl.

MRS FARLEY

I am Pipe.

MRS BETTERTON

You will not do. Not in your present way.

MRS FARLEY

I'll tie my lace tighter.

DOLL

You and whose army?

MRS FARLEY

I'm not on long. Let's get on with it. *(She sings.)* Fly, fly...come on!

The others return to the Tiring Room. MRS FARLEY follows them.

MRS BETTERTON

It is impossible. Mr Betterton will not have it. He cannot. We could lose our license. To be that way on a public stage. There are laws.

MRS FARLEY

Laws!

MRS MARSHALL

You knew about them. If we were all as careless as you, the theatre would have to close down.

MRS FARLEY

It's not my fault.

MRS MARSHALL

Whose fault is it, then?

MRS FARLEY

I went back looking for the special stairs but I couldn't find them. They took me there before and it was easy, but when I went back I couldn't

MRS FARLEY (*continued*)

find them. It was like a maze. I wandered and wandered. You get tired. Where will I go?

MRS MARSHALL

You should have thought about that.

MRS FARLEY

Please.

MRS BETTERTON

There's no choice in the matter.

DOLL

You've been lucky hanging on this long.

MRS FARLEY turns to MRS MARSHALL.

MRS MARSHALL

What do you mean?

MRS FARLEY

You know.

DOLL

You don't want to do that.

MRS FARLEY

Who asked you? (*To MRS MARSHALL*) I want you to do it.

MRS MARSHALL

No.

MRS FARLEY

You've got to. Please.

DOLL

I knew a woman who rotted inside, after.

NELL

Shut up, Doll.

MRS FARLEY

It's not too late, is it?

MRS MARSHALL

It's never too late. Have you seen it done before?

MRS FARLEY

No.

MRS BETTERTON

I've seen it done.

MRS MARSHALL

Sit down.

MRS FARLEY sits down.

MRS MARSHALL

Get a cloth.

MRS FARLEY

Is that for blood?

MRS MARSHALL

No. You put it in your mouth and bite on it.

DOLL

You need something sharp. Long and sharp.

MRS BETTERTON fetches a long pin from a costume brooch.

MRS BETTERTON

Here. A queen's brooch.

MRS MARSHALL takes it.

MRS MARSHALL

Give us your arm.

She takes MRS FARLEY's arm. She sticks the pin into it. MRS FARLEY cries out.

MRS FARLEY

Ah!

MRS MARSHALL

That's nothing. Still want it done?

Pause. MRS FARLEY nods. The women close round her.

MRS FARLEY

Hold my hand, someone.

NELL holds her hand. They begin. MRS FARLEY gives a more awful cry. Then a worse cry.

MRS FARLEY

No! (*She takes the rag from her mouth.*) I can't. I can't.

The women move away from her.

MRS MARSHALL

It doesn't always work.

Pause.

MRS FARLEY

Before I go. Would any of you ladies care to purchase a petticoat? Well fashioned and stitched. It's pure silk. French. (*She lifts her skirt to show it.*) An absolutely invaluable accoutrement. (*She takes it off and holds it out.*) Well.

MRS BETTERTON

It's very pretty, but not to my particular taste.

DOLL

I'd only use it as a snot rag.

MRS FARLEY

It's hardly worn. What's the matter?

She waves the petticoat closer to the women; they back away so as not to be touched by it.

MRS FARLEY

Superstitious? I said, 'It's hardly worn'!

NELL

I'll buy it.

NELL gives her money.

MRS FARLEY

Thanks. (*She offers NELL the petticoat.*)

NELL

You keep it.

MRS FARLEY keeps hold of it.

MRS MARSHALL

How long are you going to live off a petticoat?

MRS FARLEY

Maybe you should have a care. Maybe your luck will run out. (*she exits.*)

MRS MARSHALL

A petticoat never saved anyone.

MRS BARRY enters the empty Tiring Room.

A man enters. It is the WIT from Scene One.

THE EARL OF ROCHESTER.

ROCHESTER

Are you going to take some clothes off or what?

MRS BARRY

What?

ROCHESTER

Are you an actress or not?

MRS BARRY

No, I'm not. *(She tries not to cry.)*

ROCHESTER

Could you take your clothes off in any case?

MRS BARRY

My heart is cleft in twain.

ROCHESTER

God. Spine turned to water. Head pranging. Mouth scraped dry as death's dick. Got a drink there, girl?

MRS BARRY

No moisture shall ever moist these lips.

ROCHESTER

Pass us a carafe. There's a good girl.

MRS BARRY

Fists beat my breasts. Nails shred them.

ROCHESTER

Don't do that. Such nice breasts.

MRS BARRY

Who are you?

ROCHESTER

Please allow me to introduce myself. I am the Earl of Rochester. Who are you?

MRS BARRY

No one. I am wretched and downcast. Mr Betterton will not take me into his company. He says I am devoid of talent and sport a droopy eye.

ROCHESTER

May I be of assistance.

MRS BARRY

What can you do? I was born that way. Oh plunge your dagger between my ribs and let me fall into sulphurous eternity.

ROCHESTER

You know your problem?

MRS BARRY

No.

ROCHESTER

You're histrionic. You don't do things like they do in life. In life when people want to die they say, 'Give us another drink.' Give us another drink.

MRS BARRY

I don't understand.

ROCHESTER

Yes. Very nice tits. I'll teach you if you like.



MRS BARRY

Teach me?

ROCHESTER

You'll be the best actress that ever breathed.

MRS BARRY

How will you do that?

ROCHESTER

See that. (*He points to a play.*) Pick it up.

She does so.

ROCHESTER

It's diseased with the plague.

She screams and throws the play across the room.

ROCHESTER

Not really.

MRS BARRY

I don't like you.

ROCHESTER

Now do it again. Go on do you want to be an actress, or not?

She picks it up.

ROCHESTER

Do it again. Just like you did before.

She throws it histrionically through the room.

ROCHESTER

No no no no. Don't demonstrate. Just remember exactly how it felt. You were holding death in your hands. There is nothing more terrible to anyone than that.

MRS BARRY

Then why are you drinking yourself to death?

ROCHESTER

It's a puzzle, isn't it? Now. Go on. Remember step for step how you felt. Exactly.

This time MRS BARRY does a decent reconstruction.

ROCHESTER

Better. Better. I think we're on to something. Now you can get me a drink.

MRS BARRY

The best actress that ever lived. You swear.

ROCHESTER

Absolutely. What's life without a challenge?

They exit.

The Tiring Room

DOLL

I saw the old king. I saw him put his head on the block. Then woosh.

NELL

What was that like?

DOLL

Well, it sort of rolled off.

MRS BETTERTON

From today I shall not be attending the theatre on a regular basis.

DOLL

Gawd.

MRS BETTERTON

Mr Betterton has talked to me.

DOLL

You never said.

MRS BETTERTON

Some younger actresses must be given a chance. People like to see them.

DOLL

Gawd.

MRS BETTERTON

They will partner Mr Betterton. We were partners for many years. Many years. (*She sits very still and does not move.*)

DOLL

Mrs B? Mrs B?

NELL

Mrs Betterton? Mrs Betterton?

MRS MARSHALL

She'll come to herself.

MRS BETTERTON

I used to help my husband with his lines. And naturally, I learnt them too. Then one day he was playing Othello and his Iago fell sick. He ate something that disagreed with him. A pork pie. Anyway, it was rotten. Mr Betterton was caught short and could not find anyone else at such little notice to do the part. Except for me. I'd read it with him many times. We knew it could mean trouble if the bishops found me out, being a woman, but we were younger and reckless and we thought no one would ever know.

NELL

What happened?

MRS BETTERTON

We got away with it. We were very close, Mr Betterton and I, and it was as if I hung off his breath, and he off mine, and the words flew between us. That was my first time. *(Pause.)* After that we did it on a regular basis. My fool to his Lear, his Falstaff to my Hal. And then, of course, the day came when everything changed and for the first time we women were permitted by Royal decree to act upon a stage. A great stir it caused. And I was one of the first ever and when I spoke, a great hush descended on the house, and it was as if the men and women gathered there were watching a miracle, like water turning to wine or asick man coming to health. *(Pause.)* It was then I knew that I had done a terrible thing and that nothing would ever be the same for me again. I had tasted a forbidden fruit and its poisons had sunk deep into my soul. You see, Iago is like a whip that drives the life around him, when Hal makes a choice the whole world holds its breath. I never forgot that feeling. The poison's still in my blood. Like a longing. A longing. I looked for that poison everywhere and couldn't find it. Not in the Desdemonas, or Ophelias. Only in her, the dark woman. *(Pause.)* We were partners for many years. And when he told me it was over, I swear he had tears in his eyes. I had never seen him cry before, except, of course, when the part required it.

Pause.

NELL

You better go home, Mrs B.

DOLL

Better wait at home. Not Here. You don't want him finding you. He'll think you've gone funny.

MRS BETTERTON

I've never missed a cue.

NELL

We know that. We know.

MRS MARSHALL

You can't stay sitting here.

MRS BETTERTON

Then I shall approach my husband once more for tomorrow's performance. I am not above a woman selling artichokes.

MRS BETTERTON exits.

MRS MARSHALL

The first time I was ever in a theatre I saw her. Somehow she just knew how to do things. Even the business with the bloody clocks.

DOLL

Fate is a wicked thing. Time don't have pity on no one. No one.

Outside the theatre some time later.

MRS FARLEY is standing alone. She looks ill, dirty, bedraggled, weak. She is clad in her petticoat, which is dirty, ragged.

MRS FARLEY

Two pence. Two pence. I do anything. You can punch me. Look! *(She shows her arms, which are bruised.)* Nothing. Stood here all afternoon. Nothing doing. Should have washed my face. Tired. Too tired to do it. I might have done better business if I had. *(Pause.)* It's not me. It's them. They're not doing their job properly. The blokes aren't coming out excited. They're coming out limp. They're not coming out looking for it. I should be in there. Not outside. *(Pause.)* Thing is, I'm better now. Better than I was. That's the pity of it. I've learnt things out here. The art of performance. You can't act tired, not for business purposes. You've got to act like you like it. Love it even. You learn that. Out here I'm a real pro. *(Pause.)* I left it. Had to. Little white body. Laid it on some steps. What a cry when I left it. *(Pause.)* I'm going to find a gutter or a corner and lie down. Not in the street! Yes. Right here in the street. *(She begins to wander off.)* It's getting dark, dark.

She exits.

Tiring room.

NELL prepares for a rendezvous.

DOLL

I thought you was only going once.

NELL

You're not paid to think, are you?

DOLL

Here's her parts. *(Shows her a bag of scrolls.)* I have to give 'em. To her.

NELL

Who?

MRS MARSHALL enters.

DOLL (*loudly*)

HER! (*She shoves the bag at MRS MARSHALL.*) Here y'are. Assorted queens and wives. Faithful have a blue star, unfaithful a red circle.

MRS MARSHALL

Parts?

DOLL

She's had 'em years. (*She drinks some more.*)

MRS MARSHALL

Nell, we are no longer hirelings.

DOLL

Starlings?

MRS MARSHALL

Hirlings. Hirlings. (*to NELL*) Me and you, Nell. We are shareholders.

NELL

Fuck!

MRS MARSHALL

It has been agreed. We have shares.

DOLL

I thought you said 'Starlings'.

NELL

Sheers. (*she takes a cup and drinks. She hands it to MRS MARSHALL.*)
Shareholders!

MRS MARSHALL

Shareholders!

They celebrate.

NELL

They saw sense then. I'll drink to that tonight. (*She picks up a shawl in preparation for leaving.*)

MRS MARSHALL

You don't have to go now.

NELL

Don't have to?

MRS MARSHALL

Your rendezvous.

NELL

It's arranged.

MRS MARSHALL

Things have changed, Nell. As fast as that. The point is you can choose. That's the point. You don't have to go.

NELL

I want to bloody go. (*Pause.*) It's all his hair. That hair's real. Lovely black hair.

MRS MARSHALL

Are you in love?

NELL

Love? Going there. It's exciting. I'm sixteen. I want to try things. New things. I'm lucky. I've always been lucky. People say I'm beautiful, but so are lots of girls. So why me? Why me and the King? Luck. That's all. I get what I want. I always have. I had my own oyster stall at eleven. I have this thing I do. I imagine. I imagine what I want and then I get it. Somehow I get it. It just seems to go on and on and on. And I became an actress and I got the King.

MRS MARSHALL

I imagine things, too. I imagined not having a keeper. Freedom.

NELL

And you got it. We're different, that's all. I'm free to do what I want, and you are too.

MRS MARSHALL

Free. To play a faithful wife or an unfaithful wife. A whore, a mistress. We play at being what we are. Where's the freedom in that?

NELL

How d'you mean?

MRS MARSHALL

But now I'm none of those things, so what am I?

DOLL

Tastes of fucking horse piss.

NELL

Don't drink it if you don't like it!

MRS MARSHALL (*To NELL*)

Now we've got the chance to be something different, new. Do you see?

DOLL

She ain't got no chances to be nothing.

NELL

Stay out of it, Doll.

DOLL

No chances left. That's the point.

NELL (*to MRS MARSHALL*)

Don't take no notice of her.

DOLL

I got me faculties. I'm telling her.

MRS MARSHALL

Telling me?

NELL

She's pissed.

DOLL

Someone has spoken out of turn. Said something. Betrayed you.

MRS MARSHALL

Betrayed me?

DOLL

He knows about the little wax man. The witchery.

NELL

Who does?

DOLL

The Earl of Oxford.

MRS MARSHALL

Who said something?

DOLL

I never opened my mouth.

NELL

What can he do? The Earl.

DOLL

They're still up to burning people.

NELL

Burning them?

DOLL

Not a pleasant way to go.

NELL

They wouldn't do that.

MRS MARSHALL

Wouldn't they? He hates me. (*Pause.*) I have to go. I can see that.

NELL

We got shares now.

DOLL

Shares!

MRS MARSHALL

I'll have to live in some bloody cold place. Hidden. Quiet. Keeping my mouth shut.

NELL

It won't come to that.

MRS MARSHALL

What will it come to? Just a flogging? That gets an audience. Would you stay for that?

Pause.

NELL

Maybe you could start again, someplace.

MRS MARSHALL

Maybe. They found another word for me.

DOLL

Witch.

MRS MARSHALL

Before I could find one for myself. If they don't get you one way, they get you another. *(She picks up the bag with MRS BETTERTON's parts.)* Don't say I've been here.

DOLL

Leave your parts then.

MRS MARSHALL

No. They're not having anything off me. *(Pause.)* He had a bad luck and three teeth pulled. Also a lump on his neck. Fuck knows the state of his bollocks. Think of me.

NELL

Good luck.

MRS MARSHALL

I'll burn these.

DOLL

Burn 'em?

MRS MARSHALL indicates the parts and exits.

NELL

I'd better get a move on. I'm late. Look out the window. See if there's a carriage.

OTWAY runs on clutching a script. He looks thin, untidy, ill.

OTWAY

It's finished. It's finished. I wrote the last words last night and then I fell asleep hunched over the pages. So lucky. No more candles you see. Finished the last stump Friday. Then this morning woke up and read it through and it works! It really does. I think it really may be quite something. No longer than two and a half hours. Moving. I did cry. Amazing. There's this woman, Monimia, she's married but she takes a lover but she doesn't know she's taken a lover. I've called it *The Orphan*. I think it could be the making of me. I think Dad would be very proud.

Pause.

NELL

Tell him, Doll.

DOLL

You're too late. She's scarpered. Goodbye.

NELL and DOLL exit quickly.

OTWAY

Too late? Story of my life. Story of my bloody life.

Throws his script down and wanders off.

NELL is on stage at the Duke's Playhouse, glowing.

NELL

This is the epilogue and let me tell ye
That none delivers it as good as Nellie.
Tis my task to give the play a summation
It is indeed a test of concentration
While some declare for that I am not fit
Yet none can damn me for a lack of wit.
If once I did serve gentlemen their waters
Well now I am the envy of their daughters
Yet some good citizens with apoplectic stutter
Cry 'Be gad, sirs, the doxy's from the gutter'
Well I say this, it's not stopped our duller poets
(we know the agony they cause, we've all sat through it)
From using Nell's finesse and matchless charms
To add a little quality to their interminable yarns.
So 'stead of the scurrilous sentiments to which you treat me
Should be with heartfelt gratitude you greet me
For, admit it, are you not the happier and hale
To have this Nellie finish off our tale?

She curtsies and exits as if to great acclaim.

*NELL is in her private Tiring room at the Duke's.
MRS BETTERTON and DOLL enter.*

DOLL

It's me an' her. We sneaked in round the back.

NELL

Ain't you noticed? I'm on me own.

DOLL

Oh yeah.

NELL

I have my own room. To myself.

DOLL

Innit lonely?

NELL

No. It's private. Still, I've come a long way, ain't i? (*She picks up some parts.*) Look.

DOLL

What is it?

NELL

It's a play.

DOLL

I'm sick of plays.

NELL

It has a part for me. Especially written for me.

DOLL

What's someone want to write a part for you for?

NELL

Because I'm a shining light upon our stage.

DOLL

And I'm the Queen of Sheba's uncle.

NELL

That's what she said when she put the part into my hands.

DOLL

Who?

NELL

Mrs Behn. She is the author.

MRS BETTERTON

A part written for our Nell!

DOLL (to NELL)

You started her off now! (*to Mrs Betterton*) A lady did it.

MRS BETTERTON

Can they write plays?

DOLL

She has.

MRS BETTERTON

Is it performable?

NELL

Don't be old fashioned.

DOLL

Mrs Betterton is old fashioned.

MRS BETTERTON

That is correct. You may blame longevity. You know, you have done quite well for yourself.

NELL

Yes, I have.

MRS BETTERTON

Quite well indeed. I should like to think that I had a hand in it. A little hand in it. I would. I would. That is like a chink of light.

DOLL

That's nice. A chink of light.

MRS BETTERTON

Let us commence. Today's lesson. Affectation.

DOLL (to NELL)

Come on, come on, where's our shilling. We ain't doing it for nothing.

NELL

All right. All right. It's in me purse. On the side.

DOLL

Mrs Betterton is vastly experienced and don't do lessons for sod all.

NELL

I always pay, don't I?

DOLL

You are privileged to be in the presence of Mrs Betterton's presence.

NELL

Am I? *(Pause.)* I don't want any more lessons.

DOLL

Yes you do.

NELL

No. I don't.

DOLL

Yes, you do.

MRS BETTERTON

No. She does not.

Pause.

NELL

He says he will buy me a house. A whole house. If I leave.

MRS BETTERTON

If you leave?

NELL

It will have a large park attached. (*Pause.*) Plus a couple of peacocks, a footman, cutlery, plate, silver salvers, a necklace, half a hundred-weight of linen, best linen, and the loan of a horse and carriage.

MRS BETTERTON

That's a lot.

DOLL

That's a fucking fortune.

MRS BETTERTON

Yes, I can see that is a fucking fortune. It would be hard to turn down, I can see that.

NELL

I'm not going because of what you think.

DOLL

Ain't you?

NELL

No. I had a feeling.

DOLL

What you on about?

NELL

I never had it before. In my gut. Like there was something there. Something curled up. Something ready to spread round my whole body. I never had it before. Not like that. A feeling.

MRS BETTERTON

Fear.

NELL

Yes. That's what it was. Fear. I woke up and then suddenly I couldn't imagine what comes next. I tried to imagine, but I couldn't. *(Pause.)* Nothing. If I stay here I'll just grow old and then what? *(Pause.)* A house with a park. Children.

NELL exits.

DOLL

Bloody hell.

MRS BETTERTON gets up slowly.

DOLL

You're not hearing them voices again?

MRS BETTERTON begins to recite Lady Macbeth's final speech. She does it wonderfully in the grand old manner.

MRS BETTERTON

Yet here's a spot. Out, damned spot! out, I say!--One: two: why, then, 'tis time to do't.--Hell is murky!--Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?--Yet who would have thought the old man to have had so much blood in him. The thane of Fife had a wife: where is she now?--What, will these hands ne'er be clean?--No more o' that, my lord, no more o' that: you mar all with this starting. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh! Wash your hands, put on your nightgown; look not so pale.--I tell you yet again, Banquo's buried; he cannot come out on's grave. To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone.--To bed, to bed, to bed! *(Pause.)* I know why she went mad, Doll. It was the waiting, the waiting.

DOLL

You've not gone mad, have you?

MRS BETTERTON

Me? No. I'm just eccentric. Old and eccentric. Come along.

She gets up slowly and exits.

*Two years later, same room, ROCHESTER on his death bed.
MRS BARRY in luxurious robe, counting money.*

DOLL

Twenty-eight bags so far.

MRS BARRY

Don't let them out of your sight, Doll.

DOLL

Sit on them, Shall I?

MRS BARRY

Yes, that would be the best.

DOLL (*indicating ROCHESTER*)

He's so quiet I keep thinking he's a prop.

MRS BARRY

Twenty-seven, twenty-eight...

DOLL

It don't seem right. You counting while he...

MRS BARRY (*Louder*)

Thirty shillings...

DOLL

One of his eyes is open. Look.

ROCHESTER

'Nother drink.

DOLL

Shall I give him one...

MRS BARRY

No. He hasn't got a liver.

ROCHESTER

Heartless whore. You're like a spider over that money. By rights half that's mine. All of it. I made you.

MRS BARRY

Money won't help you where you're going. (*She continues to count.*)

ROCHESTER

I fell in love with you. That was my downfall. It made me turn to drink.

MRS BARRY

You were drunk when we met.

ROCHESTER

I loved you.

MRS BARRY

You made very interesting study. Unrequited love.

ROCHESTER

Money came between us.

MRS BARRY

Luckily.

ROCHESTER

You loved me really. Please say it. *(His eyes close again.)*

DOLL

He's gone again. How long we've been awake?

MRS BARRY

Two days.

DOLL

What we do?

MRS BARRY

Keep counting. Two pounds, ten shillings and threepence halfpenny.

DOLL

Mrs B went very quick. She would have considered it impolite to hang about.

MRS BARRY

Another bag.

ROCHESTER wakes up.

ROCHESTER

I'm dying.

MRS BARRY

One, two...and five is seven...

ROCHESTER

Say you loved me too. Say it. *(Pause.)* You know your problem. You haven't got any feelings. You've squeezed them out to make room for money and success. You think about it. When was the last time you really felt anything. I had too many feelings. That's why I had to drink. But I'd rather be dead dead than living dead like you. Oh you do a good imitation of feeling when you act, but it's an imitation. And soon when you stand up on a stage and try to imitate love or hate nothing will come out. Blank. You'll stand there squeaking. And the whole audience will know. They pick up things like that, like a beast scents blood, and they'll howl you off the stage. And then what'll happen? You'll sink, sink and my ghost will be there, laughing.

MRS BARRY

You bastard. You helped me, I looked up to you. You were charismatic, I was grateful. I started to fall in love. But then I thought I know what will happen. You'll tire. I'd be miserable then I'd be cast off, a pauper. There seemed no way out. But luckily I turned out to be an extremely talented actress. Beyond my wildest dreams. I had all the love I wanted – on stage. And then later I went home, safe, and counted my money. You just can't bear it because I've won.

DOLL

He's dead, love.

MRS BARRY

Dead? *(Pause.)* Cover him over, Doll.

A woman appears in the doorway.

DOLL

Visitor, ma'am.

MRS BARRY

Thank you, Doll. *(She looks up.)* Yes?

NELL

Favour.

MRS BARRY

I'm not a charity.

NELL

Not money.

MRS BARRY

What then?

NELL

Look. Used to be my room.

MRS BARRY

Yours?

DOLL

Bloody heck.

MRS BARRY

Language.

DOLL

It's Mrs Gwyn.

MRS BARRY

Mrs Gwyn?

NELL

Just wanted a look.

MRS BARRY

Of course. Of course. Show her my costume, Doll.

DOLL does so.

DOLL

Monimia.

NELL

Very nice. (*She hugs the dress.*)

DOLL

Come on. (*DOLL tries to take it away.*)

MRS BARRY

Let her hold it, Doll.

NELL still hugs the dress.

DOLL

What's happened to you?

NELL

Sick.

DOLL

Poxed. Just like the king. God rest his soul.

MRS BARRY

I don't feel anything.

DOLL

Well it's a year ago now.

MRS BARRY

About him. Rochester.

NELL is rocking herself with the dress. DOLL tries to tell a story to calm them down, slowly they begin to listen to her.

DOLL

Before this place turned playhouse it was a bear pit. My dad was the bear keeper. One day this bear turned on him. The whip came down and down on her but still she came. Slashed his chest here to here. That night they took out her claws and teeth. Ripped them out. And she howled and screamed and rocked in pain. There was blood on the floor. 'No, Dad, no,' I says. And he said, 'You let one of them get away with it and tomorrow none of them bears'll dance.' The bear had gone still and her head was hanging and I said 'Why should you whip her?' He took my hand and put it in the blood that was on the floor and then he wiped more on my face. 'She dances and we eat meat,' he said. 'Never let me hear you speak on it again.' The blood was warm at first and then it started turning cold on me and it seemed to turn me cold. I never did say nothing again.

Pause. Both NELL and MRS BARRY are looking at her.

DOLL

Till now. Playhouse creatures they called you like you was animals. What I always thought but never said out aloud till now was I was glad she went for him. I was glad she did it. She had spirit.

MRS BARRY (*completely calm*)

Yes, yes, she did. (*She continues to count her money.*)

NELL begins to dance with the dress.

NELL

Beautiful.

[END.]

OVERALL:

Throughout this document I shall try to convey my initial ideas concerning the script and how I am interpreting the show through the use of lighting. In no way are these ideas completely solidified and I am open to whatever questions, comments or concerns may arise through a perusal of the contents herein.

Throughout the play I am trying to establish a very warm, candlelit environment, much like would have existed in the Restoration period. The lighting should not draw too much attention to itself, but should enhance the action by providing selectivity to the actors onstage as well as follow the emotional arcs of the story. I am drawing much of my inspiration from the painters and artists of the time, and am trying to convey that soft quality of lighting and shadows that is present throughout their works. I will be using a lot of directional sources of light to help light the actors as well as provide a definite sense of baroque influence.

The theatrical moments of the play should be enhanced with strong backlight to give the idea of candlelight and power coming from the chandelier upstage. This will also help the audience to better understand that they are seeing the action from a backstage perspective, as talked about in our production meeting. This will also be established through projection work and scenery as well. These moments should also be punctuated through more use of saturated color layered in amongst the candlelight to help idealize and beautify the theatrical experience.

The cueing of the show should gradually fade in and out of moments with blackouts between scenes with location shifts. This will help establish a better sense of timeframe. The cues should also help draw the audience in during intense or intimate moments, but open back up again for the overarching looks of each space, whether backstage, onstage at the tavern or elsewhere. The cues should also help not only establish the period feeling, but play to the emotional needs and theatricality of the play as well.

Throughout this script treatment I have included many references to the chandelier, candlesticks and other practical lights that we discussed having onstage during the designer meeting. I can not promise completely that all of these elements will be accessible, but am working towards having as many of these as possible. If for some reason one does not become available, my design for the show will adjust to accommodate this, and can be limitedly supplemented by other lights.

PRE-SHOW:

When first entering the theater, the audience should be ushered into what appears to be an old theater. The lighting is composed of colder colors, punctuated by warm flickering candles interspersed around the stage. A light filters through a window, spilling steely light across the stage and illuminating what appears to be the backstage area. Textural patterns skim across the backs of the flats, providing interest as well as a sense of theatricality in its presentation.

PLAYHOUSE CREATURES
LIGHTING SCRIPT TREATMENT



PROLOGUE: DOLL'S MONOLOGUE

Doll talks about the bears that used to live at the Playhouse.

Throughout the prologue, the lighting should take on a very steely, cold quality. It should not provide any of the warm glow that will become so typical throughout the rest of the play, but should instead provide a sense of isolation and loneliness as Doll speaks about the bears. The lighting should help carve out Doll from her surroundings, pushing her away from the set and into a dark abyss from which she can spin her story, yet should still open up to vaguely reveal the theater of her past.



ACT 1, SCENE 1:

Nell enters the scene to warm herself by the fire. She is distressed as the older woman recites theatrical lines.

Act 1, Scene 1 takes place in the same cold no-man's land as the prologue and therefore the lighting should take on a very similar quality to the previous scene. It should be colder in tone, but instead of isolating down to Doll, should sweep down the stage to carve out the actors from their surroundings and give the action a very distinct edge to everything. No hint of warmth or

softness should be present within this scene with the exception of the small fire they gather around and therefore should appear very unwelcoming and harsh to look at.



ACT 1, SCENE 2: OUTSIDE THE COCK AND PIE TAVERN

Elizabeth Farley speaks in religious terms while Nell serves customers. Both hear about opportunities for work in the theater. They discuss different poems before Mrs. Farley tricks Nell into waiting while she runs to the theater to grab the job for herself.

In sharp contrast to the previous scenes, this scene should feel very warm and full of energy as sunlight and textural breakups sweep in across the stage. It should feel like a warm sunny day in England with light filtering in from around buildings. The scene is based in the real time, not being recalled by Doll years later, and therefore does not have the same cold, ghostly look from previously. It is warm and expansive with strong illumination.



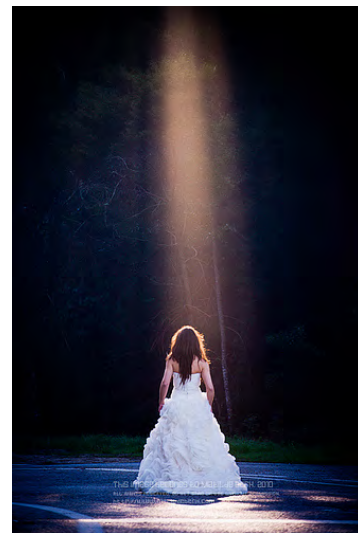
ACT 1, SCENE 3: THE THEATER

Doll talks about the way theater used to be attended, its morality and its ability to survive anything. Nell enters singing about oranges. The actresses act out a scene from "The Fatal Maiden" onstage. Afterwards, Nell talks to Mrs. Farley about becoming an actress.

The beginning of this scene feels much like a bridge between Doll's storytelling and future from Act 1, Scene 1 and the present warm condition of the theater as Nell enters. The lighting therefore should harken back to the steely coldness of the first scene, but this time interspersed with a bit of warmer candlelight. As Nell enters, the lights should start to become more rooted in the current time and filter out some of the colder tones to be replaced with warmer, comfortable, steamy tones. This not only reflects the effect of squashed patrons as Doll talks about, but also reflects the women's own sexual nature on display, as seen in Nell's song.

We are also brought to our first onstage performance within the theater. A strong lighting source should sweep in towards the actresses from upstage of them, to help force the idea of seeing the performance from backstage. This would hint at the numerous lighting sources that would have been present within the house of the theater at the time forcing their illumination onto the stage, therefore acting very similarly to a backlit effect from behind. The chandelier also is illuminated, providing a soft, beautiful quality of lighting that falls upon the action. Oil lamps upon the backs of the flats are lit, providing visibility for the action onstage. The scene is also supplemented by rich saturated colors to help with the unrealistic, theatrical nature of the moment. This helps draw the audience out from believing in its realism, but becoming more focused in its truth and meaning.

After the performance has ended and Nell rushes onstage the strong upstage source light and chandelier fade out. We are brought into the backstage changing room of the theater with two flickering candles resting by a mirror. The light is simple yet strong as light penetrates the moment and gives strength to Mrs. Farley's rebuttal of Nell's wish to become an actress. The light should have an intense, diffused sense of source which leaves some shadows but beats down upon the action. The candles also flicker excitedly, fueled by the conflict within the room.



ACT 1, SCENE 4: THE THEATER

The actresses act out a scene from Shakespeare's Cleopatra.

Mrs. Marshall is publicly insulted onstage after the performance.

For the beginning of this scene we are once again drawn into the theatrical performance element of the theater. The lighting should once again turn its focus to the upstage and the idea of seeing the action from the back. The actors are strongly illuminated by an upstage source as well as the chandelier. The action within this play within a play should be lit with rich purples as well to evoke the beautiful quality of Cleopatra's love as well as her status as royalty. This quality of lighting should remain constant throughout the tableau until it is broken by the audience member screaming at Mrs. Marshall. The lighting should then shift to lose the balanced, beautiful quality brought in with the rich purples. We are left instead with an exposed feeling of being unable to escape the stage with the strong source and chandelier gaining intensity while the actresses are cast more into shadow through the loss of the rich color tones. This would help to bring in a more uncertain and uneasy feeling.



ACT 1, SCENE 5: THE TIRING ROOM

Mrs. Betterton takes care of company business by announcing the next season's shows and dealing with the incident after Anthony and Cleopatra. Mrs. Marshall recounts her misfortunes with the Earl.

The backstage of the theater should have a very simple look. It is emphasized by two candles which frame a larger mirror. The light from these candles should open the scene with it gradually expanding until the entire area is illuminated. It is lit very intimately since this is a place for only the women of the theater. As Mrs. Betterton speaks, the space has a very formal feeling, without the dynamic sweeping angles of previous scenes. As she leaves, and the talk of Earls ensues, the lighting should relax a bit, opening up to expand the space a bit, like an exhale after a formal meeting. The walls upstage of the Tiring Room area are lightly treated in a sweeping texture to help bring Mrs. Marshall's troubles into the tangible world. The light is still soft however since the troubles are only viewed in retrospect.



ACT 1, SCENE 6: ONSTAGE BEFORE A PERFORMANCE

Doll and Mrs. Betterton talk of the status of the costumes, Mr. Betterton's role in the theater, Mrs. Betterton's acting ability and the theater before a performance. Nell enters and asks for a line. Mrs. Betterton instructs her.

As the scene begins, we are brought onstage once again. However, this time it is not to the splendor and the grandeur of previously. This is the theater in its rawest form. The lighting should sweep in from behind and from the chandelier above. These should glitter and sparkle, but with a very simple nature. They do not draw unnecessary attention to themselves, but instead help ground the action onstage and give a sense of being in the moment. The lighting is expanded as Nell enters and asks for a line. It should maintain the simple nature of the space, and should not try to be flashy or energetic, but should simply establish the space and create the whole environment. As Mrs. Betterton starts to instruct Nell on proper acting techniques, the lighting should filter in with warmer tones to help lighten the mood and play up the contrast between the simplistic and the comedic.



ACT 1, SCENE 7: THE TIRING ROOM

Mrs. Farley and Mrs. Marshall talk about what they did the night before. Mrs. Betterton introduces Nell to the others and informs them that Nell is to have a line. Mrs. Farley calls her out on this, but not before they must all go onstage.

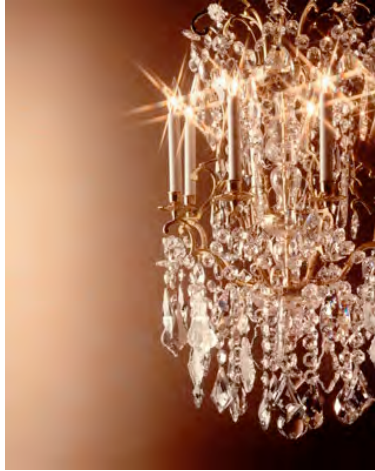
We are again brought into the warm, candlelit environment of the tiring room. In this scene the formal element has been lost, replaced by a more energetic feeling with light which sweeps across the stage to create a very open, warm glowing effect. This helps express the excitement of the actresses for their previous nights and builds up anticipation of the play to come. Light streams in through a nearby window, providing more illumination as well as the idea of being watched from the outside, much like the crowds are doing as they try to enter. As the others learn about Nell's part in the play and the unrest grows, the lighting should become more angular.



ACT 1, SCENE 8: THE THEATER

The actresses put on a performance. Mrs. Marshall calls on the help of the three muses who in turn point her towards Nell. Nell is unable to speak onstage and escapes certain humiliation by doing a jig.

The lighting once again should draw us into the performance through the use of backlight sweeping in and the strong chandelier source upstage to give the impression of seeing the action from behind as the women act. This light becomes very soft and angelic with a warm glow, cooler colors interspersed throughout and textural breakup as the muses enter. This warmth becomes hot and uncomfortable as Nell forgets her line, leaving her stranded in a very oppressive environment and stuck in the spotlight. As she begins to sing and dance, the lighting once again returns to its theatrical quality, with softness and finesse. The cooler colors enliven the stage and transform the lighting from a hot, oppressive state into a very jolly space.



ACT 1, SCENE 9: THE TIRING ROOM

The women discuss Nell's actions on the stage. Nell reveals that everyone laughed and clapped. Mrs. Marshall has crap rubbed into her hair.

Throughout this scene the lighting cues and shifts should be quicker so that the urgent matter of Nell's insufficiency and Mrs. Marshall's misfortunes are not lost. The lights should sweep in through a window and fill the space with a strong source-y light, as well as being supplemented by the candles onstage. Shadows should play heavily along part of the actors' bodies to help create a feeling of greater tension as well.



ACT 1, SCENE 10: THE TIRING ROOM

Mrs. Betterton rehearses her lines with Doll. Mrs. Marshall carves a candlestick into a little wax man while Mrs. Farley attempts to borrow theatrical costumes. Mrs. Betterton argues with her. Nell gives Mrs. Farley the parting gift left for her. Mrs. Marshall makes a homunculus while everyone chants the witches' speech from Macbeth.

As this scene starts, the room should appear much like the beginning of Act 1, Scene 6 with simple downlight which helps ground the action and provide a very tangible feeling of being alone in the theater on a day off. The colors should be semi-cool to help give a sense of age and lack of energy to the lights. The candles for the dressing room are lit, but they do not reach very

far into the space until the others enter. As Mrs. Marshall and Mrs. Farley begin their actions however, the candles slowly grow in intensity until the room is lit by a very bright glow of warmth and intensity. The candles themselves will be supplemented by additional lights to help brighten the room and give off this effect. This is brought to a peak as the witches' speech is recited with the lighting taking on a theatrical, intense look as the actors are lit by a bright very white light and highlighted by a textural breakup across the stage which contrasts the warmth of the scene prior to this moment. This is restored to the candle glow and window light after the speech is done, finally leading back to a more simple look as all the actors leave. This drains the theatricality from the lights and leaves the room in a single source from the window and loses the sweeping lights that have expanded the stage.



ACT 1, SCENE 11: THE TIRING ROOM

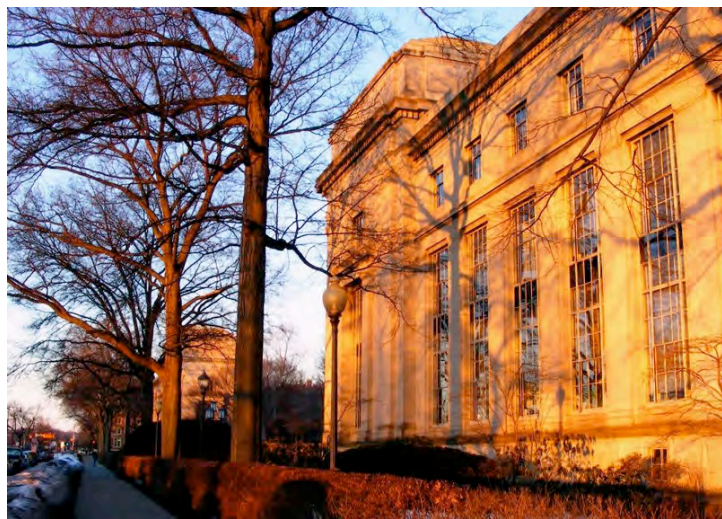
Mrs. Barry enters and talks about how much she wants to be an actress.

This scene follows on the heels of Act 1, Scene 10 and as such should still have elements of it present. The lighting should be much simpler than the previous scene, without all the sweeping angles and warmth from previous, especially to help the nighttime feel of the scene. Mrs. Barry should be primarily lit from the window as she explores the stage. The candles from before have flickered out, leaving the light very pale and well rounded. As Mrs. Barry speaks, the texture and bit of richer color should seep into the space to give a sense of the “magic” of theater and to sculpt the tiring room in a larger than life look.



INTERMISSION:

Throughout intermission the lighting should harken back to a broader look for the theater with the illuminated chandelier, textural breakup and sweeping lights across the stage to give life to the set and to provide a sense of the “magic” of theater that Mrs. Barry spoke of in the scene before. The candles should be lit and flickering while the top of the back wall softly glows with color above the flats. There should be some sense of familiarity to the space through the practical candles and angles, but should be heightened to a more fantastical nature than what reality has given us so far. This should be the look of what true theater is without all the hardships and troubles that the actresses face throughout the rest of the play.



ACT 2, SCENE 1: THE THEATER

Nell and Mrs. Marshall are performing a breeches role onstage. They sword fight then realize their true identities.

This scene should hold a very lighthearted mood as the actresses perform onstage. The theatrical backlight sculpts out their figures in menswear and they are illuminated from a sweeping frontal angle that catches their swords and dances across the stage. The beginning of the scene should be a tad more shadowy upon their faces, with only limited visibility and should open up as the scene continues to reveal who they really are. The textural breakup is also visible across the floor to help with the theatrical and combative nature of the scene.



ACT 2, SCENE 2: BACKSTAGE OF THE THEATER

*Mrs. Betterton addresses Mr. Betterton about the having of shares in the theater. Otway reveals his new play. Everyone demands new things in the script, with Mrs. Marshall giving him an idea for a whole new play. Mrs. Betterton talks about the voices she hears. Everyone rehearses a scene from *The Provoked Wife*. Mrs. Farley is visibly pregnant much to the others' disapproval. Mrs. Farley attempts to have an abortion, fails and leaves the theater.*

As the scene rises, we see Mrs. Betterton completely isolated upon the stage. The lights beat down upon her, leaving only her illuminated. She should look isolated and alone as she stands up to Mr. Betterton. The rest of the stage remains in darkness until Otway begins his speech. Then the lights open up to reveal the rest of the stage in a candlelit, daytime look. Light spills in through the window and the entire stage is very evenly illuminated. The walls are streaked with texture as each person throws out ideas for what would be best, as if their ideas are creating a more theatrical lighting design within the space. As Mrs. Betterton speaks about her voices, the sun outside begins to set, leaving the stage with more shadows and losing the even tones across the stage. It should appear a little more uncertain. As the rehearsal begins, the stage should be illuminated by a lot of candlelight and warmth, as well as the chandelier. The strong directional backlight is not used since we are not witnessing a real performance. As Mrs. Farley enters, the lights take on a cooler tone, losing a bit of the warmth present beforehand. This not only gives the sense that we are sinking further into night, but creates more shadows and disappointment in Mrs. Farley's condition. During the abortion scene, the lights dim even more on the actresses, drawing attention instead to their actions and the attempts to get rid of the child.



ACT 2, SCENE 3: THE TIRING ROOM

Mrs. Barry talks with The Earl of Rochester about becoming an actress. He offers to teach her.

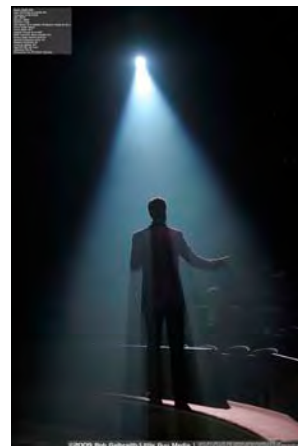
This scene should take on the previous looks of the tiring room with the window shining through. However, since the actresses are not present it should be devoid of the energy and life as previously seen. The lighting is simple, but should become stronger upon the two of them the more they talk, drawing in the audience's attention and giving more strength to Mrs. Barry as she practices.



ACT 2, SCENE 4: THE TIRING ROOM

Mrs. Betterton announces that she will no longer be coming to the theater everyday and recounts the days when she used to partner with Mr. Betterton.

This scene should evoke the idea of a woman defeated. The lighting should be simple in nature with a single sweeping angle functioning as the source. It is lightly illuminated from above, and as Mrs. Betterton recalls the days spent upon the stage, the walls and backlight creep in to reveal the former splendor of her acting. She is at least partly successful to be happy. These are lost again at the end of her monologue, leaving her isolated and alone, illuminated solely from candlelight and the window, all traces of other light and life in the room lost during her speech.



ACT 2, SCENE 5: OUTSIDE THE THEATER

Mrs. Farley talks about her new life on the streets, how she makes a living and how she abandoned the baby.

The light in this scene should evoke a late afternoon with the sun streaming in and a warm glow. The light is very sourcey but not overpowering and is built upon with a textural breakup to help reinforce the idea of how hard she has struggled. Throughout Mrs. Farley's monologue, this "sun" should set, changing the lighting into a more twilight, dimmer shadowy look as Mrs. Farley reveals more and more about how hard life is and about the loss of her child.



ACT 2, SCENE 6: THE TIRING ROOM

Nell and Mrs. Marshall celebrate being theater shareholders. Nell talks about loving the King. Mrs. Marshall learns that she will be hunted down as a witch and decides to flee before they find her.

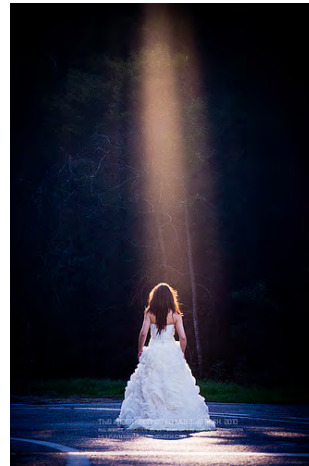
The lighting in this scene should start out very happy with bright candlelight and a warm tone that settles over the entire room. It is brightly lit, but intimate with a soft focus and romantic air. The lights are warm and even with rosy hues. As Mrs. Marshall learns about her role as a witch, the lighting should become a little more solemn. The romantic glow from the candles is diminished and a chilly presence of the window creeps in. This provides sharper definition to the actors as well as providing an outside source of escape for Mrs. Marshall. It is cool and shadowy, but still with a tad of the candle glow so as to remain within the Tiring Room atmosphere.



ACT 2, SCENE 7: ONSTAGE AT THE DUKE'S PLAYHOUSE

Nell delivers the epilogue to great acclaim.

For this scene we are brought for a final time to the splendor of the stage. The backlight washes over Nell as she delivers her lines, but the rich colors that were present at the beginning of the play have been lost and replaced by shadows. The walls of the theater are gently lit by the textural sweeps and Nell is the only other thing seen onstage. It is grand and gestural, but lonely as well.



ACT 2, SCENE 8: TIRING ROOM AT THE DUKE'S

Nell rests in her Tiring Room as Doll and Mrs. Betterton begin to give her an acting lesson. Nell states she doesn't want any more lessons and reveals that she is leaving to have her own house. Mrs. Betterton says Lady Macbeth's final speech.

The lighting in this scene should be simple and unhurried. Light should spill out from the candles, casting flickering light on the actors. The room is well lit from an angular source, but plain. It is just a room filled with white light from the window which cuts through to land upon the actors. As Mrs. Betterton speaks her monologue, the texture should lightly fill in the walls, but should be just a ghost of its former glory, mirroring the end of Mrs. Betterton's influence over Nell.



ACT 2, SCENE 9: TIRING ROOM AT THE DUKE'S

Rochester is dying as Mrs. Barry counts money. He reveals his love for her and begs for her love before he dies. She rebukes him.

Throughout this scene the lighting should appear cold and isolated. There is no energy left within the lights and shine upon the action from limited angles and draw the focus in. The colors are very tinty cold blues with limited glow from a single candle. The color should be extinguished as Rochester dies, giving a sense of loss and of feeling something more than cold regard.



ACT 2, SCENE 10:

Nell enters to look about the room and meets Mrs. Barry. Mrs. Barry states she doesn't feel anything about Rochester's death. Doll talks about when the theater used to be for dancing bears and how the women now are nothing more than playhouse creatures.

Scene 10 should bring the lighting back to the same foreign, steely look from Act 1, Scene 1 with cold colors and angles which help etch out the actor's form. By this time, the audience becomes aware of the fact that it is the women who are nothing more than creatures just like the bears before. The lighting should not try to beautify the situation, but instead harshly exposes it from sweeping angles. We are finally left with a silhouette of the three women which takes away the humanity of their faces and simply shows them as figures to be watched before the lights fade to black for the end of the show.



PLAYHOUSE CREATURES
LIGHTING SCRIPT TREATMENT

POST-SHOW:

After the show has finished, the lights should softly return to a look very similar to the pre-show. There should still be a cold illumination about the stage, but it should be punctuated by candlelight and warm texture both on the walls as well as the stage floor. The chandelier is illuminated and stands as a source of strength and beauty upon the stage, much like the actresses of the theater.



Playhouse Creatures
Production Contact Sheet

Artistic Staff			
Dr. Keith Fowler	Director	fowler@uci.edu	949-824-6462
Stephen Swift	Sound Designer	sswift@uci.edu	585-503-4089
Jennifer Hill	Lighting Designer	jjhill@uci.edu	(714) 604-6690
TBA	Scenic Consultant	TBA	TBA
Caron Clancey	Costume Consultant	cclancey@uci.edu	661-964-8098
Brittany Smith	Assistant Director	brittans@uci.edu	

Stage Management			
Solia Martinez-Jacobs	Stage Manager	jacobss@uci.edu	510-384-8293
Tiffany Anguiano	Assistant Stage Manager	tanguian@uci.edu	626-780-5774
Asha Iyer	Assistant Stage Manager	aniyer@uci.edu	209-678-4308
TBA	Production Assistant	TBA	TBA
TBA	Production Assistant	TBA	TBA

Mentors			
Don Hill	Stage Management Mentor	donhill@uci.edu	949-824-3882
Katie Brosz	Lighting Design Mentor	kbrosz@uci.edu	650-793-1257
Vinnie Oliveri	Sound Design Mentor	olivieri@uci.edu	949-824-6614

Production Staff			
Toby Weiner	Production Manager	tfweiner@uci.edu	949-824-8765
Sarah Ormsby	Assistant Production Manager	sormsby@uci.edu	949-824-1717
Vera Bailey	Costume Shop Manager	vbailey@uci.edu	949-824-4907
Kevin Bennett	Costume Shop Foreman	khale@uci.edu	949-824-6618
Keith Bangs	Technical Director	kbangs@uci.edu	949-824-7142
Joe Forehand	Scene Shop Foreman	jforehan@uci.edu	949-824-7451
Jeff Stube	Master Carpenter	jstube@uci.edu	949-824-7451
Ron Cargile	Electrics Supervisor	rcargile@uci.edu	949-824-4031
Dave Mickey	Audio Supervisor	dmickey@uci.edu	949-824-5357
Marshal Kesler	Properties Supervisor	mkesler@uci.edu	949-824-9496
Aaron Jackson	Scenic Artist	arjackso@uci.edu	949-824-7451
Lesly Martin	Communications Director	elmartin@uci.edu	949-824-2189
David Walker	Box Office Manager	dwalker@uci.edu	949-824-2011
Tony Marquez	Facilities Manager	aemarque@uci.edu	949-824-8346

Cast			
Anika Solveig	Doll	habermas@uci.edu	734-276-4157
Sepideh Moafi	Nell Gwyn	smoafi@uci.edu	415-205-6683
Leah Dutchin	Mrs Betterton	ldutchin@uci.edu	773-895-4240
Sonya Cooke	Mrs Marshall	cookes@uci.edu	979-575-8543
Kim McKean	Mrs Farley	kmckean@uci.edu	773-216-5740
Marlene Yarosh	Mrs Barry	myarosh@uci.edu	714-504-3704
Lucas Calhoun	The Earl of Rochester	lcalhoun@uci.edu	310-991-7177
Zach Guzick	Otway	zguzik@uci.edu	858-344-0894

Playhouse Creatures

Rehearsal Report #28

April 24th, 2011

Today's rehearsal:

Sunday, April 24			
		Tech Rehearsal	
9:00am-12:00pm	Electrics	Electrics crew, LD	Studio Theatre
1:00pm-2:00pm	Set Up for Tech	Scenic, audio, Electrics, SM Team	Studio Theatre
1:00pm-2:00pm	LUNCH BREAK- Electrics	Electrics crew	*****
2:00pm-6:00pm	Continue Tech	Actors, Scenic, audio, Electrics, SM Team	Studio Theatre
6:00pm-8:00pm	DINNER BREAK- Audio, SM Team, scenic & Cast	Scenic, Audio, SM Team, Actors	*****
6:00pm-7:00pm	Electrics time	Electrics crew, LD	Studio Theatre
7:00pm-8:00pm	Electrics Dinner Break	Electrics, Electrics, LD	*****
8:00pm-11:00pm	Continue Tech/ Run of Act One	Actors, scenic, audio, Electrics, SM Team	Studio Theatre
10:30pm	Actors Excused, Strike/Clean up	All crews	Studio Theatre
11:00pm	END OF DAY- ALL	All	*****

Late/ Absent:

None.

General

1. Today we tech-ed through all of act two and ran through act one. The run was not timed as we stopped for technical elements as necessary.
2. Tiffany, our ASM is on medical leave until further notice. Special thank you to Juliet who spent her shop hours with us today!
3. As tomorrow will be our first day with costumes, there is a possibility the run will be pushed back. Thanks!
4. Comp tickets are available for all artistic staff and faculty. Please contact David Walker in the box office to reserve them in advance. Thanks!

Properties/Scenic

1. Keith, Dr. Fowler was wondering if it was possible to felt the wheels of the scenic units so that they would make less noise. Thanks!
2. Marlene Yarosh (Barry), stitched the pillows together today! Hopefully this will make propping Rochester up on the chaise a bit easier.
3. Dr. Fowler would like to have a bloody cloth for the abortion scene. Our AD Brittany will be bringing some fake blood to test the effect. Thanks!
4. Dr. Fowler and a few of the actors will be going to the theater early Monday afternoon when there are no classes in order to paint the upstage flats. Thanks!
5. Marshal, do you by any chance have another quill and inkpot available? Thanks!
6. Marshal, is it all right if we cut down the black/purple cloth (the really dirty looking one) to make it smaller? Thanks!

Stage Manager:
Solia Martinez-Jacobs
jacobss@uci.edu

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PHC
Rehearsal Report #28
4/24/11

7. Marshal, do you have anything that we can use to dull the bottom of the gold dressing tray? It has a mirrored bottom, and the reflection has been making it difficult on lighting. Thanks!
8. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!

Costumes

1. Caron, Mrs Betterton's petticoat/skirt came open tonight and may need to be looked at. It's possible that only a button popped off. If it is an easy fix, stage management can take a look at it tomorrow, but we will need to keep this in mind as we prepare for first dress on Monday. Thanks!
2. Caron, we are still trying to figure out what effect to use for the shit in the hair scene (Marshall in act one.) If you have any ideas, let us know!
3. Have we found a queen's brooch yet, Caron? Thanks!
4. Caron, is there a robe for Mrs Betterton to use during the Cleopatra scene? Thanks!
5. Caron, some of the actors were concerned about quick changes, however we are confident that you will have it under control. Thanks!

Lighting

1. Jennifer, thank you for your hard work today!
2. Jennifer and Katie, are there any rope lights available to use backstage? The majority of the outlets are full so we have the clip-lights plugged into the center of the cyc. Even though this gives the actors the light they need, having the cliplights positioned here isn't ideal for aesthetic reasons. Thanks!
3. Ron, thank you for stopping by rehearsal today!

Sound

1. Stephen, thank you for your hard work tonight!
2. Vinnie, thank you for stopping by rehearsal tonight!
3. B.C. and Stephen, would it be possible to please add another headset rear house left for the projections operator? This will be where projections will be running from for the duration of the show. Thanks!

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!
2. Matt, Dr. Fowler and a few of the actors will be painting the flats in the studio when it is available Monday morning and afternoon. Thanks!

Facilities

Playhouse Creatures

Rehearsal Report #29

April 25th, 2011

Today's rehearsal:

Monday, April 25			
		Dress Rehearsal #1	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm	Audio, Electrics, Scenic set up	Audio, Electrics, Scenic crews, SM team	Studio Theatre
6:00pm	Cast to costumes/ Actor prep and fight call	cast	Studio Theatre
7:55pm	Dress Rehearsal #1	ALL	Studio Theatre
10:45pm	Notes/ Cast out of costumes	Designers, Director, Mentors, Staff, SM (actors excused)	Studio Theatre
10:00pm	Clean up	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Late/ Absent:

None.

General

1. Today we added in costumes and did a full run of the show with tech. As we stopped for various reasons, the run was not timed.
2. Tiffany has returned from medical leave and we are happy to have her back!
3. The actresses involved in fight call have reached a consensus and the fight call will be held one hour prior to curtain.
4. Comp tickets are available for all artistic staff and faculty. Please contact David Walker in the box office to reserve them in advance. Thanks!

Properties/Scenic

1. Keith, Dr. Fowler was wondering if it was possible to felt the wheels of the scenic units so that they would make less noise. Thanks!
2. Keith and Marshal, would it be possible to brace the folding screen to the floor so that we can use it as masking? If it is stable we were contemplating hanging a curtain/fabric between it and the doorway to act as more masking stage left. Thanks!
3. Dr. Fowler brought in two cloths as props today: one with brown shoe polish and one that we put fake blood on for the abortion scene.
4. Dr. Fowler and a few of the actors will be going to the theater Tuesday afternoon when there are no classes in order to complete painting on the upstage flats. Thanks!
5. Marshal, do you by any chance have another quill and inkpot available? Thanks!
6. Keith and Matt, we have decided to use the prop boxes as masking on stage

right, however the “UCI Production” logos painted on them aren’t as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!

Costumes

1. Caron, thank you for your hard work today!
2. Caron, is there a robe for Mrs Betterton to use during the Cleopatra scene? Thanks!
3. Kaitlyn Smith has joined our team and will be assisting Caron as a costumes crew person. Thanks!

Lighting

1. Jennifer, thank you for your hard work today!
2. Jaymi thank you for stopping by rehearsal tonight!
3. Katie, thank you for attending rehearsal tonight!
4. Jennifer and Katie, are there any rope lights available to use backstage? The majority of the outlets are full so we have the clip-lights plugged into the center of the cyc. Even though this gives the actors the light they need, having the cliplights positioned here isn’t ideal for aesthetic reasons. Thanks!

Sound

1. Stephen, thank you for your hard work tonight!
2. We were having problems with the sound for the first 8 pages of the show. We held and restarted the computer, however the problem persisted through page 14. After that the sound was fine, and we are not anticipating any further problems. Thanks!
3. B.C and Stephen, is it possible to get longer cables for the ASM headsets backstage in order to allow them to keep their headsets on during scenic shifts? Thanks!
4. Stage management is planning on moving up to the booth for Wednesday’s rehearsal. Thanks!
5. B.C. and Stephen, would it be possible to please add another headset rear house left for the projections operator? This will be where projections will be running from for the duration of the show. Thanks!

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith and Matt, would it be possible to install chair rails before tomorrow night’s rehearsal? Possibly around 5:30 when stage management and scenic crew arrives? Thanks!
2. As per Don and Dr. Fowler’s e-mail, would it be possible to get black paint to touch up the audience platforms and the studio theater floor? Thanks!
3. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the “UCI Production” logos painted on them aren’t as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!
4. Matt, Dr. Fowler and Asha will be painting the flats in the studio when it is available Tuesday morning and afternoon. Thanks!

1. Nothing, thanks!

Artistic

1. Nothing, thanks!

Tomorrow's Schedule:

Monday, April 25			
		Dress Rehearsal #1	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm	Audio, Electrics, Scenic set up	Audio, Electrics, Scenic crews, SM team	Studio Theatre
6:00pm	Cast to costumes	cast	Studio Theatre
7:30pm	Dress Rehearsal #1	ALL	Studio Theatre
10:00pm	Notes	Designers, Director, Mentors, Staff, SM	Studio Theatre
10:00pm	Clean up/ cast out of costumes	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Facilities

1. During the run of Act One all of the chairs were taken from the women's dressing room and the actresses' personal items were thrown on the floor. Nothing was missing and the lighting crew in the Claire were warned about the incident and told to be aware of anything strange going on. It turned out that an unsanctioned dance crew had been using DS 120, and took the chairs for their use. Stage management asked them to leave, however when they did not Don stepped in and they left the studio space.

Artistic

1. Don, thank you for being present at tonight's rehearsal!

Tomorrow's Schedule:

Tuesday, April 26			
		Dress Rehearsal #2 w/ possible photo call	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm	Audio, Electrics, Scenic set up	Audio, Electrics, Scenic crews, SM team	Studio Theatre
6:30pm	Cast to costumes (Fight Call when Actresses are ready)	cast	Studio Theatre
7:30pm	Dress Rehearsal #2	ALL	Studio Theatre
10:00pm	Notes	Designers, Director, Mentors, Staff, SM	Studio Theatre
10:00pm	Clean up/ cast out of costumes	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Playhouse Creatures

Rehearsal Report #30

April 26th, 2011

Today's rehearsal:

Tuesday, April 26			
		Dress Rehearsal #2 w/ possible photo call	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm	Audio, Electrics, Scenic set up	Audio, Electrics, Scenic crews, SM team	Studio Theatre
6:30pm	Cast to costumes	cast	Studio Theatre
7:57pm-8:51pm	Dress Rehearsal #2: Act one	ALL	Studio Theatre
8:51pm-9:07pm	intermission	ALL	****
9:07pm-10:03pm	Dress Rehearsal #2: Act 2	All	Studio theater
10:00pm	Notes	Designers, Director, Mentors, Staff, SM	Studio Theatre
10:00pm	Clean up/ cast out of costumes	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Late/ Absent:

None.

General

1. Today we had our second dress rehearsal! We had to hold curtain for almost 30 minutes due to a weight problem with one of the scenic units. The units are top-heavy, and if not weighted correctly will fall over when they are pushed. Once we got it fixed there were no problems and the show ran smoothly.
2. Each act ran 54 minutes.
3. Comp tickets are available for all artistic staff and faculty. Please contact David Walker in the box office to reserve them in advance. Thanks!

Properties/Scenic

1. Keith and Marshal, would it be possible to brace the folding screen to the floor so that we can use it as masking? If it is stable we were contemplating hanging a curtain/fabric between it and the doorway to act as more masking stage left. Thanks!
2. Marshall, thank you for the swords! The actresses were very excited to have their official fighting swords!
3. We need to take a look at the orange basket and see if there is a way we can prop the oranges up further. Thanks!
4. Marshall, are there any more prop coins available? Thanks!

Costumes

Stage Manager:
Solia Martinez-Jacobs
jacobss@uci.edu

1. Caron, thank you for your hard work today!
2. Caron, is it possible to get any black fabric to use as masking stage left? Thanks!

Lighting

1. Jennifer, thank you for your hard work today!
2. Jaymi thank you for attending our run tonight!
3. Lonnie, thank you for attending our run tonight!
4. Jennifer, thank you for the rope lights! The actors were very grateful for the extra lights backstage!

Sound

1. Stephen, thank you for your hard work tonight!
2. Stage management is planning to move into the booth for Wednesday's final dress. Will there still be a god mic available to use from the booth? Thanks!

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith, thank you for coming by rehearsal and getting us stage weights to fix the flats!
2. Keith, thank you for arranging to have the chair rails installed in the theater! We were surprised when we came in and it was already done!
2. Aaron, thank you for painting the floor in the theater! It looks great!

Facilities

1. Nothing, thanks!

Artistic

1. Don, thank you for stopping by rehearsal!
2. Cynthia, as Marshal has given us the swords from *Edward II*, we are able to return your rapiers. Thanks again for their use! Please let stage management know how we can return them to you. Thanks!

Tomorrow's Schedule:

Wednesday, April 27			
		Dress Rehearsal #3 w/ invited audience	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm	Audio, Electrics, Scenic set up	Audio, Electrics, Scenic crews, SM team	Studio Theatre
6:30pm	Cast to costumes (Fight Call when Actresses are ready)	cast	Studio Theatre
8:00pm	Dress Rehearsal #3	ALL	Studio Theatre
10:00pm	Notes	Designers, Director, Mentors, Staff, SM	Studio Theatre
10:00pm	Clean up/ cast out of costumes	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Playhouse Creatures

Rehearsal Report #31

April 27th, 2011

Today's rehearsal:

Wednesday, April 27			
		Final/Invited Dress Rehearsal	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	Electrics crew	*****
6:00pm-8:00pm	Audio, Electrics Scenic, set up	Audio, Electrics, Scenic, SM team	Studio Theatre
6:30pm	Cast to costumes	cast	Studio Theatre
8:00pm	Dress Rehearsal #3	ALL	Studio Theatre
10:00pm	Notes	Designers, Director, Mentors, Staff, SM	Studio Theatre
10:00pm	Clean up/ cast out of costumes	cast, all crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Late/ Absent:

None.

General

1. Today we had our final dress rehearsal! The show went well and we had a small, yet responsive audience. Both acts ran 53 minutes tonight.
2. Comp tickets are available for all artistic staff and faculty. Please contact David Walker in the box office to reserve them in advance. Thanks!

Properties/Scenic

1. Marshall, are there any more prop coins available to use? Thanks!
2. Jeff, thank you for loaning us the tools to brace down the folding screen! Stephen and I braced it to the floor, and we added some fabric as masking stage left.
3. We have resolved the issue with the chaise and the pillows!
4. We need to remember to add more newspapers to the basket of oranges. We may need another cloth to cover them. Thanks!

Costumes

1. Caron, thank you for your hard work tonight!
2. Thank you for the black fabric, Caron!

Lighting

1. Jennifer, thank you for your hard work tonight!
2. Ron, is it possible to please get the monitor and camera system set up in the booth for stage management? It is difficult to see stage right and to figure out what is happening during black outs. Thank you!
3. The rope lights backstage are working great! Thanks Jennifer!

- Jennifer, the clip light in the booth is great, however even with it clipped onto a stand it reflects a lot into the booth window making it difficult to see. Is it possible to get a stand light instead, or would a darker gel cut down on the glare? Thanks!

Sound

- Stephen, thank you for your hard work tonight and helping to brace the folding screen this afternoon! The actors were appreciative for the extra masking. ☺
- B.C. would it be possible to move the rehearsal rack into the Claire during performances? We'd like to clear it out of the house, and would move it back to the theater if necessary for classes. Thanks!

Dialect/ Speech Pronunciation

- Nothing, thanks!

Production Management

- Keith, per Don's e-mail would it be possible to have someone look at the curtain that covers over the booth? There's a cable blocking it from closing all the way. Thanks!
- Keith, in order to close the curtains on the house right wall, do we just pull them closed, or are they on a rigging system like the curtains in the Nixon? We would like to close them for performances if possible. Thanks!
- Keith, we'd had a dustpan in the space, however it's gone missing and we have to sweep up pieces of candle-wax during intermission. Is there anywhere we could find another one? Thanks!

Facilities

- Nothing, thanks!

Artistic

- Don, thank you for playing house manager at tonight's preview!

Tomorrow's Schedule:

Thursday, April 28th			
		Happy Opening!!!	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK: Electrics	Electrics crew	*****
6:00pm	Audio, electrics, Scenic set up	audio, Electrics, Scenic, SM team	Studio Theatre
6:30pm	Cast to costumes & makeup	Cast	Studio Theatre
7:30pm	House open- stage cleared	SM	Studio Theatre
8:00pm	Performance #1	ALL	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Playhouse Creatures

Rehearsal Report #27

April 23rd, 2011

Today's rehearsal:

Saturday, April 23			
			Tech Rehearsal
8:00am- 12:00pm	Electrics	Electrics crew, LD	Studio Theatre
12:00pm-1:00pm	Set Up for Tech	Actors, Scenic , audio, Electrics, SM Team	Studio Theatre
12:00pm-1:00pm	LUNCH BREAK- Electrics	Electrics crew	*****
1:00pm-2:25pm	Continue Tech (Act 1)	Actors, stage management, Scenic, audio, Electrics, SM Team	Studio Theatre
2:25pm-2:37pm	10 minute break	ALL	****
2:37pm-3:50pm	Continue Tech (Act 1)	All	Studio Theater
3:50pm-4:00pm	10 minute break	ALL	****
4:00pm-5:00pm	Continue Tech (Act 1)	All	Studio Theater
5:00pm- 7:00pm	DINNER BREAK- Audio, SM Team, scenic & Cast	Scenic, Audio, SM Team, Actors	*****
5:00pm- 6:00pm	Electrics time	Electrics crew, LD	Studio Theatre
6:00pm-7:00pm	Electrics Dinner Break	Electrics, Electrics, LD	*****
7:00pm- 11:00pm	Continue Tech	Actors, scenic, audio, Electrics, SM Team	Studio Theatre
7:00pm-8:30pm	Continue tech (act 1)	All	Studio Theater
8:30pm-8:40pm	10 minute break	ALL	*****
8:40pm-9:45pm	Continue Tech	ALL	Studio Theater
9:45pm-9:50pm	5 minute break	ALL	*****
9:50pm-10:30pm	Continue Tech	ALL	Studio Theater
10:30pm	Clean up/End of day (Actors)	All (actors excused)	Studio Theater
11:00pm	END OF DAY- ALL	All	*****

Late/ Absent:

None.

General

1. Today we tech-ed through all of act one! We are looking forward to starting act two on Sunday and hopefully getting a full or partial run of the show in on Sunday evening.
2. Tiffany, our ASM is on medical leave until further notice. Special thank you to the stage threes for allowing us to borrow a PA for part of their rehearsal today!
3. Comp tickets are available for all artistic staff and faculty. Please contact David Walker in the box office to reserve them in advance. Thanks!

Properties/Scenic

1. We have decided that we will be miming the arrow shooting in the Amazon scene. Thanks!
2. Marshal, do you by any chance have another quill and inkpot available? Thanks!
3. Marlene Yarosh (Barry), has volunteered to sew the pillows for the chaise lounge into the right configuration during her downtime.

Stage Manager:
Solia Martinez-Jacobs
jacobss@uci.edu

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4. We have decided to use the brown bench that was in the theater instead of the white bench. This way we don't have to repaint a bench, and the color won't be an issue for lighting. Thanks!
5. Marshal, do you have anything that we can use to dull the bottom of the gold dressing tray? It has a mirrored bottom, and the reflection has been making it difficult on lighting. Thanks!
6. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!

Costumes

1. Caron, Mrs Betterton's petticoat/skirt came open tonight and may need to be looked at. It's possible that only a button popped off. If it is an easy fix, stage management can take a look at it tomorrow, but we will need to keep this in mind as we prepare for first dress on Monday. Thanks!

Lighting

1. Jennifer, thank you for your hard work today!
2. Jennifer and Katie, thank you for the clip lights! This made it a bit easier for the actors to see backstage, however we would still like a little more light if possible. Would we be able to get any rope lights to help brighten up backstage? Thanks!
3. Jaymi, thank you for stopping by rehearsal today!

Sound

1. Stephen, thank you for your hard work tonight!
2. B.C. and Stephen, would it be possible to please add another headset rear house left for the projections operator? This will be where projections will be running from for the duration of the show. Thanks!
3. Stephen and I looked at the ASM headsets backstage, and once we clear out the chair racks and other miscellaneous items from the Claire, reaching the flats shouldn't be a problem. Although there will be points where ASMs will have to be off headset to complete a transition, we've outlined specifics as to where visual cues for the crew occur.

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!
2. Matt, do you know when there are classes in the theater next week? We still have some painting we would like to get done. Thanks!

Facilities

1. Nothing, thanks!

Artistic

1. Don, thank you for all of your help with load in, and for the yummy tech table treats! The company really appreciated it!
2. Brittany, (our AD and Projection Designer) has decided that she will run projections. We will set up the projections "board" in the back house left corner. Although she will only be there for part of Saturday's rehearsal, we are very grateful to have her backstage with us as well!

Tomorrow's Schedule:

Sunday, April 24			
		Tech Rehearsal	
9:00am-12:00pm	Electrics	Electrics crew, LD	Studio Theatre
1:00pm-2:00pm	Set Up for Tech	Scenic, audio, Electrics, SM Team	Studio Theatre
1:00pm-2:00pm	LUNCH BREAK- Electrics	Electrics crew	*****
2:00pm-6:00pm	Continue Tech	Actors, Scenic, audio, Electrics, SM Team	Studio Theatre
6:00pm-8:00pm	DINNER BREAK- Audio, SM Team, scenic & Cast	Scenic, Audio, SM Team, Actors	*****
6:00pm-7:00pm	Electrics time	Electrics crew, LD	Studio Theatre
7:00pm-8:00pm	Electrics Dinner Break	Electrics, Electrics, LD	*****
8:00pm-11:00pm	Continue Tech/ Possible Run of Show	Actors, scenic, audio, Electrics, SM Team	Studio Theatre
11:00pm	END OF DAY- ALL	All	*****

Playhouse Creatures

Rehearsal Report #26

April 21th, 2011

Today's rehearsal:

Friday, April 22			
		Company Meeting & Tech	
3:00pm-5:00pm	Electrics	LD, Electrics	Studio Theatre
5:00pm-6:00pm	DINNER BREAK- Electrics	LD, Electrics	*****
6:00pm-6:30pm	Scenic Orientation & Audience Seating Load-in	SM team, Scenic crew	Studio Theatre
6:30pm-7:07pm	Introductions & Prep for Shift rehearsal	Full Company	Studio Theater
7:07pm-7:55pm	Begin Shift Rehearsal	All	Studio Theatre
7:55pm-8:05pm	10 minute break	ALL	*****
8:05pm-9:05pm	Continue Shift rehearsal	All	Studio Theatre
9:05pm-9:10pm	5 minute break	ALL	*****
9:10pm-9:36pm	Continue Shift Rehearsal	All	Studio Theatre
9:36pm-9:50pm	Hold/ Actor break	All	Studio Theatre
9:50pm-10:30pm	Finish Rehearsing Shifts	All	Studio theater
10:30pm	Clean up (Actors Excused)	Lighting, Scenic, Audio, SM team	Studio Theater
11:00pm	END OF DAY	ALL	*****

Late/ Absent:

None.

General

1. Tonight we rehearsed every scene shift in the show. Actors were incorporated into some of the shifts, and although it took the entire rehearsal period, we got through everything smoothly and are confident that this will help us as we add in lights and sound tomorrow.
2. Tiffany, our ASM is on medical leave until further notice. She sent Stage management a text during rehearsal and said that she is doing well and resting at home. She sends her well wishes and hopes to be back with us soon. Kent Levenson stepped up and acted as an understudy ASM, which helped the transitions run more smoothly. He will hopefully be with us for Saturday's rehearsal as well.
3. We had a brief hold as the stage management table fell off the audience platform. No one was hurt, however the ceramic mug that was acting as a clip-light stand broke (we still have the pieces in case it can be repaired), as well as the clip light itself. We cleared the house and swept again before resuming our shift rehearsals. Jennifer is going to take a look at the clip light later to see if it can be repaired.
4. Although we did not have a formal company meeting, the actors were introduced to the crew and everyone was given a brief overview of the tech process. Morale stayed

high throughout the rehearsal, and we are excited to officially be adding in lights and sounds tomorrow.

Properties/Scenic

1. Marshal, do you by any chance have another quill and inkpot available?
Thanks!
2. Stage management painted a wash on the two smaller downstage flats this morning. Any further painting will need to be scheduled for early next week when we have access to the production studio again. Special thanks to Aaron Jackson for helping us get the materials and get started on the project!
3. Marlene Yarosh (Barry), has volunteered to sew the pillows for the chaise lounge into the right configuration during her downtime.
4. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos?
Thanks!

Costumes

1. Caron, Mrs Betterton's petticoat/skirt came open tonight and may need to be looked at. It's possible that only a button popped off. If it is an easy fix, stage management can take a look at it tomorrow, but we will need to keep this in mind as we prepare for first dress on Monday. Thanks!
2. Caron, do you know if the costume shop has any black fabric that we could use as masking/drapes for both sides of the stage? Please see the note to Keith and Matt under the "Scenic" or "Production Management" sections for more clarification. Thanks!

Lighting

1. Jennifer, thank you for your hard work today!

Sound

1. Stephen, thank you for your hard work tonight and assisting with the audience seating load in!
2. Stephen and I looked at the ASM headsets backstage, and once we clear out the chair racks and other miscellaneous items from the Claire, reaching the flats shouldn't be a problem. Although there will be points where ASMs will have to be off headset to complete a transition, we've outlined specifics as to where visual cues for the crew occur.

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith and Matt, we have decided to use the prop boxes as masking on stage right, however the "UCI Production" logos painted on them aren't as aesthetically pleasing as we would like them to be. We would like to ask the costume shop if they have any spare black fabric to hang over them, as well as to staple on stage right between the folding screen and the door. However if there is none available would we be able to temporarily paint over the logos? Thanks!
2. Matt, thank you for all of your help with audience load in today and for stopping by

rehearsal tonight!

Facilities

1. Nothing, thanks!

Artistic

1. Don, thank you for all of your help with load in, and for the yummy tech table treats! The company really appreciated it!
2. Brittany, (our AD and Projection Designer) has decided that she will run projections. We will set up the projections "board" in the back house left corner. Although she will only be there for part of Saturday's rehearsal, we are very grateful to have her backstage with us as well!

Tomorrow's Schedule:

Saturday, April 23			
			Tech Rehearsal
8:00am- 12:00pm	Electrics	Electrics crew, LD	Studio Theatre
12:00pm-1:00pm	Set Up for Tech	Actors, Scenic , audio, Electrics, SM Team	Studio Theatre
12:00pm-1:00pm	LUNCH BREAK- Electrics	Electrics crew	*****
1:00pm-5:00pm	Continue Tech	Actors, stage management, Scenic, audio, Electrics, SM Team	Studio Theatre
5:00pm- 7:00pm	DINNER BREAK- Audio, SM Team, scenic & Cast	Scenic, Audio, SM Team, Actors	*****
5:00pm- 6:00pm	Electrics time	Electrics crew, LD	Studio Theatre
6:00pm-7:00pm	Electrics Dinner Break	Electrics, Electrics, LD	*****
7:00pm- 11:00pm	Continue Tech	Actors, scenic, audio, Electrics, SM Team	Studio Theatre
11:00pm	END OF DAY- ALL	All	*****

Playhouse Creatures

Performance Report #1

April 28th, 2011

Today's rehearsal:

Thursday, April 28th			
		Happy Opening!!!	
3:00pm-5:00pm	Electrics	Electrics crew, LD	Studio Theatre
5:00pm-6:00pm	DINNER BREAK: Electrics	Electrics crew	*****
6:00pm	Audio, electrics, Scenic set up	audio, Electrics, Scenic, SM team	Studio Theatre
6:30pm	Cast to costumes & makeup	Cast	Studio Theatre
7:00pm-7:15pm	Notes	Cast, Director	Studio Theatre
7:15pm-7:25pm	Actor Warm Ups & Fight Call	Cast, SM	Studio Theatre
7:40pm	House open- stage cleared	SM	Studio Theatre
8:05pm-8:58pm	Performance #1- Act 1	All	Studio Theatre
8:58pm-9:17pm	Intermission	ALL	*****
9:17pm-10:13pm	Performance #1- Act 2	all	Studio Theatre
10:13pm-11:00pm	Clean up/ actors out of costumes	All	Studio theatre
11:00pm	End of day	ALL	*****

Late/ Absent:

None.

General

1. Today we had our first performance! We had a packed house and the audience was very responsive. Act one ran 52 minutes, and Act two ran 54 minutes.
2. Two older patrons left at intermission due to the heat in the theater. Facilities came to check the thermostat and adjust the air conditioner during intermission and the temperature was above 80 degrees. Intermission was extended to deal with the temperature issues.
3. Curtain was held tonight due to the actors needing more time to get ready and into costumes.
4. The cast has requested that if there are notes prior to tomorrow's show, the notes session needs to be held between 6:30 and 7:00 to allow them enough time to prepare and warm up prior to house open.

Properties/Scenic

1. Marshal, thank you for helping us fix the orange basket!
2. Marshal, we are planning to strike Saturday after the show instead of Sunday morning/afternoon. Can we coordinate some way to deliver props to the shop with you?
Thanks!

Costumes

1. Nothing, thanks!

Lighting

1. Jennifer, thank you for helping us with the rope lights at the end of the night!

Stage Manager:
Solia Martinez-Jacobs
jacobss@uci.edu

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Playhouse Creatures

Performance Report #2

April 29th, 2011

Today's rehearsal:

Friday, April 29th			
		Performance #2	
6:00pm-6:30pm	Audio, electrics, Scenic set up	audio, Electrics, scenic SM team	Studio Theatre
6:30pm-7:30pm	Cast to costumes & makeup/ Actor Prep Time	Cast	Studio Theatre
6:45pm-6:55pm	Fight Call	Sonya, Sepideh, Leah	Studio Theatre
7:30pm-8:10pm	House open- stage cleared	SM	Studio Theatre
8:10pm-9:05pm	Performance #2- Act one	All	Studio Theatre
9:05pm-9:20pm	Intermission	ALL	*****
9:20pm-10:15pm	Performance #2- Act 2	ALL	Studio Theatre
10:15pm-10:30pm	Optional Photocall with Actors	Director, Actors	Studio Theatre
10:30pm-11:00pm	Clean up	SM Team, Scenic, Costumes crews	Studio Theatre
11:00pm	END OF DAY	ALL	*****

Late/ Absent:

None.

General

1. Today we had our Second performance! We had a packed house and the audience was very responsive.
2. The house was held 10 minutes in order to insure that all patrons could be seated. Act one ran 53 minutes, and Act two ran 54 minutes with a 15-minute intermission, giving the show a 2 hour and 2 minute total run-time.
3. Dr. Fowler held an optional photo call with the actors after the show.
4. Scenic strike will happen tomorrow after the show rather than Sunday during the day.

Properties/Scenic

1. Marshal, thank you for helping us fix the fan!

Costumes

1. Caron, the green trim on Barry's petticoat is coming off of her skirt, and is tied in a knot on one side to keep her from tripping on it. Is it possible to fix this? Thanks!

Lighting

1. Jennifer, will lighting be able to take down the chandelier during electrics strike? Thanks!

Sound

1. Sound 114 (the crowd cheers during *The Fatal Maiden*) did not play due to operator error. Other than that, there were no problems with sound. Thanks!

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith, Marshal and stage management were discussing strike and the possibility of putting smaller props in a box and storing them in the makeup room until Monday so that she doesn't have to haul them down to the shop herself. Is this all right, or will it interfere with *Physical Graffiti*? Let us know. Thanks!
2. Keith, for strike do we need to remove the chair rail from the audience risers, or should we leave it all assembled? Thanks!
3. Keith, are the chair racks being stored in the Claire? Thanks!

Facilities

1. Toby, the theater was much cooler tonight. Thank you!

Artistic

1. Don, thank you for checking in with us before curtain today!

Tomorrow's Schedule:

Saturday, April 30th			
		Performance #3 & 4	
12:30pm	Audio, electrics, Scenic set up	audio, Electrics, scenic SM team	Studio Theatre
1:00pm-1:30pm	Cast to Costumes & Makeup	Cast	Studio Theatre
1:30pm-2:00pm	House Open- Stage Cleared	SM	Studio Theatre
2:00pm-5:00pm	Performance #3	ALL	Studio Theatre
5:00pm-6:00pm	DINNER BREAK	ALL	*****
6:00pm	Audio, electrics, scenic set up	audio, Electrics, scenic, SM team	Studio Theatre
6:30pm	Cast to costumes & makeup	Cast	Studio Theatre
7:30pm	House open- stage cleared	SM	Studio Theatre
8:00pm	Performance #4	ALL	Studio Theatre
11:00pm	END OF DAY	SM Team, Actors, Electrics, Scenic	*****
11:00pm-Complete	Audio, Scenic Strike	Audio, SD, Scenic, SM Team, S-Crew, Costumes Crew	Studio
TBA	END OF DAY- AUDIO	Audio, SD	*****

Playhouse Creatures

Performance Report #3 & #4

April 30th, 2011

Today's rehearsal:

Saturday, April 30th			
		Performance #3 & 4	
12:30pm	Audio, electrics, Scenic set up	audio, Electrics, scenic SM team	Studio Theatre
1:00pm-1:30pm	Cast to Costumes & Makeup	Cast	Studio Theatre
1:20pm	Fight Call	Sepideh, Leah, Sonya, SM, Electrics	Studio Theatre
1:30pm-2:00pm	House Open- Stage Cleared	SM	Studio Theatre
2:14pm-3:05pm	Performance #3 Act one	ALL	Studio Theatre
3:05pm-3:20pm	Intermission	ALL	*****
3:20pm-4:14pm	Performance #3 Act 2	ALL	Studio Theatre
4:30pm-6:30pm	DINNER BREAK	ALL	*****
6:30pm	Audio, electrics, scenic set up	audio, Electrics, scenic, SM team	Studio Theatre
6:30pm	Cast to costumes & makeup	Cast	Studio Theatre
7:30pm	House open- stage cleared	SM	Studio Theatre
8:00pm	Performance #4	ALL	Studio Theatre
11:00pm	END OF DAY	SM Team, Actors, Electrics, Scenic	*****
11:00pm-Complete	Audio, Scenic Strike	Audio, SD, Scenic, SM Team, S-Crew, Costumes Crew	Studio
TBA	END OF DAY- ALL	Audio, Scenic, SM team, SD	*****

Late/ Absent:

None.

General

1. Today we had our third and fourth performances! Although the afternoon audience was smaller and quieter than the evening audience, we still had a good run. The second performance was sold out, and there was a standing ovation or two. The crowd was very vocal and LOVED the Rochester-Vomit effect.
2. The house was held both shows in order insure that all patrons could be seated. During the first performance we had a bit more of a hold as we were having slight difficulties with headsets as we were getting loud feedback noises. The problem resolved itself and we went through the show without any more difficulties. For performance one Act one ran 51 minutes, and Act two ran 53 minutes with a 15-minute intermission. For the second Performance, Act One ran 53 minutes and Act two ran 54 minutes.
3. Scenic and Audio strikes were completed prior to the evening performance.
4. Stage management has the House Manager clipboard and set of keys and will return it on Monday.

Properties/Scenic

1. Marshal, during strike we left all the furniture in the hallway and the props and prop box lock inside the makeup room. Thank you!

Costumes

1. Caron, Stage management will return the black fabric used as masking to the costume shop after strike. Thanks!

Lighting

1. Jennifer, during Mrs. Betterton's monologue in act 2 during the first performance it seemed like the Cyrano script was out of focus on the stage left flat. We were concerned about it at first, but after double-checking that the flats were on their proper spikes realized that it was just the effect you were going for. Thanks!
2. Jennifer has confirmed that lighting will be taking down the chandelier. Thanks!

Sound

1. Stephen, as mentioned in the general section above we had a few technical difficulties with loud feedback on the headsets during the first performance. The issues resolved themselves and we had no further problems. Thanks!
2. Due to operator error, sound 724 did not play during the first performance.
3. There was a glitch with the computer and sound 662 played a bit prematurely during the second performance. The sound Op. cut the sound and re-queued it and there were no further issues.

Dialect/ Speech Pronunciation

1. Nothing, thanks!

Production Management

1. Keith, scenic strike was completed as per your requests. Thanks!

Facilities

1. Toby, stage management needs to return the space heaters to your office. When would be a good time to do so? Thanks!

Artistic

1. Don, thank you for checking in with us before the first show today!

Tomorrow's Schedule:

Sunday, May1st			
		Strike	
1:00pm-6:00pm	Electrics strike	Electrics Crew	Studio Theatre
6:00pm-7:00pm	DINNER BREAK- Electrics	Electrics, LD, TBD	Studio Theatre
7:00pm-9:00pm	Electrics strike continued	Electrics, LD, TBD	Studio Theatre
9:00pm	END OF DAY-ALL	All Crews, Cast TBD	*****

- Jennifer, the music stand light works great! It really cut down on the glare in the window and makes things a bit easier to see. Thanks!

Sound

- Stephen, from up in the booth sound 284 seemed to have a very abrupt cutoff. Can we take a look at this tomorrow? Thanks!
- Stephen, sound 312 came on way too loud tonight. Is it possible to take a look at the levels? Thanks!

Dialect/ Speech Pronunciation

- Nothing, thanks!

Production Management

- Keith, per your e-mail on strike, we'll have someone pick up a screw-gun from the shop and make sure we finish everything on the list. Thanks!

Facilities

- Toby, the theater was very hot tonight and became a cause for concern for the audience and company's safety and two older patrons left during intermission due to the heat. Is it possible to make sure the air conditioning is turned on for the remaining performances? Thank you!

Artistic

- Don, thank you for your assistance with the team from facilities and for securing a music stand light for stage management!

Tomorrow's Schedule:

Friday, April 29th			
		Performance #2	
6:00pm	Audio, electrics, Scenic set up	audio, Electrics, scenic SM team	Studio Theatre
6:30pm	Cast to costumes & makeup	Cast	Studio Theatre
7:30pm	House open- stage cleared	SM	Studio Theatre
8:00pm	Performance #2	ALL	Studio Theatre
11:00pm	END OF DAY	ALL	*****