DESIGN RELIZATION

By Cara-Anne Peploe

CONTENTS

Individual:
Brief and Role (Slides 3 – 7)
Lighting Research (Slides 8 – 21)
Expressionism research (Slides 22 – 29)
Analyzing Process (Slides 30 – 48)
Lighting design Process (Slides 49 – 59)
Mini Group Process (Slides 60 – 81)
Production Group process (Slides 82 – 109)
Reflection and Evaluation (Slides 110 – 115)
References (Slides 116 – 126)

INDIVIDUAL – BRIEF AND ROLE

In this project, we were allowed to pick any department role. It could be set, costume, lighting, construction, or scenic art. Each of these offer a different challenge.

I could pick a role that I am more familiar with to build my expertise to a refined level, or I could push myself outside of my comfort zone and pick a role build skills in an area I am unfamiliar with. This was a challenge.

I decided to pick the role of the lighting designer to push myself outside of my comfort zone, as it is an area I have not experimented yet. I feel that it would benefit me greatly as it would mean I would have to use more technology in my work, which I tend to shy away from, but is essential in the modern world and understanding the use of lights affects many other departments which means I would have to greatly use teamwork and communication skills.

ROLE CONSIDERATIONS



TASK DESCRIPTION

You can't overstate enough; how critical a role lighting plays in the film or stage viewing experience. While it's perfectly natural to be drawn to the practical making side of theatre or filmmaking, those striking visuals don't hold the same weight without considered lighting to back them up.

Having selected the scene from The Adding Machine, you are required to produce a lighting design proposal. The lighting you design must take on-board Rice's stage directions. It is necessary to compose full scale lightscapes at this point; demos and samples that clearly evoke the sensibility of the scene are also expected. You are expected to produce functional lighting compositions that enhance the qualities of the set and characters therein.

Research, experimentation and ambition all contribute to a visual portfolio which must include:

- Annotated Script
- Character Analysis
- Your process workbook
- Visual Research and Mood boards
- Initial Sketches and Lighting Design Proposals
- A final lighting composition with reference material
- A Final plan for the lightscapescape, timings and associations with visual elements and supporting reference material.

THE LIGHTING DESIGN BRIEF

- Reading the brief made me excited and nervous, as I felt that doing this role is going to be ambitious for me.

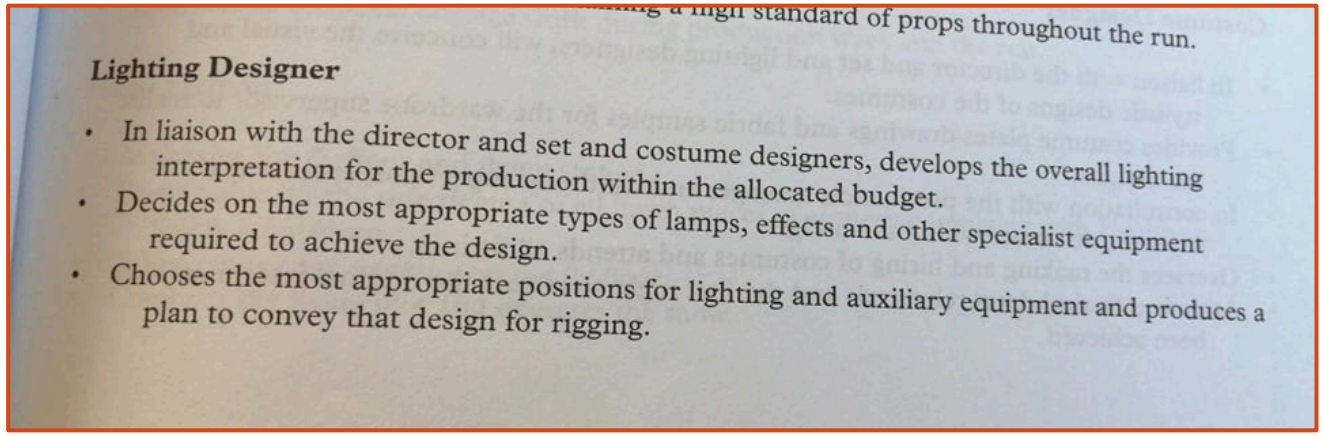
- There was also some terminology that I didn't understand. For example, the word 'Lightscape'. Although, many of the other processes I did know how to do, it would be just recontextualizing it for lighting. Reading this made me realized that I needed to better my foundational understanding of lighting design and how the role worked.

- I also would have to look into expressionism in more detail to understand how to either compliment it with light or to express it through light. As a main part of the brief was understanding expressionism and use of their techniques in my analysis and tasks.

- In terms of producing 'The Adding Machine' I'm expected to take on stage directions, consider whether how to produce dependent on whether it is produced for theatre or film.

WHAT IS A LIGHTING DESIGNER?

According to Pallin, being a lighting designer means working with the director, costume director, working within the budget, deciding on equipment, choosing positions of those equipment, ensuring "consistent quality of the three-dimensional lighting picture" and overseeing the lighting technician aspects of the show.

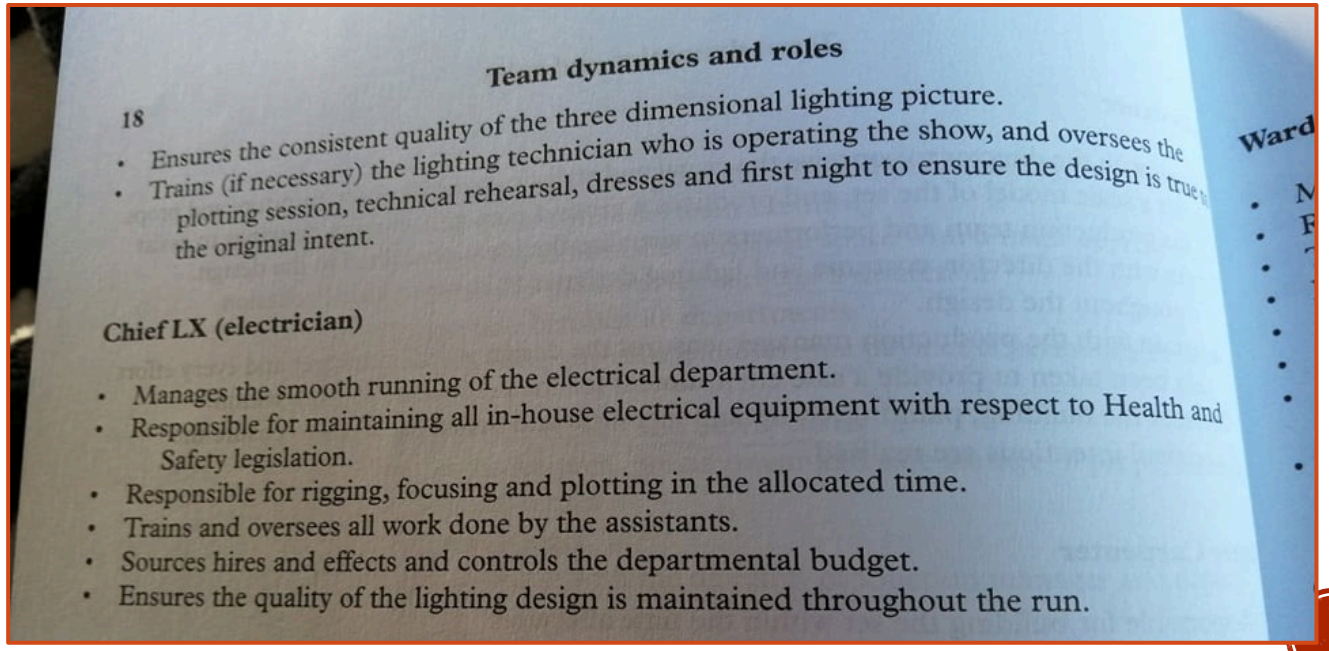


a high standard of props throughout the run.

Lighting Designer

- In liaison with the director and set and costume designers, develops the overall lighting interpretation for the production within the allocated budget.
- Decides on the most appropriate types of lamps, effects and other specialist equipment required to achieve the design.
- Chooses the most appropriate positions for lighting and auxiliary equipment and produces a plan to convey that design for rigging.

According to Morgan N.H., a lighting designer would create concept art, Scale drawings, equipment lists, flow charts, cue synopsis, arrow plans, lighting schedules and more (Morgan, 1995) .



Team dynamics and roles

18

- Ensures the consistent quality of the three dimensional lighting picture.
- Trains (if necessary) the lighting technician who is operating the show, and oversees the plotting session, technical rehearsal, dresses and first night to ensure the design is true to the original intent.

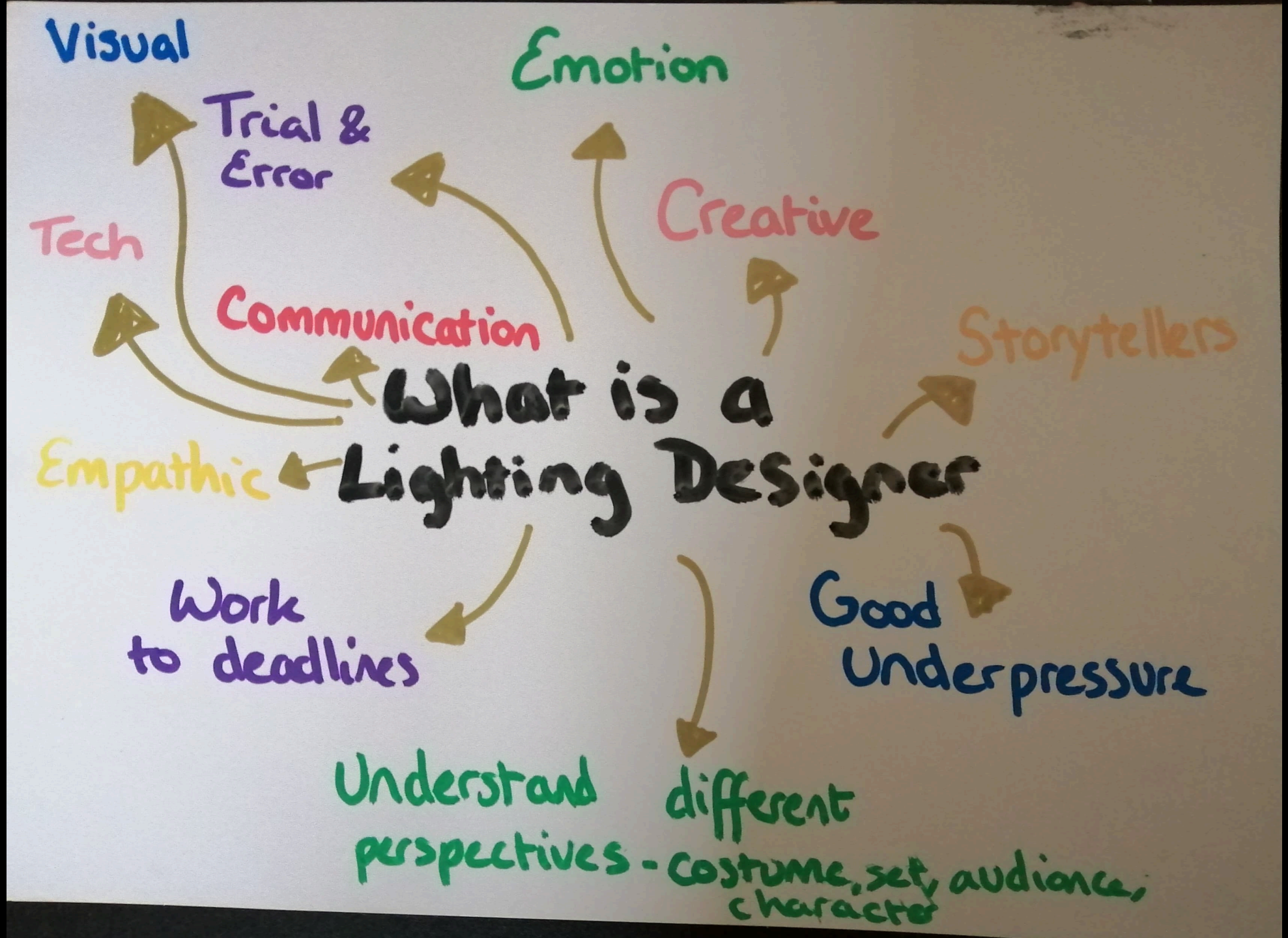
Chief LX (electrician)

- Manages the smooth running of the electrical department.
- Responsible for maintaining all in-house electrical equipment with respect to Health and Safety legislation.
- Responsible for rigging, focusing and plotting in the allocated time.
- Trains and oversees all work done by the assistants.
- Sources hires and effects and controls the departmental budget.
- Ensures the quality of the lighting design is maintained throughout the run.

Ward

From this I can determine that what is produced depends on the process and what is needed. For example, in this project I may produce more concept art, scale drawings than cue sheets. It depends on what the project needs.

Pallin, G. (2010)


Visual
Emotion
Trial & Error
Tech
Creative
Communication
Storytellers
What is a Lighting Designer
Empathic
Work to deadlines
Good Underpressure
Understand different perspectives - costume, set, audience, character

INDIVIDUAL — LIGHTING RESEARCH

RESEARCH - LIGHT AND STORYTELLING

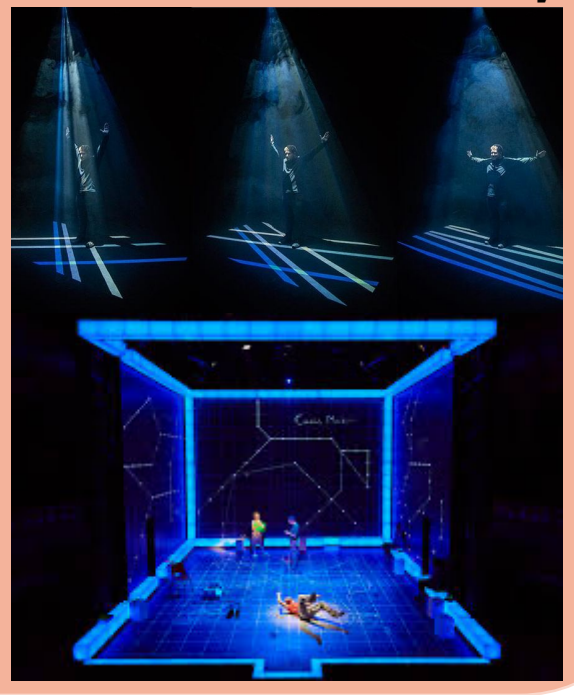
For lighting to aid in storytelling it must have a purpose.

- Light might be used to tell the audience the **time**.
- Light might be used to give the audience a **Focus**.
- Light might be used to **Prepare** the audience.
- Light might be used to tell the audience the **Mood**.

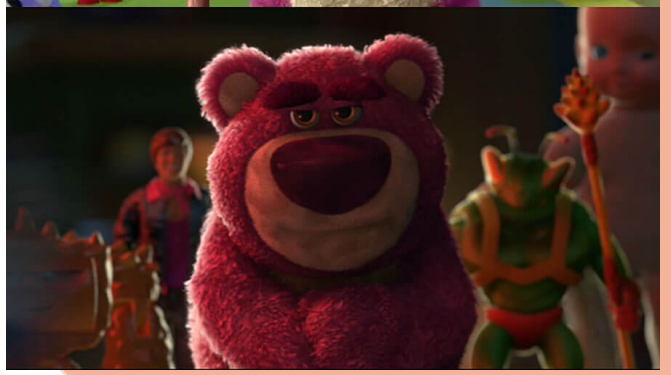
For example, torches can be used to indicate that it is night on a stage, or a certain dark location.



For example, spotlights are used to give focus to characters in many plays.



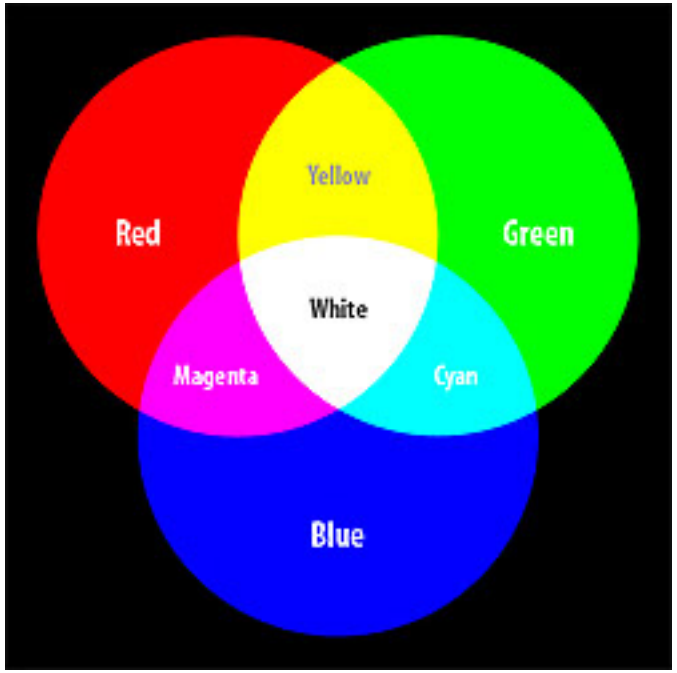




For example, the contrast of night and day can change the mood throughout a show from something more comfortable to intense as shown to the left in Dreamwork's Toystory 3

RESEARCH - LIGHT AND COLOUR BASICS

White light is just all the colour hues together. To get other colours we break down white light and filter out all other hues to get just primary colour or certain hues to get a secondary colour. This is demonstrated in the colour wheel to the right. This is used in lighting when using gels and tights. When all the colors are blocked, this is when you get black.



(Nassiry, 2004)

Using this understanding of colour theory, gel sheets can be used in a subtle ways such as to correct an ageing light, or to give natural lighting by using different combos of colours that have both warm and cold tones. Common colours used to give a natural lighting is Straw and lavender. It can be used as more of a lighting effect by using strong colours to flood the stage with colour or use colour blocking to make certain colours appear black or grey.



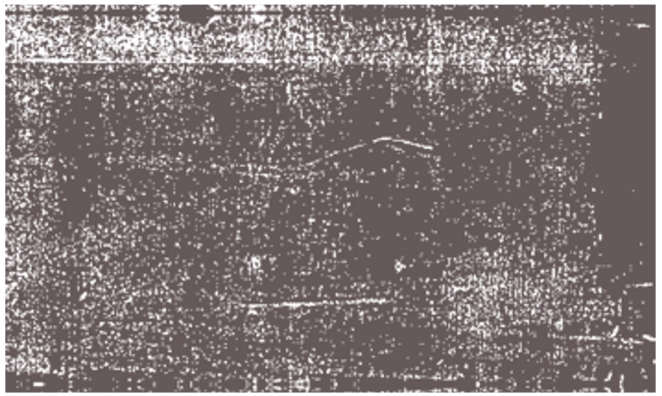
PLAYING WITH OTHER LIGHT

- Difference in use of shutters.

- When completely open on the spotlight, you get a soft edge circle, whereas when closed on the sides it creates a corridor or rectangle with harsh edged sides from the light being blocked.

- This could be used to highlight a character differently. I.e certain characters could be linked to certain shapes or it could be used on a larger scale to miniplate the set to appear different. For example, make a big dark room turn into a bright tunnel.

















- Here I placed with the use of a mirror to see how a light would react to a reflective surface. I was shocked to see exactly how sharply the mirror reflected the light as I expected it to be more diffused. I was also shocked to see how intense the natural light reflected on it.







(Video)

- A red gel has been applied to the light in the first image, a blue in right. The affect of red light at this angle has been recorded on my face o see the different shadows hat it could cause. It was interesting to see the difference of how the light was captured depended on the angle.





What have I learnt from this?
I have been able to revise how to rig, how shutters can influence light, the difference power can have how intense a light is and the affect of gel sheets. I was also able to play with a mirror, which was fun but also quite irritating to get the light to do what I wanted to do. I imagine that for this reason using mirrors can be a challenge for many lighting designers.

The difference is these photos is the power output which has affected the intensity of the light, causing the one light to appear whiter than the other.





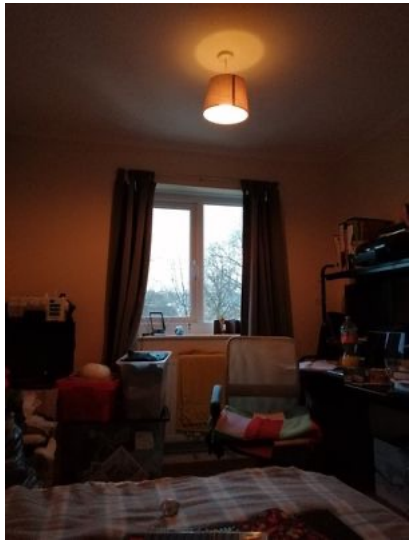
To understand light on a basic level and on a small scale. I made a frame and placed some fabric over it, using my torch to shine in the whole as a top light. I played with the colour the light created, i.e, yellow and white, and how it played against the purple fabric. The white light created a more calm, cold environment than the yellow. This could be due to yellow being a contrasting colour to purple and to yellow being a warmer colour tone than white.

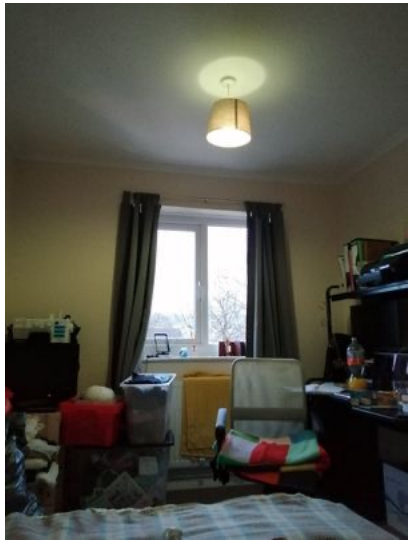
RESEARCH INTO LEDS

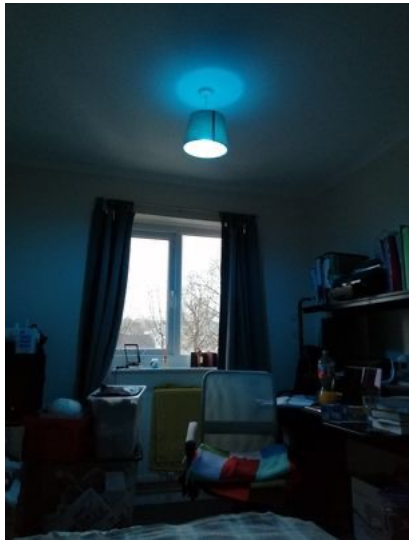
To understand how LEDs worked and looked, I brought a bulb to use at home. When looking for the bulb I learnt that they come in many different sizes and shapes, such as flat bulbs, Candle shaped bulbs, round bulbs, strips, etc.
The Shape would affect how the light flows out of the bulb.

At home I linked my phone to bulb using the Wiz app. This allowed me to change the colour of the bulb from phone. It also allowed me to turn it on and off, make it fade-in and fade-out. This could be a useful feature to intricate into a design.





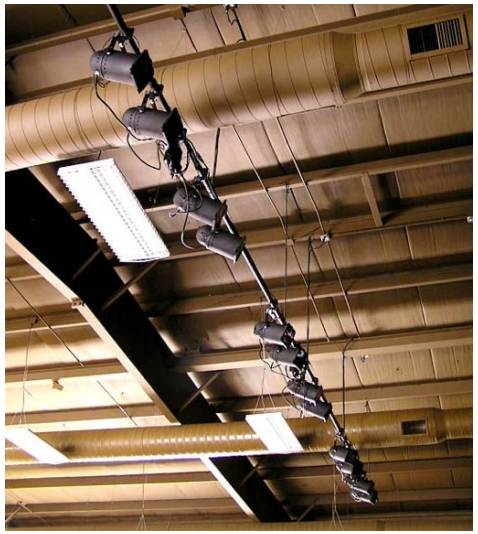






BACK TO RIGGING

Looking into rigging, highlights the importance of angles over the type of lights used.



Overhead horizontal bars. Some will be internally wired, to include sockets. Here lights are rigged using a clamp and wire.



To vary the heights of the lanterns rigged to the bar, vertical extension tubes can be used ranging from 6 – 24 inches.



A stand allows a light to fixed to the floor, but a boom arm stand allows the lights to be overhead, and not in the way. This is especially useful in lighting film.



A t-bar lighting stand can hang multiple lights at once.



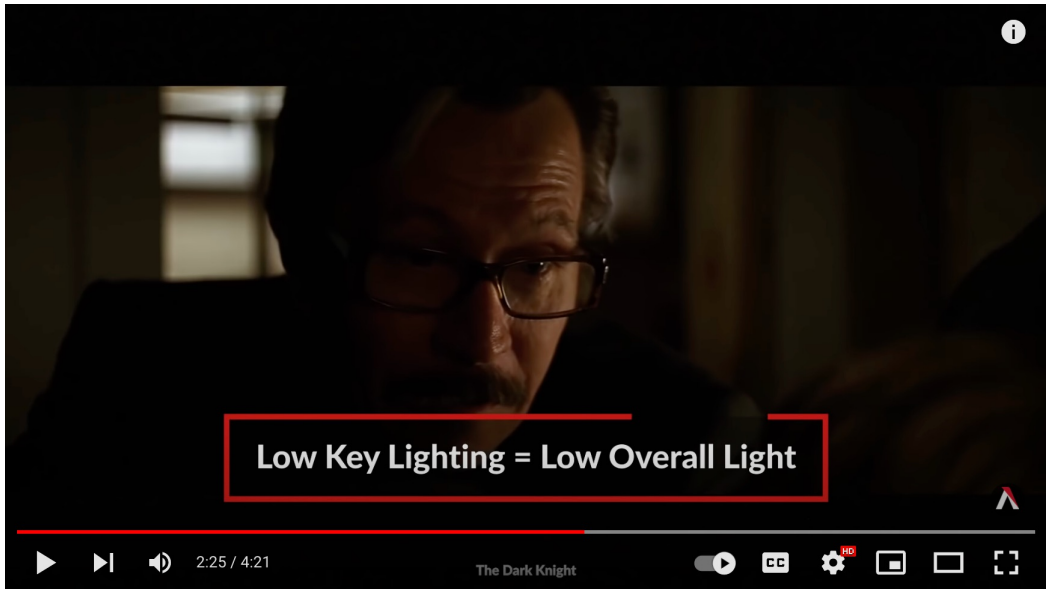
A low bench which a lantern can be attached to.

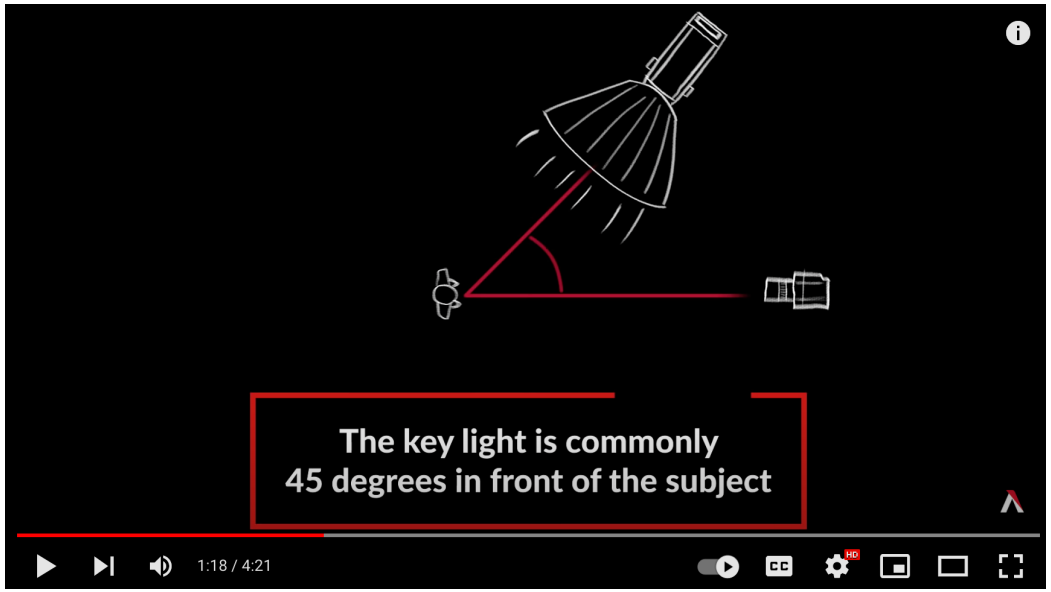
TYPES OF FADES

- "Fade In is the time between the start of a incoming transition" (Rob, 2008)
- "The Fade Out time is the measure of an outgoing cue
- Wait In allows you to set a delay between the cue action (GO) and the start of the Fade In transition" (Rob, 2008)
- "Wait Out allows you to set a delay, similar to the Wait In time, between the Go action and the outgoing transition." (Rob, 2008)

- "Fading from one state to the next, i.e. crossfading"
- "if a crossfade is completed seamlessly, it is called a dipless crossfade" (Rob, 2008)
- "A cue where the change is completely instant is called a snap" (Rob, 2008)
- "A new lighting state has an up time and the old state going out has a down time" (Rob, 2008)
- "When one cue triggers another they are said to link"
- "several cues will happen at the same cue point, with lights coming on each with different fade times. This is called a move fade" (Rob, 2008)

Understanding these fades, will not only help me visuals how lights will move throughout a scene but also allow me to adequately record the cue style for cue synopsis.





BACK TO KEY LIGHT POSITIONS

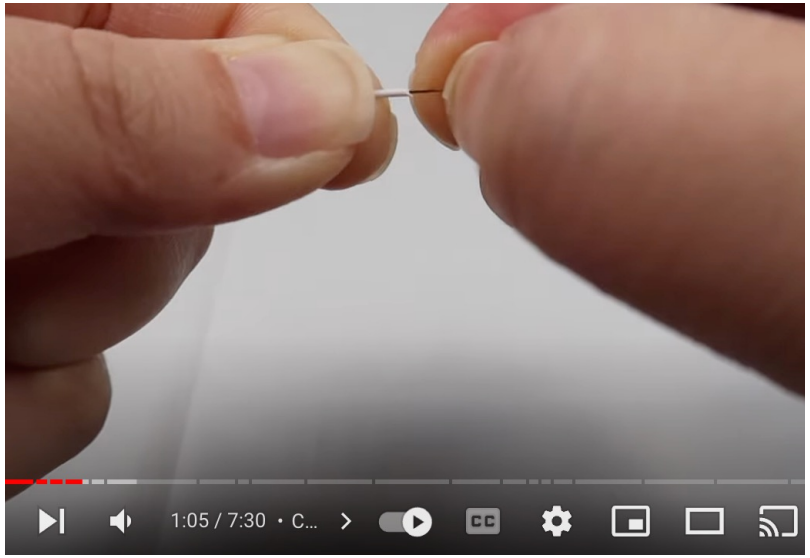
- 3 point lighting is the standard for film set, typically 2 in front and one behind but different combinations can work.

- "The key light is the main light is the set up, being the brightest and covering the subject the most"
- "The fill light, fills in the shadows created by the key light"
- "The backlight separates the subject from the background"
- "Low key lighting means the overall light is low"
- "high key lighting means the subject is very bright"

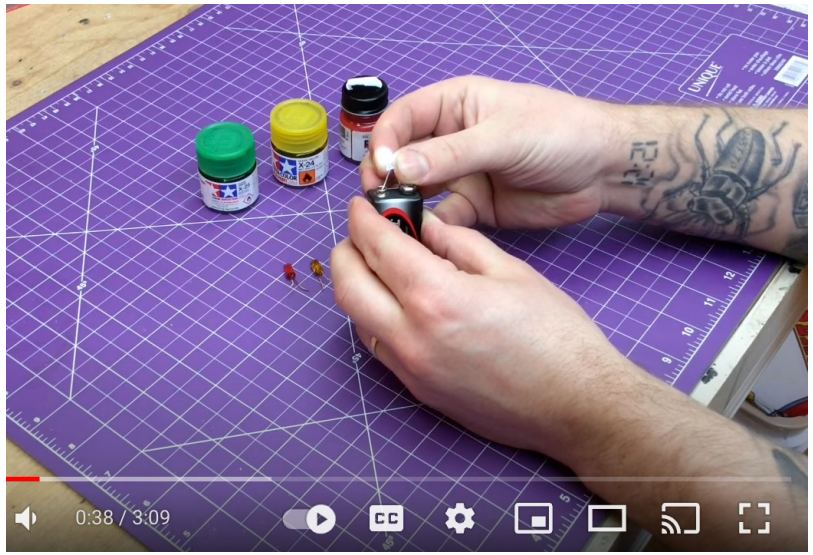
Model lighting research



(Mai Petite Life, 2021)



(Mai Petite Life, 2021)



(Jan Haayer, 2016)





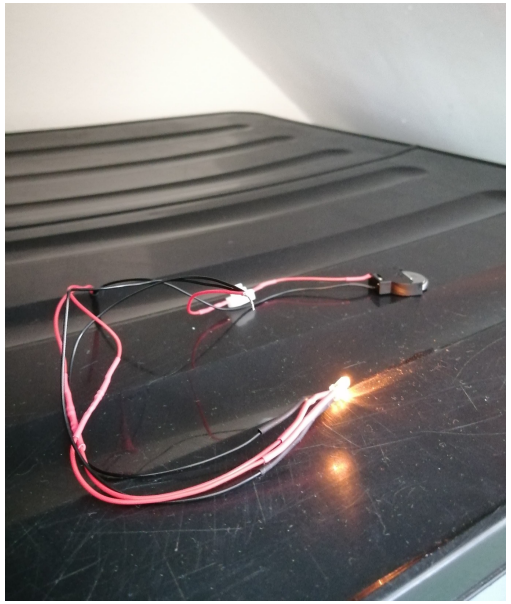


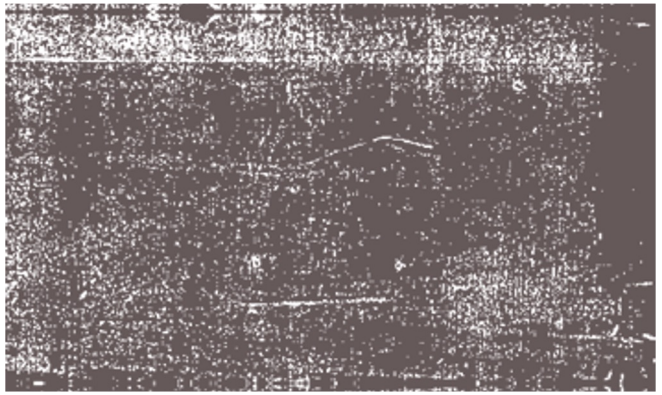
(Kathy Millatt, 2016)

MODEL LIGHTING RESEARCH

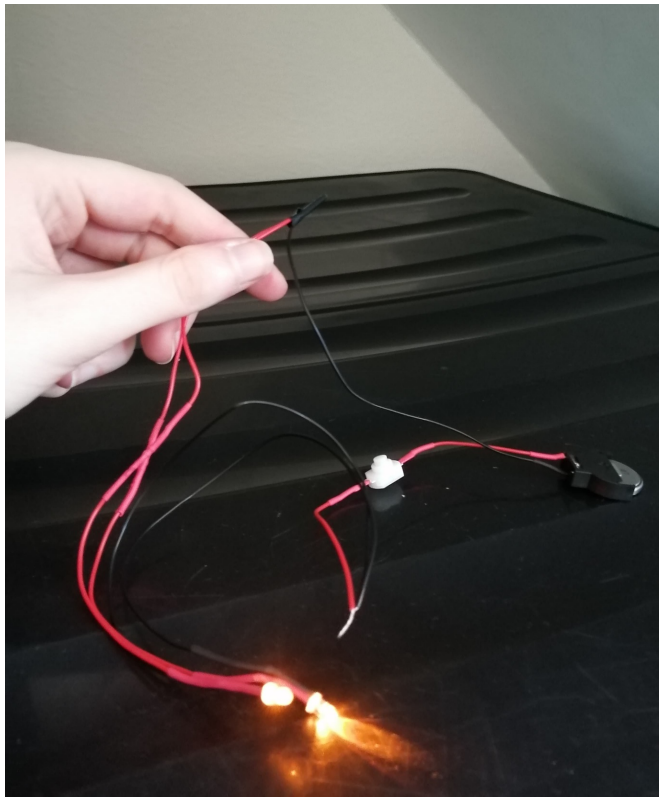
- Taking on the information from the instructions provided with the Warhammer kit, and the information provided by the tutorial guides from youtube, I wired up two 1.8 mm LED lights to a 3 volt coin battery with a switch.

- It took two attempts, as the first time I had the positive wire wired to a positive, so the circuit would not work.









INDIVIDUAL — EXPRESSIONISM RESEARCH

Expressionism Research

"Expressionism refers to art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings or ideas" (Tate ,no date)





"Colour in particular can be highly intense and non-naturalistic" (Tate ,no date)











(Tate ,no date)

Expressionism Research

"German expressionism was an early twentieth century German art movement that emphasized the artist's inner feelings or ideas over replicating reality, and was characterised by simplified shapes, bright colours and gestural marks or brushstrokes" (Tate, no date)



(Tate, no date)

"BRÜCKE
Brücke was a German expressionist group founded in Dresden in 1905 which developed a radical anti-traditional style characterised by vivid non-naturalistic colour and emotional tension" (Tate, no date)



(Tate, no date)

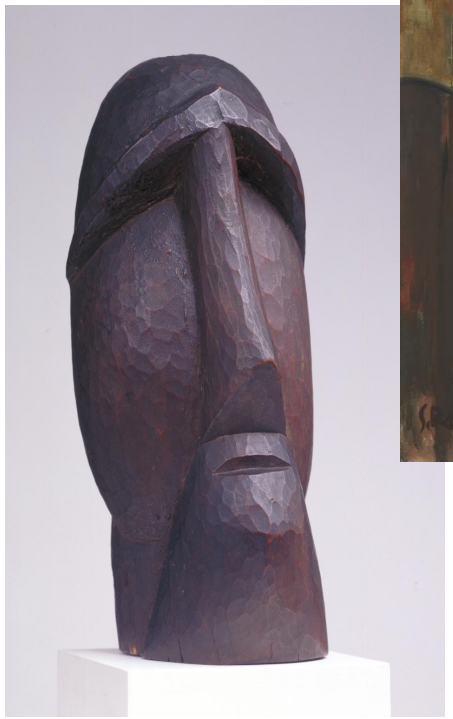
"In art this freedom involved blending elements of old German art and African and South Pacific tribal art, with post-impressionism and fauvism to create a distinctive modern style." (Tate, no date)

Expressionism Research - Brücke

Ernst Ludwig Kirchner



Karl Schmidt-Rottluff









"Brücke means bridge and may have been intended to convey the idea of a bridge between the artist and society at large. Also, Brücke recruited members who were not artists but patrons, paying a subscription entitling them to an annual portfolio of prints" (Tate , no date)

(Tate , no date)

Expressionism Research – Der Blaue Reiter

Der Blaue Reiter was a German expressionist group originating in Munich in 1909



(Tate, no date)



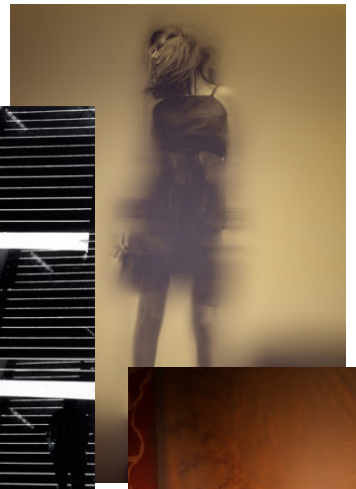
"Blue is a colour which has often seemed of special importance to artists and for Kandinsky and Marc, whose favourite colour it was, it seems to have had a mystical significance." (Tate, no date)

Expressionism Research - Photography

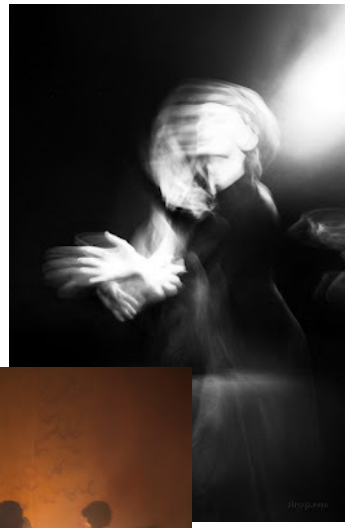




Bunyan, D.M. (no date)



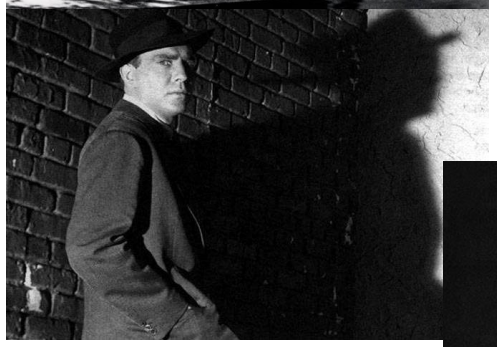




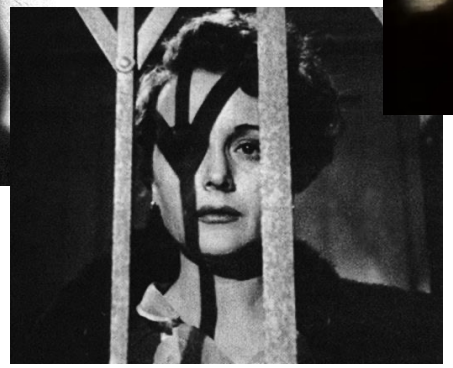
Unknown (2012)



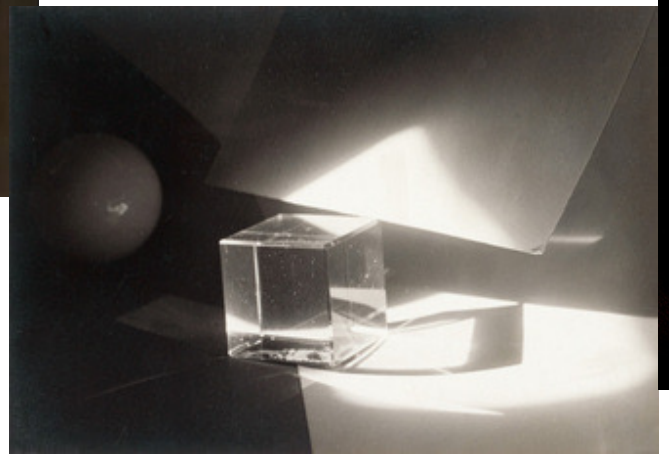
Eklund, A.D. (no date)

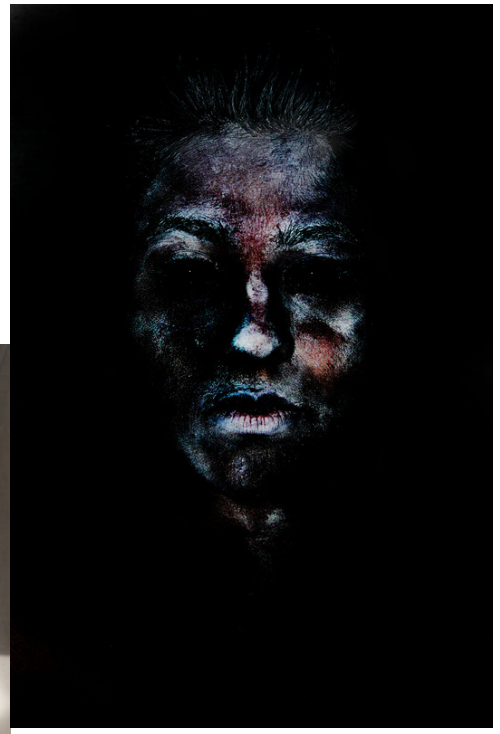


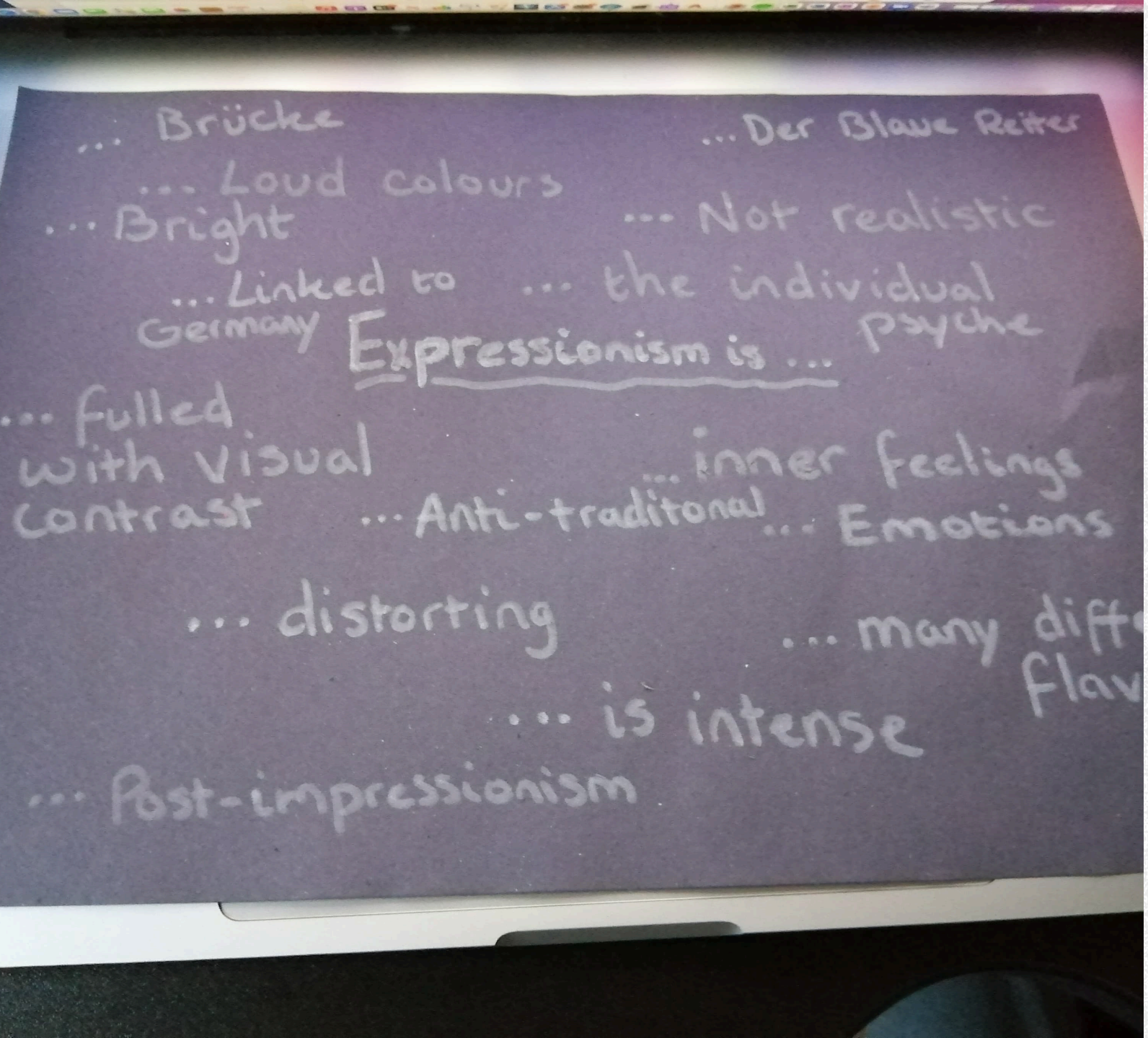




German Expressionism (no date)







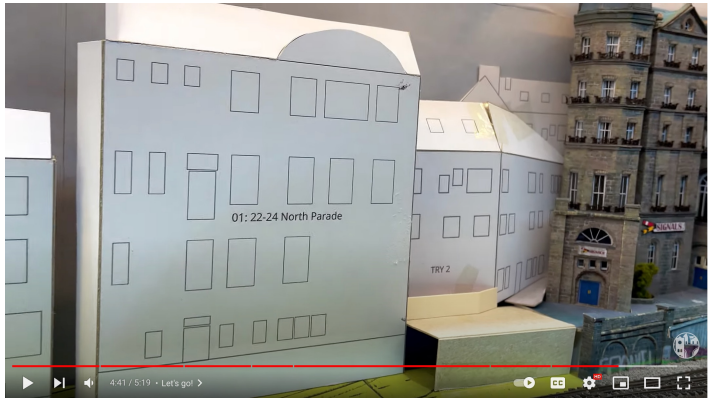
KEY THINGS LEARNT FROM THE EXPRESSIONISM RESEARCH

- Although expressionists work can look very different depending on the era, genre and group that its from, they all share the characteristics of being visually striking, and purposefully evoking emotions. These emotions change, as it is depended on what the artist wants the audience to feel. It can vary from unease, to horror, to extreme joy.

ILLUSION RESEARCH – FORCED PERSPECTIVE



(The Royal Institution, 2013)



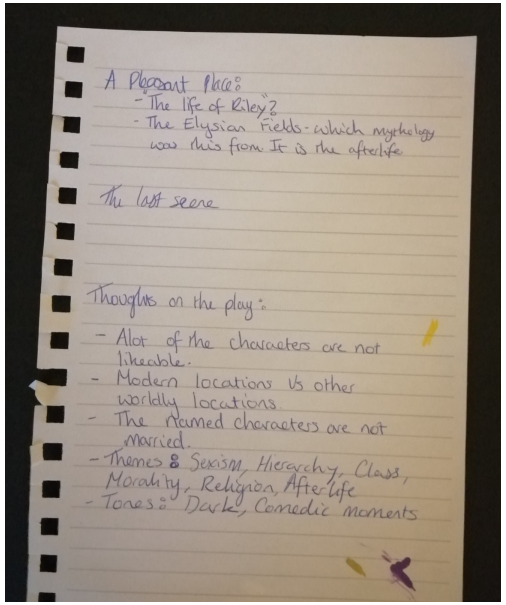
(Chandwell, 2021)

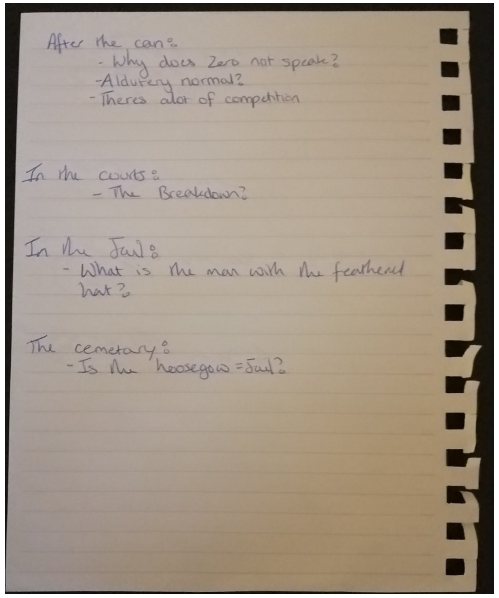
- Forced perspective is using a fixed point to trick the eye, into thinking something is different ti what it actually is. The ames room to my right uses forced perspective to make things seem bigger or smaller depending on where they are stood in the room. The road in the image in the bottom right make it look like there is a long street behind the building continuing on, despite there not being the room for one.
- There's two examples are mainly construction based; however, it must also consider the light as if it bounced of the surface wrong or caused a shadow to be too long then then the illusion wouldn't quite work. This is more important when using artificial lighting.
- This idea could be implemented in the design to exaggerated certain aspects of the play, or to create a bigger/smaller world depending on where the production is taken place.

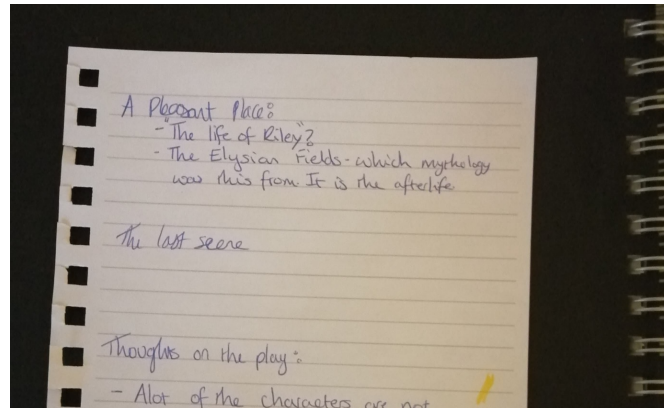
INDIVIDUAL – ANALYSING PROCESS

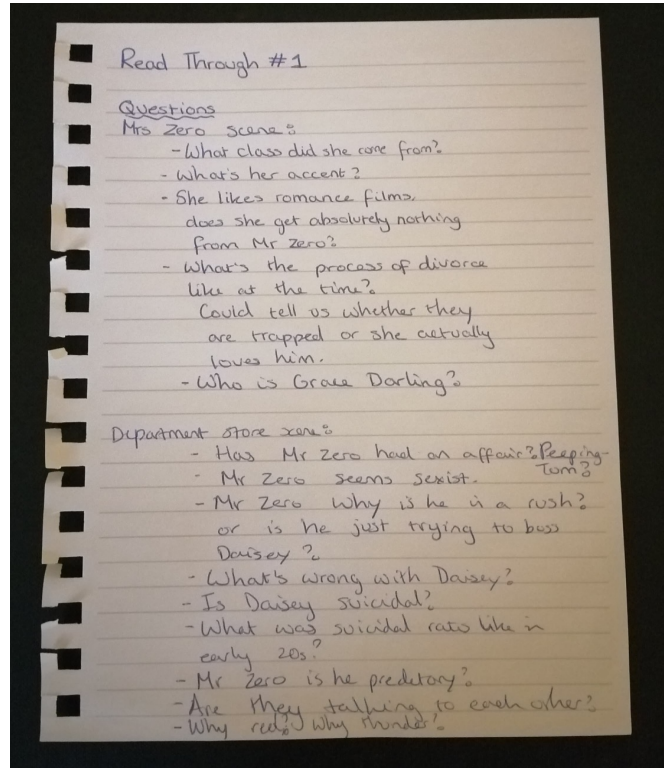
ANALYSIS- FIRST READ THOUGH, THOUGHTS

- To begin the analysis process, I did my first read through. This was to just gain a foundational understanding of the story, the plot, who the characters are and to make note of any big questions I may have on on it. I stopped at the end of each scene and recorded any questions that I had. By the end of the play, I recorded my overall thoughts.







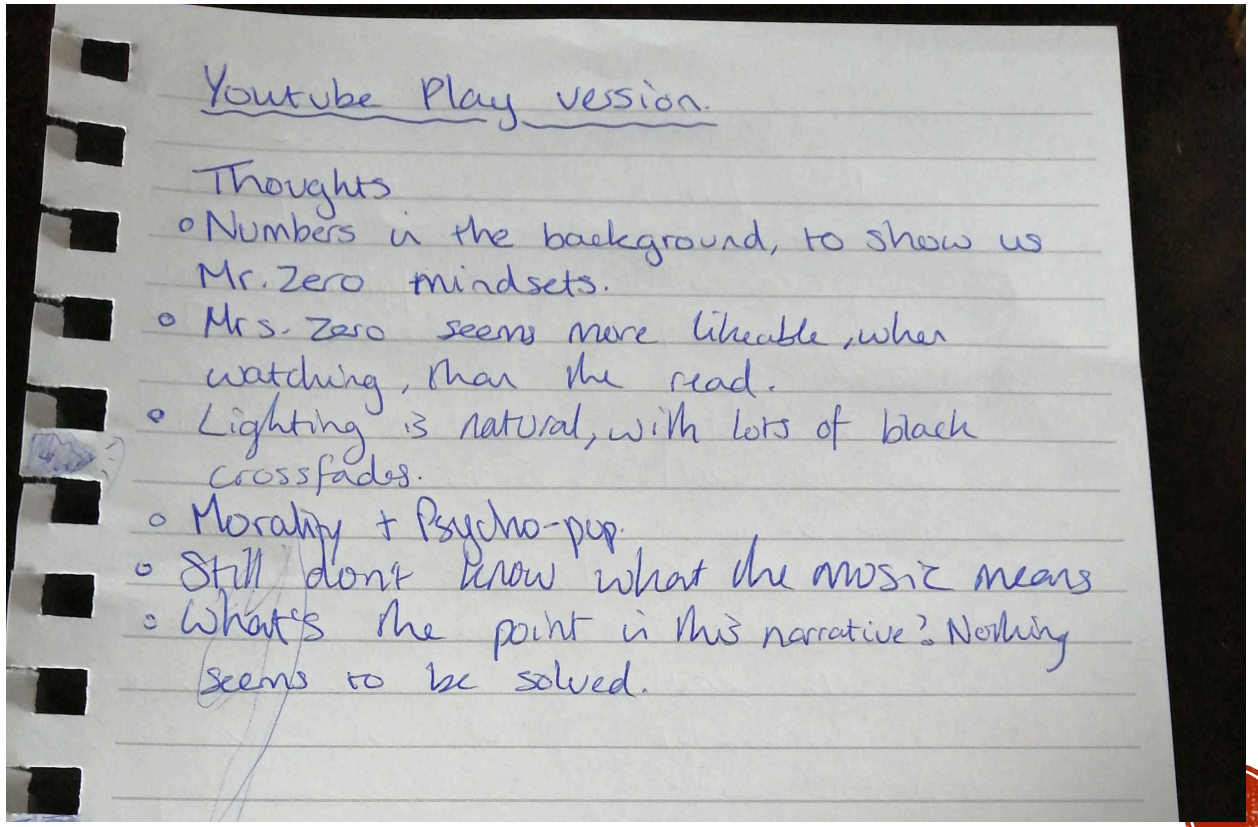


ANALYSIS -WATCHING OF THE PLAY



(Mike Gillett Comedy, 2017)

To further my understanding of the characters, scenes and plot, I watched a play version of the story produced by Generic Theatre. Whilst watching this version I took notes of anything I found interesting.



IDEAS IN GENERAL

- After my first read through and seeing the play, I had an idea in my head of using psycho-pop (style in animation using bright colours to change overall affect of a scene) similar to the images to the right. I thought that the use of intense colour to affect the mood of image or scene was really reminiscent of expressionism and the use of pink blood specifically in danganrompa (see to the right) could add that to scene 2, where the boss is killed. My thought process is that not only would the ascetic add the overall growing anti-realism in the play, but also allow the audience to relish in the boss' death as much as Zero, either to their horror or joy.

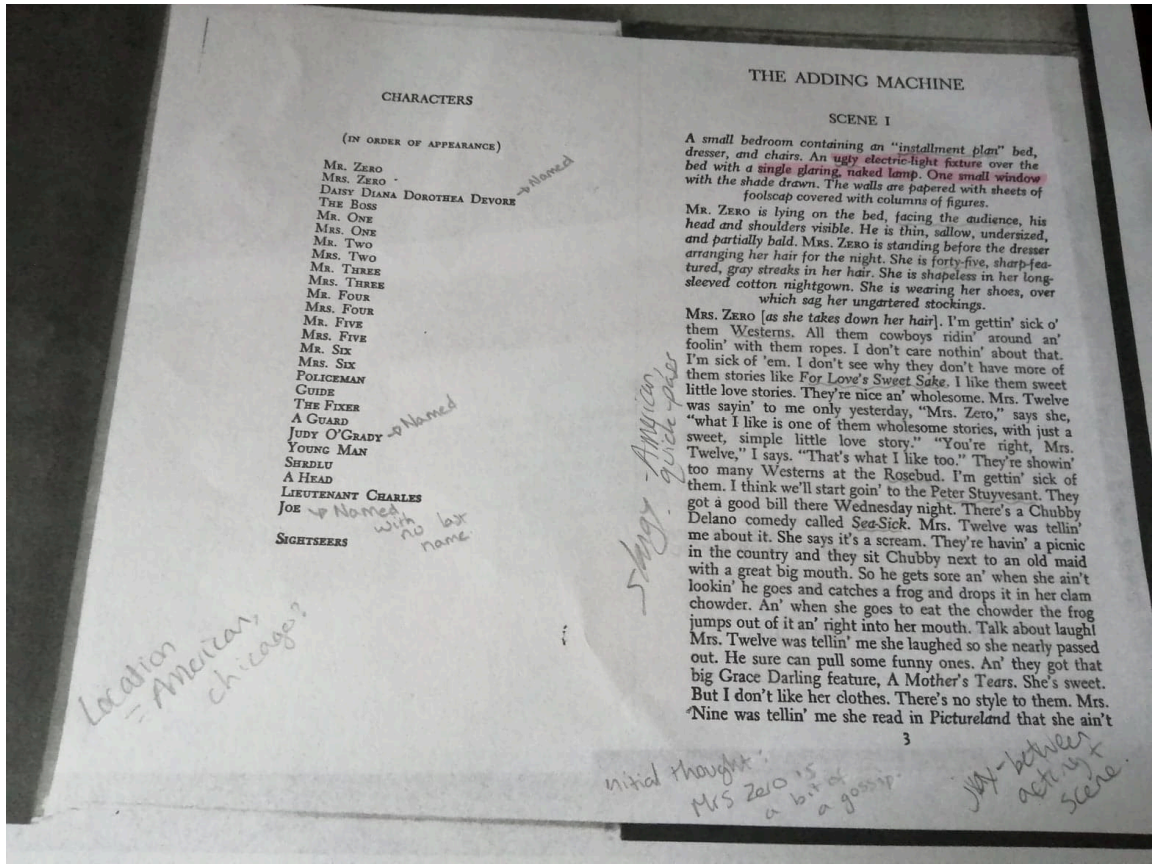
- Overall the use of colour could be twisted to give a different emotion expected from the scene.





SECOND READ THOUGH

During my second read through, I started taking notes on my thoughts on the characters in more detail, noting down any queries I had and highlighting only the stage directions that would affect lighting.



CHARACTERS

(IN ORDER OF APPEARANCE)

MR. ZERO
MRS. ZERO
DAISY DIANA DOROTHEA DEVORE
THE BOSS
MR. ONE
MRS. ONE
MR. TWO
MRS. TWO
MR. THREE
MRS. THREE
MR. FOUR
MRS. FOUR
MR. FIVE
MRS. FIVE
MR. SIX
MRS. SIX
POLICEMAN
GUIDE
THE FIXER
A GUARD
JUDY O'GRADY
YOUNG MAN
SHRDLU
A HEAD
LIEUTENANT CHARLES
JOE
SIGHTSEERS

THE ADDING MACHINE

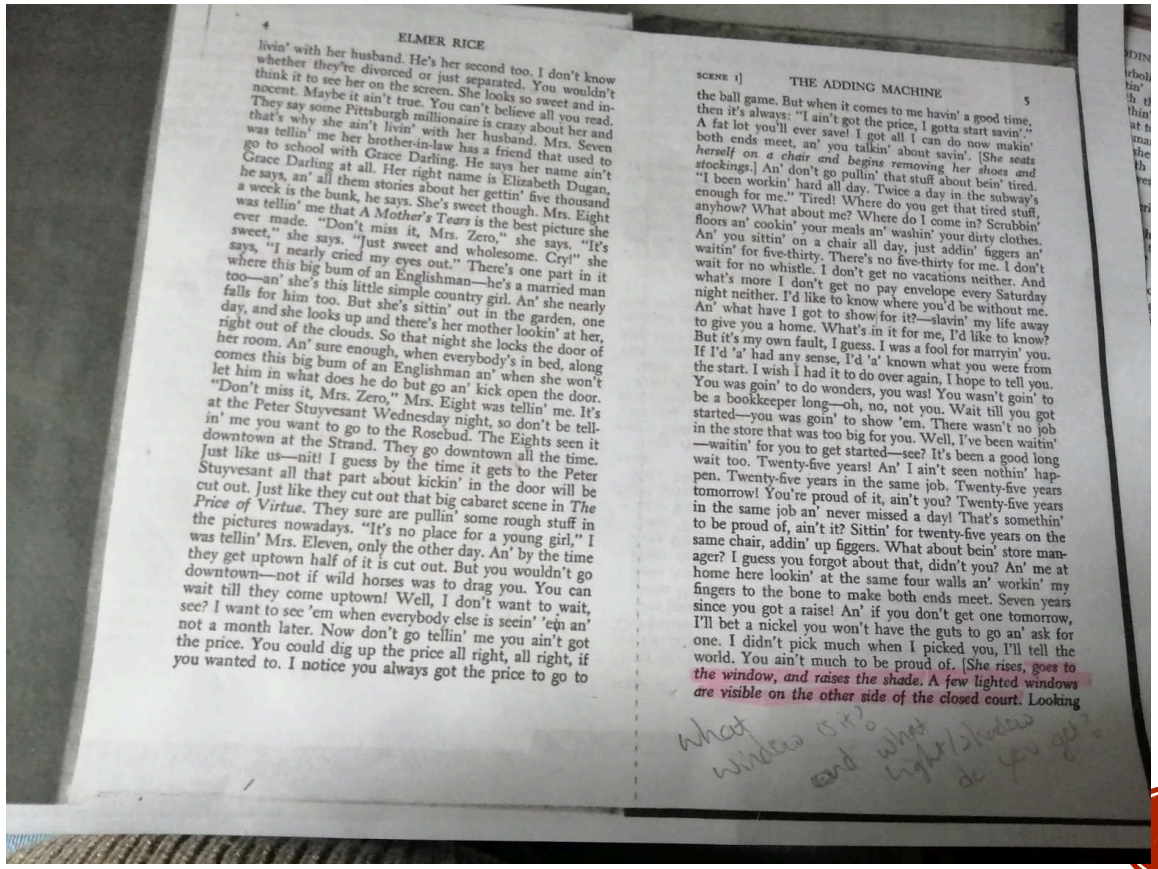
SCENE I

A small bedroom containing an "installment plan" bed, dresser, and chairs. An ugly electric-light fixture over the bed with a single glaring, naked lamp. One small window with the shade drawn. The walls are papered with sheets of foolscap covered with columns of figures.

MR. ZERO *is lying on the bed, facing the audience, his head and shoulders visible. He is thin, sallow, undersized, and partially bald.* MRS. ZERO *is standing before the dresser arranging her hair for the night. She is forty-five, sharp-featured, gray streaks in her hair. She is shapeless in her long-sleeved cotton nightgown. She is wearing her shoes, over which sag her ungartered stockings.*

MRS. ZERO [*as she takes down her hair*]. I'm gettin' sick o' them Westerns. All them cowboys ridin' around an' foolin' with them ropes. I don't care nothin' about that. I'm sick of 'em. I don't see why they don't have more of them stories like *For Love's Sweet Sake*. I like them sweet little love stories. They're nice an' wholesome. Mrs. Twelve was sayin' to me only yesterday, "Mrs. Zero," says she, "what I like is one of them wholesome stories, with just a sweet, simple little love story." "You're right, Mrs. Twelve," I says. "That's what I like too." They're showin' too many Westerns at the Rosebud. I'm gettin' sick of them. I think we'll start goin' to the Peter Stuyvesant. They got a good bill there Wednesday night. There's a Chubby Delano comedy called *Sea-Sick*. Mrs. Twelve was tellin' me about it. She says it's a scream. They're havin' a picnic in the country and they sit Chubby next to an old maid with a great big mouth. So he gets sore an' when she ain't lookin' he goes and catches a frog and drops it in her clam chowder. An' when she goes to eat the chowder the frog jumps out of it an' right into her mouth. Talk about laugh! Mrs. Twelve was tellin' me she laughed so she nearly passed out. He sure can pull some funny ones. An' they got that big Grace Darling feature, A Mother's Tears. She's sweet. But I don't like her clothes. There's no style to them. Mrs. Nine was tellin' me she read in Pictureland that she ain't

3



4 ELMER RICE

livin' with her husband. He's her second too. I don't know whether they're divorced or just separated. You wouldn't think it to see her on the screen. She looks so sweet and innocent. Maybe it ain't true. You can't believe all you read. They say some Pittsburgh millionaire is crazy about her and that's why she ain't livin' with her husband. Mrs. Seven was tellin' me her brother-in-law has a friend that used to go to school with Grace Darling. He says her name ain't Grace Darling at all. Her right name is Elizabeth Dugan, he says, an' all them stories about her gettin' five thousand a week is the bunk, he says. She's sweet though. Mrs. Eight was tellin' me that A Mother's Tears is the best picture she ever made. "Don't miss it, Mrs. Zero," she says. "It's sweet," she says. "Just sweet and wholesome. Cry!" she says, "I nearly cried my eyes out." There's one part in it where this big bum of an Englishman—he's a married man too—an' she's this little simple country girl. An' she nearly falls for him too. But she's sittin' out in the garden, one day, and she looks up and there's her mother lookin' at her, right out of the clouds. So that night she locks the door of her room. An' sure enough, when everybody's in bed, along comes this big bum of an Englishman an' when she won't let him in what does he do but go an' kick open the door. "Don't miss it, Mrs. Zero," Mrs. Eight was tellin' me. It's at the Peter Stuyvesant Wednesday night, so don't be tellin' me you want to go to the Rosebud. The Eights seen it downtown at the Strand. They go downtown all the time. Just like us—nit! I guess by the time it gets to the Peter Stuyvesant all that part about kickin' in the door will be cut out. Just like they cut out that big cabaret scene in *The Price of Virtue*. They sure are pullin' some rough stuff in the pictures nowadays. "It's no place for a young girl," I was tellin' Mrs. Eleven, only the other day. An' by the time they get uptown half of it is cut out. But you wouldn't go downtown—not if wild horses was to drag you. You can wait till they come uptown! Well, I don't want to wait, see? I want to see 'em when everybody else is seein' 'em an' not a month later. Now don't go tellin' me you ain't got the price. You could dig up the price all right, all right, if you wanted to. I notice you always got the price to go to

SCENE 1] THE ADDING MACHINE 5

the ball game. But when it comes to me havin' a good time, then it's always: "I ain't got the price, I gotta start savin'." A fat lot you'll ever save! I got all I can do now makin' both ends meet, an' you talkin' about savin'. [*She seats herself on a chair and begins removing her shoes and stockings.*] An' don't go pullin' that stuff about bein' tired. "I been workin' hard all day. Twice a day in the subway's enough for me." Tired! Where do you get that tired stuff, anyhow? What about me? Where do I come in? Scrubbin' floors an' cookin' your meals an' washin' your dirty clothes. An' you sittin' on a chair all day, just addin' figgers an' waitin' for five-thirty. There's no five-thirty for me. I don't wait for no whistle. I don't get no vacations neither. And what's more I don't get no pay envelope every Saturday night neither. I'd like to know where you'd be without me. An' what have I got to show for it?—slavin' my life away to give you a home. What's in it for me, I'd like to know? But it's my own fault, I guess. I was a fool for marryin' you. If I'd 'a' had any sense, I'd 'a' known what you were from the start. I wish I had it to do over again, I hope to tell you. You was goin' to do wonders, you was! You wasn't goin' to be a bookkeeper long—oh, no, not you. Wait till you got started—you was goin' to show 'em. There wasn't no job in the store that was too big for you. Well, I've been waitin' —waitin' for you to get started—see? It's been a good long wait too. Twenty-five years! An' I ain't seen nothin' happen. Twenty-five years in the same job. Twenty-five years tomorrow! You're proud of it, ain't you? Twenty-five years in the same job an' never missed a day! That's somethin' to be proud of, ain't it? Sittin' for twenty-five years on the same chair, addin' up figgers. What about bein' store manager? I guess you forgot about that, didn't you? An' me at home here lookin' at the same four walls an' workin' my fingers to the bone to make both ends meet. Seven years since you got a raise! An' if you don't get one tomorrow, I'll bet a nickel you won't have the guts to go an' ask for one. I didn't pick much when I picked you, I'll tell the world. You ain't much to be proud of. [*She rises, goes to the window, and raises the shade. A few lighted windows are visible on the other side of the closed court. Looking*

out for a moment.] She ain't walkin' around tonight, you can bet your sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. [*She turns away from the window.*] The dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years, not six months. If I was the judge I'd of gave her life. A bum like that. [*She approaches the bed and stands there a moment.*] I guess you're sorry she's gone. I guess you'd like to sit home every night an' watch her goin's-on. You're somethin' to be proud of, you are! [*She stands on the bed and turns out the light. A thin stream of moonlight filters in from the court. The two figures are dimly visible.* MRS. ZERO *gets into bed.*] You'd better not start nothin' with women, if you know what's good for you. I've put up with a lot, but I won't put up with that. I've been slavin' away for twenty-five years, makin' a home for you an' nothin' to show for it. If you was any kind of a man you'd have a decent job by now an' I'd be gettin' some comfort out of life—instead of bein' just a slave, washin' pots an' standin' over the hot stove. I've stood it for twenty-five years an' I guess I'll have to stand it twenty-five more. But don't you go startin' nothin' with women——

She goes on talking as the curtain falls.

Curtain.

SCENE II

An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is ZERO. *Opposite him at the other desk, also on a high stool, is* DAISY DIANA DOROTHEA DEVORE, *a plain, middle-aged woman. Both wear green eye-shades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks.* DAISY *reads aloud figures from a pile of slips which lie before her. As she reads the figures* ZERO *enters them upon a large square sheet of ruled paper which lies before him.*

DAISY [*reading aloud*]. Three ninety-eight. Forty-two cents. A dollar fifty. A dollar fifty. A dollar twenty-five. Two dollars. Thirty-nine cents. Twenty-seven fifty.

Zero [*petulantly*]. Speed it up a little, cancha?

Daisy. What's the rush? Tomorrer's another day.

Zero. Aw, you make me sick.

Daisy. An' you make me sicker.

Zero. Go on. Go on. We're losin' time.

Daisy. Then quit bein' so bossy. [*She reads.*] Three dollars. Two sixty-nine. Eighty-one fifty. Forty dollars. Eight seventy-five. Who do you think you are, anyhow?

Zero. Never mind who I think I am. You tend to your work.

Daisy. Aw, don't be givin' me so many orders. Sixty cents. Twenty-four cents. Seventy-five cents. A dollar fifty. Two fifty. One fifty. One fifty. Two fifty. I don't have to take it from you and what's more I won't.

Zero. Aw, quit talkin'.

Daisy. I'll talk all I want. Three dollars. Fifty cents. Fifty cents. Seven dollars. Fifty cents. Two fifty. Three fifty. Fifty cents. One fifty. Fifty cents.

She goes on, bending over the slips and transferring them from one pile to another. ZERO *bends over his desk, busily entering the figures.*

Zero [*without looking up*]. You make me sick. Always shootin' off your face about somethin'. Talk, talk, talk. Just like all the other women. Women make me sick.

Daisy [*busily fingering the slips*]. Who do you think you are, anyhow? Bossin' me around. I don't have to take it from you, and what's more I won't.

They both attend closely to their work, neither looking up. Throughout, each intones figures during the other's speeches.

Zero. Women make me sick. They're all alike. The judge gave her six months. I wonder what they do in the workhouse. Peel potatoes. I'll bet she's sore at me. Maybe she'll try to kill me when she gets out. I better be careful. Hello Girl Slays Betrayer. Jealous Wife Slays Rival. You can't tell what a woman's liable to do. I better be careful.

Daisy. I'm gettin' sick of it. Always pickin' on me about

Zero. Wait a minute, boss. Let me get this right. You mean I'm canned?

Boss [*barely making himself heard above the increasing volume of sound*]. I'm sorry—no other alternative—greatly regret—old employee—efficiency—economy—business—business—BUSINESS——

His voice is drowned by the music. The platform is revolving rapidly now. ZERO *and the* BOSS *face each other. They are entirely motionless save for the* BOSS'S *jaws, which open and close incessantly. But the words are inaudible. The music swells and swells. To it is added every offstage effect of the theater: the wind, the waves, the galloping horses, the locomotive whistle, the sleigh bells, the automobile siren, the glass-crash. New Year's Eve, Election Night, Armistice Day, and Mardi Gras. The noise is deafening, maddening, unendurable. Suddenly it culminates in a terrific peal of thunder. For an instant there is a flash of red and then everything is plunged into blackness.*

Curtain.

SCENE III

The ZERO *dining room. Entrance door at right. Doors to kitchen and bedroom at left. The walls, as in the first scene, are papered with foolscap sheets covered with columns of figures. In the middle of the room, upstage, a table set for two. Along each side wall seven chairs are ranged in symmetrical rows.*

At the rise of the curtain MRS. ZERO *is seen seated at the table looking alternately at the entrance door and a clock on the wall. She wears a bungalow apron over her best dress.*

After a few moments the entrance door opens and ZERO *enters. He hangs his hat on a rack behind the door and, coming over to the table, seats himself at the vacant place. His movements throughout are quiet and abstracted.*

MRS. ZERO [*breaking the silence*]. Well, it was nice of you

to come home. You're only an hour late and that ain't very much. The supper don't get very cold in an hour. An' of course the part about our havin' a lot of company tonight don't matter. [*They begin to eat.*]

Ain't you even got sense enough to come home on time? Didn't I tell you we're goin' to have a lot o' company tonight? Didn't you know the Ones are comin'? An' the Twos? An' the Threes? An' the Fours? An' the Fives? And the Sixes? Didn't I tell you to be home on time? I might as well talk to a stone wall. [*They eat for a few moments in silence.*]

I guess you musta had some important business to attend to. Like watchin' the scoreboard. Or was two kids havin' a fight an' you was the referee? You sure do have a lot of business to attend to. It's a wonder you have time to come home at all. You gotta tough life, you have. Walk in, hang up your hat, an' put on the nosebag. An' me in the hot kitchen all day, cookin' your supper an' waitin' for you to get good an' ready to come home! [*Again they eat in silence.*]

Maybe the boss kept you late tonight. Tellin' you what a big noise you are and how the store couldn't 'a' got along if you hadn't been pushin' a pen for twenty-five years. Where's the gold medal he pinned on you? Did some blind old lady take it away from you or did you leave it on the seat of the boss's limousine when he brought you home? [*Again a few moments of silence.*]

I'll bet he gave you a big raise, didn't he? Promoted you from the third floor to the fourth, maybe. Raise? A fat chance you got o' gettin' a raise. All they gotta do is put an ad in the paper. There's ten thousand like you layin' around the streets. You'll be holdin' down the same job at the end of another twenty-five years—if you ain't forgot how to add by that time.

A noise is heard offstage, a sharp clicking such as is made by the operation of the keys and levers of an adding machine. ZERO *raises his head for a moment but lowers it almost instantly.*

MRS. ZERO. There's the doorbell. The company's been already. And we ain't hardly finished supper. [*She rises.*]

Daisy. That one the other night—*The Devil's Alibi*—he put his arms around her—and her head fell back and her eyes closed—like she was in a daze.

Zero. Just give me about two years and I'll show them birds where they get off.

Daisy. I guess that's what it's like—a kinda daze—when I see them like that, I just seem to forget everything.

Zero. Then me for a place in Jersey. And maybe a little Buick. No tin Lizzie for mine. Wait till I get started—I'll show 'em.

Daisy. I can see it now when I kinda half close my eyes. The way her head fell back. And his mouth pressed right up against hers. Oh, Gawd! it must be grand!

There is a sudden shrill blast from a steam whistle.

Daisy and Zero [*together*]. The whistle!

*With great agility they get off their stools, remove their eyeshades and sleeve-protectors and put them on the desks. Then each produces from behind the desk a hat—*ZERO, *a dusty derby,* DAISY, *a frowsy straw.* DAISY *puts on her hat and turns toward* ZERO *as though she were about to speak to him. But he is busy cleaning his pen and pays no attention to her. She sighs and goes toward the door at the left.*

Zero [*looking up*]. G'night, Miss Devore.

But she does not hear him and exits. ZERO *takes up his hat and goes left. The door at the right opens and the* BOSS *enters—middle-aged, stoutish, bald, well dressed.*

The Boss [*calling*]. Oh—er—Mister—er——

ZERO *turns in surprise, sees who it is, and trembles nervously.*

Zero [*obsequiously*]. Yes, sir. Do you want me, sir?

Boss. Yes. Just come here a moment, will you?

Zero. Yes, sir. Right away, sir. [*He fumbles his hat, picks it up, stumbles, recovers himself, and approaches the Boss, every fiber quivering.*]

Boss. Mister—er—er——

Zero. Zero.

Boss. Yes, Mr. Zero. I wanted to have a little talk with you.

Zero [*with a nervous grin*]. Yes, sir, I been kinda expectin' it.

Boss [*staring at him*]. Oh, have you?

Zero. Yes, sir.

Boss. How long have you been with us, Mister—er—Mister——

Zero. Zero.

Boss. Yes, Mr. Zero.

Zero. Twenty-five years today.

Boss. Twenty-five years! That's a long time.

Zero. Never missed a day.

Boss. And you've been doing the same work all the time?

Zero. Yes, sir. Right here at this desk.

Boss. Then, in that case, a change probably won't be unwelcome to you.

Zero. No, sir, it won't. And that's the truth.

Boss. We've been planning a change in this department for some time.

Zero. I kinda thought you had your eye on me.

Boss. You were right. The fact is that my efficiency experts have recommended the installation of adding machines.

Zero [*staring at him*]. Addin' machines?

Boss. Yes, you've probably seen them. A mechanical device that adds automatically.

Zero. Sure. I've seen them. Keys—and a handle that you pull. [*He goes through the motions in the air.*]

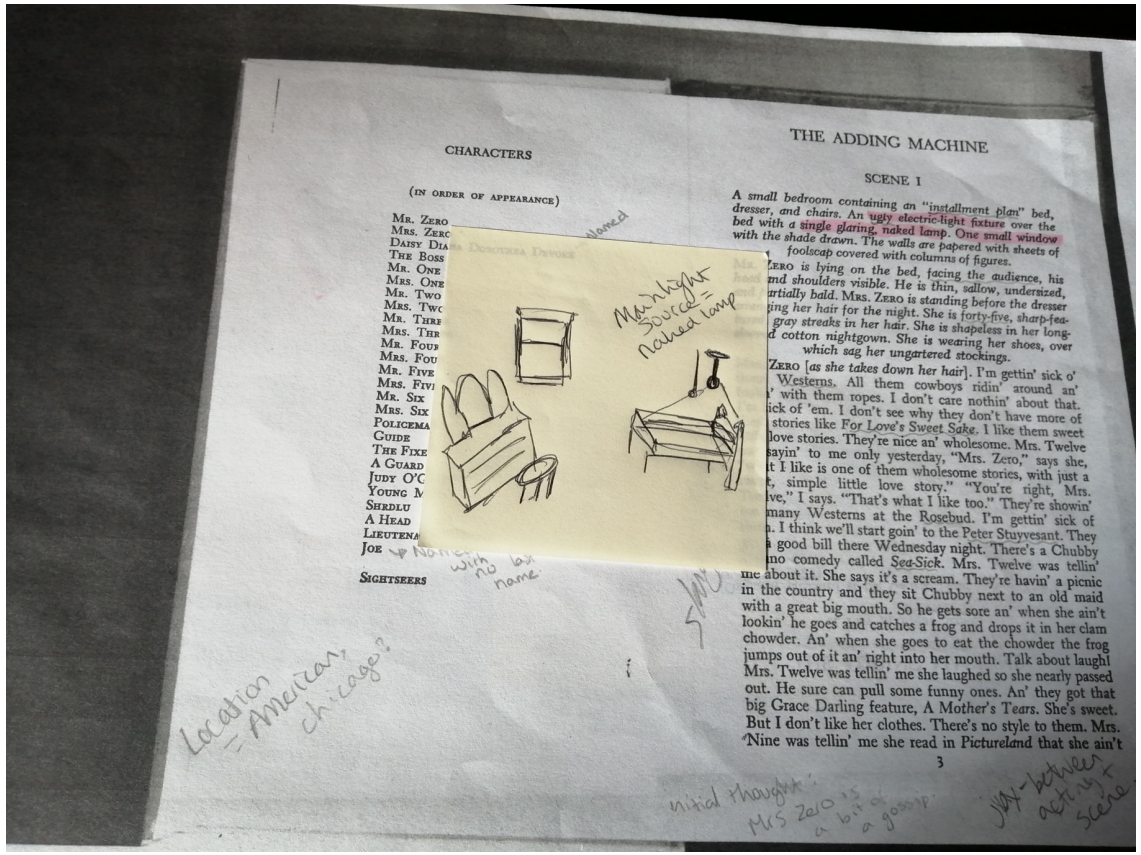
Boss. That's it. They do the work in half the time and a high-school girl can operate them. Now, of course, I'm sorry to lose an old and faithful employee——

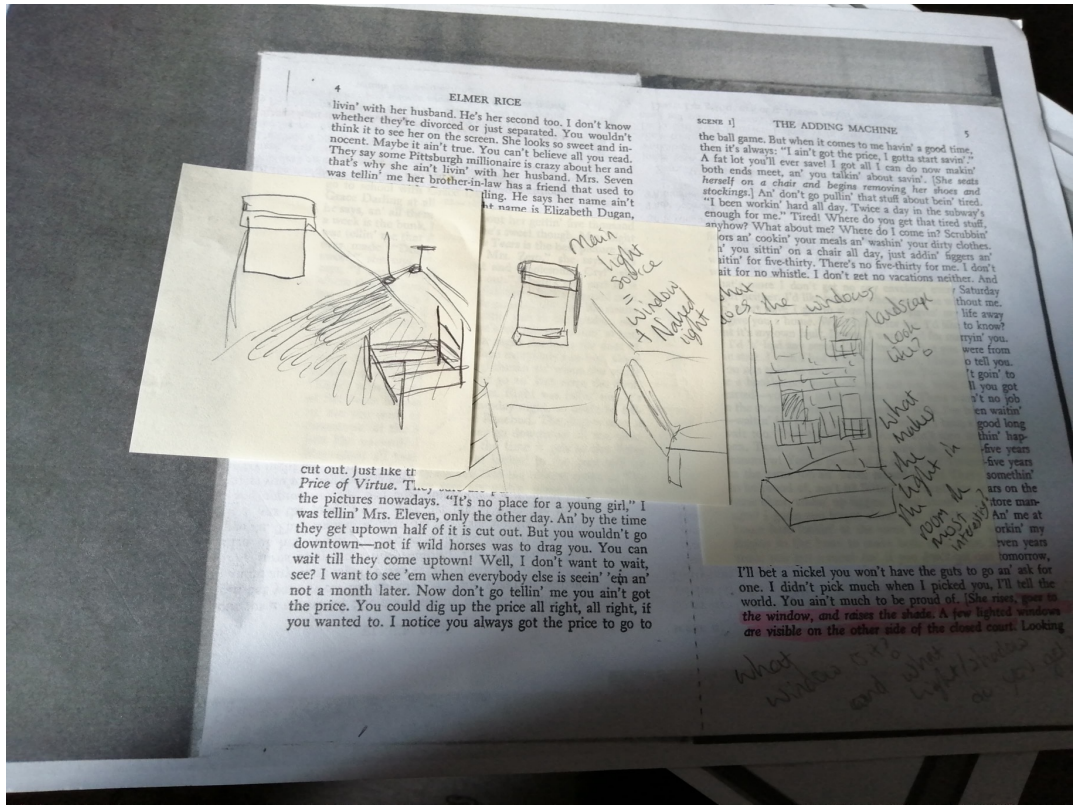
Zero. Excuse me, but would you mind sayin' that again?

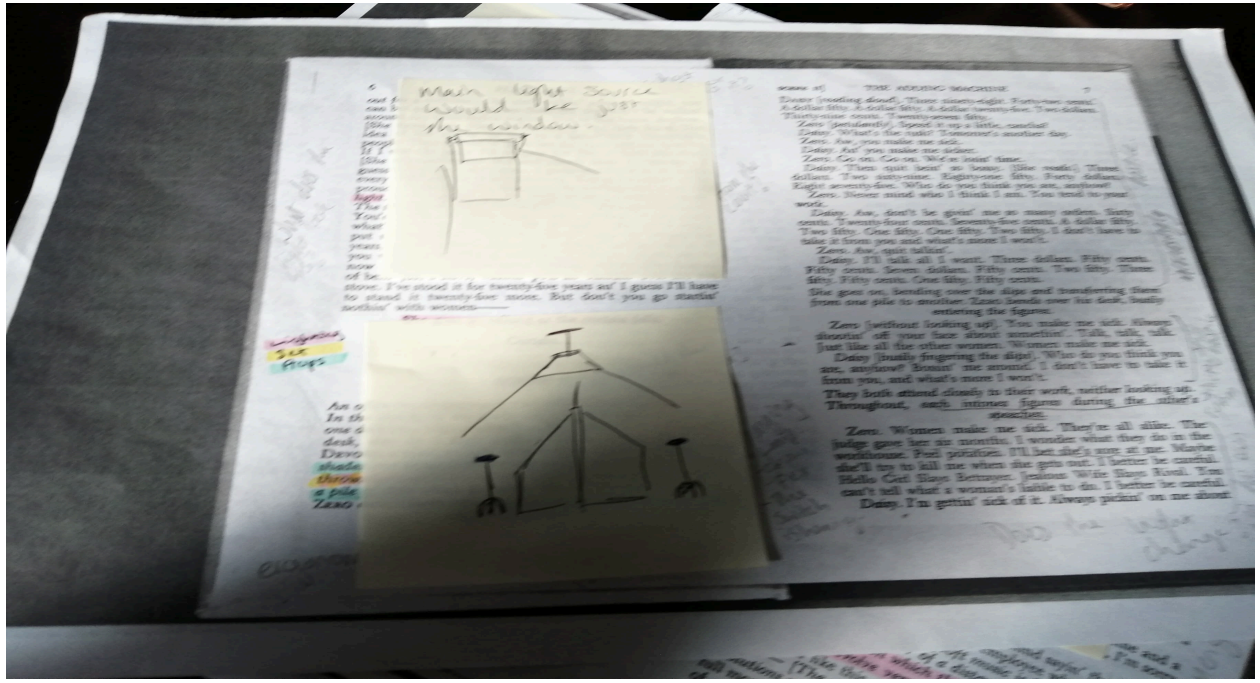
Boss. I say I'm sorry to lose an employee who's been with me for so many years—— [*Soft music is heard—the sound of the mechanical player of a distant merry-go-round. The part of the floor upon which the desk and stools are standing begins to revolve very slowly.*] But, of course, in an organization like this, efficiency must be the first consideration—— [*The music becomes gradually louder and the revolutions more rapid.*] You will draw your salary for the full month. And I'll direct my secretary to give you a letter of recommendation——

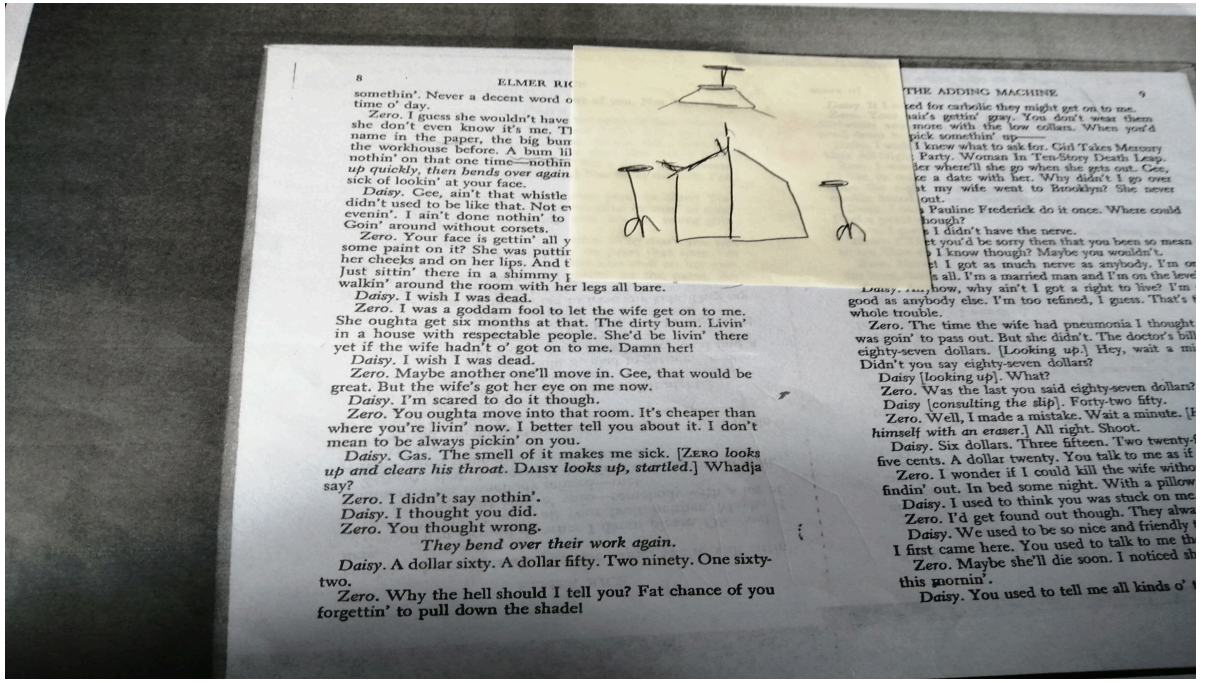
THIRD READ THROUGH

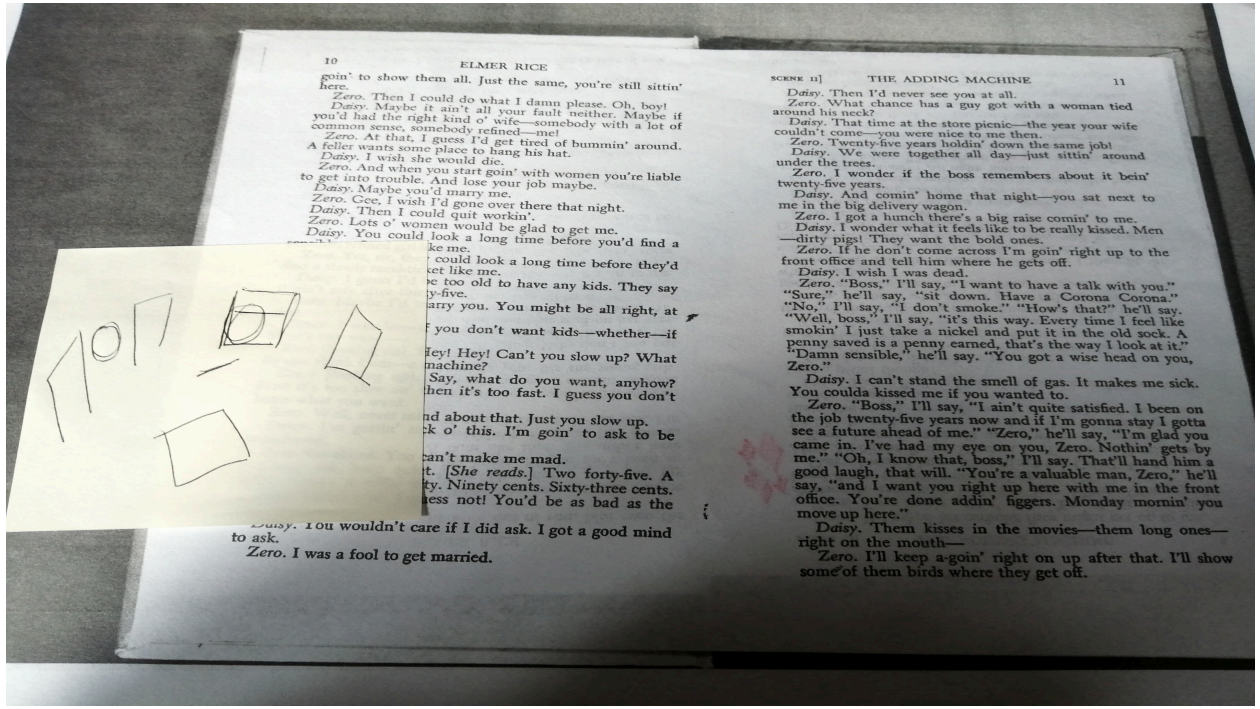
I began to struggle to analyze it a third time to gain that depth. To help with this I began drawing images of what I imagined each scene to be as I went through, focusing on how set and the lighting, and how they interacted with each other. Throughout the scenes I would draw another version of it the scene or lighting change. I found this really helped to make the process easier, and the post it notes can be used later to comminate basic ideas or to be further developed.

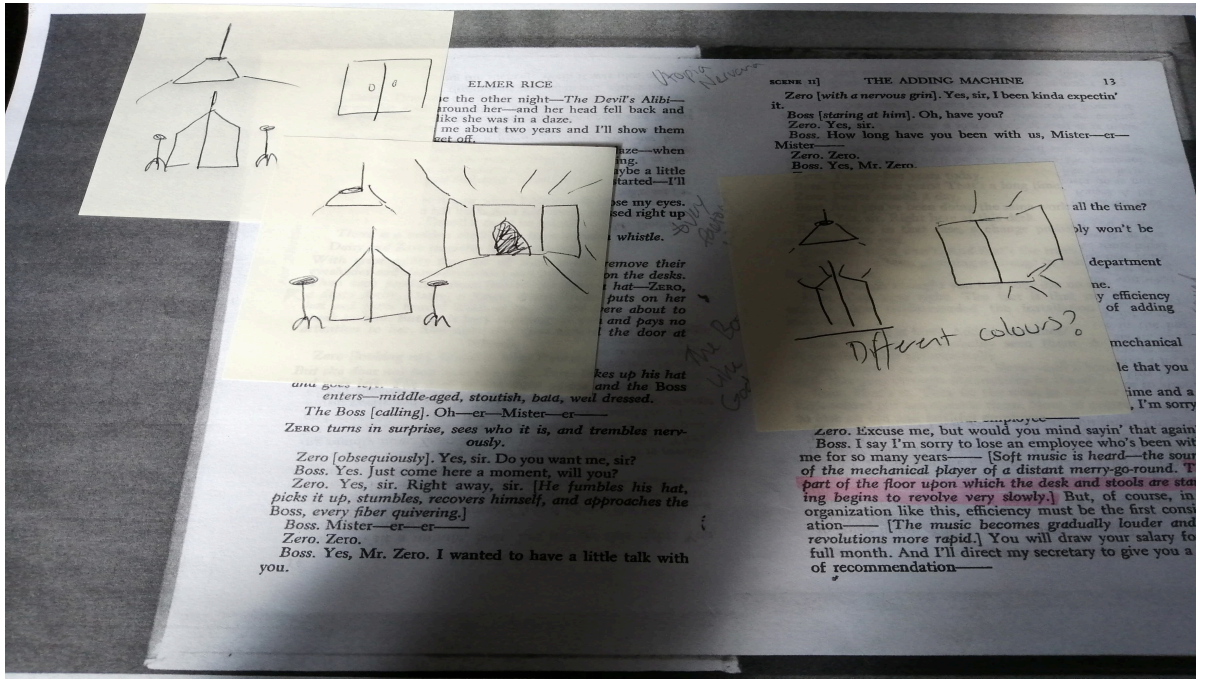


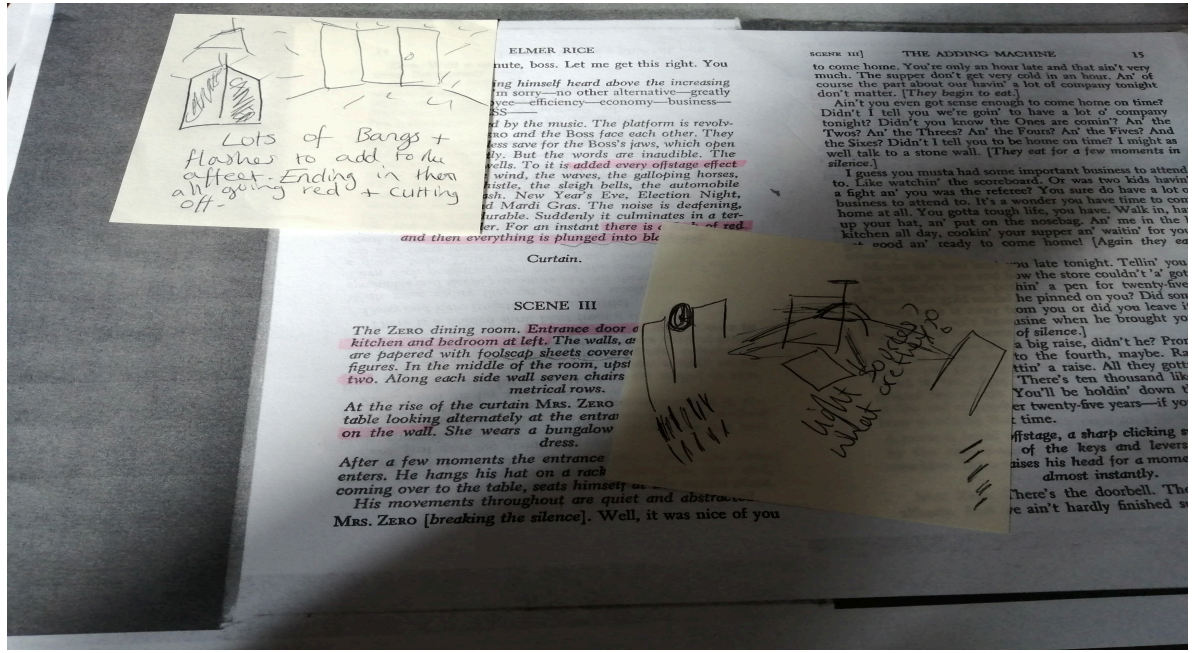


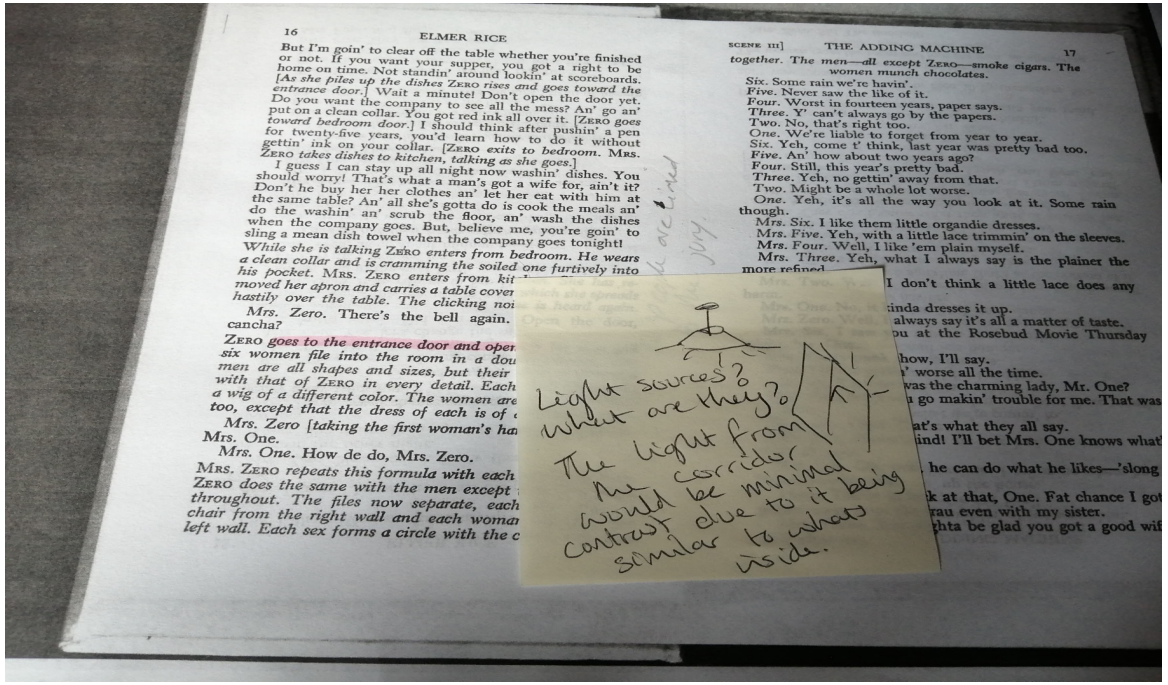


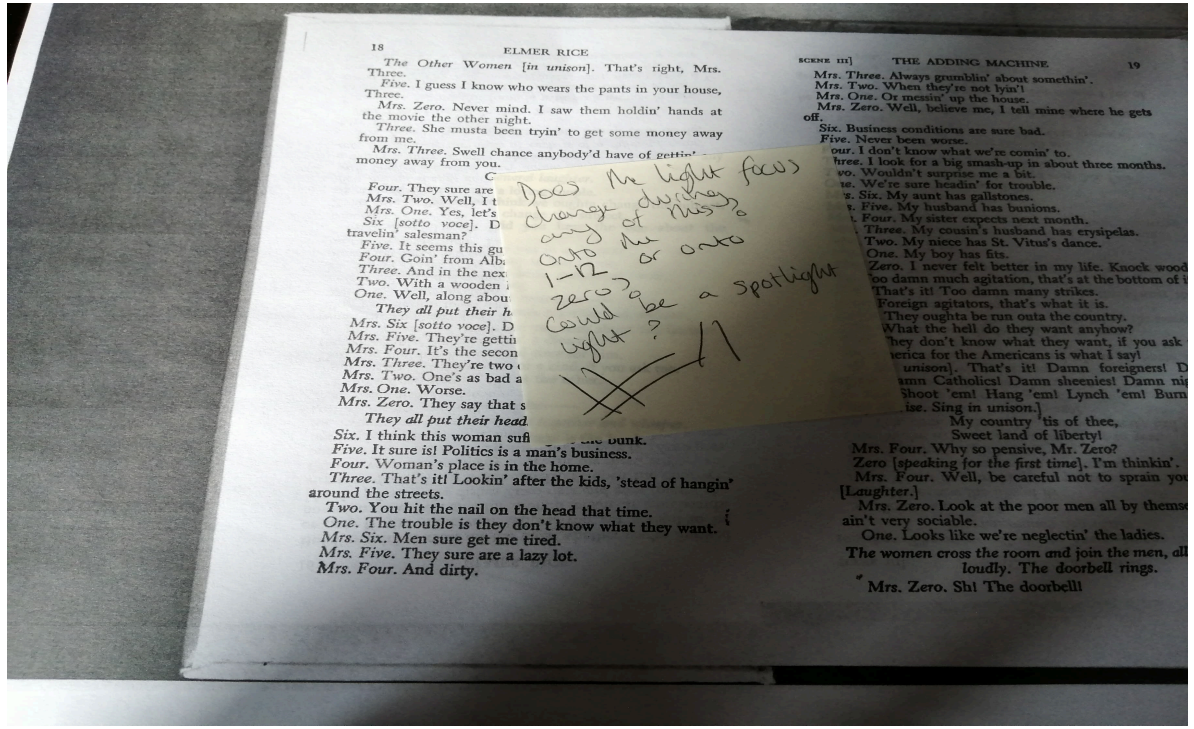


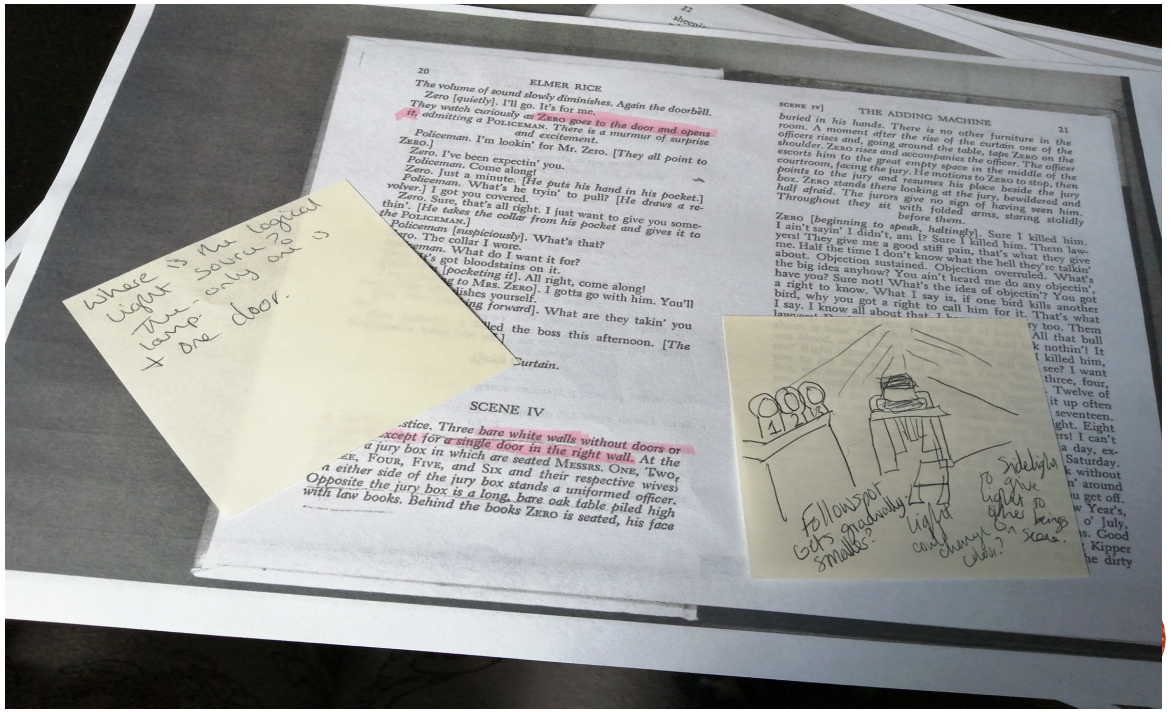




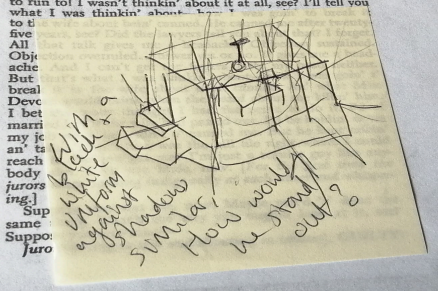

Lots of Bangs + flashes to add to the affect. Ending in them all going red + cutting off -
ELMER RICE
SCENE III] THE ADDING MACHINE 15
Curtain.
SCENE III
Mrs. Zero [breaking the silence]. Well, it was nice of you
Light sources? What are they?


16 ELMER RICE
SCENE III] THE ADDING MACHINE 17
Mrs. Zero. There's the bell again.
Mrs. One. How de do, Mrs. Zero.
Light sources? What are they? The light from the corridor would be minimal contrast due to it being similar to what is inside.


18 ELMER RICE
SCENE III] THE ADDING MACHINE 19
Does the light focus change during any of this onto the or onto 1-12 zero? Could be a spotlight
Mrs. Six. Men sure get me tired.
Mrs. Five. They sure are a lazy lot.
Mrs. Four. And dirty.


20 ELMER RICE
SCENE IV
Where is the logical light source? Lamp - only on + one door.
Follow spot Gets gradually smaller?
Spotlight to give light to other being on scene.

when I seen the cop comin' up the aisle, I beat it. That didn't hurt nobody. It was just in fun like, see? An' that time in the subway. I was readin' about a lynchin', see? Down in Georgia. They took the nigger an' they tied him to a tree. An' they poured kerosene on him and lit a big fire under him. The dirty nigger! Boy, I'd of liked to been there, with a gat in each hand, pumpin' him full of lead. I was readin' about it in the subway, see? Right at Times Square where the big crowd gets on. An' all of a sudden this big nigger steps right on my foot. It was lucky for him I didn't have a gun on me. I'd of killed him sure, I guess. I guess he couldn't help it all right on account of the crowd, but a nigger's got no right to step on a white man's foot. I told him where he got off all right. The dirty nigger. But that didn't hurt nobody either. I'm a pretty steady guy, you gotta admit that. Twenty-five years in one job an' I never missed a day. Fifty-two weeks in a year. Fifty-two an' fifty-two an' fifty-two an'— They didn't have t' look for me, did they? I didn't try to run away, did I? Where was I goin' to run to! I wasn't thinkin' about it at all, see? I'll tell you what I was thinkin' about—



ZERO *falls back, stunned for a moment by their vociferousness. The* JURORS *right-face in their places and file quickly out of the jury box and toward the door in a double column.*

ZERO *[recovering speech as the* JURORS *pass out at the door].* Wait a minute. Jest a minute. You don't get me right. Jest give me a chance an' I'll tell you how it was. I'm all mixed up, see? On account of them lawyers. And the figgers in my head. But I'm goin' to tell you how it was. I was there twenty-five years, see? An' they gave her six months, see?

He goes on haranguing the empty jury box as the curtain falls.

Curtain.

SCENE V

In the middle of the stage is a large cage with bars on all four sides. The bars are very far apart and the interior of the cage is clearly visible. The floor of the cage is about six feet above the level of the stage. A flight of wooden steps lead up to it on the side facing the audience. ZERO *is discovered in the middle of the cage seated at a table above which is suspended a single naked electric light. Before him is an enormous platter of ham and eggs which he eats voraciously with a large wooden spoon. He wears a uniform of very broad black and white horizontal stripes.*

A few moments after the rise of the curtain a man enters at left, wearing the blue uniform and peaked cap of a GUIDE. *He is followed by a miscellaneous crowd of Men, Women, and Children—about a dozen in all.*

GUIDE *[stopping in front of the cage].* Now ladies and gentlemen, if you'll kindly step right this way! [*The crowd straggles up and forms a loose semicircle around him.*]

Note: This scene was part of the original script. It was omitted, however, when the play was produced, and was performed for the first time (in its present revised form) when the play was revived at the Phoenix Theatre in New York in February, 1956.—ELMER RICE

Mrs. Zero *[dubiously].* I dunno——

Zero. I guess I gave you cause, all right.

Mrs. Zero. Well, I got my faults too.

Zero. None of us are perfect.

Mrs. Zero. We got along all right, at that, didn't we?

Zero. Sure! Better'n most.

Mrs. Zero. Remember them Sundays at the beach, in the old days?

Zero. You bet. [*With a laugh.*] Remember that time I ducked you? Gee, you was mad!

Mrs. Zero [with a laugh]. I didn't talk to you for a

Zero [chuckling]

week.

brou

Ze

mayt

Mr

Zer

Mrs.

didn't

Zero

Mrs.

Zero

Mrs.

maybe—

Zero

Mrs. Z

Zero.

Mrs. Z

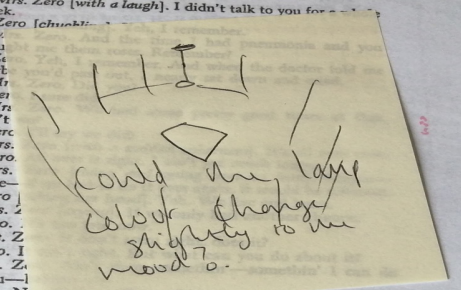
Zero. I

Mrs. Z

for you—

Zero. N

Mrs. Zero



nothin' at all?

Zero. No. I can't think of anything. [*Suddenly.*] You're takin' good care of that scrapbook, ain't you? With all the clippings in it?

Mrs. Zero. Oh, sure. I got it right on the parlor table. Right where everybody can see it.

Zero [pleased]. It must be pretty near full, si

Mrs. Zero. All but about three pages.

Zero. Well, there'll be more tomorrow. Enou

maybe. Be sure to get them all, will you?

Mrs. Zero. I will. I ordered the papers alrea

Zero. Gee, I never thought I'd have a wh

of clippings all about myself. [*Suddenly.*] Say,

thin' I'd like to ask you.

Mrs. Zero. What?

Zero. Suppose you should get sick or b

somethin', what would happen to the book?

Mrs. Zero. Well, I kinda thought I'd le

Beatrice Elizabeth.

Zero. Who? Your sister's kid?

Mrs. Zero. Yeh.

Zero. What would she want with it?

Mrs. Zero. Well, it's nice to have, ain't i

know who else to give it to.

Zero. Well, I don't want her to have it

kid puttin' her dirty fingers all over it.

Mrs. Zero. She ain't fresh and she

sweet little thing.

Zero. I don't want her to have it.

Mrs. Zero. Who do you want to hav

Zero. Well, I kinda thought I'd l

have it.

Mrs. Zero. Miss Devore?

Zero. Yeh. You know. Down at th

Mrs. Zero. Why should she have it

Zero. She'd take good care of it.

her to have it.

Mrs. Zero. Oh you would, would

Zero. Yes.

Mrs. Zero. Well, she ain't goin'

Where does she come in, I'd like t

sisters and a niece.

Zero. I don't care nothin' abo

niece.

Mrs. Zero. Well, I do! And

get it. Now put that in your pip

Zero. Well, I ain't young enough to take up somethin' new.

t a police whistle and blows shrilly.

ntly two guards enter.

skids under him, boys, and make it

y to the other side of the cage, and

m a pocket, begins to clip his nails

o.]

hrieking]. No! No! Don't take me

mme a chance! Gimme another

come on! Be a good fellow! It'll

I don't want to die! I want to

ther dubiously. Then one of

r to THE FIXER, *who is busy*

nails.

'm!

?

ants to live.

...his cap, deferentially]. Yes sir! [*He goes ... companion and the two of them drag* ZERO *out at the back of the cage, still struggling and screaming.*]

THE FIXER *puts away his nail clippers, yawns, then goes to the table and sits on the edge of it. From a pocket he takes an enormous pair of horn-rimmed spectacles. Then from another pocket he takes a folded newspaper, which he unfolds carefully. It is a colored comic supplement. He holds it up in front of him and becomes absorbed in it.*

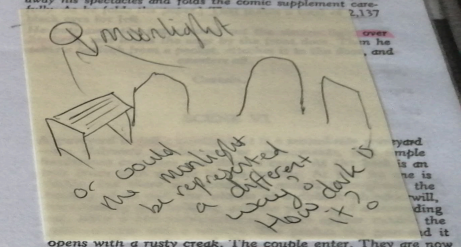
A moment later the door at the back of the cage opens and a tall, brawny, bearded MAN *enters. He wears a red flannel undershirt and carries a huge blood-stained axe.* THE FIXER, *absorbed in the comic supplement, does not look up.*

Man [hoarsely]. O.K.

The Fixer [looking up]. What?

Man. O.K.

The Fixer [nodding]. Oh, all right. [*The* MAN *bows deferentially and goes out at the back.* THE FIXER *puts away his spectacles and folds the comic supplement care-*



opens with a rusty creak. The couple enter. They are now fully visible in the moonlight—JUDY O'GRADY *and a* YOUNG MAN.

JUDY *[advancing].* Come on, this is the place.

Young Man [hanging back]. This! Why this here is cemetery.

Judy. Aw, quit yer kiddin'!

Young Man. You don't mean to say——

Judy. What's the matter with this place?

Young Man. A cemetery!

Judy. Sure. What of it?

Young Man. You must be crazy.

Judy. This place is all right, I tell you. I been here l times.

Young Man. Nix on this place for me!

Could flashes of Red come from behind, linking to Death from earlier?

SCENE VII

A pleasant place ...

...ness. A meadow ... rich grass and ...umber of tents ...leams a mean- ...Sweet distant ...ted under a ...fection. His ...is arms. He ...alks slowly ...curiosity. ...ddenly he ...and looks ...miliar in ... At last ...rise. ...on the ...will, ...ding ...the ...d it ...ne rises ... courteously.

... do, Mr. Zero? I'm very glad to see

Zero. Same here. I wasn't expectin' to see you either. [*Looking about.*] This is a kinda nice place. I wouldn't mind restin' here a while.

Shrdlu. You may if you wish.

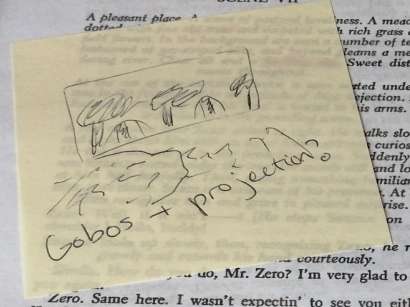
Zero. I'm kinda tired. I ain't used to bein' outdoors. I ain't walked so much in years.

Shrdlu. Sit down here, under the tree.

Zero. Do they let you sit on the grass?

Shrdlu. Oh, yes.

Zero [seating himself]. Boy, this feels good. I'll tell the world my feet are sore. I ain't used to so much walkin'. Say, I wonder would it be all right if I took my shoes off; my feet are tired.



Shrdlu. Yes. Some of the people here go barefoot.

Zero. Yeh? They sure must be nuts. But I'm goin' t leave 'em off for a while. So long as it's all right. The grass feels nice and cool. [*He stretches out comfortably.*] Say, this is the life of Riley all right, all right. This sure is a nice place. What do they call this place, anyhow?

Shrdlu. The Elysian Fields.

Zero. The which?

Shrdlu. The Elysian Fields.

Zero [dubiously]. Oh! Well, it's a nice place, all right.

Shrdlu. They say that this is the most desirable of all places. Only the most favored remain here.

Zero. Yeh? Well, that lets me out, I guess. [*Suddenly.*] But what are you doin' here? I thought you'd be burned by now.

Shrdlu [sadly]. Mr. Zero, I am the most unhappy of men.

Zero [in mild astonishment]. Why, because you ain't bein' roasted alive?

Shrdlu [nodding]. Nothing is turning out as I expected. I saw everything so clearly—the flames, the tortures, an eternity of suffering as the just punishment for my unspeakable crime. And it has all turned out so differently.

Zero. Well, that's pretty soft for you, ain't it?

Shrdlu [wailingly]. No, no, no! It's right and just that I should be punished. I could have endured it stoically. All through those endless ages of indescribable torment I should have exulted in the magnificence of divine justice. But this—this is maddening! What becomes of justice? What becomes of morality? What becomes of right and wrong? It's maddening—simply maddening! Oh, if D Amaranth were only here to advise me! [*He buries his fa and groans.*]

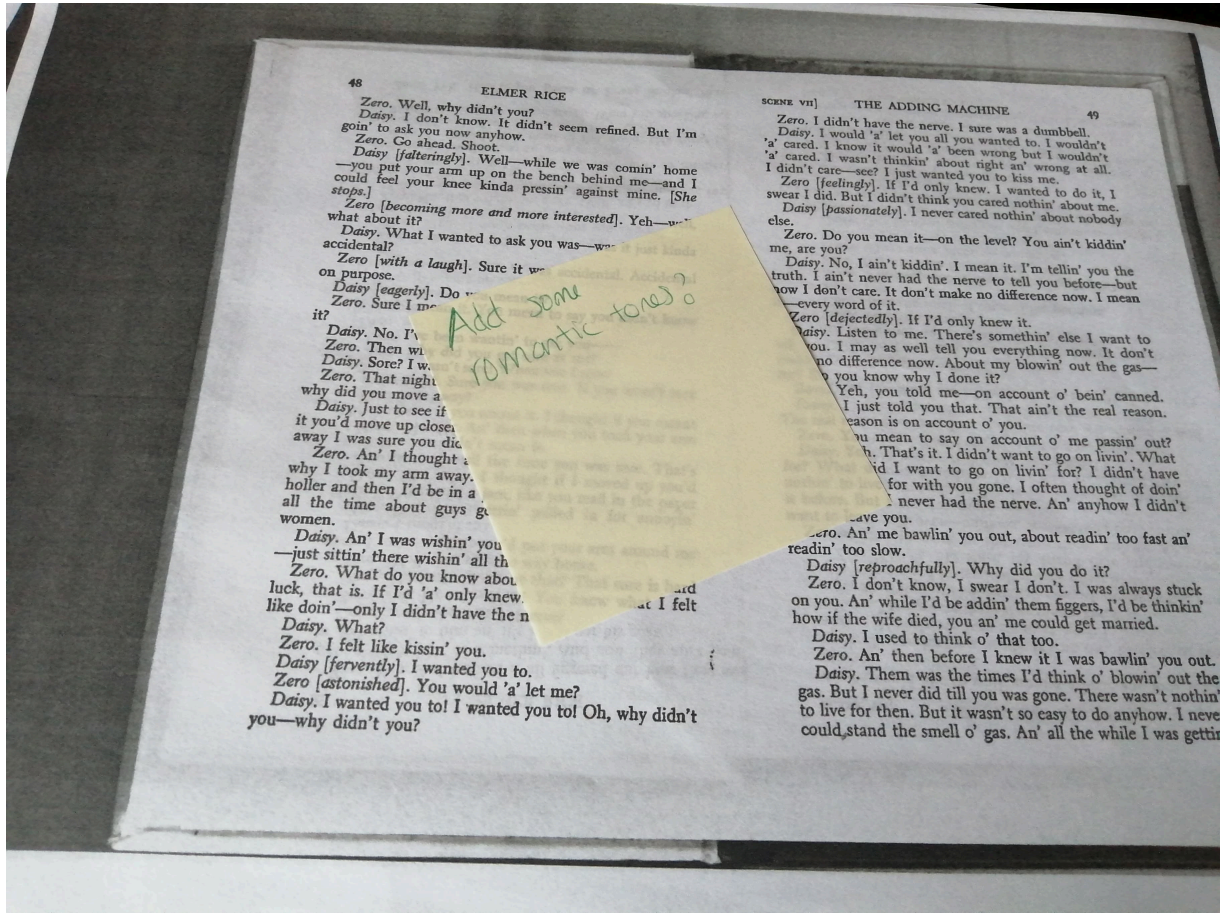
Zero [trying to puzzle it out]. You mean to say they ai called you for cuttin' your mother's throat?

Shrdlu. No! It's terrible—terrible! I was prepared anything—anything but this.

Zero. Well, what did they say to you?

Shrdlu [looking up]. Only that I was to come her remain until I understood.

Zero. I don't get it. What do they want you to stand?



48 ELMER RICE

Zero. Well, why didn't you?

Daisy. I don't know. It didn't seem refined. But I'm goin' to ask you now anyhow.

Zero. Go ahead. Shoot.

Daisy [falteringly]. Well—while we was comin' home—you put your arm up on the bench behind me—and I could feel your knee kinda pressin' against mine. *[She stops.]*

Zero [becoming more and more interested]. Yeh—w... what about it?

Daisy. What I wanted to ask you was—wa... accidental?

Zero [with a laugh]. Sure it w... on purpose.

Daisy [eagerly]. Do ...

Zero. Sure I m... it?

Daisy. No. I'...

Zero. Then wh...

Daisy. Sore? I w...

Zero. That nigh... why did you move a...

Daisy. Just to see if... it you'd move up close... away I was sure you di...

Zero. An' I thought ... why I took my arm away. ... holler and then I'd be in a ... all the time about guys g... women.

Daisy. An' I was wishin' you ... —just sittin' there wishin' all th...

Zero. What do you know abou... ...rd luck, that is. If I'd 'a' only knew... ...t I felt like doin'—only I didn't have the n...

Daisy. What?

Zero. I felt like kissin' you.

Daisy [fervently]. I wanted you to.

Zero [astonished]. You would 'a' let me?

Daisy. I wanted you to! I wanted you to! Oh, why didn't you—why didn't you?

Add some romantic tones?

SCENE VII] THE ADDING MACHINE 49

Zero. I didn't have the nerve. I sure was a dumbbell.

Daisy. I would 'a' let you all you wanted to. I wouldn't 'a' cared. I know it would 'a' been wrong but I wouldn't 'a' cared. I wasn't thinkin' about right an' wrong at all. I didn't care—see? I just wanted you to kiss me.

Zero [feelingly]. If I'd only knew. I wanted to do it, I swear I did. But I didn't think you cared nothin' about me.

Daisy [passionately]. I never cared nothin' about nobody else.

Zero. Do you mean it—on the level? You ain't kiddin' me, are you?

Daisy. No, I ain't kiddin'. I mean it. I'm tellin' you the truth. I ain't never had the nerve to tell you before—but now I don't care. It don't make no difference now. I mean ...every word of it.

Zero [dejectedly]. If I'd only knew it.

Daisy. Listen to me. There's somethin' else I want to ...ou. I may as well tell you everything now. It don't ...no difference now. About my blowin' out the gas—...o you know why I done it?

Zero. Yeh, you told me—on account o' bein' canned.

Daisy. I just told you that. That ain't the real reason. ...eason is on account o' you.

Zero. ...u mean to say on account o' me passin' out?

Daisy. ...h. That's it. I didn't want to go on livin'. What ...id I want to go on livin' for? I didn't have ... for with you gone. I often thought of doin' ... never had the nerve. An' anyhow I didn't ...ave you.

Zero. An' me bawlin' you out, about readin' too fast an' readin' too slow.

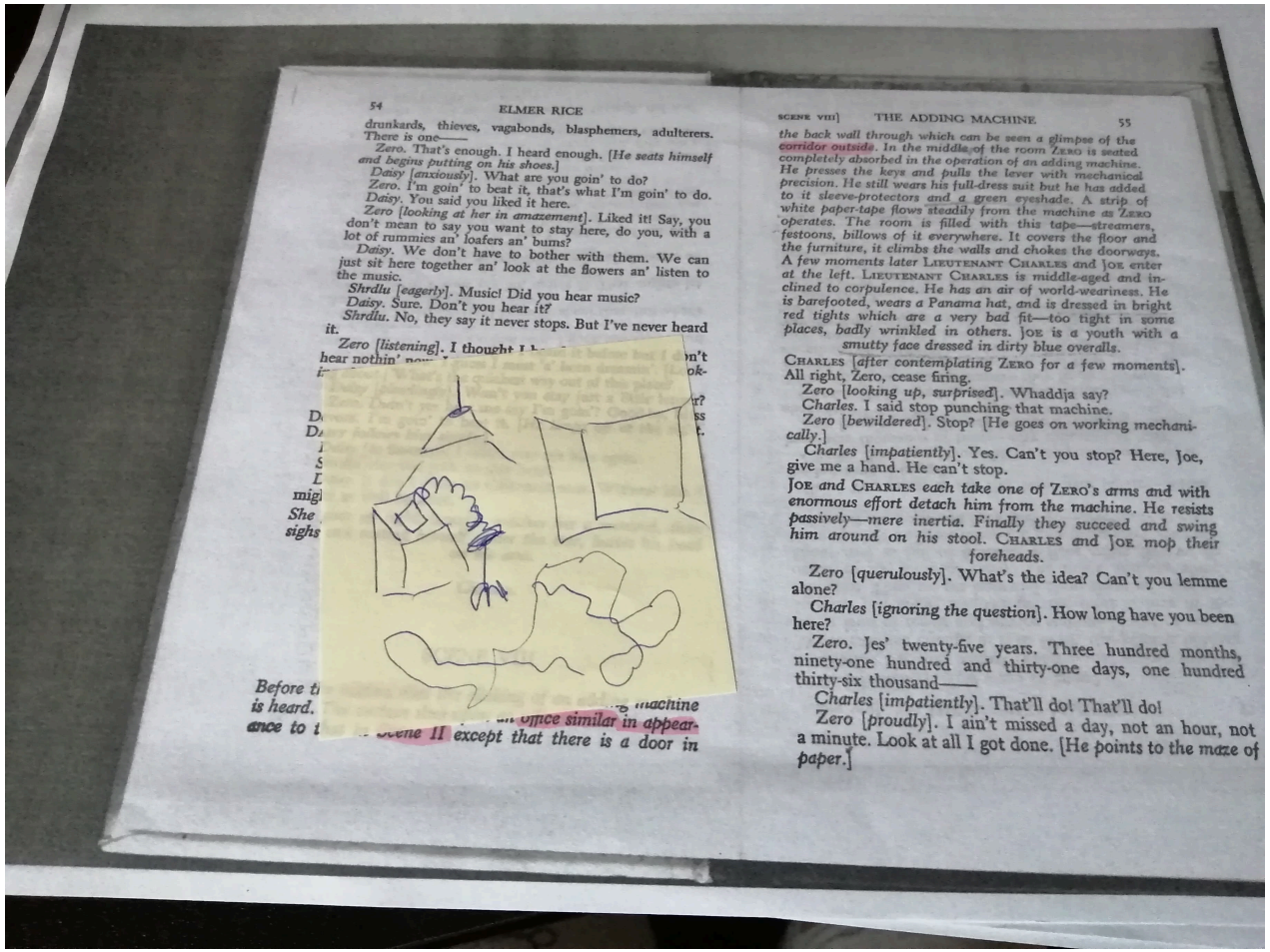
Daisy [reproachfully]. Why did you do it?

Zero. I don't know, I swear I don't. I was always stuck on you. An' while I'd be addin' them figgers, I'd be thinkin' how if the wife died, you an' me could get married.

Daisy. I used to think o' that too.

Zero. An' then before I knew it I was bawlin' you out.

Daisy. Them was the times I'd think o' blowin' out the gas. But I never did till you was gone. There wasn't nothin' to live for then. But it wasn't so easy to do anyhow. I neve... could stand the smell o' gas. An' all the while I was gettin...



54 ELMER RICE

drunkards, thieves, vagabonds, blasphemers, adulterers. There is one——

Zero. That's enough. I heard enough. *[He seats himself and begins putting on his shoes.]*

Daisy [anxiously]. What are you goin' to do?

Zero. I'm goin' to beat it, that's what I'm goin' to do.

Daisy. You said you liked it here.

Zero [looking at her in amazement]. Liked it! Say, you don't mean to say you want to stay here, do you, with a lot of rummies an' loafers an' bums?

Daisy. We don't have to bother with them. We can just sit here together an' look at the flowers an' listen to the music.

Shrdlu [eagerly]. Music! Did you hear music?

Daisy. Sure. Don't you hear it?

Shrdlu. No, they say it never stops. But I've never heard it.

Zero [listening]. I thought I ... hear nothin' no... ...n't ...ok-

D... D... ...r? ...ss ...t.

L... mig... She ... sighs ...

Before t... is heard. ...machine ance to t... ...office similar in appear- ...cene II except that there is a door in

SCENE VIII] THE ADDING MACHINE 55

the back wall through which can be seen a glimpse of the corridor outside. In the middle of the room Zero *is seated completely absorbed in the operation of an adding machine. He presses the keys and pulls the lever with mechanical precision. He still wears his full-dress suit but he has added to it sleeve-protectors and a green eyeshade. A strip of white paper-tape flows steadily from the machine as* Zero *operates. The room is filled with this tape—streamers, festoons, billows of it everywhere. It covers the floor and the furniture, it climbs the walls and chokes the doorways. A few moments later* Lieutenant Charles *and* Joe *enter at the left.* Lieutenant Charles *is middle-aged and inclined to corpulence. He has an air of world-weariness. He is barefooted, wears a Panama hat, and is dressed in bright red tights which are a very bad fit—too tight in some places, badly wrinkled in others.* Joe *is a youth with a smutty face dressed in dirty blue overalls.*

Charles *[after contemplating* Zero *for a few moments].* All right, Zero, cease firing.

Zero [looking up, surprised]. Whaddja say?

Charles. I said stop punching that machine.

Zero [bewildered]. Stop? *[He goes on working mechanically.]*

Charles [impatiently]. Yes. Can't you stop? Here, Joe, give me a hand. He can't stop.

Joe *and* Charles *each take one of* Zero's *arms and with enormous effort detach him from the machine. He resists passively—mere inertia. Finally they succeed and swing him around on his stool.* Charles *and* Joe *mop their foreheads.*

Zero [querulously]. What's the idea? Can't you lemme alone?

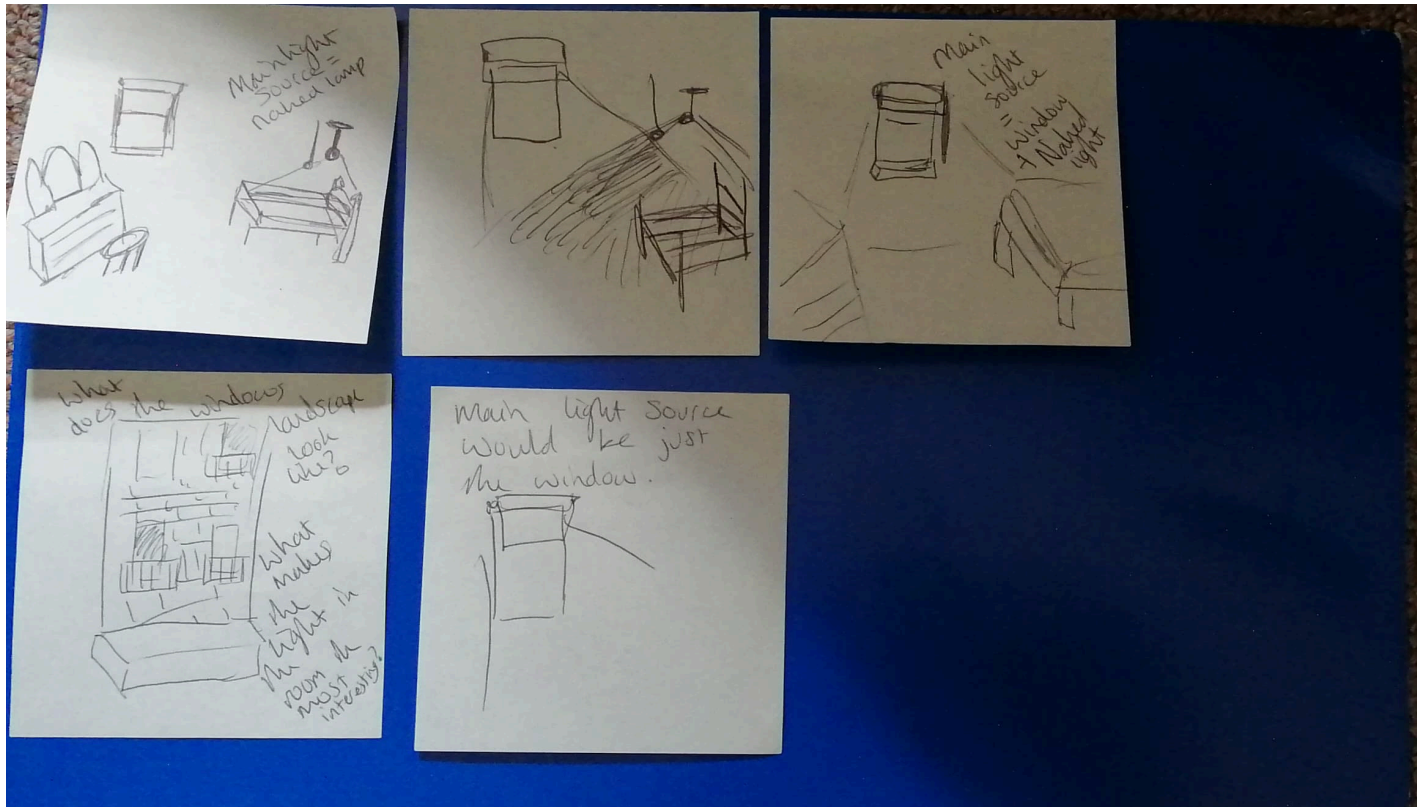
Charles [ignoring the question]. How long have you been here?

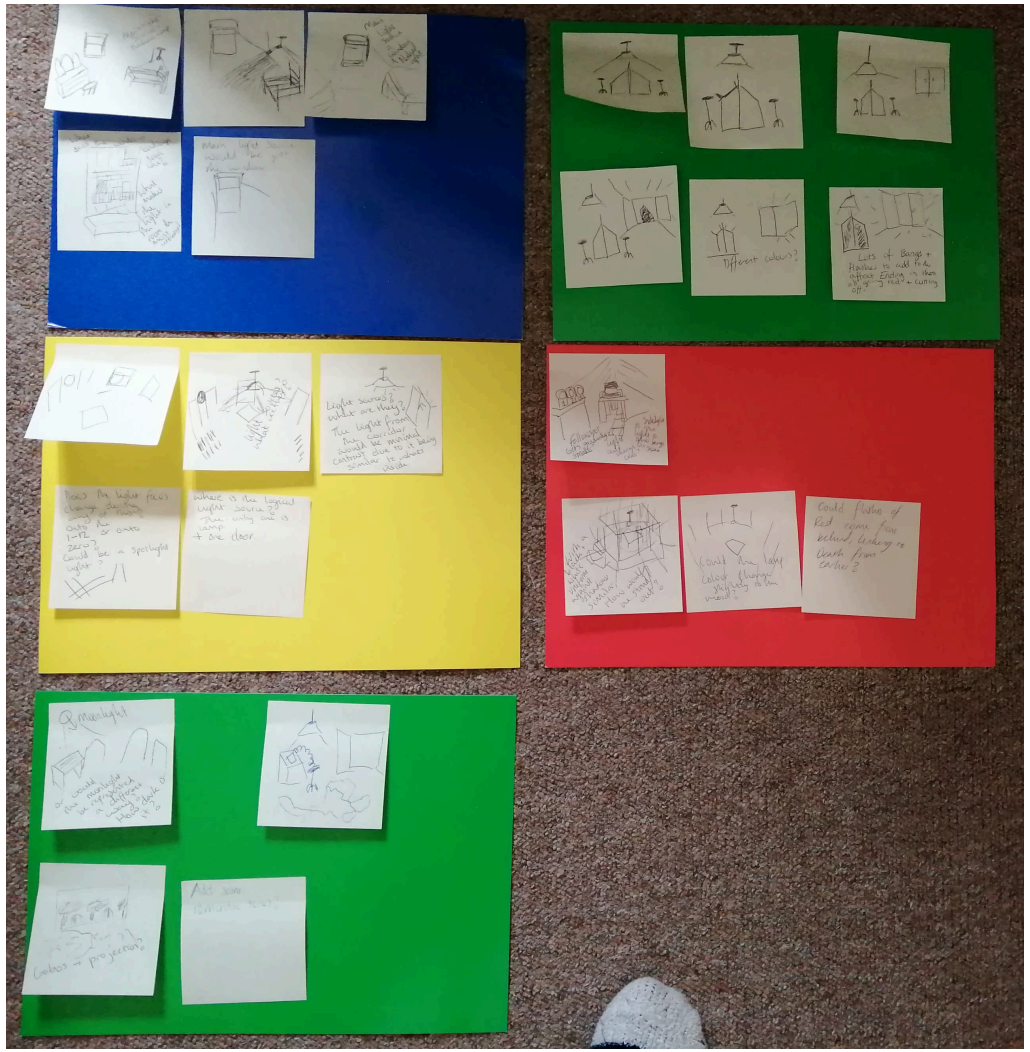
Zero. Jes' twenty-five years. Three hundred months, ninety-one hundred and thirty-one days, one hundred thirty-six thousand——

Charles [impatiently]. That'll do! That'll do!

Zero [proudly]. I ain't missed a day, not an hour, not a minute. Look at all I got done. *[He points to the maze of paper.]*

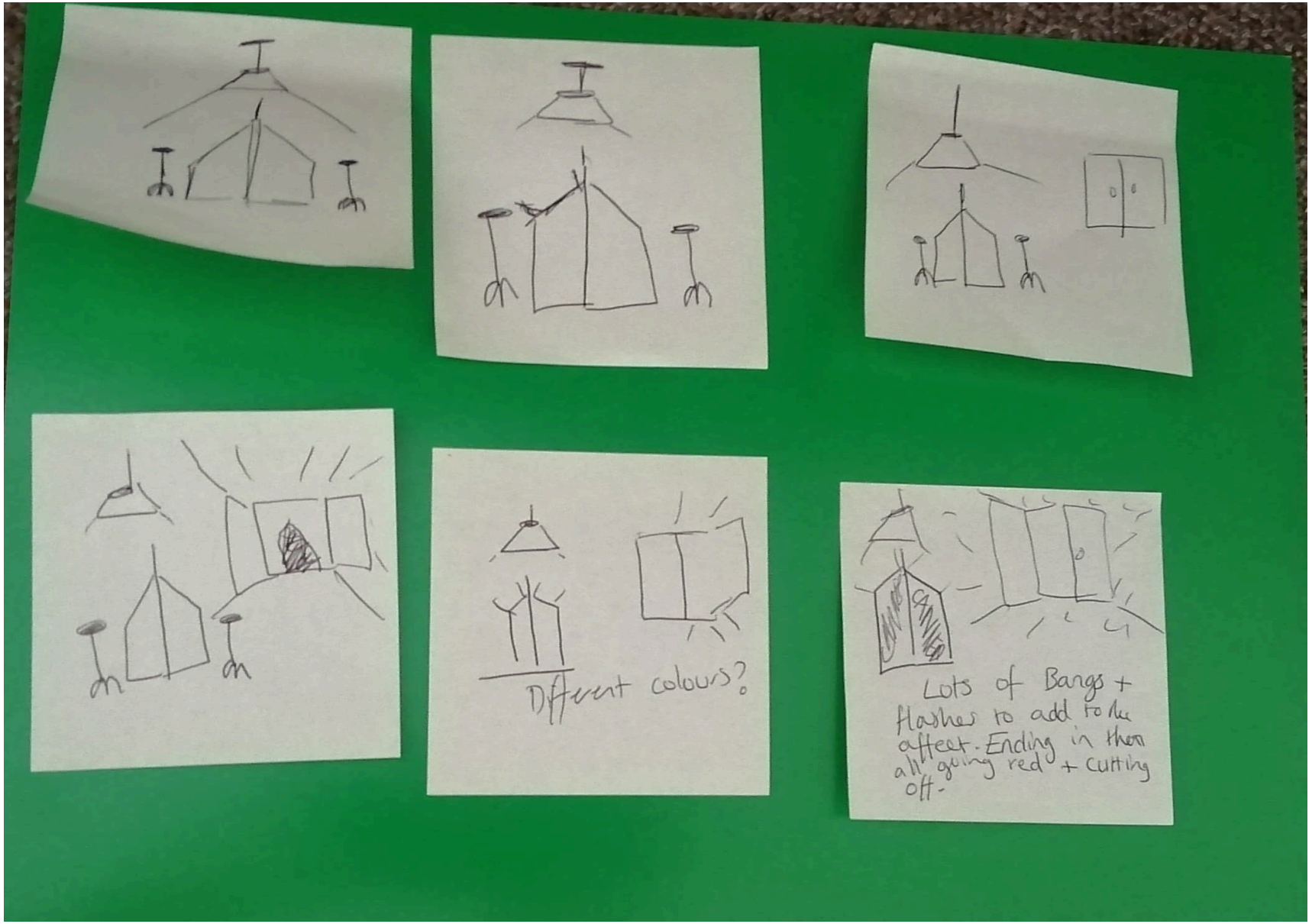
ANALYZING SCENES VISUALLY





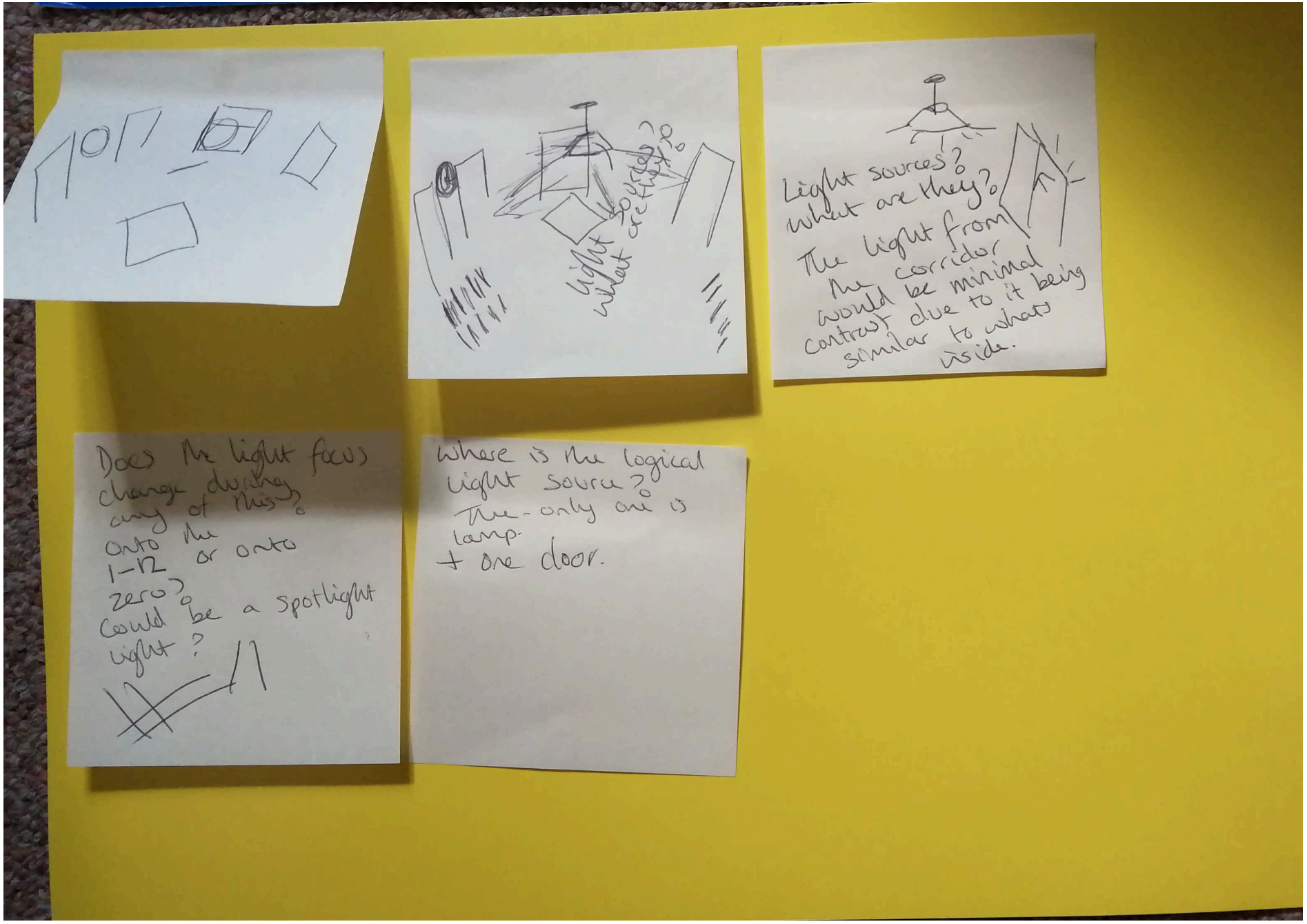
I collected my post it notes, putting them into their scenes. This helped to see the visual narrative in each scene.

Scene 1 – From Mrs Zeros perspective, you follow her rant and put up with her dead-beat husband that is ungrateful for her work and looks at other women, making her dissatisfaction with life come to a boiling point. From Mr Zeros perspective, you follow be nagged at aggressively, unable to enjoy other women, nor take pride in his job. You get the sense of his dissatisfaction from his marriage through his silence and focus on everything but his wife.



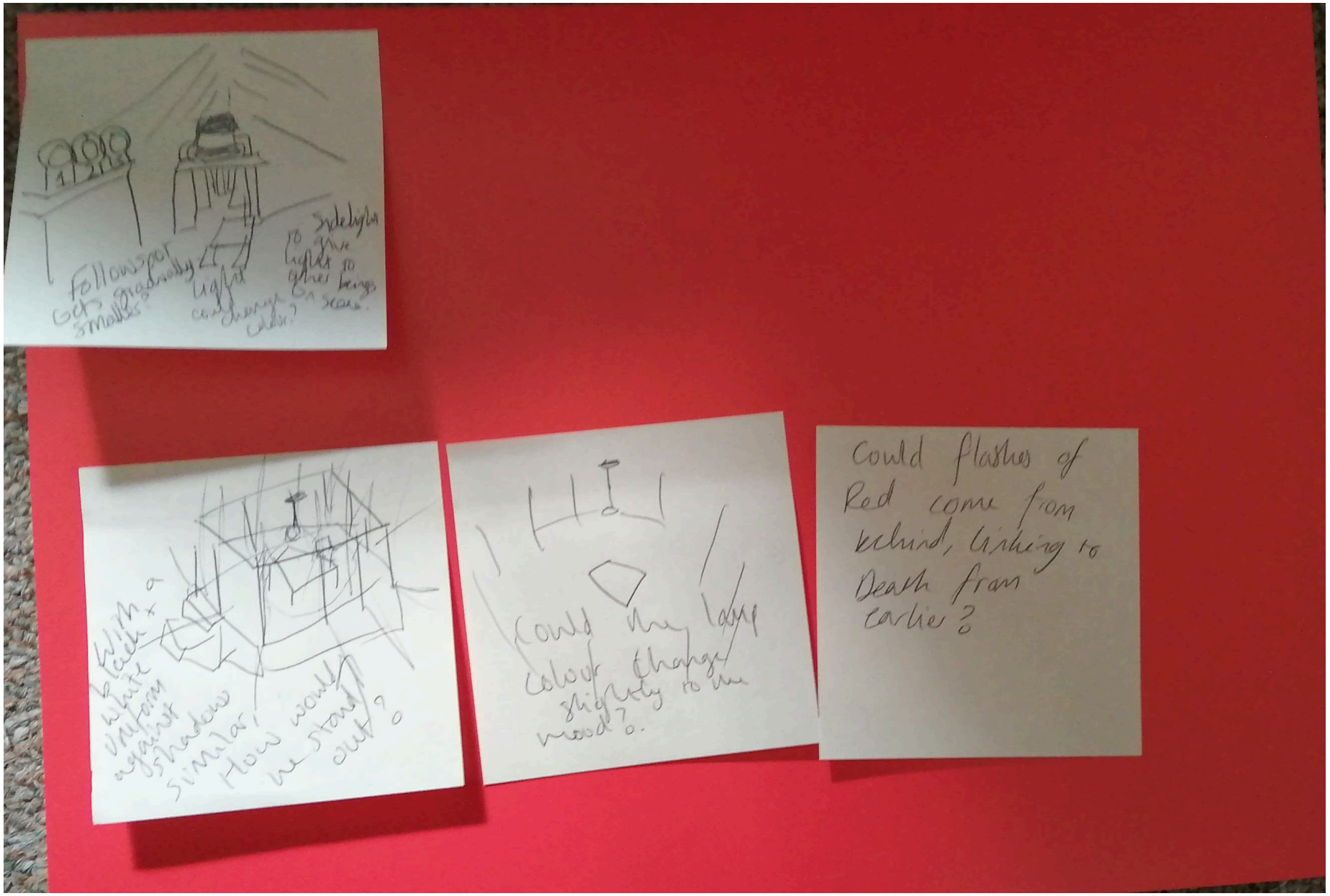
In Scene 2 you are introduced to the dynamics of Daisy and Mr Zero. There's a sense of passive aggression towards each other brought on from their situations. They both talk to themselves whilst working. Mr Zero ignores Daisy after work, as to not address any unwanted topics.

When the boss enters a new dynamic is introduced, making Mr Zero who previously looked like the superior seem small. After he is fired, the atmosphere changes rapidly spirelying into madness as Mr Zero process this until it ultimately ends with the Boss dead at Zero's hands.



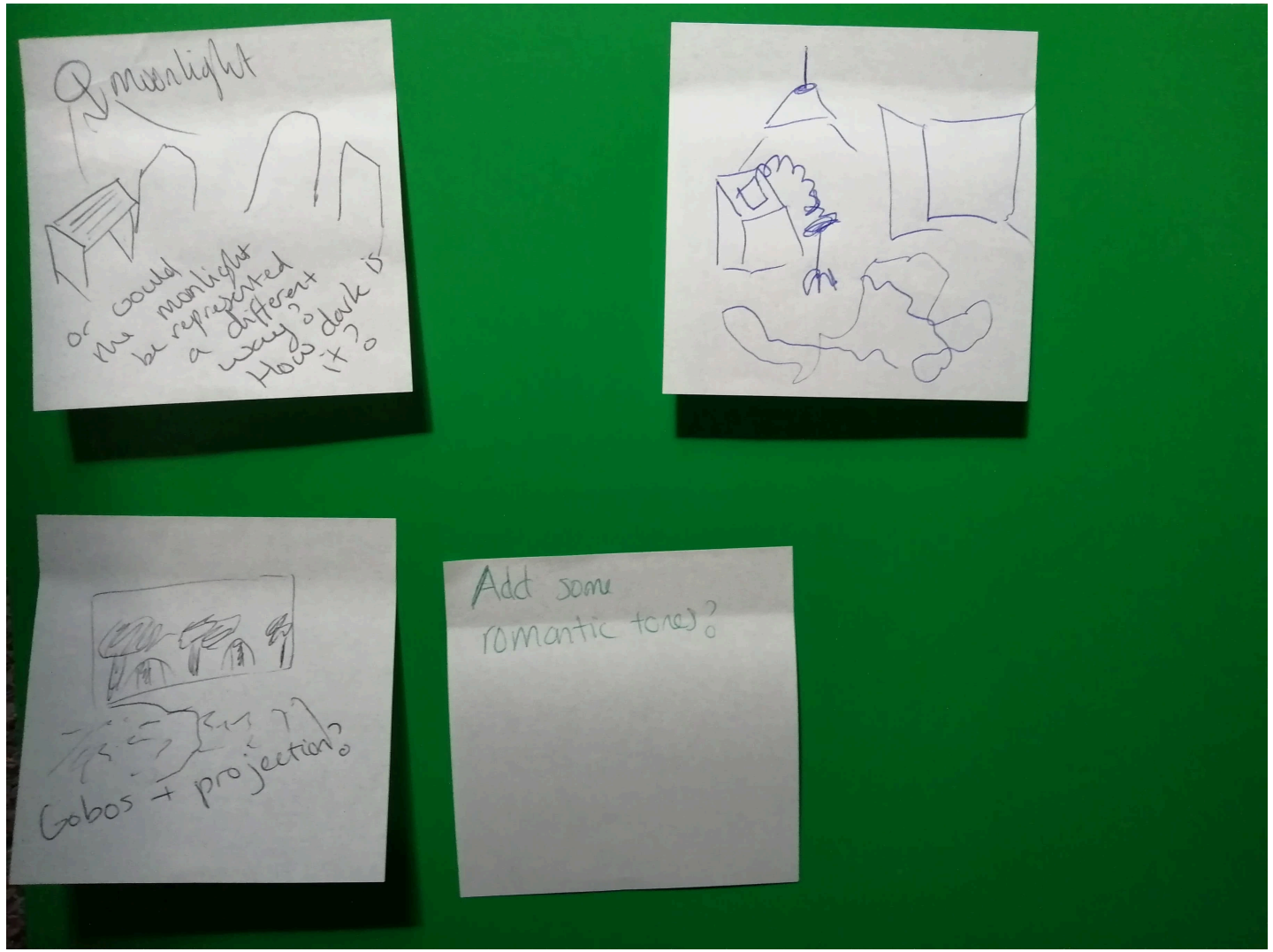
Scene 3, is filled with tension between Mrs Zero and Zero at the beginning, similar to scene 1. This atmosphere quickly changes to really catty atmosphere when their friends arrive as they all begin the usual gossip, except for Zero. You get a real look into the social psyche of the group in this scene, which informs us why Zero acts the way he does.

His friends are chatting about each other, their secrets, whether its wanted or not. So, you get the sense people are always on the defensive because their friends are watching them.



Scene 4 can be interpreted in different ways. I saw it as the jury already making up their mind before they had walked in but because he did it on his own, without someone to defend him. This is not how you would normally see someone who is innocent portrayed.

Scene 5 felt absurd to me. It gave a zoo like impression of the situation. I also found it interesting that this was the only scene where Mrs Zero and Zero had a decent conversation, even if it ended sour.



Scene 6 introduced Shirulu. I found his character interesting as it added questions of morality to the play, which grew in Scene 7 when they were in the Fields. A guy who had murdered his mother who didn't go to hell, makes us question what the worth of our moral values are? To get into heaven? To have a better life on earth? Or there is no worth?

Scene 7 we see the return of Daisy, and a glimpse of what could make Zero satisfied. However, this is stopped by himself and the worth he places on reputation, social standing, etc. For Diasy it was interesting to see how attatched she was to Zero, and how much meaning to gave to her life. It was also disheartening to read the way Zero treated her, when Shirulu returned. It makes you think is this Mr zero and Mrs Zero's relationship was so strained?

I think the most interesting thing about scene 8 was how circular the ending was. Nothing was resolved, Zero was just reborn again as a part of the system. This left me really neutral in feeling as I wouldn't want the character of Zero to have either a good or bad ending, but it does make you ask "what was the point?", which I think was intentional.

CHARACTER BREAKDOWN

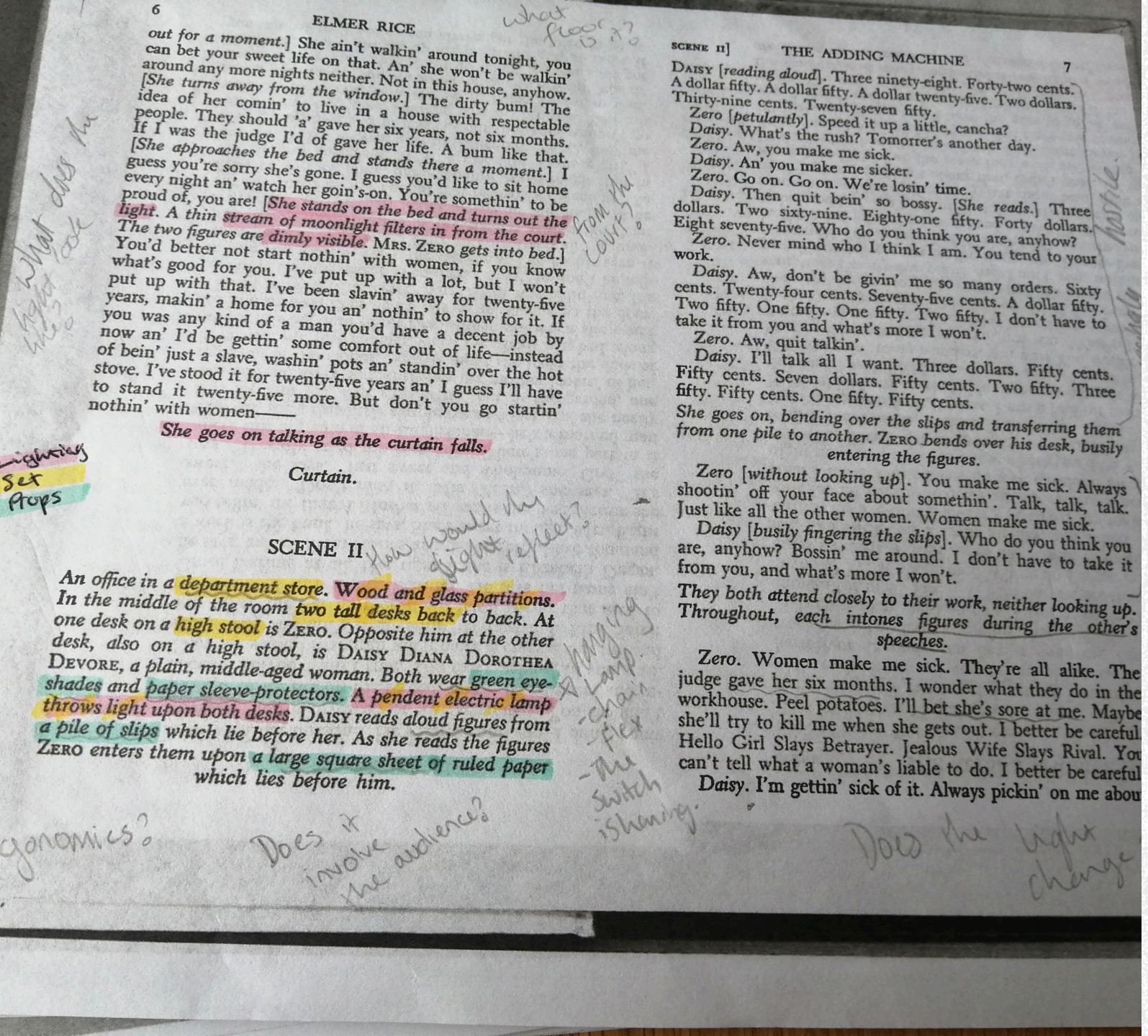
Character Breakdown – Scene 2						
Name	Location	Traits	Prop	Costume	Role	Interesting Note
Mr Zero	The office	-Aggressive -Lustful -Cowardly -Dissatisfied -Lack of responsibility - obedient to superiors -Judgemental	-Green shades (removed after the whistle) -Paper Sleeve Protectors (removed after the whistle) -Pen -Coat -Hat, dusty derby (worn after the whistle)	- Work clothes	The Protagonist (the character, the audience follows)	-Thinks of other women (the window women, Daisy and the wife). -Thinks of getting a raise. -Reads headlines in thoughts.
Daisy Diana Dorothea	The office	-Sad -Jealous -Hopeful -naïve -dissatisfied -self-deprecating	-Green Shades (removed after the whistle) - Paper Sleeve Protectors (removed after the whistle) -Paper slips -Hat, frowsy straw (removed after the whistle)	-Plain	-Potential romantic interest -Work colleague	-Suicidal -Is over 35 -Has feelings for Zero -Read headlines in thoughts.
The boss	The office	-Unsympathetic -middle-aged -stoutish		-bald -well dressed	-Superior colleague -Victim	

WHAT SCENE DO I PREFER AND WHY?

- I liked the look of scene 1 and two. I think they both have a lot of lighting potential.

- I think scene 1 would be more subtle but it could be a real challenge to work the lights effectively off the set design, especially if the set is designed in awkward shapes as this could cast unwanted shadows or exaggerated shadows. There's also multiple light sources in the scene that change throughout and environment outside of the flat could be really interesting to design as a lighting designer. I think this scene could lend itself well to playing with ambient lighting.

- Scene 2 could be flashier, and there could be a lot of different components on the stage. Playing around with these different equipment ad ideas could give me a lot of experience with lighting, which is exactly what I am after. The different character dynamics could be interesting to play with as well, as they could be exaggerated by the lighting itself. I think due how much this scene could be played with it would work well with generating ideas as a group.



6 ELMER RICE

out for a moment.] She ain't walkin' around tonight, you can bet your sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. [*She turns away from the window.*] The dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years, not six months. If I was the judge I'd of gave her life. A bum like that. [*She approaches the bed and stands there a moment.*] I guess you're sorry she's gone. I guess you'd like to sit home every night an' watch her goin's-on. You're somethin' to be proud of, you are! [*She stands on the bed and turns out the light. A thin stream of moonlight filters in from the court. The two figures are dimly visible.* MRS. ZERO *gets into bed.*] You'd better not start nothin' with women, if you know what's good for you. I've put up with a lot, but I won't put up with that. I've been slavin' away for twenty-five years, makin' a home for you an' nothin' to show for it. If you was any kind of a man you'd have a decent job by now an' I'd be gettin' some comfort out of life—instead of bein' just a slave, washin' pots an' standin' over the hot stove. I've stood it for twenty-five years an' I guess I'll have to stand it twenty-five more. But don't you go startin' nothin' with women——

She goes on talking as the curtain falls.

Curtain.

SCENE II

An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is ZERO. *Opposite him at the other desk, also on a high stool, is* DAISY DIANA DOROTHEA DEVORE, *a plain, middle-aged woman. Both wear green eye-shades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks.* DAISY *reads aloud figures from a pile of slips which lie before her. As she reads the figures* ZERO *enters them upon a large square sheet of ruled paper which lies before him.*

SCENE II] THE ADDING MACHINE 7

DAISY [*reading aloud*]. Three ninety-eight. Forty-two cents. A dollar fifty. A dollar fifty. A dollar twenty-five. Two dollars. Thirty-nine cents. Twenty-seven fifty.

Zero [*petulantly*]. Speed it up a little, cancha?

Daisy. What's the rush? Tomorrer's another day.

Zero. Aw, you make me sick.

Daisy. An' you make me sicker.

Zero. Go on. Go on. We're losin' time.

Daisy. Then quit bein' so bossy. [*She reads.*] Three dollars. Two sixty-nine. Eighty-one fifty. Forty dollars. Eight seventy-five. Who do you think you are, anyhow?

Zero. Never mind who I think I am. You tend to your work.

Daisy. Aw, don't be givin' me so many orders. Sixty cents. Twenty-four cents. Seventy-five cents. A dollar fifty. Two fifty. One fifty. One fifty. Two fifty. I don't have to take it from you and what's more I won't.

Zero. Aw, quit talkin'.

Daisy. I'll talk all I want. Three dollars. Fifty cents. Fifty cents. Seven dollars. Fifty cents. Two fifty. Three fifty. Fifty cents. One fifty. Fifty cents.

She goes on, bending over the slips and transferring them from one pile to another. ZERO *bends over his desk, busily entering the figures.*

Zero [*without looking up*]. You make me sick. Always shootin' off your face about somethin'. Talk, talk, talk. Just like all the other women. Women make me sick.

Daisy [*busily fingering the slips*]. Who do you think you are, anyhow? Bossin' me around. I don't have to take it from you, and what's more I won't.

They both attend closely to their work, neither looking up. Throughout, each intones figures during the other's speeches.

Zero. Women make me sick. They're all alike. The judge gave her six months. I wonder what they do in the workhouse. Peel potatoes. I'll bet she's sore at me. Maybe she'll try to kill me when she gets out. I better be careful. Hello Girl Slays Betrayer. Jealous Wife Slays Rival. You can't tell what a woman's liable to do. I better be careful.

Daisy. I'm gettin' sick of it. Always pickin' on me abou

ANALYZING SCENE 2 IN MORE DEPTH

- Since Scene 2 was one of the scene I knew I wanted to focus on more, I decided to analyse it in more depth. I did this by looking into more aspects of the scene, highlighted in the 3 different colours – lighting, set and props.

- Similar to the unifying technique, I also tried to note differences in tone. This was when I really noticed how Zero and Daisy are talking to themselves in a rhythmic way.

- I then went to research more of the type of lamp described in script, creating mood boards to give visual references as to what it could look like.



INDIVIDUAL – LIGHTING DESIGN PROCESS

NAKED LAMPS

What can a naked lamp look like?















PENDENT LAMPS

What do pendent lights look light?













SCENE 2 SKETCHES

To visualize my ideas I used oil pastels to sketch them out as I was imagining a vivid use of colour against a more mundane background.

I imagine the desks to be similar to a tracing table, in that it would be able light up to highlight the character speaking depending on whether it is Zero talking or Daisy. I thought this would be dramatic as it would uplight the actors face.



I imagine the boss walking in as a silhouette at first, blinding the audience and Zero. I think this would give his entrance and character more presence, as links him to God.

The light behind could be different colours or could have streaks running through it.



I imagine the set to laid out similar to this. I think the desks could also be on mini revolve that could move to replicate the marigo round effect at the end of the scene.

I think this layout and the number of light sources would also mean that when the number of effects of going off at the end it would look really chaotic.













Idea: Office room, with bad lighting.
Exaggerated version of the image on the left.
Colour could be done similarly or with the LED bulbs on the right.

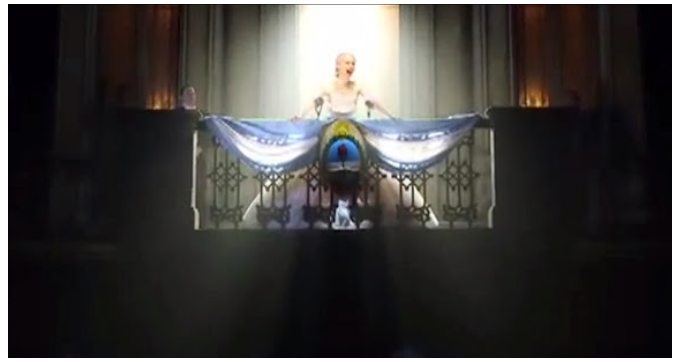


Idea: Up light the actors faces during their own conversations.
This could be done similarly to lightbox of tracing table as seen in the image.





Image: Eva has a spotlight on her from behind to make presence ever bigger.
Idea: Similar to the character Eva, a similar process could be applied to the boss.

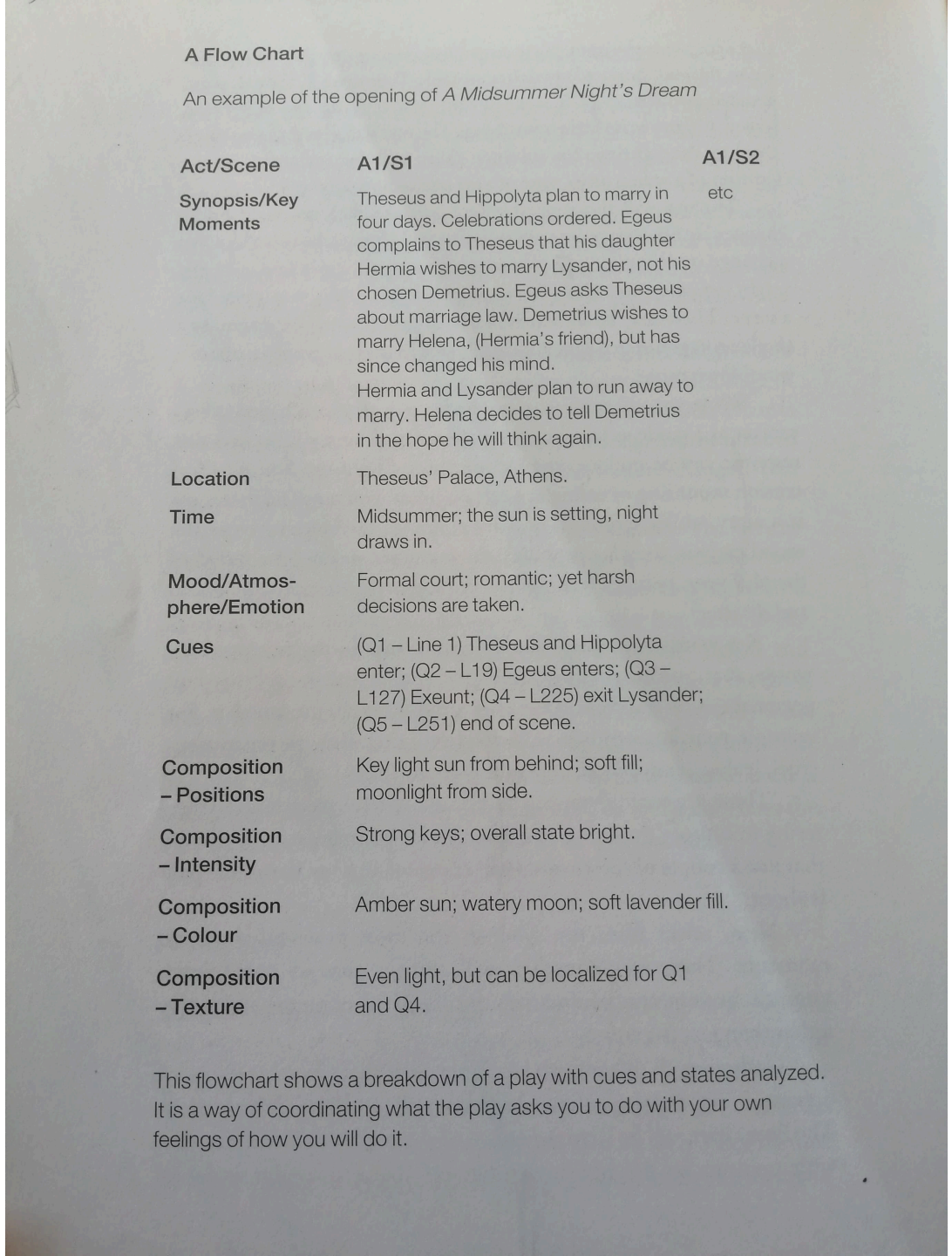


FLOW CHART

The flow chart was based on the version found in Stage lighting for Theatre designers. I twisted it to fit the Adding Machines second scene. I found that condensing the idea in this way really helped as it was very organized, almost in exact contrast to how I had been working before. I was able to put my completely free sketches into a format that others could look at and understand.
It did highlight that with my previous sketches I had numerous sketches that I could physically explain how the light moved, which was good for developing design ideas but when passing them over to an electrician for example may not translate. It highlighted the need to breakdown the multiple sketches representing the scene into the composition and how that translates to the cues.

Questions: what does it mean to localize?

Localizing light simply means making the light more intense in one location



A Flow Chart

An example of the opening of *A Midsummer Night's Dream*

Act/Scene	A1/S1	A1/S2
Synopsis/Key Moments	Theseus and Hippolyta plan to marry in four days. Celebrations ordered. Egeus complains to Theseus that his daughter Hermia wishes to marry Lysander, not his chosen Demetrius. Egeus asks Theseus about marriage law. Demetrius wishes to marry Helena, (Hermia's friend), but has since changed his mind. Hermia and Lysander plan to run away to marry. Helena decides to tell Demetrius in the hope he will think again.	etc
Location	Theseus' Palace, Athens.	
Time	Midsummer; the sun is setting, night draws in.	
Mood/Atmos-phere/Emotion	Formal court; romantic; yet harsh decisions are taken.	
Cues	(Q1 – Line 1) Theseus and Hippolyta enter; (Q2 – L19) Egeus enters; (Q3 – L127) Exeunt; (Q4 – L225) exit Lysander; (Q5 – L251) end of scene.	
Composition – Positions	Key light sun from behind; soft fill; moonlight from side.	
Composition – Intensity	Strong keys; overall state bright.	
Composition – Colour	Amber sun; watery moon; soft lavender fill.	
Composition – Texture	Even light, but can be localized for Q1 and Q4.	

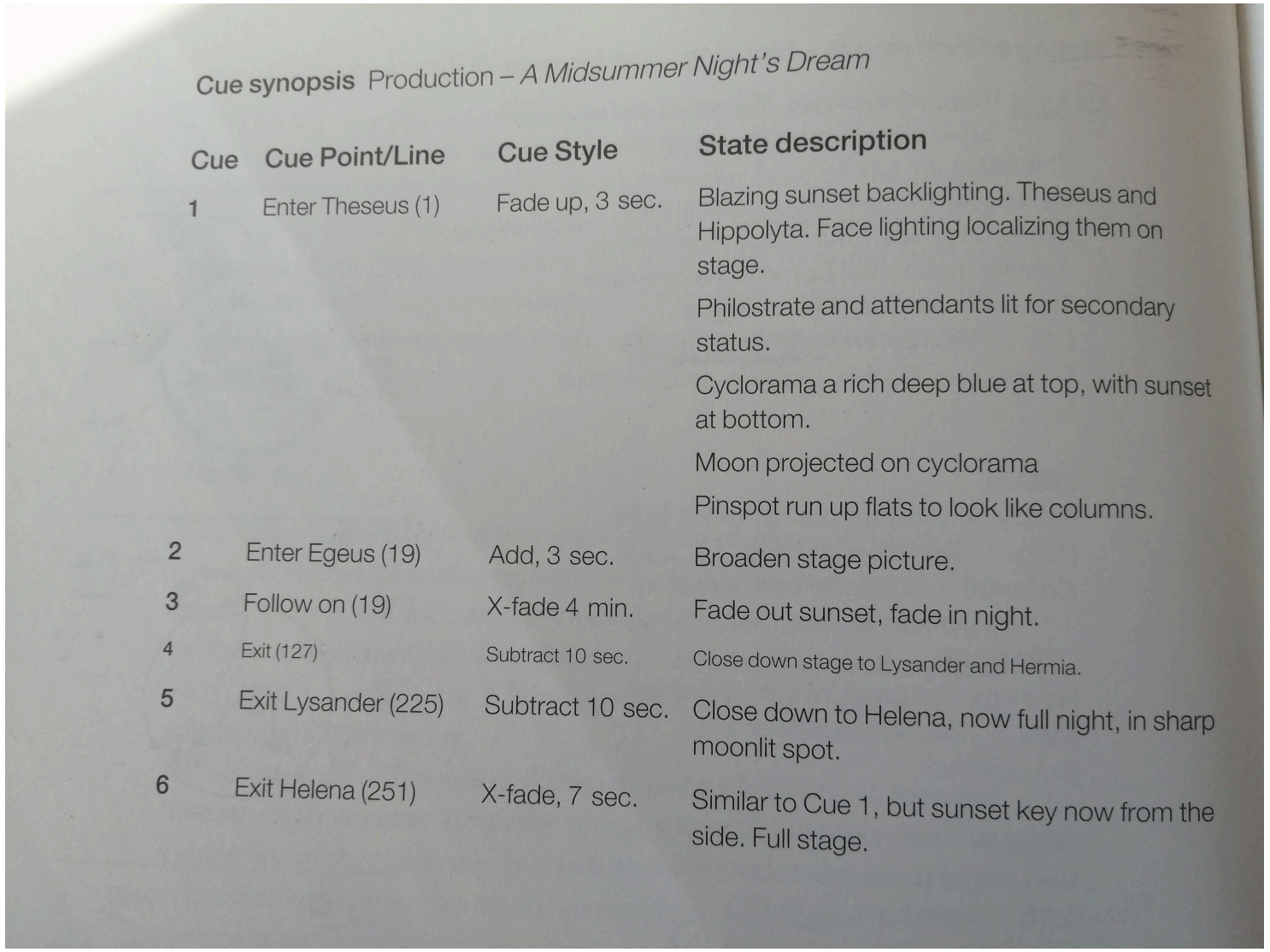
This flowchart shows a breakdown of a play with cues and states analyzed. It is a way of coordinating what the play asks you to do with your own feelings of how you will do it.

Scene	S2
Synopsis/key moments	• MR Zero is working in the office filling numbers with his colleague Daisy. • They bicker, and talk to themselves as they work. • The whistle goes indicting the end of the day • Daisy leaves disappointed, due to her unrequited feelings. • Zero is stopped from leaving by the Boss • The boss tells Zero about the Adding machine • Zero realizes he's being fired and kills the boss.
Location	Department store office
Time	Moves from the working day to assumably evening when they finish.
Mood/atmosphere	Depressing, boring, until the murder happens and suddenly its chaotic.
Cues	Q1 -
Composition - position	Key light harsh ugly lighting from overhanging pendent; soft fill; effects from the door and desks.
Composition - colour	Green office light; yellow desk light; white backlight,
Composition - texture	Light is mostly even, only broken when hitting the desk to cause shadows.
Composition - Intensity	Overall rather dim, causing contrast from desk area to rest of the stage.

CUE SYNOPSIS

The cue synopsis was again based on the version found in Stage lighting for Theatre designers. I adapted the table to fit scene, by also referring to the use of different fades earlier in the book. I have to admit, I did struggle with this as I found it hard to differentiate the different fades in simple terms. I also found that I couldn't give the cues an exact que number, but instead could only indicate where each cue would be. This was because there are no rehearsals and so I don't know other cues that factor in such as the sound cues, or actor's cues.
Although, I think this paired with the flow chart and lighting plan would be all someone needed to run the scene.

Questions: What are the different cue styles?

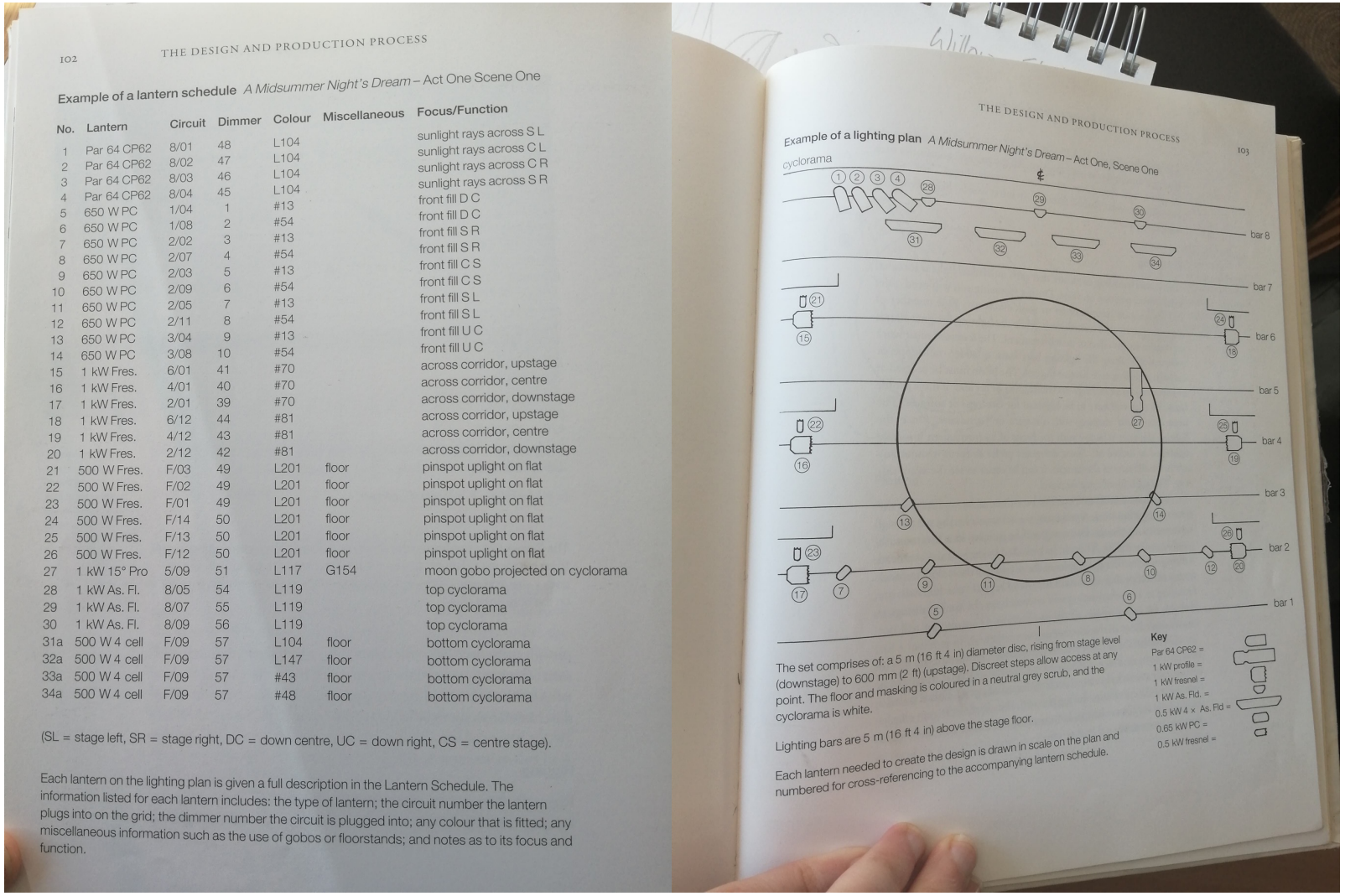


Cue synopsis Production – *A Midsummer Night's Dream*

Cue	Cue Point/Line	Cue Style	State description
1	Enter Theseus (1)	Fade up, 3 sec.	Blazing sunset backlighting. Theseus and Hippolyta. Face lighting localizing them on stage. Philostrate and attendants lit for secondary status. Cyclorama a rich deep blue at top, with sunset at bottom. Moon projected on cyclorama Pinspot run up flats to look like columns.
2	Enter Egeus (19)	Add, 3 sec.	Broaden stage picture.
3	Follow on (19)	X-fade 4 min.	Fade out sunset, fade in night.
4	Exit (127)	Subtract 10 sec.	Close down stage to Lysander and Hermia.
5	Exit Lysander (225)	Subtract 10 sec.	Close down to Helena, now full night, in sharp moonlit spot.
6	Exit Helena (251)	X-fade, 7 sec.	Similar to Cue 1, but sunset key now from the side. Full stage.

Cue	Cue Point/Line	Cue Style	State Description
1	Zero and Daisy sit down on the stools (1)	Snap up	Fresnel's will come on as a soft light. LED pendent light will be turned on with a green tinge to allude to the bad office environment, this light will tell the audience where the actors are.
2	Zero "…."(?)	crossfade 1 second	LED pendent light will dim in preparation for the LED desk light.
3	Zero "…."(?)	Crossfade 1 second	Desk light switches between daisy and zero.
4	Whistle blows (?)	Fade down 1 second	Desk lights turn off as the day ends.
5	Boss enters (?)	Fade up 4 seconds	The backlight is turned on as the doors open, with the boos stood in front giving himself an impressive silhouette.
6	Boss "…."(?)	Fade down 2 seconds	The doors close as the boss enters the room.
7	Boss "….." (?)	Fade up 2 seconds	LED desk lights turn on becoming more intense as he speaks.
8	Zero "….." (?)	Fade up 2 seconds	The backlight will be turned on as the doors open and shut, although not as strong an output as before
9	Sound of Thunder	Snap	LED desk lights, LED pendent light, the fill light, flash red.
10	Follow on (Sound of Thunder)	Fade down 7 seconds	All lights fade to blackout

LIGHTING PLAN



102 THE DESIGN AND PRODUCTION PROCESS

Example of a lantern schedule *A Midsummer Night's Dream* – Act One Scene One

No.	Lantern	Circuit	Dimmer	Colour	Miscellaneous	Focus/Function
1	Par 64 CP62	8/01	48	L104		sunlight rays across S L
2	Par 64 CP62	8/02	47	L104		sunlight rays across C L
3	Par 64 CP62	8/03	46	L104		sunlight rays across C R
4	Par 64 CP62	8/04	45	L104		sunlight rays across S R
5	650 W PC	1/04	1	#13		front fill D C
6	650 W PC	1/08	2	#54		front fill D C
7	650 W PC	2/02	3	#13		front fill S R
8	650 W PC	2/07	4	#54		front fill S R
9	650 W PC	2/03	5	#13		front fill C S
10	650 W PC	2/09	6	#54		front fill C S
11	650 W PC	2/05	7	#13		front fill S L
12	650 W PC	2/11	8	#54		front fill S L
13	650 W PC	3/04	9	#13		front fill U C
14	650 W PC	3/08	10	#54		front fill U C
15	1 kW Fres.	6/01	41	#70		across corridor, upstage
16	1 kW Fres.	4/01	40	#70		across corridor, centre
17	1 kW Fres.	2/01	39	#70		across corridor, downstage
18	1 kW Fres.	6/12	44	#81		across corridor, upstage
19	1 kW Fres.	4/12	43	#81		across corridor, centre
20	1 kW Fres.	2/12	42	#81		across corridor, downstage
21	500 W Fres.	F/03	49	L201	floor	pinspot uplight on flat
22	500 W Fres.	F/02	49	L201	floor	pinspot uplight on flat
23	500 W Fres.	F/01	49	L201	floor	pinspot uplight on flat
24	500 W Fres.	F/14	50	L201	floor	pinspot uplight on flat
25	500 W Fres.	F/13	50	L201	floor	pinspot uplight on flat
26	500 W Fres.	F/12	50	L201	floor	pinspot uplight on flat
27	1 kW 15° Pro	5/09	51	L117	G154	moon gobo projected on cyclorama
28	1 kW As. Fl.	8/05	54	L119		top cyclorama
29	1 kW As. Fl.	8/07	55	L119		top cyclorama
30	1 kW As. Fl.	8/09	56	L119		top cyclorama
31a	500 W 4 cell	F/09	57	L104	floor	bottom cyclorama
32a	500 W 4 cell	F/09	57	L147	floor	bottom cyclorama
33a	500 W 4 cell	F/09	57	#43	floor	bottom cyclorama
34a	500 W 4 cell	F/09	57	#48	floor	bottom cyclorama

(SL = stage left, SR = stage right, DC = down centre, UC = down right, CS = centre stage).

Each lantern on the lighting plan is given a full description in the Lantern Schedule. The information listed for each lantern includes: the type of lantern; the circuit number the lantern plugs into on the grid; the dimmer number the circuit is plugged into; any colour that is fitted; any miscellaneous information such as the use of gobos or floorstands; and notes as to its focus and function.

THE DESIGN AND PRODUCTION PROCESS 103

Example of a lighting plan *A Midsummer Night's Dream* – Act One, Scene One

cyclorama

bar 8 bar 7 bar 6 bar 5 bar 4 bar 3 bar 2 bar 1

The set comprises of: a 5 m (16 ft 4 in) diameter disc, rising from stage level (downstage) to 600 mm (2 ft) (upstage). Discreet steps allow access at any point. The floor and masking is coloured in a neutral grey scrub, and the cyclorama is white.

Lighting bars are 5 m (16 ft 4 in) above the stage floor.

Each lantern needed to create the design is drawn in scale on the plan and numbered for cross-referencing to the accompanying lantern schedule.

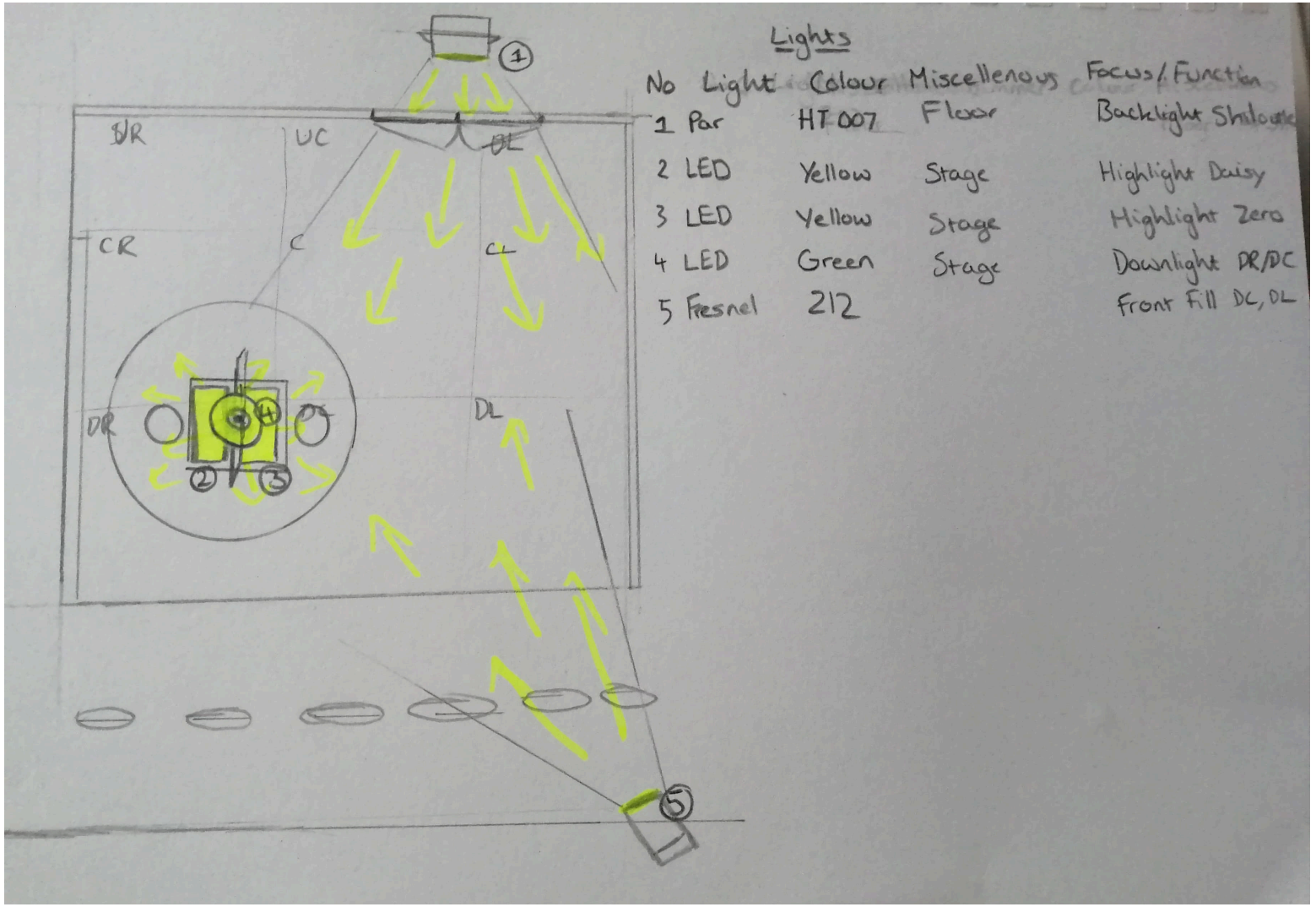
Key
Par 64 CP62 =
1 kW profile =
1 kW fresnel =
1 kW As. Fld. =
0.5 kW 4 × As. Fld =
0.65 kW PC =
0.5 kW fresnel =

This is the lighting schedule and lighting plan I used to create my first lighting plan.

What I didn't take notice of until later was the different symbols used in the lighting plan and how they indicate the type of lantern used and other symbols can be used to indicate whether a lantern is on a stand or not. I think I need tp look into this more to be able to produce a professional lighting plan.

I also did not include circuits or dimmers in my plan as I did not have a real life equivalent to go off of. I am wondering how it works on tours and how they plan the circuits and dimmers used for that.

LIGHTING PLAN



My lighting Plan is combination of the Arrow Plans, Lighting Schedule and lighting plan found in Stage Lighting for Theatre Designers.
I made this to show where the few lights I imagine would be needed would go and where the light would be directed. I think the diagram is extremely effective as it could be adaptable to a number of places due to the set up. I also think that having the schedule and diagram in close proximity to each other makes a lot of sense.
The schedule had to be adapted not only to fit my design but also to take into account the lack of location for designs. Due to this I was unsure how to label the circuits or dimmers as I had no real life correspondent.

To improve I would make another Lighting plan including the circuits and the dimmers.



MINI GROUP PROCESS

THE GROUP



Freya Gaywood
Set Designer



Lleucu Williams
Set Designer

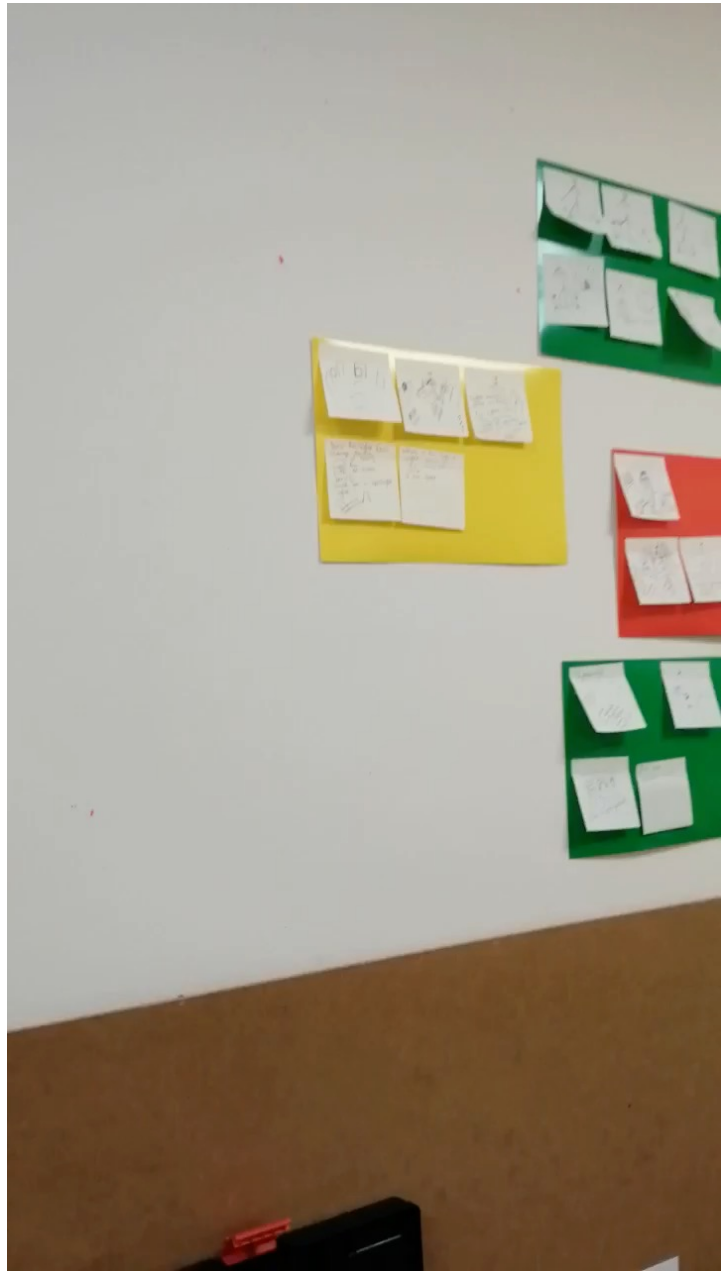


Cara-Anne Peploe
Lighting Designer

The responsibility of the Set Designer is …

Since we we're missing some roles such as costume, and scenic art, we tried to give some loose consideration to those roles in the designs if they had a big impact on the design.

Since we had two Set Designers and one Lighting designer, we worked very collaboratively on how the set would look and how the light would look in it, even integrating it into the design.



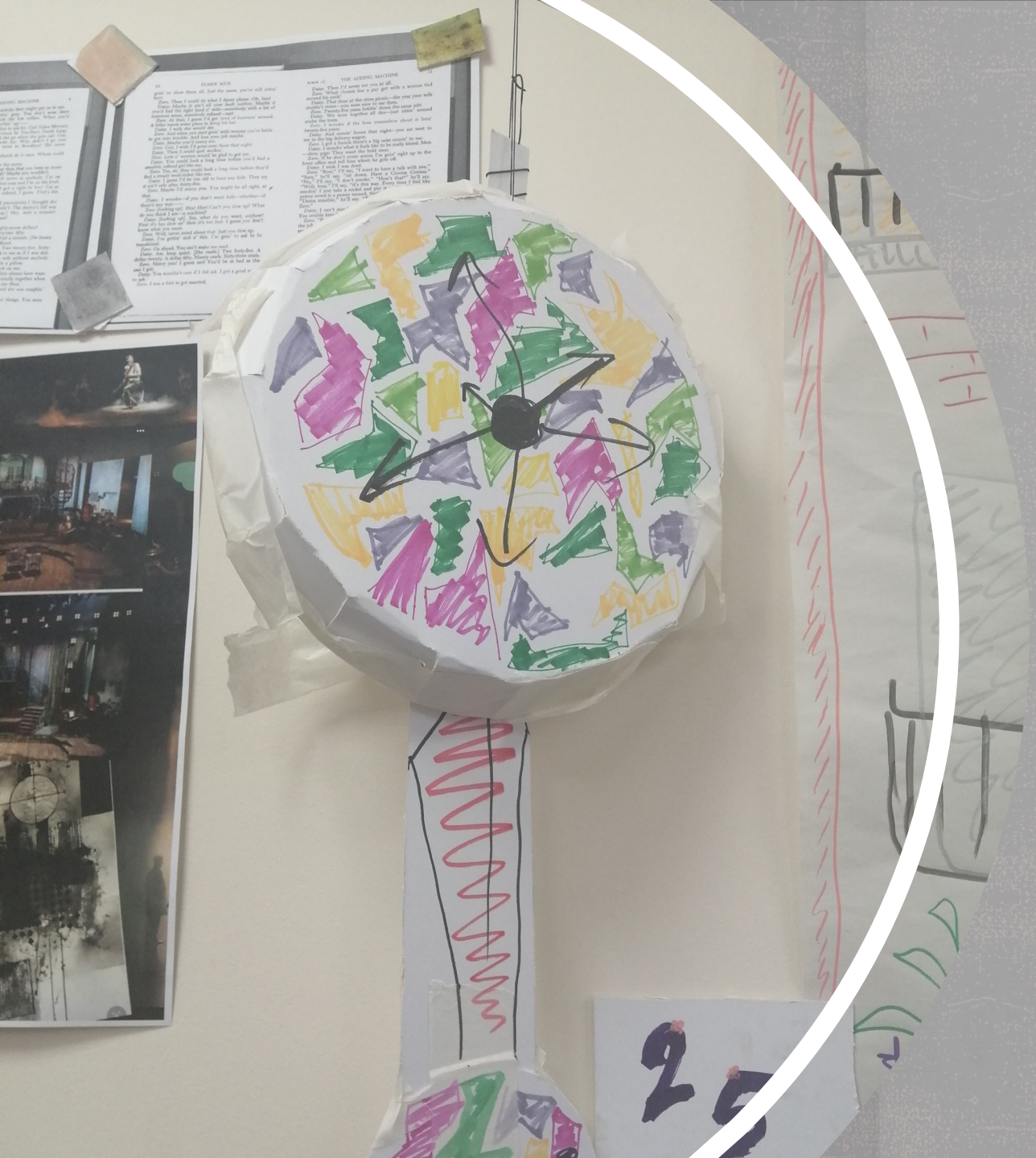
(Video)

WORKING IN A GROUP

- To help keep track of our group's ideas, and to help with inspiration, I really liked the idea of sticking all of our work onto the wall or around us. I found it really helped with in person discussions, to be able to just stand in front of the wall and point at the idea. I find it very visually tantalizing.

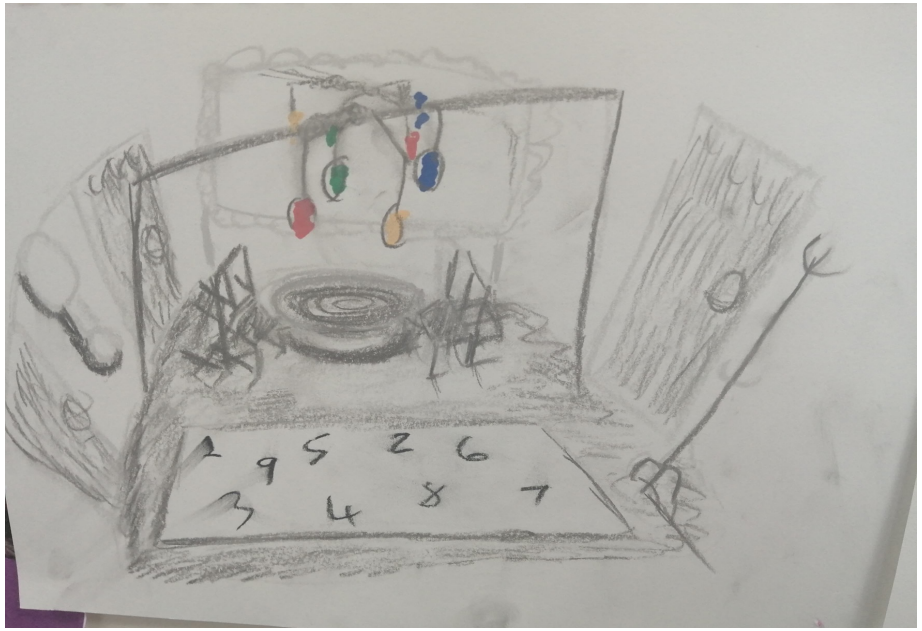
- It was also helpful in our groups situation as we were stuck between two scenes, so we could split the scenes between the two walls and see the visual distinctions and the visual similarities.

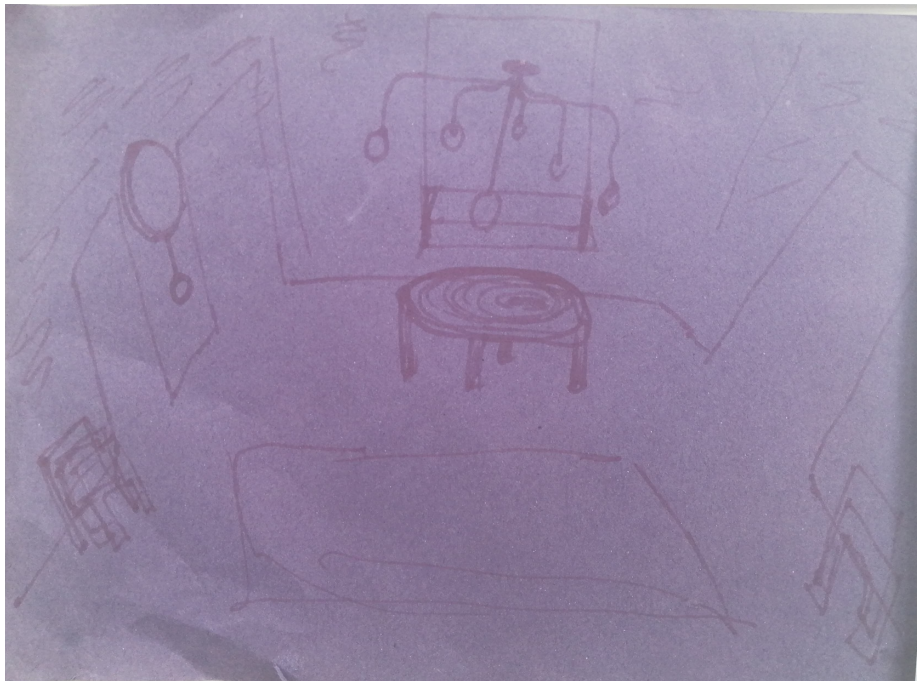
- On the Left you can see my analysis of all the script, and then scene 2 sketches and in the other wall you can see the development of scene 3.



WORKING ON SCENE 3

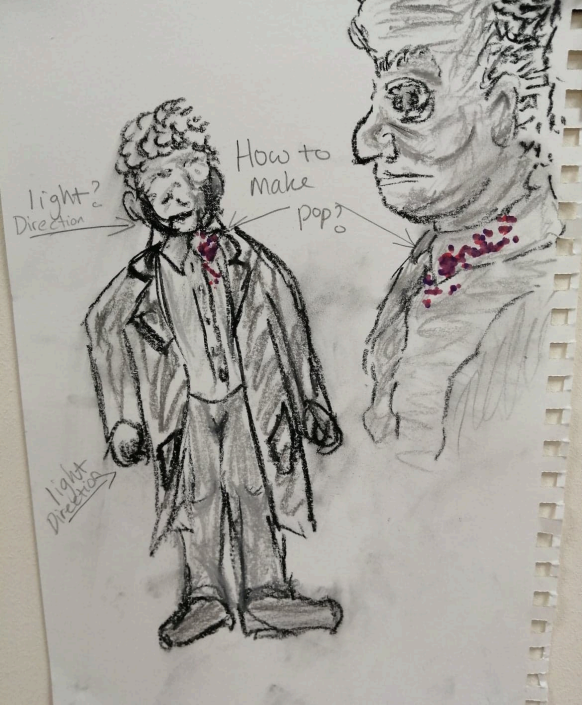
- When our group was formed, Freya was interested in Scene 3. She presented her twist on the scene. With Lleucu not present at the time we decided to develop the idea as much as we could.
- The main colour for the room was purple, so I looked at colour schemes, seeing what would be complementary with it and thinking about warm and cold tones.
- I also made a clock to go with the scene, incorporating Freya's fragmented purples into the design and adding some anthropomorphic elements to it such as the tie and smile. I thought expanding the colours outside of purple was important but keeping purple as the key colour was also important. I liked the creepiness of the live parts of the objects. I think it adds to the chaotic feeling and spiraling feeling of the play.

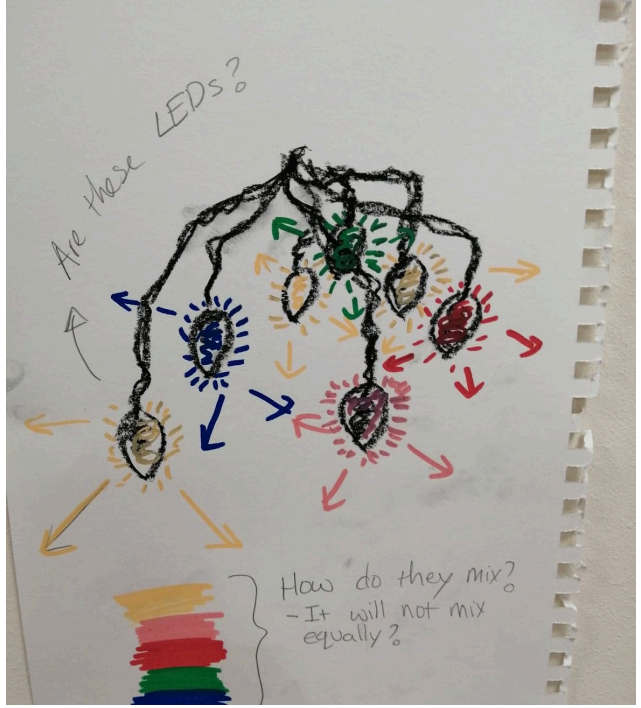




WORKING ON SCENE 3

- I also reread the scene, paying attention to the stage directions. This flagged up the walls for me as the script specifies the walls being papered with ”foolscap sheets”. I offered an idea for this thinking the figures could be the same purple in Freya's designs and maybe including some flowers on figures as if Mrs. Zero had written on them.
- I redrew the scene considering the use of mirrors, a table with a swirl and makeshift chandelier.







DEVELOPMENT OF SCENE 3

- To help how I saw scene 3, I sketch some more drawings a home, developing some ideas after re-reading the script. I really liked the make-shift pendent chandelier, and I was curious as to how this could work. I also was thinking of how a reflective material could be incorporated into the design, so I replaced the window with a mirror but considered it being made from something like perplex that would diffuse the light more in case the mirror didn't work. I imagined the room with no walls, introducing the concept of it being more of a in-the-round theatre set. Although, Freya imagined the room with a lot of purple, when I re-sketched at home, I still was still drawn to the contrast of colour and dark.

MAKESHIFT CHANDELIERS MOODBOARD



















GROUP EXPERIMENT





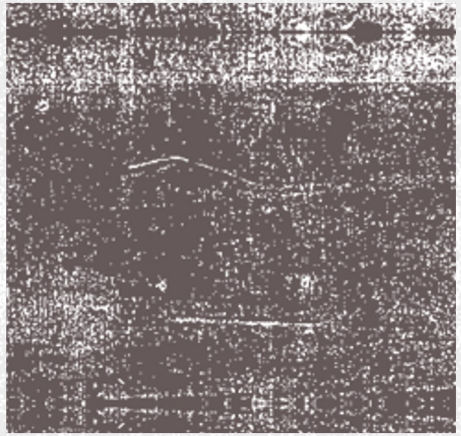




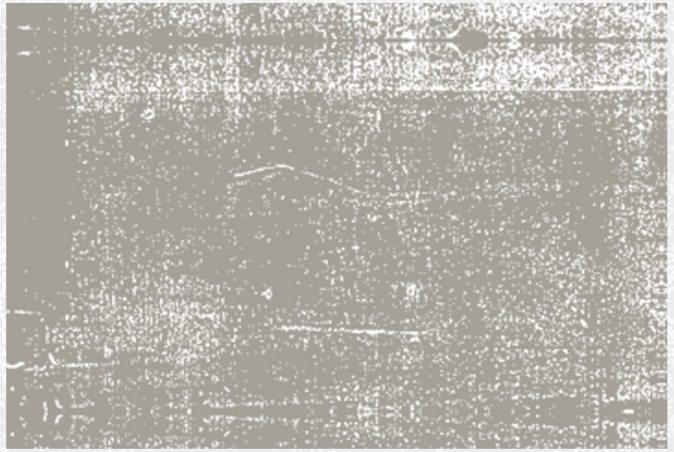












GROUP EXPERIMENT

- When experimenting in our space, we started with wanting to create a type of tunnel. To do this we flipped a table over and began building up to create an interesting hub. This was our den.
- Our tunnel idea evolved into a sensory den made of carboard, bin bags of different colours and other paper of different textures. It was drawn on with acrylic pens and holes were cut into it.

- I really liked the shape of den and how it enclosed the person inside. For me it felt unsettling but for Freya it was cosey. I like the idea of causing someone to be uncomfortable by wrapping them in a closed area. I also liked the colour of the light that shined through the bags. It remined me of the gel sheets I had been playing with. I also liked the sounds from the bubble wrap hidden under the textured cardboard, which gave it a real sensory experience. I loved the graffiti on the walls.

PRODUCTION MEETING

From this meeting, I highlighted that the priority was to investigate the neon and UV lighting, investigate the costs and to sketch a new design with lighting in mind.

Production Meeting		
Date: 11/03/2022	**Location:** Parry Building	**Host:** Freya Gaywood, Lleucu Williams, Cara-Anne Peploe

Attendees:
Freya Gaywood, Lleucu Williams, Cara-Anne Peploe

Important Notes:
During the meeting all designers' ideas from the past week were discussed. Each designer's perspective was considered, ensuring there was an understanding of what was liked and what was not.

The conclusion:

- Focus on Scene 2 to be more inclusive of everyone's ideas
- Use of industrial style, neon, glow-in the dark, paper ideas, psycho pop, and Theatre in the round stage.
- The set design would not have all 4 walls.

Targets for the Day:

N/A

Targets for next Week:

- Create Sketches for new design (Everyone)
- Consider location for design (Everyone)
- Create Arrow plans (Cara)
- Create Model (Lleucu and Freya)
- Investigate Projections (Cara)
- Investigate Light Costs (Cara)
- Look into health and safety (Everyone)
- Investigate Neon and UV lighting (Cara)

RESEARCH INTO NEON AND UV LIGHTS

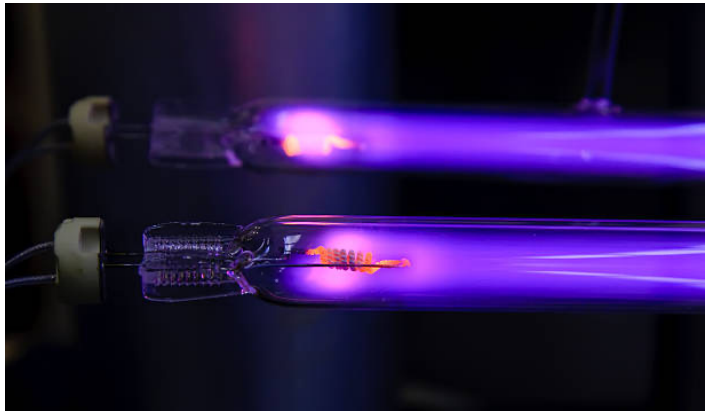


"Neon is what you see in signage like the "open" sign above. They are made of long tubes that are bent into whatever shapes or letters are needed for the sign. These tubes emit actual colored light. Inside the tube is a low pressure gas. When a high voltage of electricity is run through the electrodes at each end of the tube, the gas "ionizes," and the electrons get all excited, in turn freaking out the atoms which emit colored light. The gasses inside the tube vary, since each gas emits a different color light. Neon, for example, emits red light. Argon creates an electric blue-green color, and so on. The light itself is colored!"



Black light.
"A black light produces UVB light"
"**Phosphors** are what we actually see glowing under a black light. Which is why other things look dark while the phosphors glow in a dark room with a black light." "White naturally reflects light, so you see the reflection of the normal light itself". "many of the detergents used today have phosphors in them to make your shirts look super white in daylight".





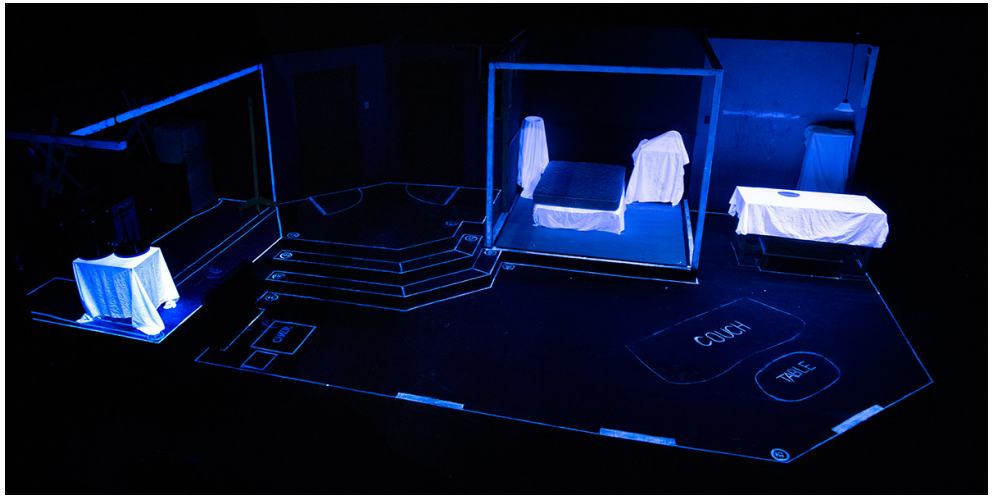
"Fluorescent lights are similar to neon lights in that they have a tube filled with gas with electrodes on each end. However, fluorescent lights have a mercury vapor inside, that emits UV (ultraviolet) light when ionized, instead of the colored light that neon lights emit. Well, if that is the case, then why aren't people in office buildings coming home with sunburn, you ask?! Well, the inside of fluorescent tubes are coated with a phosphor, which is able to soak up the UV rays, fluoresce (glow) when energized, and then emit those rays as visible light. So the light you see coming out of a fluorescent tube is actually the light that is given off by that phosphor coating."



(gfleener, 2013)

When looking into blacklight I need to be sure the paint that is used can react to UV, and how it reacts to ensur eit reacts I the correct way as seen in the example on the left how it looks in daylight is different under the blacklight, and it differes depending on the brand used. This would be where I would work with the scenic artist.

This example of where Rosco's invisible blue paint shows how a blacklight can be really effective but also what needs to considering. It highlights how using paint and a UV blacklight would be more of a on or off effect that really pops, rather than a gradually revealing one. Is this a trade off the set designers would want?





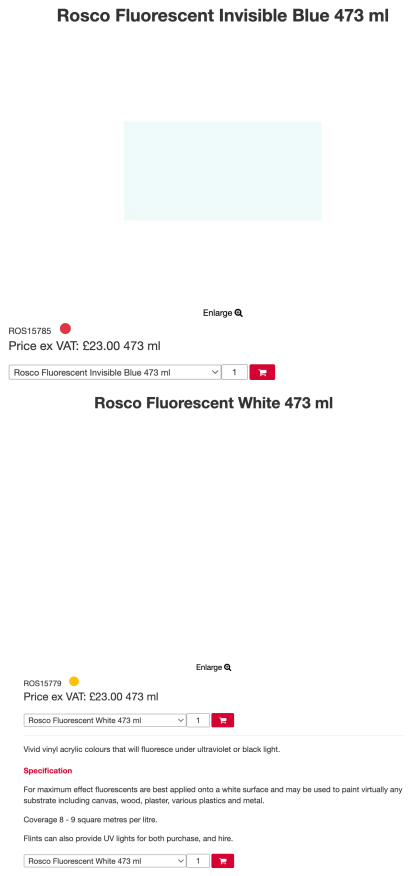
(Knott, J, 2022)

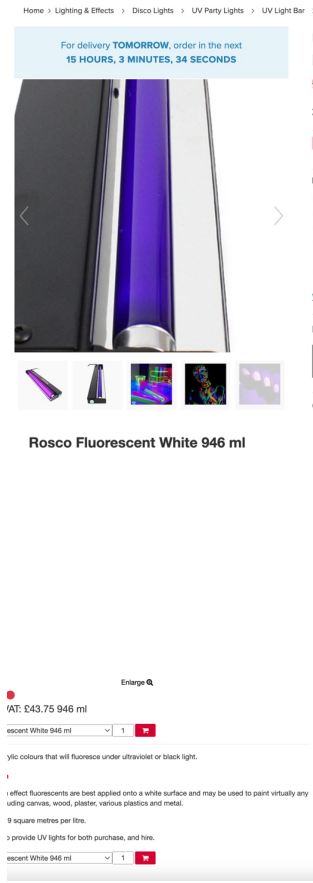
The article also highlights the necessity of being able to sample to ensure the right dilution is correct. This highlights the need for the scenic artist to have enough time to play with the ratios if they have not had experience with this paint or something similar before hand. It also highlights the importance of the fabrics in the scene as the paint does not highlight them, just the fact they are white and so reflect the UV well. This would need to be considered between, myself, the set designer and set dressers.

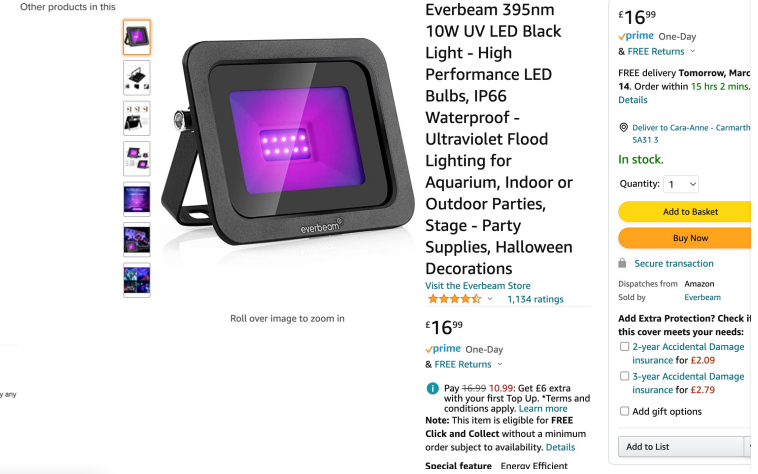
“Fluorescent Paints should be used straight out of the can. They can be diluted with water if necessary, however this will reduce the hiding power of the paint and may reduce the brightness of the "glow.”” (Rosco Laboratories, 2022)

“They can be used to create special effects using ultraviolet black light or combined with other Rosco Scenic Paints to make the colors more vibrant.” (Rosco Laboratories, 2022)

Another consideration would be costs of the paint, as one small tub would be £23 points, and that’s if we did not go for exact colours and decided to mix with other Rosco paints diluting the glow. This would be a decision between the set designers and scenic artists. If the university did not have any blacklights available, cheap options would also have to be considered. My prefence for our design if we had to buy would be to get the Everbeam 395 as looking at the product and its reviews I believe two would be more than sufficient to light a 4 by 4 area.



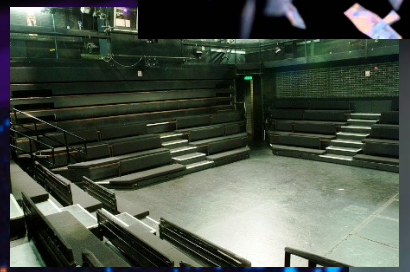


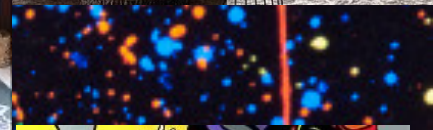








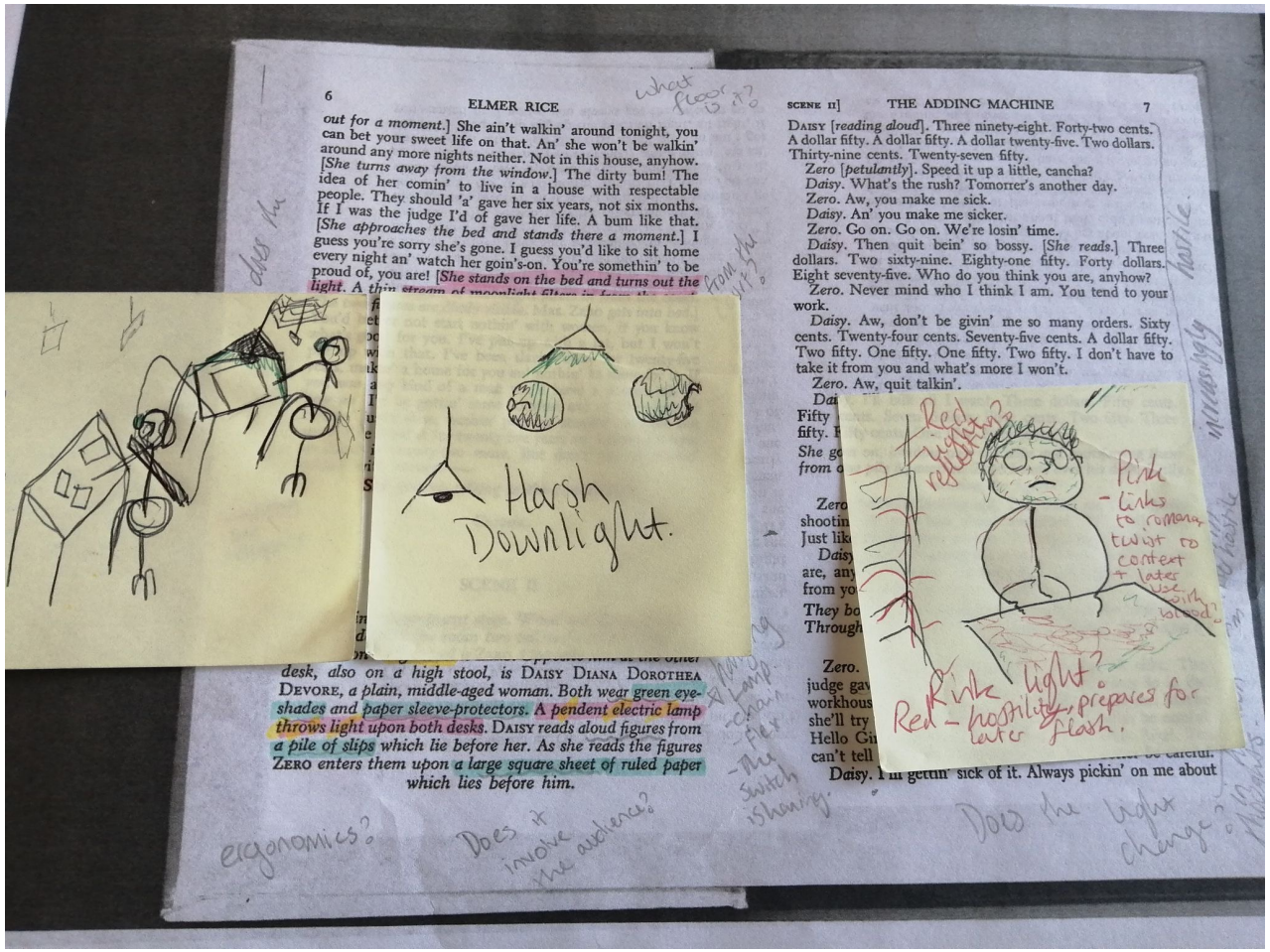


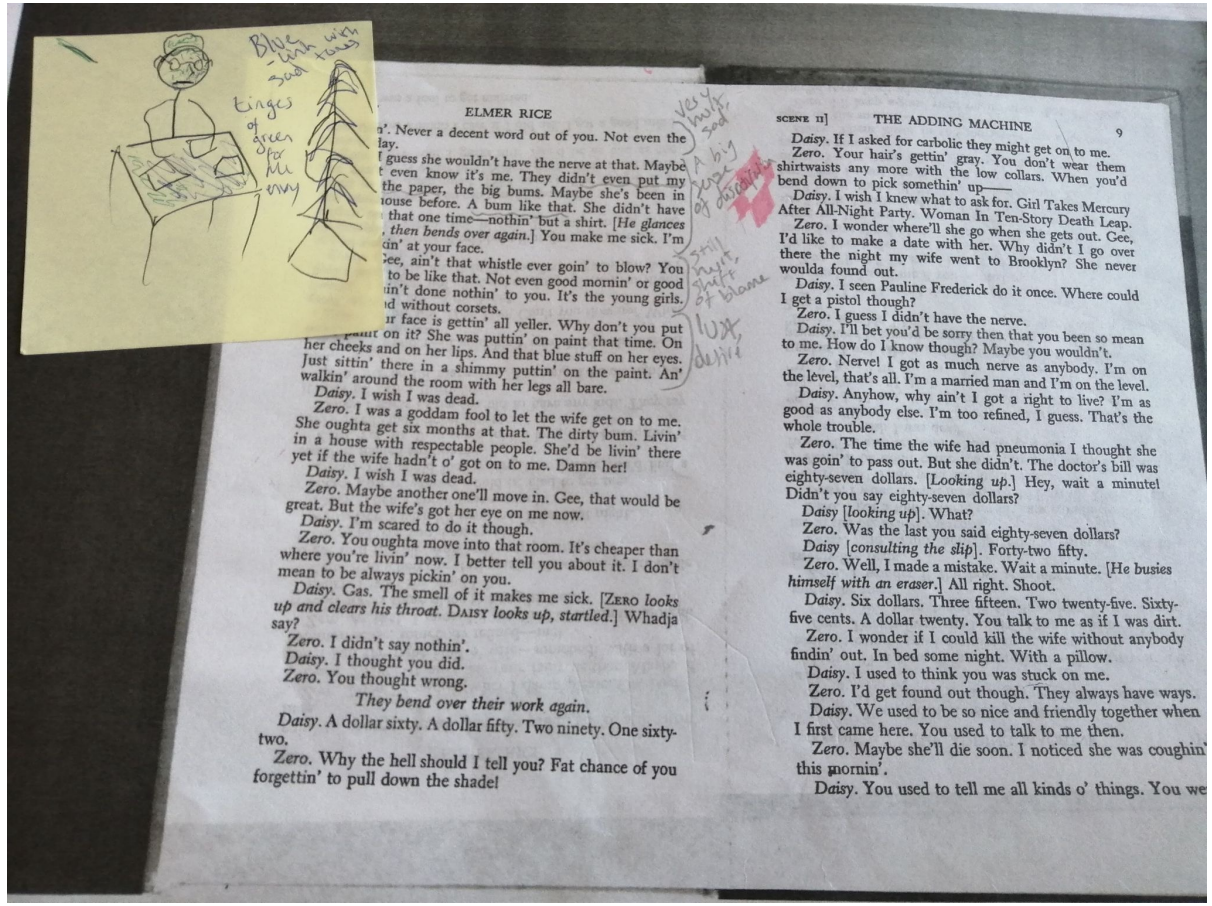




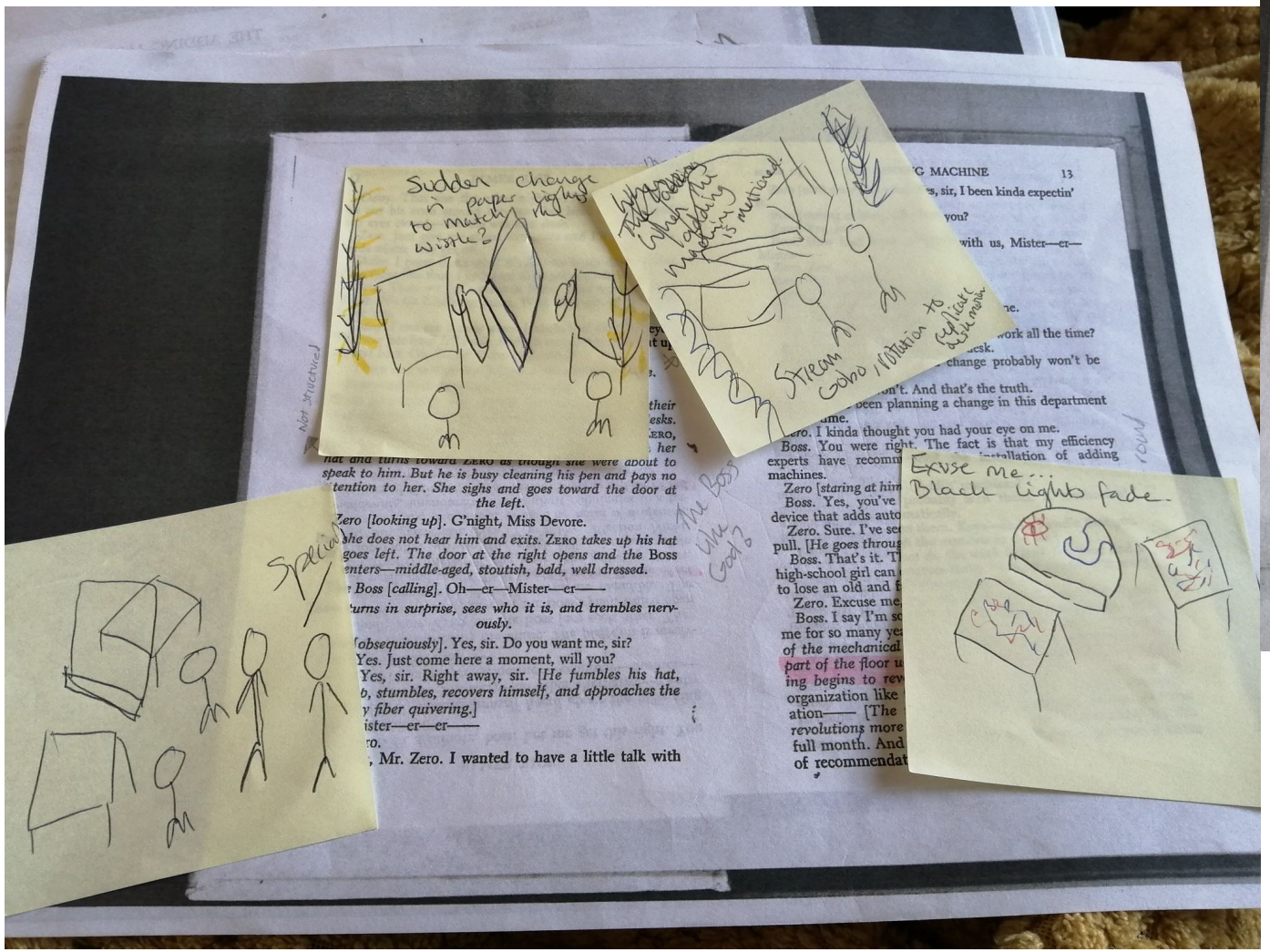
"WITH A
HEAD
FULL OF
SNOW."

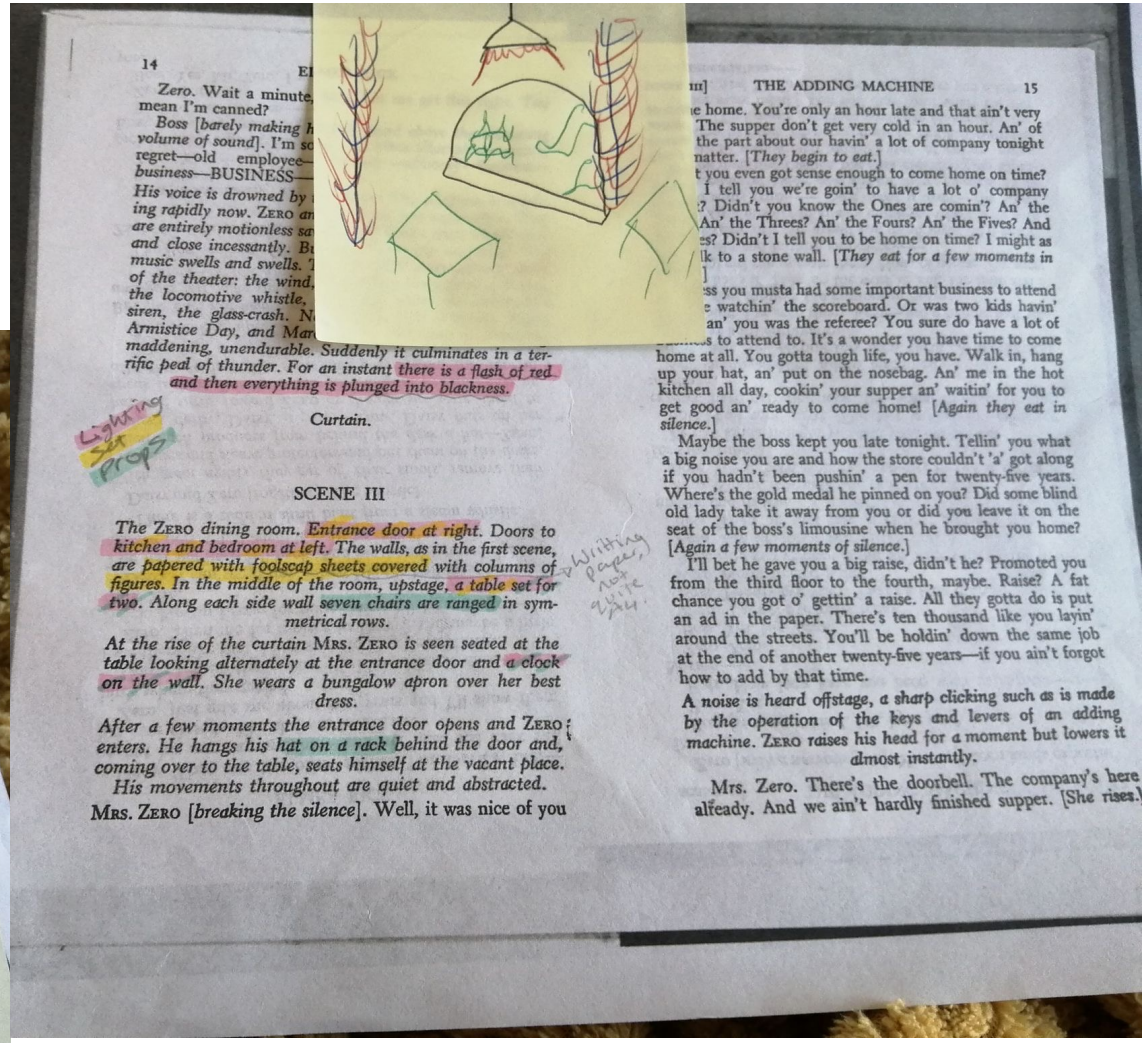

SCRIPT LIGHT ANALYSIS





SCRIPT LIGHT ANALYSIS





SCRIPT LIGHT ANALYSIS

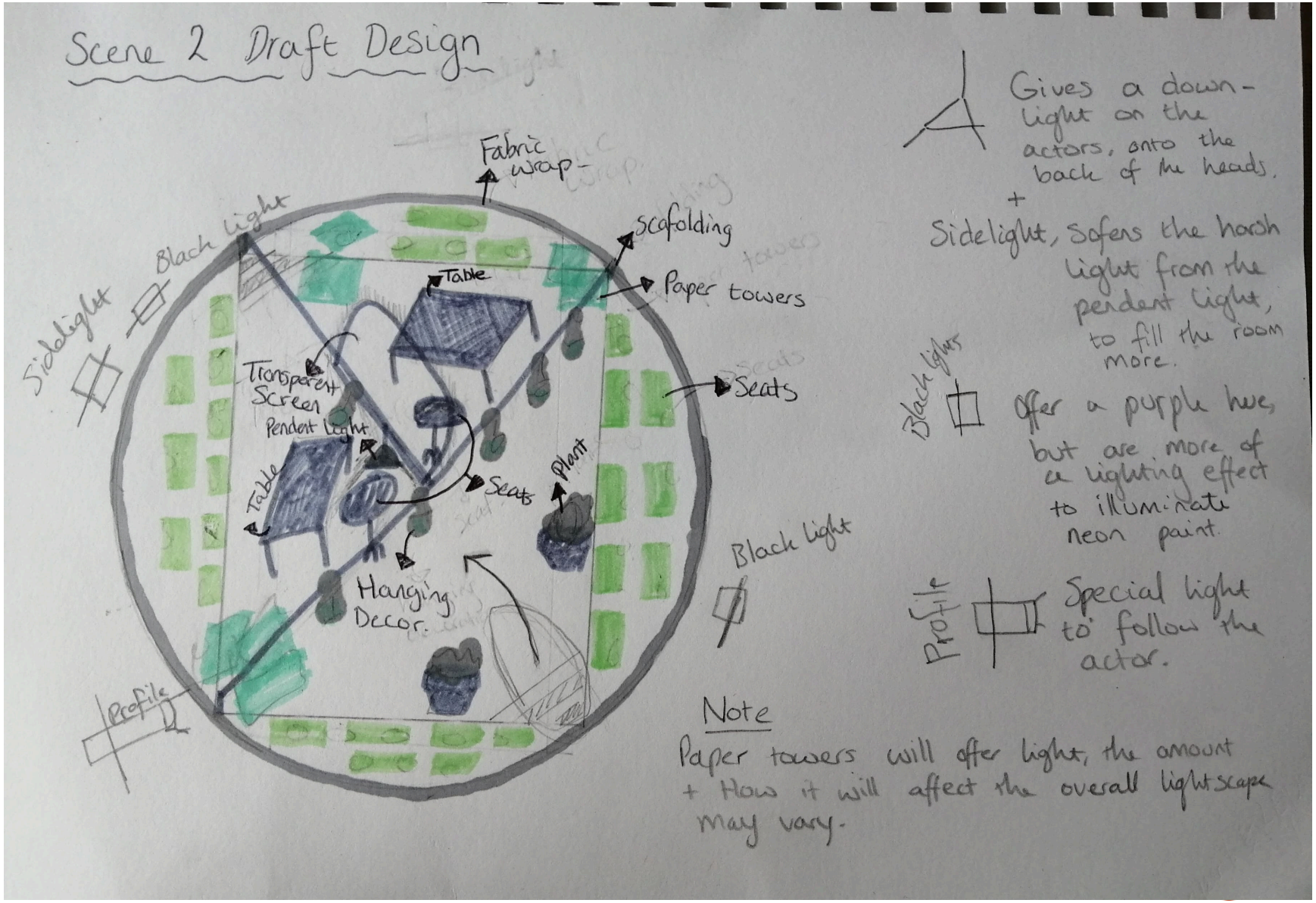


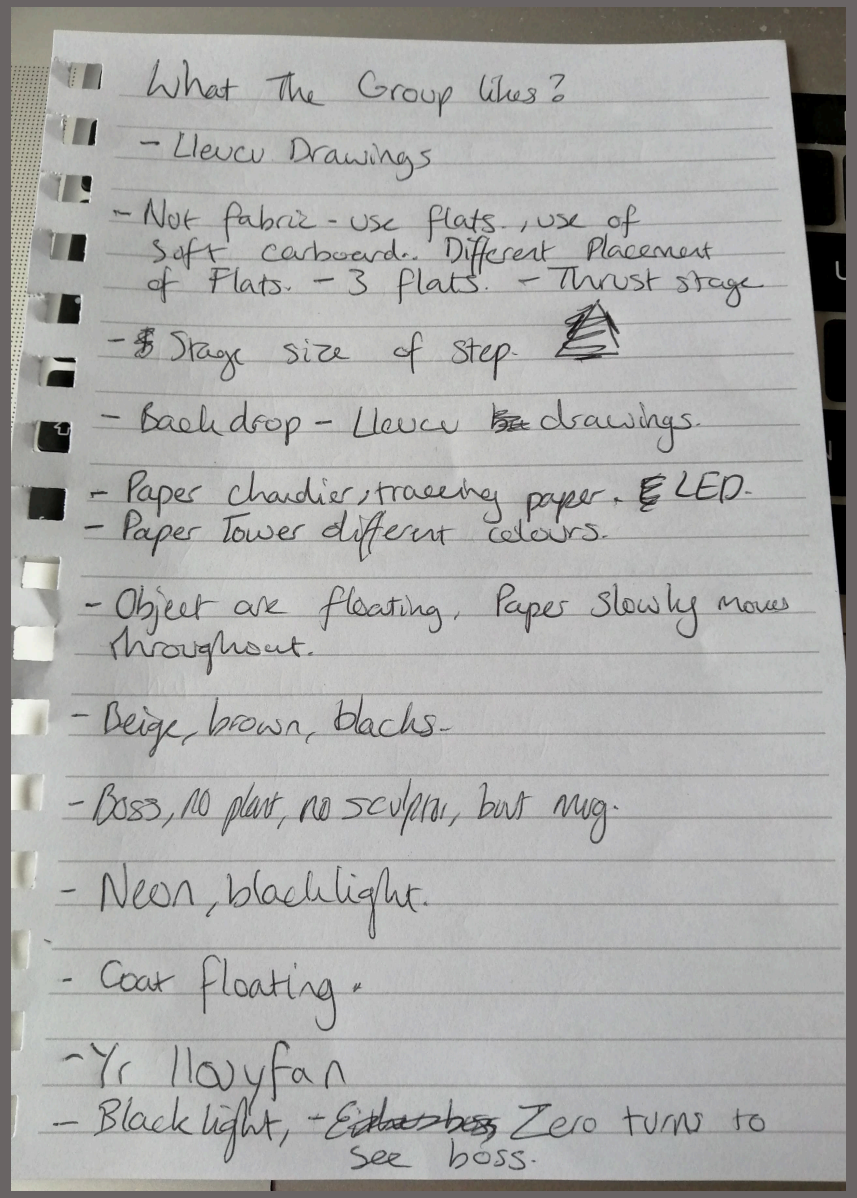
Key lighting features:

- Single pendent light in middle of set that changes from green to red.
- Paper towers that are light up, either by an up light, or with individual small LEDs.
- Neon paint in scenery that would be light up by blacklight.

MY INTERPRETATION

This is a bird-eyes view of the stage. The grey circle is fabric, inspired by the group experiment. I thought it would give that enclosed feeling that was so interesting about the experiment. It would also be able to be painted on with the neon paints. So the black light could really make not only the stage pop but all the room. The scaffolding allows not only the pendent light to be hung from it but also the bits of paper, seen in Lleucu and Freya's designs. The towers of paper would be up light filling the room different colours, prior to the neon reveal. The spotlight would be to give the boss a presence as he enters the room.



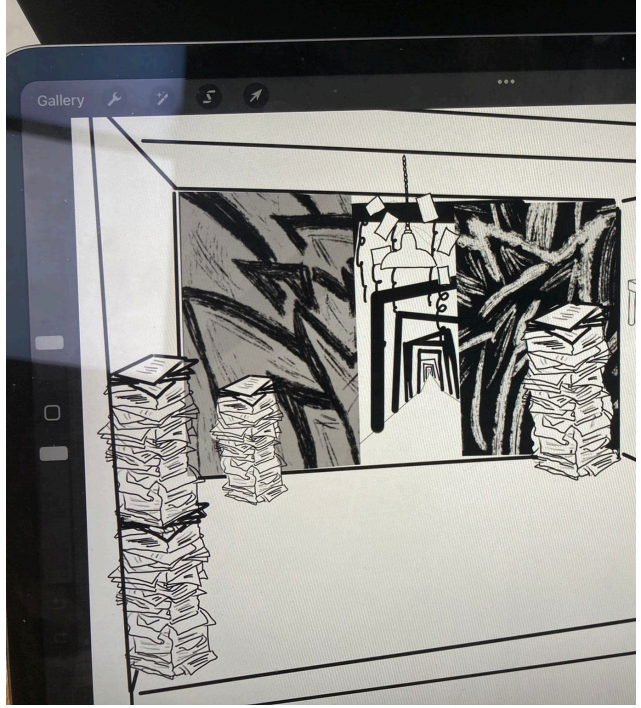


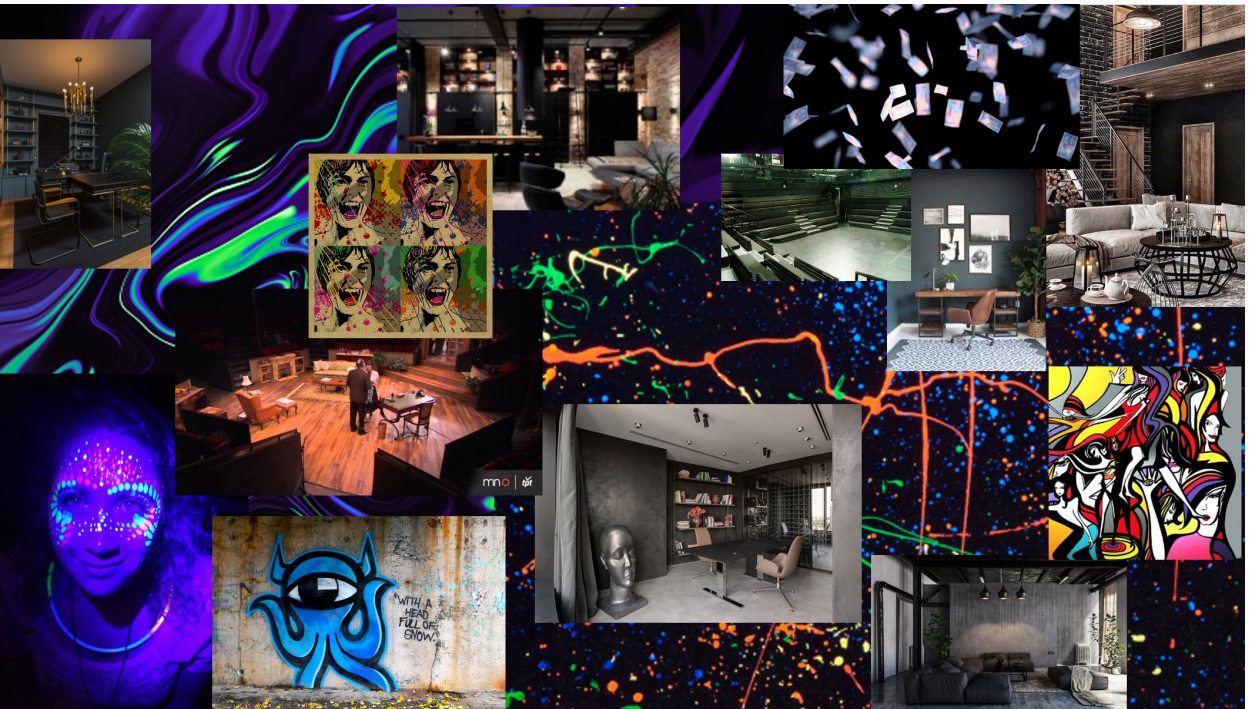
GROUP DISCUSSION

- To bring our interpretations together, we went through each design, discussing what we liked, what we thought could carrying through as it is or what could be carried through if tweaked, in order to bring together each interpretation.

- From my design we carried through the idea of having the audience on multiple sides, tweaking it to have one back wall to incorporate a backdrop of Lleucu's drawings. We continued the use of the neon and blacklights when the boss was murdered. We also continued the use of industrial style offices but needed to work on exactly how it looked, and what colours it included. We still included the use of paper towers and decided that they could move slowly throughout the scene. The lighting was decided to be quite ambient until the boss was killed, pulled from all of our designs, where the neon effect would take place. This change in lights would be done through the use of LED bulbs, as they could change colour to suit the scene.



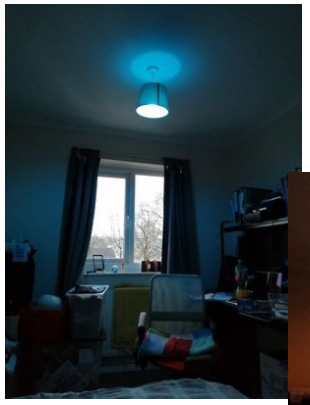


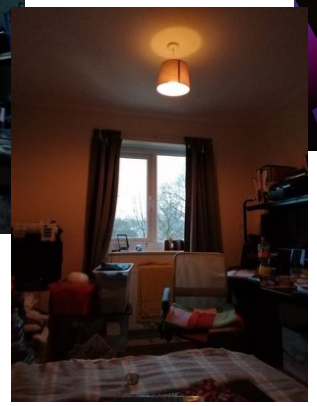


PRESENTING THE GROUP DESIGN

- In order to present our concluded design a few hours later, we distributed jobs amongst the three of us. Freya was to make a quick model to represent the structure, Lleucu was to produce a sketch of the overall design for a visual aid, and I was to produce a PowerPoint to help bring the professional feel to the talk and to help aid the flow of presentation. We all agreed that the mood board I had made still represented our idea well and so it was used in the presentation to show the overall aesthetic. The sketch and model was then shown the idea more specifically. In PowerPoint I wanted to include more of what inspired the group, however I encountered technical Wi-Fi issues that hindered the process.

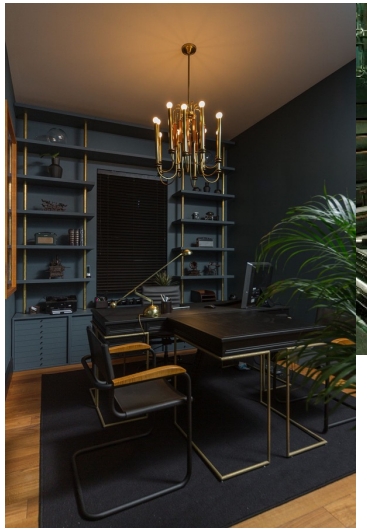
LIGHTING COMPOSITION FOR SCENE 2



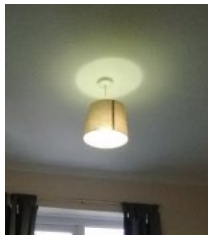










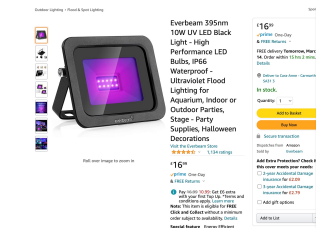


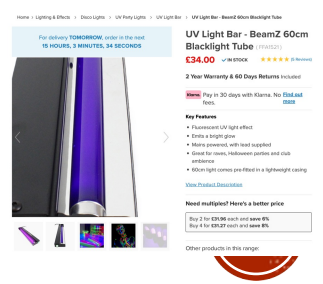






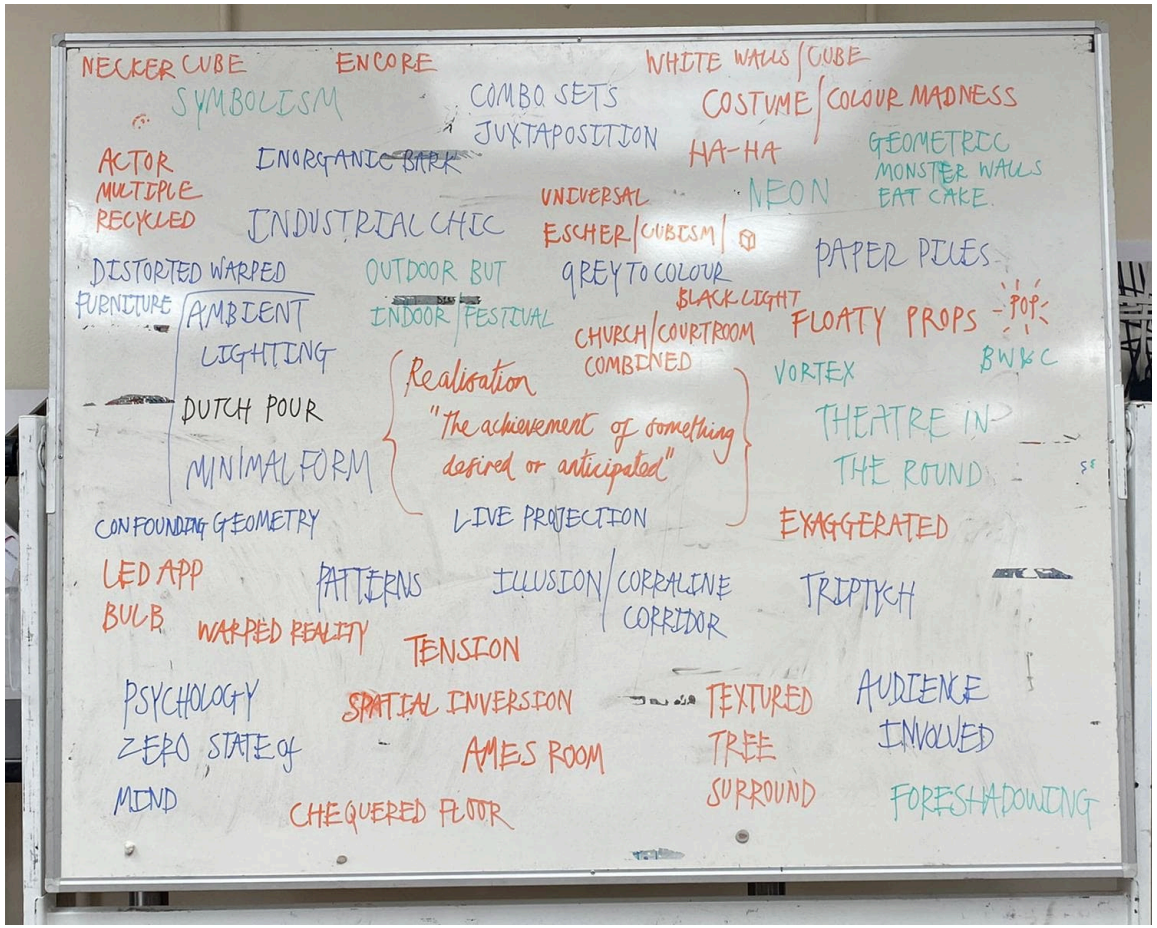






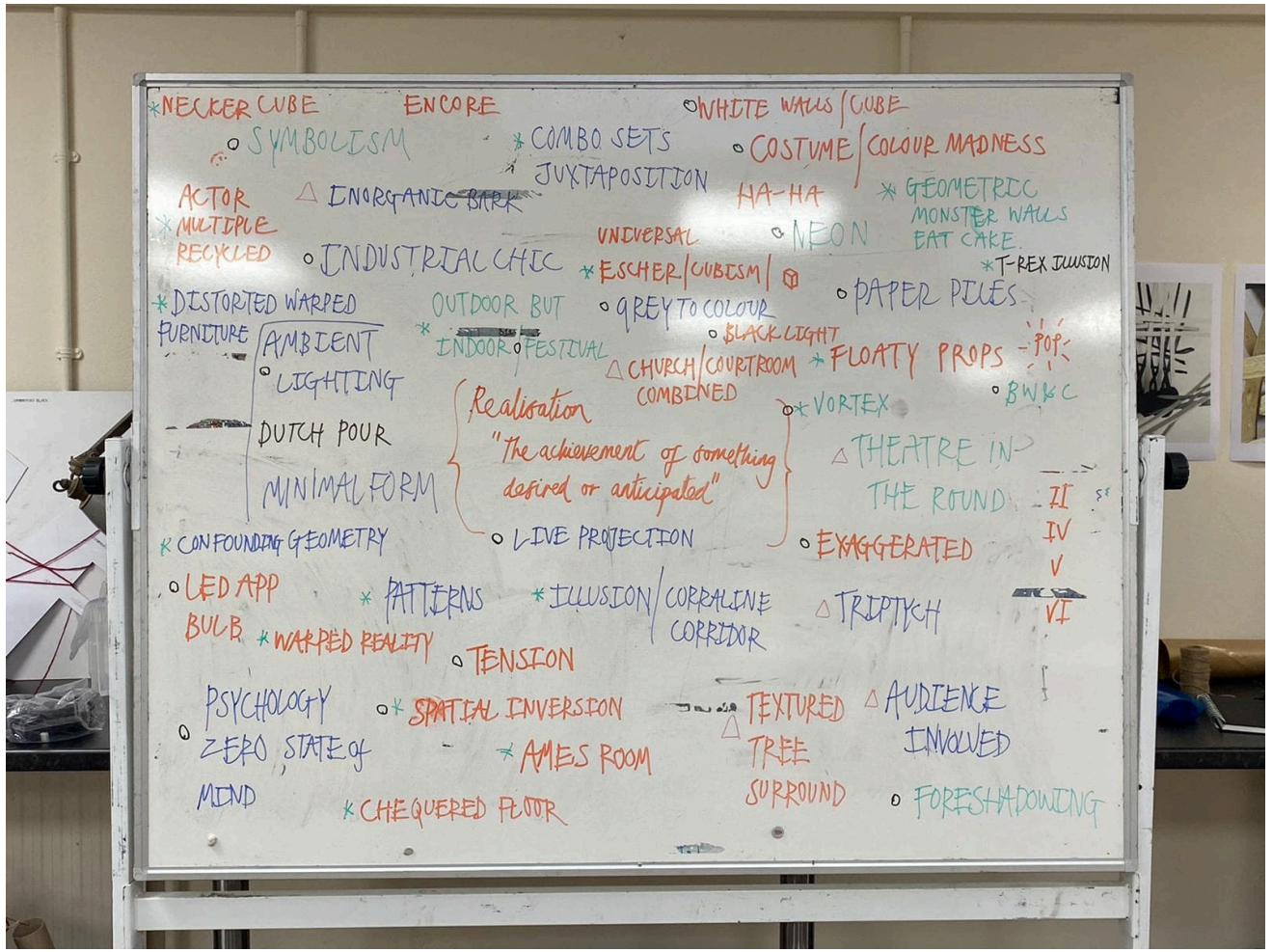
FLOW CHART FOR THE SCENE 2 DESIGN

Scene	S2
Synopsis/key moments	• MR Zero is working in the office filling numbers with his colleague Daisy. • They bicker, and talk to themselves as they work. • The whistle goes indicting the end of the day • Daisy leaves disappointed, due to her unrequited feelings. • Zero is stopped from leaving by the Boss • The boss tells Zero about the Adding machine • Zero realizes he's being fired and kills the boss.
Location	The office
Time	Moves from the working day, the afternoon, to assumably evening when they finish.
Mood/atmosphere	Depressing, boring, until the murder happens and suddenly its chaotic.
Cues	Q -
Composition - position	Key light harsh from ugly lighting from overhanging pendent; fill light from towers from the side; Backlight from towers; effects from the blacklight to light neon.
Composition - texture	Light is mostly even as all areas are covered from varying sources
Composition - Intensity	The number of sources give a relatively high key light environment.
Composition - colour	The colour in the LEDs of the towers and pendent light vary throughout.



PRODUCTION GROUP PROCESS

COLLECTIVE THEMES



I found this mass of associated words, quite overwhelming to work with initially. The sheer number of ideas caused me to struggle to come up with design idea based on something common with them.

Although looking back at it, you can see the words can be split into categories of:

- Illusion
- Colour
- Structure (by this I mean the idea either helps structure the layout of the stage or helps with the framing of the story through it's use).

MY OWN IDEA FROM THE THEMES



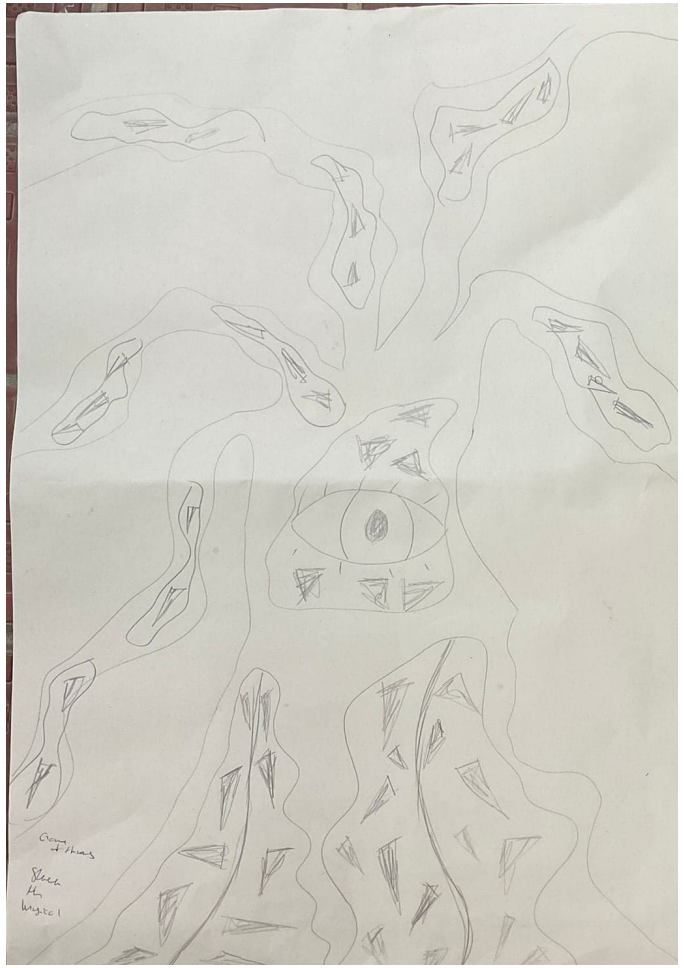
My idea was based on pulling people's scenes together and finding a way to make them work. Here I made a long corridor, based on the Coraline corridor idea with the Ames room placed at the end. I thought this could play with the forced perspective and could exaggerate the affect of the Ames room.

I made the opposite sides of the corridor juxtapose in colour, as the first half would be black and white with the pops of colour, whereas the Ames room would light to look more colourful. I think the large structure of the bar's ties in the tree. I think there is a sense of journey as you start in the courtroom and move through towards the Ames room. I thought in theatre it could be immersive with the audience moving through after zero, but the effect could work really well for film, using an over shoulder camera shot in the right places.



To better visually explain the idea, I redrew the sketch with better perspective, showing it as if you were inside the courtroom. I think tis demonstrates my improvement in. my drawing skills throughout this module.

FORMING IDEAS FROM PEOPLE'S INTERPRETATIONS OF THE THEMES .



After looking at Lleucu's tree, I wondered what the idea of scenes in windows would look like for the corridor. So, I drew the idea on procreate, pulling together the use of graffiti from our group experiment. I liked the idea of how the windows could look like they're growing out the walls, this juxtaposition between the organic and inorganic, which runs through much of Beth, George's and Laurie's work. I also liked how this idea could work for both theatre and film as the windows could be zoomed in with a camera as if it's another world similar to Lleucu's tree, or could be done as mini theatre rooms, with the use of puppets in theatre.

I loved the use of procreate, it was so quick, compared to traditional drawing techniques and the results look really good in my opinion. It clearly shows the idea well. I'd love to work with this more in the future.



THE PRODUCTION GROUP

Freya Gaywood
Set Designer



Lleucu Williams
Set Designer



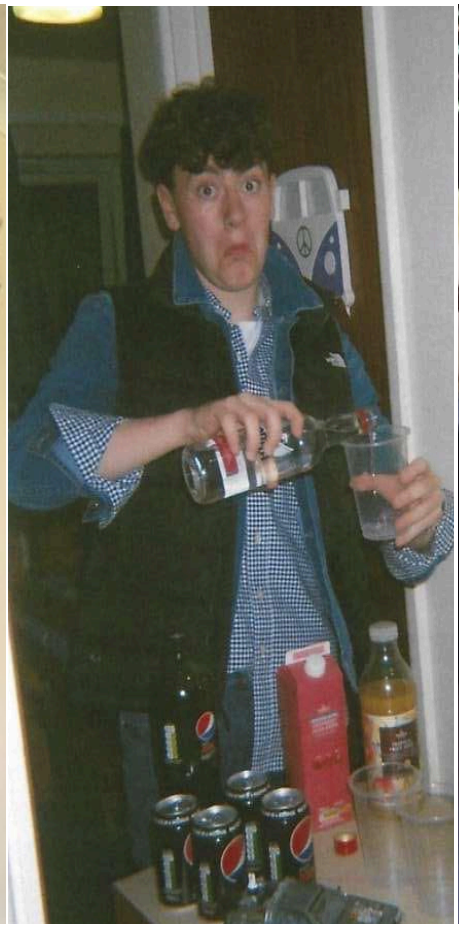
Bethan Elsbury
Set Designer



Cara-Anne Peploe
Lighting Designer



George White
Constructor



Laurie Peric
Scenic Artist



PLAYING WITH LIGHT IN MODEL









- Playing with angles around the model, representing how it the light could work in a theatre piece ,I.e., overhead rigged lighting, etc.

- Image one the light would represent a light positioned on the right of the rig, angled in at about 45 degrees. Image two would represent a light positioned to the left of the rig, angled at about 45 degrees. Image 3 would be right from the front but angle downwards, whereas image 4 is from the front angle center to the stage.

- All the lights from images 1-3 create harsh edges and shadows, due to the the room and intensity of the light. There is also nothing in the room to reflect the light or around the room to diffuse the light to make the edges softer.







DIFFUSING MATERIAL

- To help the light reach areas in the room over a distance, without causing harsh shadows, a transparent paper was added over the model to diffuse the light. A similar method could be applied either to the structure to the room in real life or to the lanterns.

- Although I suspect a light in the room would cast an even light and this problem would not have tp be considered as much.







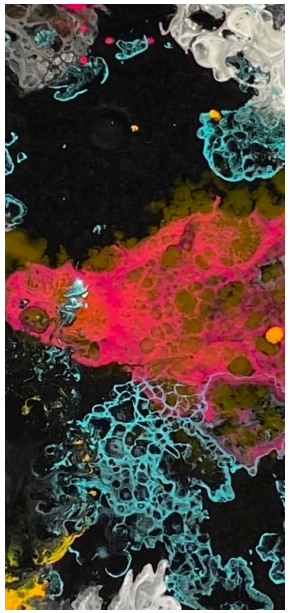
PLAYING WITH LIGHT IN THE MODEL

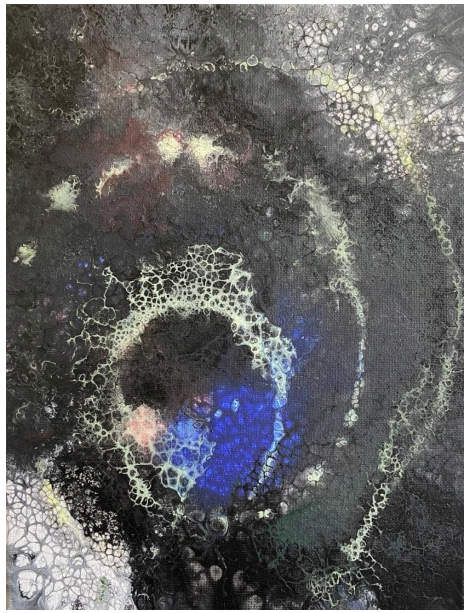
- The light used in the first image was a white torch, whereas in the second image was light on someone's phone. The intensity on these devices are very different and the colour tones would also be different. This could explain the difference in colour in light gel sheets have not been used.

- In my personal opinion, I think the white on the black background makes the room look really cold , whereas the yellow tinted light brings a sense of life to the room, which I think translates better over camera.

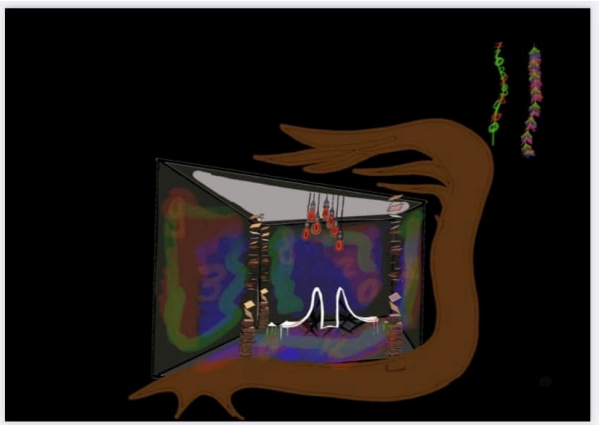
GROUP IDEA CONTINUED

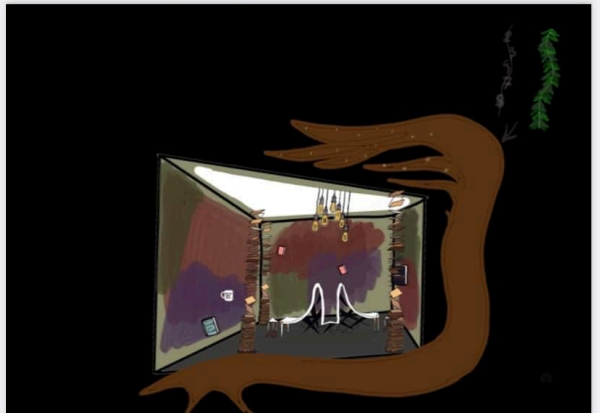


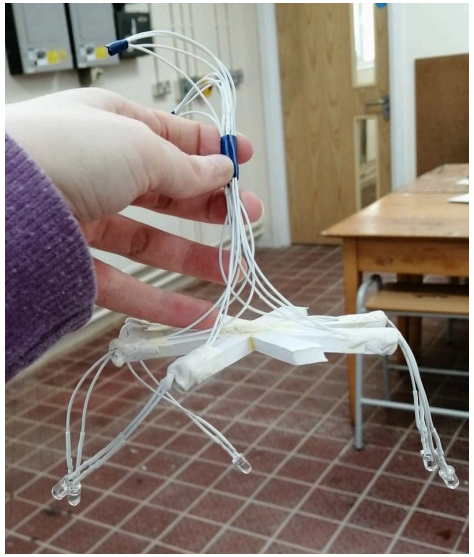


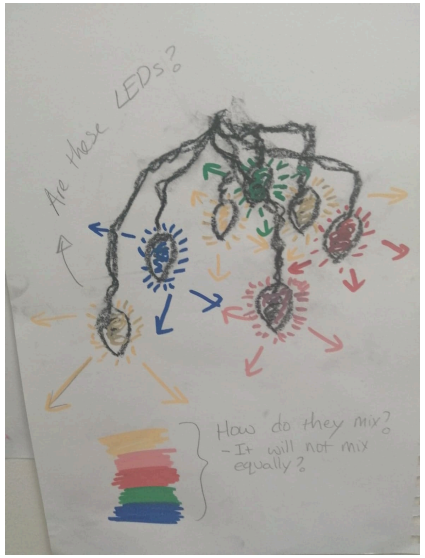


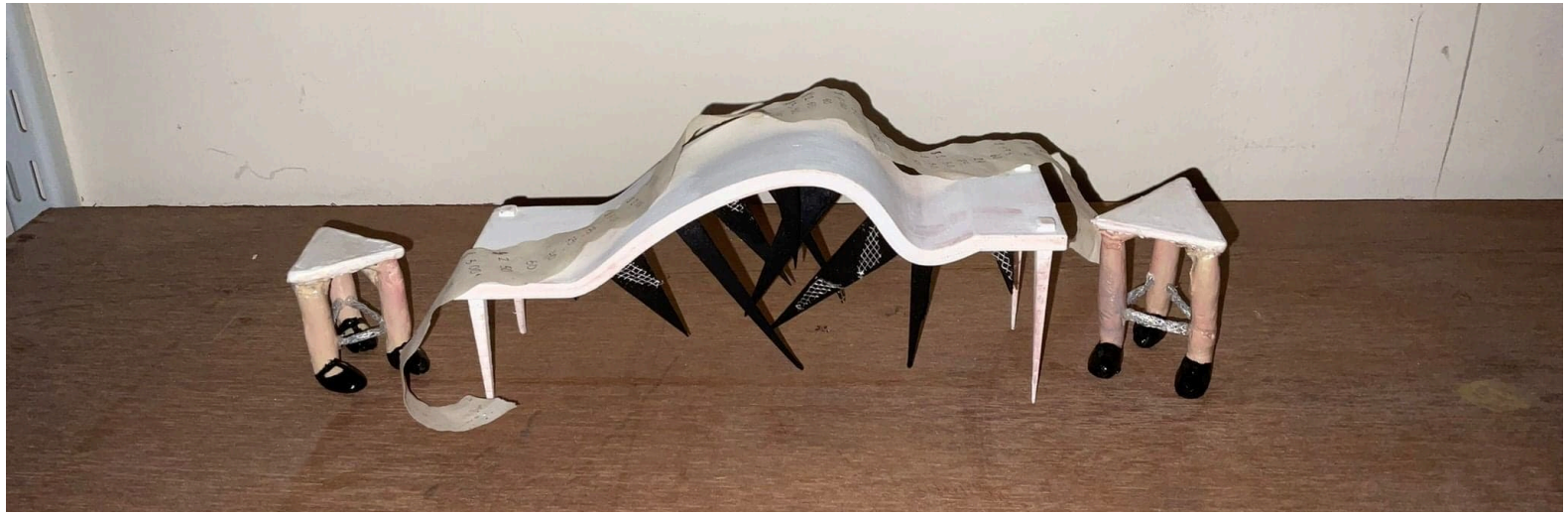








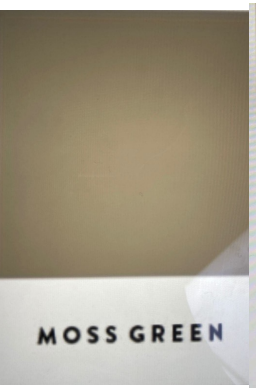


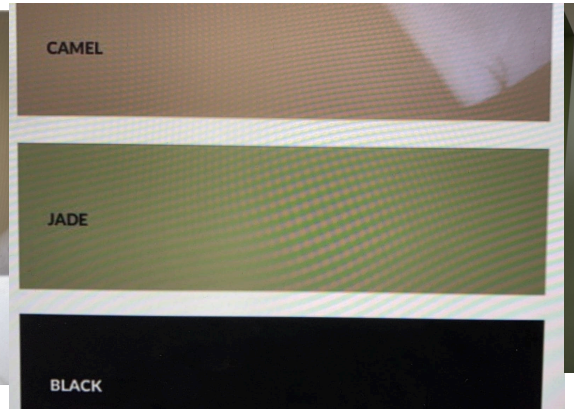


COLOUR SCHEME DECISIONS











Laurie as the Scenic artist asked the group to come up a colour scheme for her to work off, and to further experiment with. Working with the other set designers in our group, Beth, Lleucu and Freya, we decided on the colour scheme for Laurie to work with.

We knew we wanted something more industrial before the neon was light up, so we looked at industrial schemes and tried to find exact shades that we thought would work. I pushed for a slight green colour for the room as I thought this would help with the bad office green lighting I had seen before. Using procreate we sampled the different shades that might work quickly and so we could all agree visually on a shade. It also worked on being able to give Laurie something visual to work off as well.

What might be used to create the chandelier?



Cord splitter



Fuse

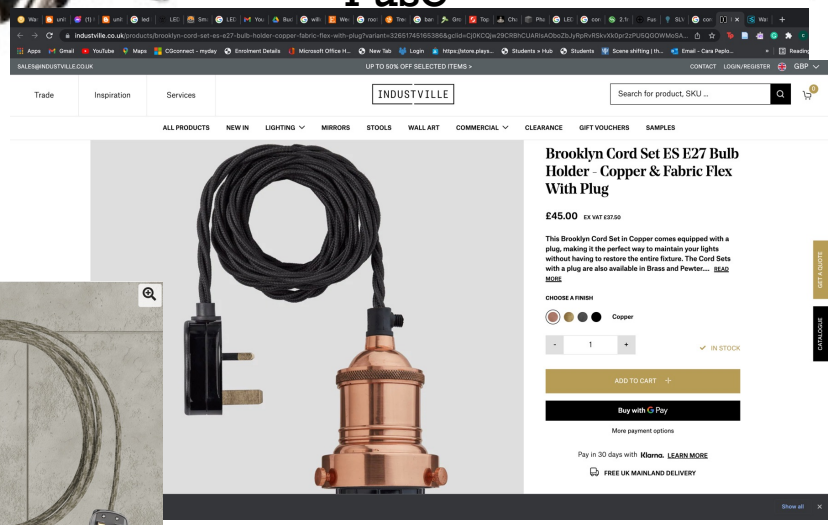
Complete Wire Lighting Kits



6 x Chrome LED Cosmic fittings with Designer Transformer



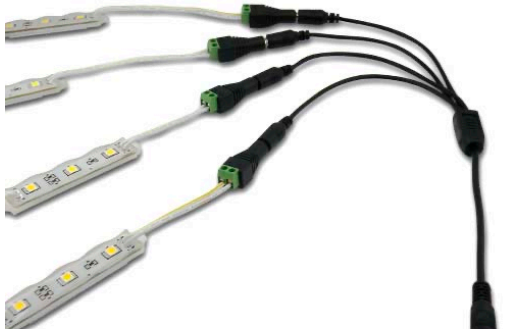


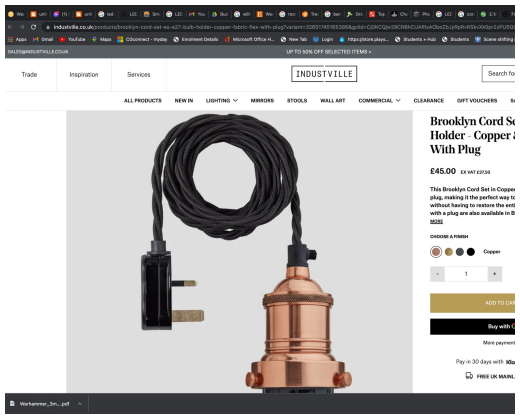




(creativecables, 2022)

HOW COULD THE CHANDELIER WORK?







- Based on my individual chandlier sketches, I decided to look into cables to see if the chandlier could be made out of cables, similar to a spider chandlier. I have found single cables with light fittings on the end, that could work with bulbs. I have also found a version that splits, similar to a cord spltter with LED strips. From looking at these examples I think making a chandlier using cables with light fittings is completely possible. If the wire is too small, it could also be extended, either through extension leads or cable extensions.

HOW COULD THE CHANDELIER WORK



(Classical Chandeliers, 2022)

Using a winch, hoist, or chandelier pully, the lights could be lifted up and down during the performance and can be positioned overhead in the middle of the set to distribute even lighting. It can be done in a number of ways, depending on what the location demands, and what the weight of the chandelier needs.



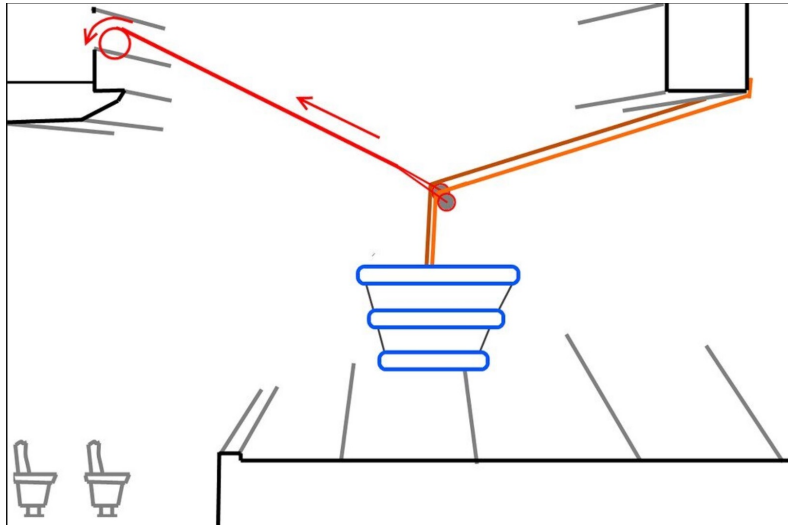
(JRC, 2013)



(JRC, 2013)

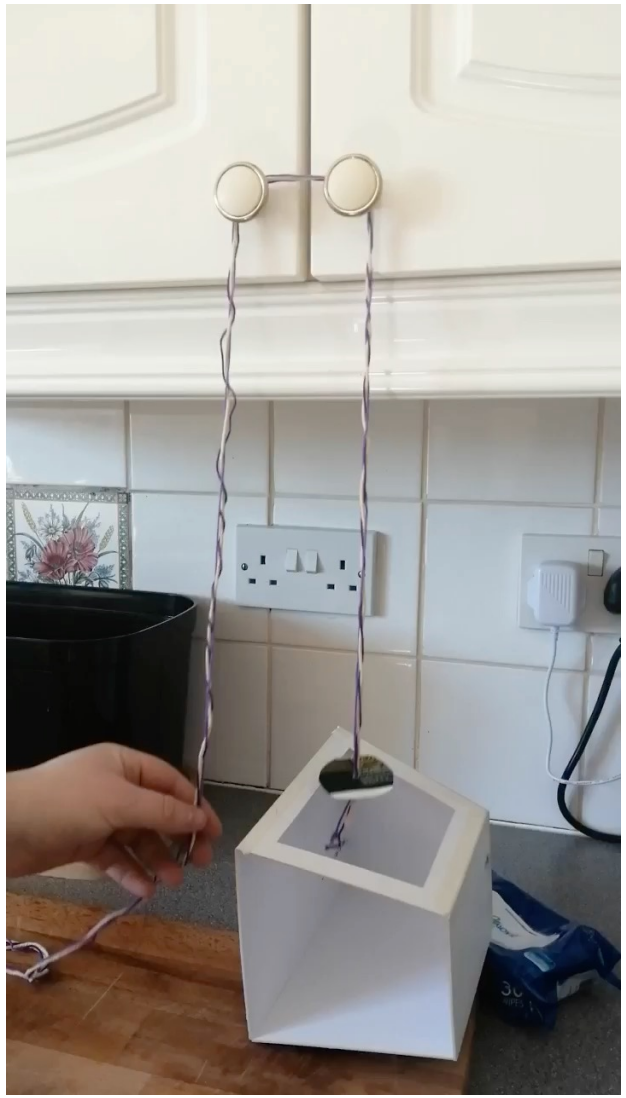


(cosmolight, 2016)



(Sheldon, J, 20/03)

HOW COULD THE CHANDELIER WORK FOR THEATRE.



(Video)

This demonstration shows how if a light was rigged to the ceiling using hooks, or to a bar using the chandelier pulley, it would operate in a similar way to this.

The hook or pulley loop would hold the weight of the heavy rope, cables and chandelier. The cables would be wrapped around the rope. If the lights are attached to singular cables, they would be taped together, and this would allow them to be evenly distributed along the chandelier for even balance. If a cord splitter was used, a single cable would be wrapped along the rope and would split at the chandelier to be fixed evenly at the appropriate places. The rope could be manually pulled to move the chandelier, or a motor could be used.

Although basic, this way would be safe and would get the job done. It could be adapted as the chandelier only needs to move up and down slightly, so a stage hoist could be used instead, or the idea could be changed to fit the environment, as seen in the phantom opera diagram.



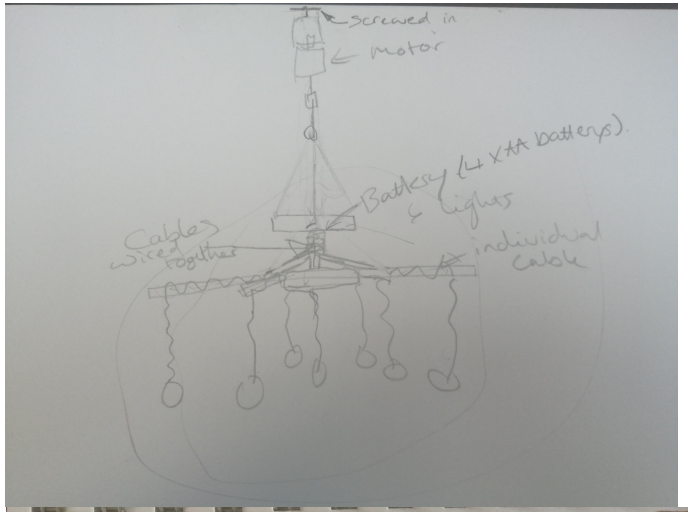


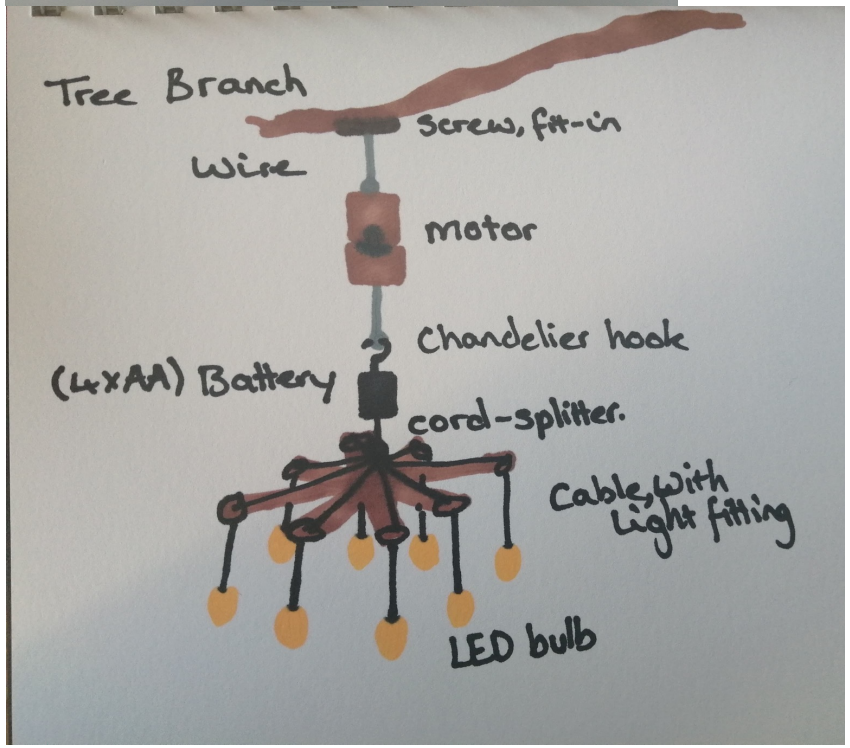


HOW COULD IT WORK FOR FILM?

- For film I think it would be easier to have the chandelier made and wired before hand to be fitted to the ceiling, which could be a long branch. This could be done for theatre as well, but I feel that in film it would not need to be transported as much and so having a fixed option could work better for film than theatre.

SPINNING CHANDELIER







(The Glow Company UK Ltd, 2022)

- Outdoor garden chandelier
- 5 drops finished with a teardrop shaped bulb
- 12 lumens
- Bulb filled with 15 x warm white LED fairy lights
- Timer function; 6 hours on 18 hours off
- Battery operated; requires 4 x AA batteries (not included)
- Length of drops; 60cm, 55cm, 50cm, 45cm and 40cm
- 10cm drop from battery pack and hook to top of chandelier
- 17.5cm diameter
- Battery pack measures 8.5cm (L)



(Lighting Direct, 2021)

After discussing with the group, we decided that, instead of moving the lights up and down it would be better if it had the ability to rotate. This would take away less from other aspects of the design but could also be interesting for later in the Scene.
To adapt the chandelier, I looked at existing rotating chandeliers to see how they worked. The one from…. Shows it is attached to a rotoar, with the wiring being inside the light, assumably in a battery. This led me to look at chandeliers with batteries, where I found a similar chandelier to previous designs I had already looked at. So, I put these examples together, along with the current design to work out how my chandelier could work. The result being a motor, cord-splitter and battery.



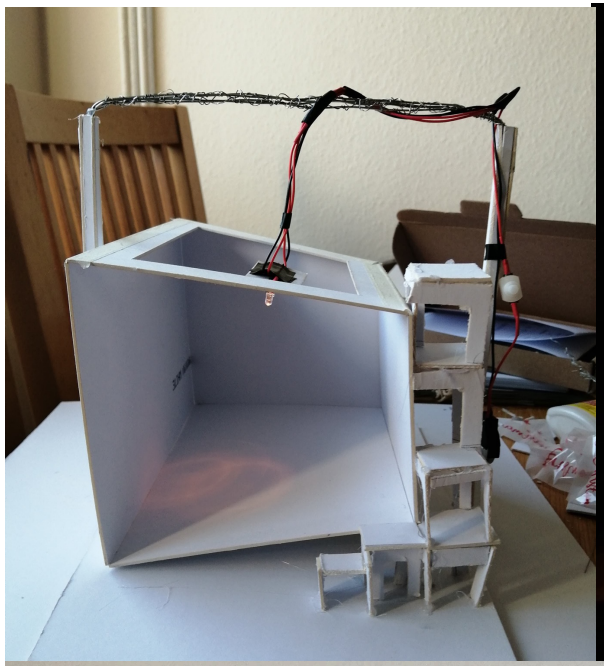
(SHOP WILD THINGS, 2022)

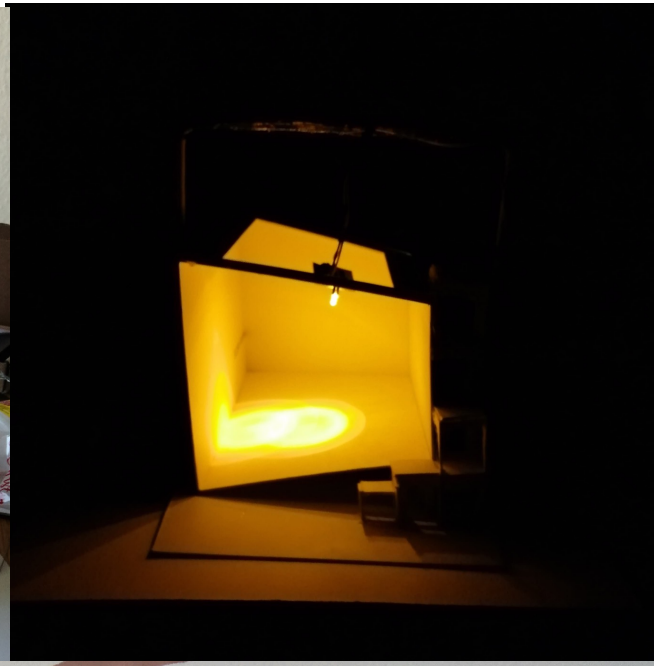
WHAT THE FINAL DESIGN IS ...

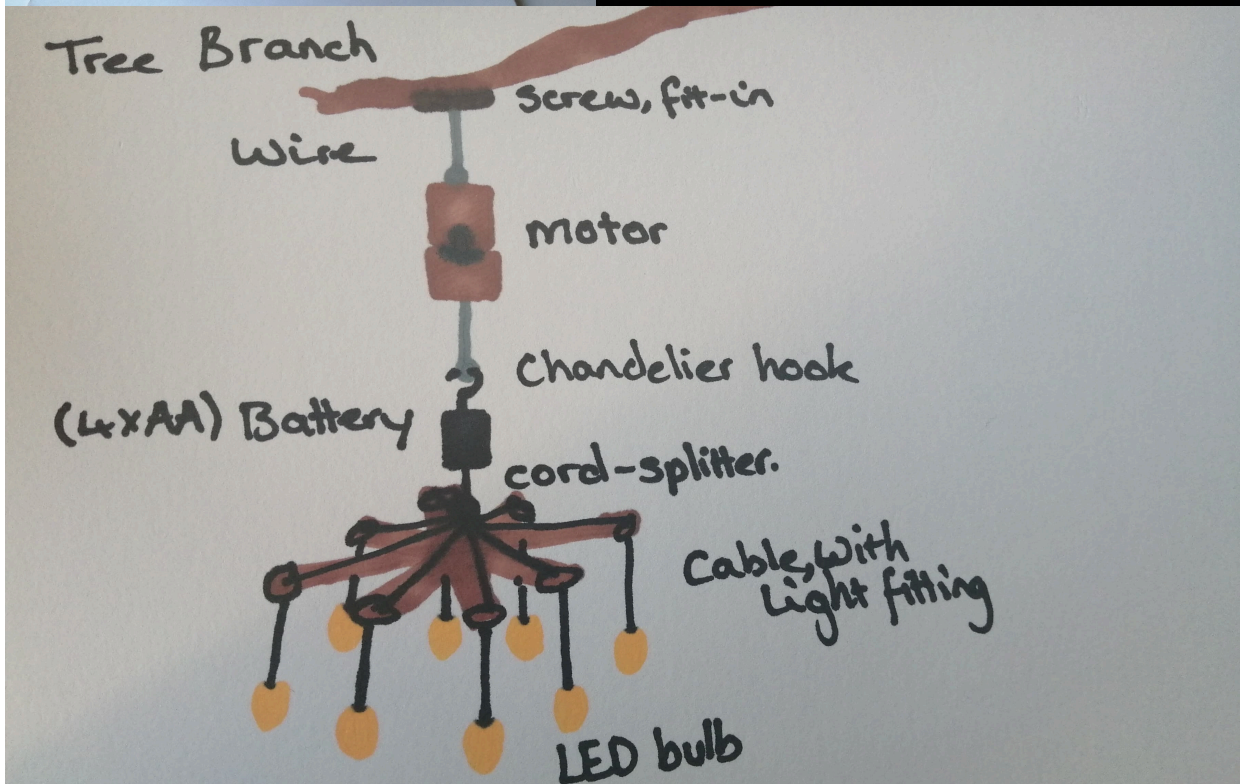
- Inspired by Harry Potter studios, we decided to make our design an experience, to explore the concept for the script, to understand the illusion, and the creative process.

The idea runs in 3 stages:

- 1.Groups of 12 people would watch a recorded version of the scene in a cinema environment. Here popcorn and drinks maybe enjoyed.
- 2.Then they would be ushered to the next room where the set would be constructed, and the scene would be performed. Supervised, the group would be allowed around and inside the set to understand how it works, and it also allows for fun media photos to be taken.
- 3. Then they can explore the giftshop, which would include script related snacks and gifts.





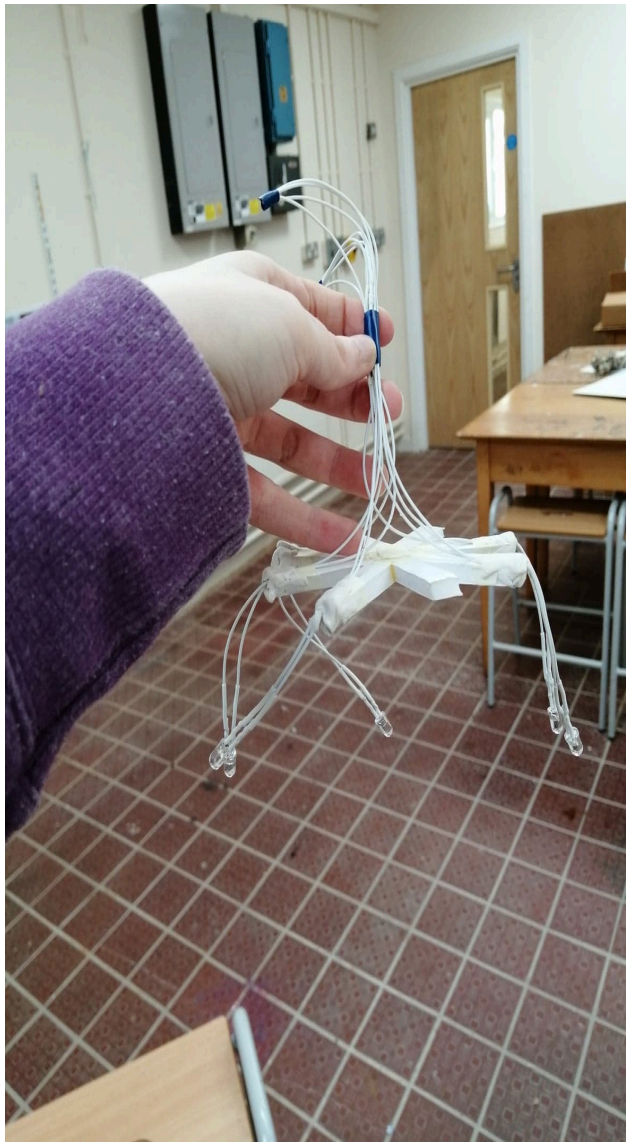


HOW CAN IT BE REPRESENTED IN A MODEL AND AT WHAT SIZE?

- The model to left shows the construction of the light and it fits in its surroundings. It would dangle in a gap in the roof of the Ames room. The scaffolding representing the tree indicates its relationship to the rough height of the tree. The wire over the top represents the theatre overhead rig. In the model you can see the lED bulb lights the room up well in the dark and from this could translate well to a bigger model if bigger bulbs and more bulbs were used.
- With some more LEDs of a bigger size (5mm) to fit the 1:10 scale model that George is building, the idea of the chandelier can be well represented physically in the space and give a professional look to the model. It would not be accurate as it would lack a motor and and the wires may fit to the model chandelier and tree slightly differently due to how the wires may be fitted to the tree itself. Dependent on the tree, and time left to fit the chandelier, it may have to wrapped around the tree branch, rather than fitted to it, as shown in the diagram. Overall, I think physical lights would be the best way to show the light in the model for the set, as it can present the idea in a glamourous and professional way, showing the idea of what the chandelier is meant to be. It would also help in the presentation itself by adding an extra factor. It can also be good for the model itself as it will last for a long time, being able to be reused.

Making And Testing Chandelier

To make the chandelier for the model I brought 5 5mm white wired LED lights. I used white foam board to represent the wood that would be it structure and used a mixture of hot glue to fix it together. I then used model clay and masking tape to fit the light in the right place, although they did move. This wasn't too much of a worry as the model clay did not dry allowing the lights to be adjusted back into place. Electric tape was used on the wires to keep them together.





(Video)



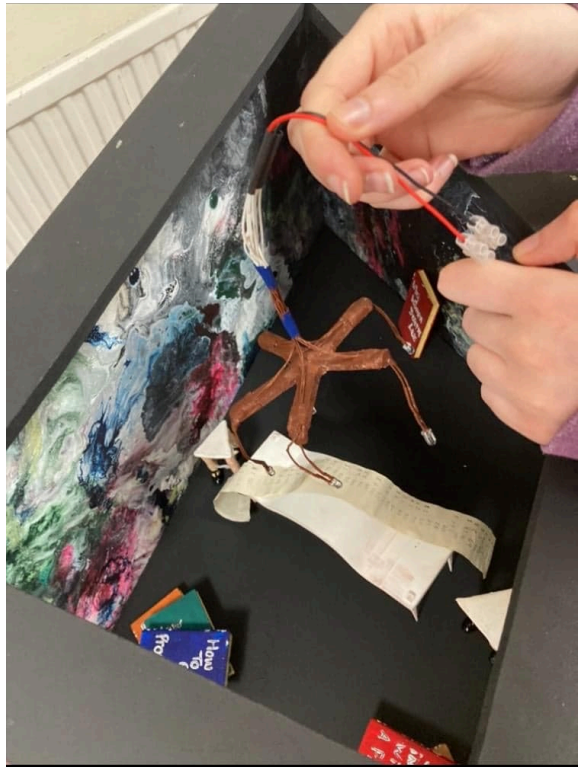
(Video)

Once wired to a battery, I put the chandelier in a cardboard box to eliminate the light around it, to see how well it function in darkness. It was then that I realized I had purchased flashing lights, however I still liked the overall effect and thought it would look good in the model.

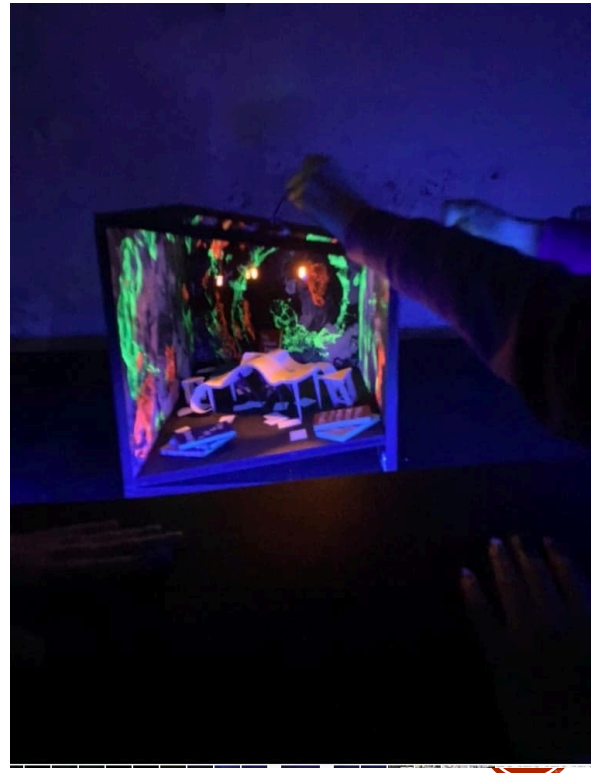
TESTING THE CHANDELEIR

Once the Chandelier was painted and the 1:10 model was made, along with the inside aspect, we tested it together. We first tried it under normal lights, and then in the blackout room to get the full affect with the UV. At this point the tree still needed to be made, so to test the light I simply help it in position and and turned it on.

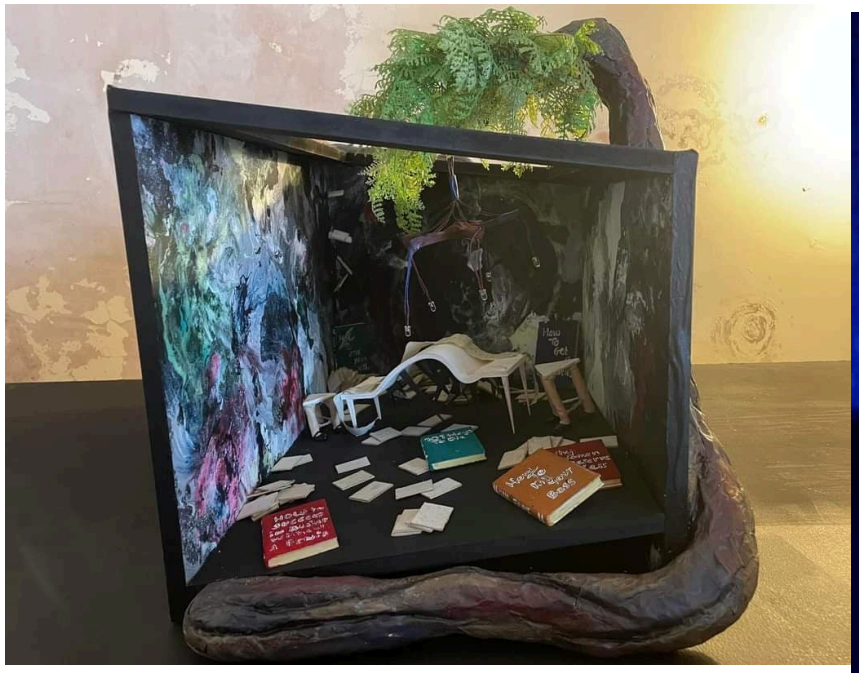






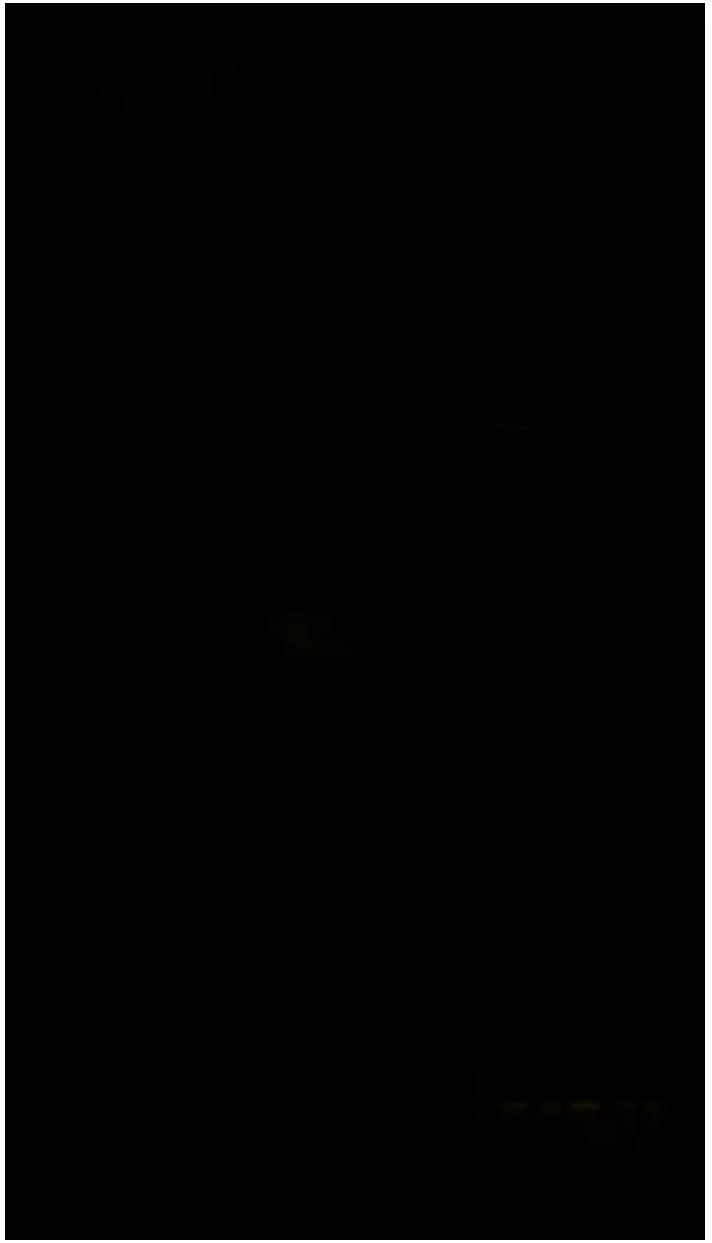


FINAL MODEL





Once the tree was constructed, I used some blast glue to adjust the fitting of the chandelier, and I would still want it a bit more to the left but under the time constraints I think it looks really good. It represents the overall affect really well. During the presentation, a soft light was added in the room so people could see the model under ‘natural’ conditions when the door was closed, it was then turned of and the only the chandelier was turned on, showing how in the design it would be the key light and then the blacklight was turned on to show the full effect of the model.

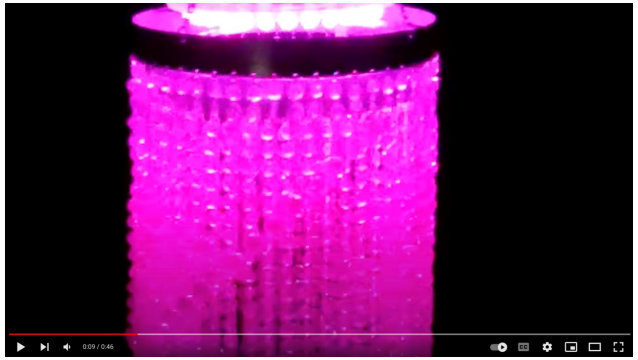


(Video)

FINAL DESIGN LIGHTING COMPOSITION



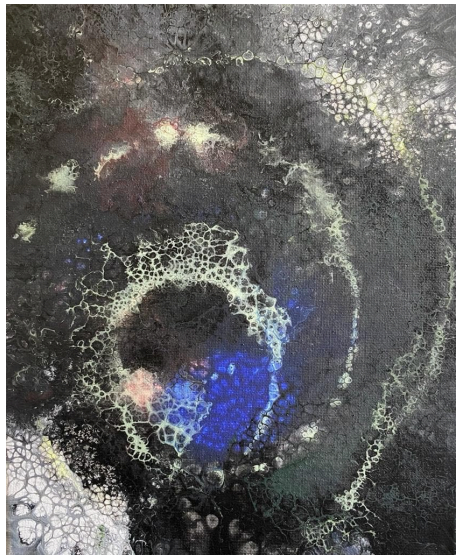






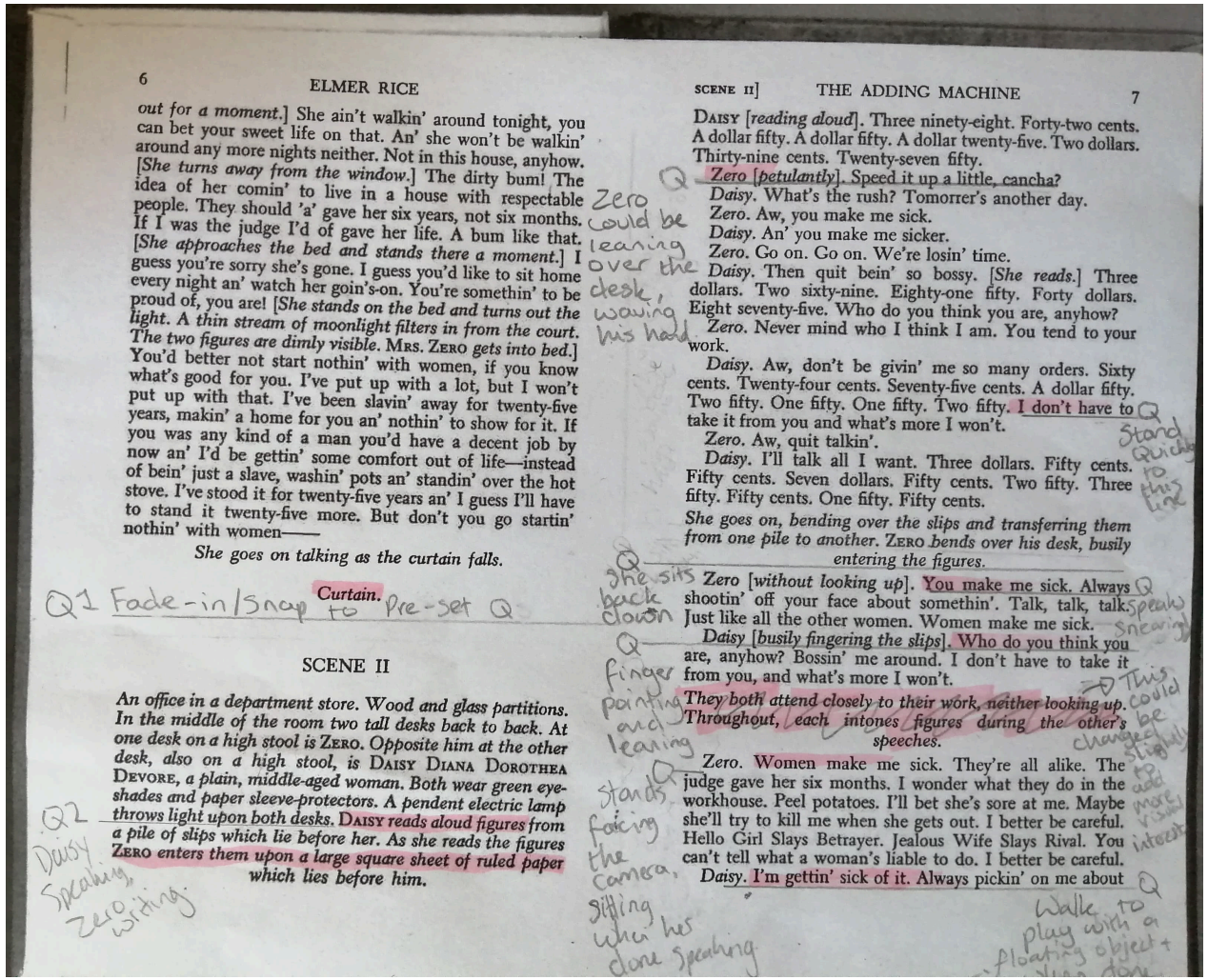








SCRIPT ANALYSIS WITH FINAL DESIGN



6 ELMER RICE

out for a moment.] She ain't walkin' around tonight, you can bet your sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. [*She turns away from the window.*] The dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years, not six months. If I was the judge I'd of gave her life. A bum like that. [*She approaches the bed and stands there a moment.*] I guess you're sorry she's gone. I guess you'd like to sit home every night an' watch her goin's-on. You're somethin' to be proud of, you are! [*She stands on the bed and turns out the light. A thin stream of moonlight filters in from the court. The two figures are dimly visible.* MRS. ZERO *gets into bed.*] You'd better not start nothin' with women, if you know what's good for you. I've put up with a lot, but I won't put up with that. I've been slavin' away for twenty-five years, makin' a home for you an' nothin' to show for it. If you was any kind of a man you'd have a decent job by now an' I'd be gettin' some comfort out of life—instead of bein' just a slave, washin' pots an' standin' over the hot stove. I've stood it for twenty-five years an' I guess I'll have to stand it twenty-five more. But don't you go startin' nothin' with women——

She goes on talking as the curtain falls.

Curtain.

SCENE II

An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is ZERO. *Opposite him at the other desk, also on a high stool, is* DAISY DIANA DOROTHEA DEVORE, *a plain, middle-aged woman. Both wear green eye-shades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks.* DAISY *reads aloud figures from a pile of slips which lie before her. As she reads the figures* ZERO *enters them upon a large square sheet of ruled paper which lies before him.*

SCENE II] THE ADDING MACHINE 7

DAISY [*reading aloud*]. Three ninety-eight. Forty-two cents. A dollar fifty. A dollar fifty. A dollar twenty-five. Two dollars. Thirty-nine cents. Twenty-seven fifty.

ZERO [*petulantly*]. Speed it up a little, cancha?

Daisy. What's the rush? Tomorrer's another day.

Zero. Aw, you make me sick.

Daisy. An' you make me sicker.

Zero. Go on. Go on. We're losin' time.

Daisy. Then quit bein' so bossy. [*She reads.*] Three dollars. Two sixty-nine. Eighty-one fifty. Forty dollars. Eight seventy-five. Who do you think you are, anyhow?

Zero. Never mind who I think I am. You tend to your work.

Daisy. Aw, don't be givin' me so many orders. Sixty cents. Twenty-four cents. Seventy-five cents. A dollar fifty. Two fifty. One fifty. One fifty. Two fifty. I don't have to take it from you and what's more I won't.

Zero. Aw, quit talkin'.

Daisy. I'll talk all I want. Three dollars. Fifty cents. Fifty cents. Seven dollars. Fifty cents. Two fifty. Three fifty. Fifty cents. One fifty. Fifty cents.

She goes on, bending over the slips and transferring them from one pile to another. ZERO *bends over his desk, busily entering the figures.*

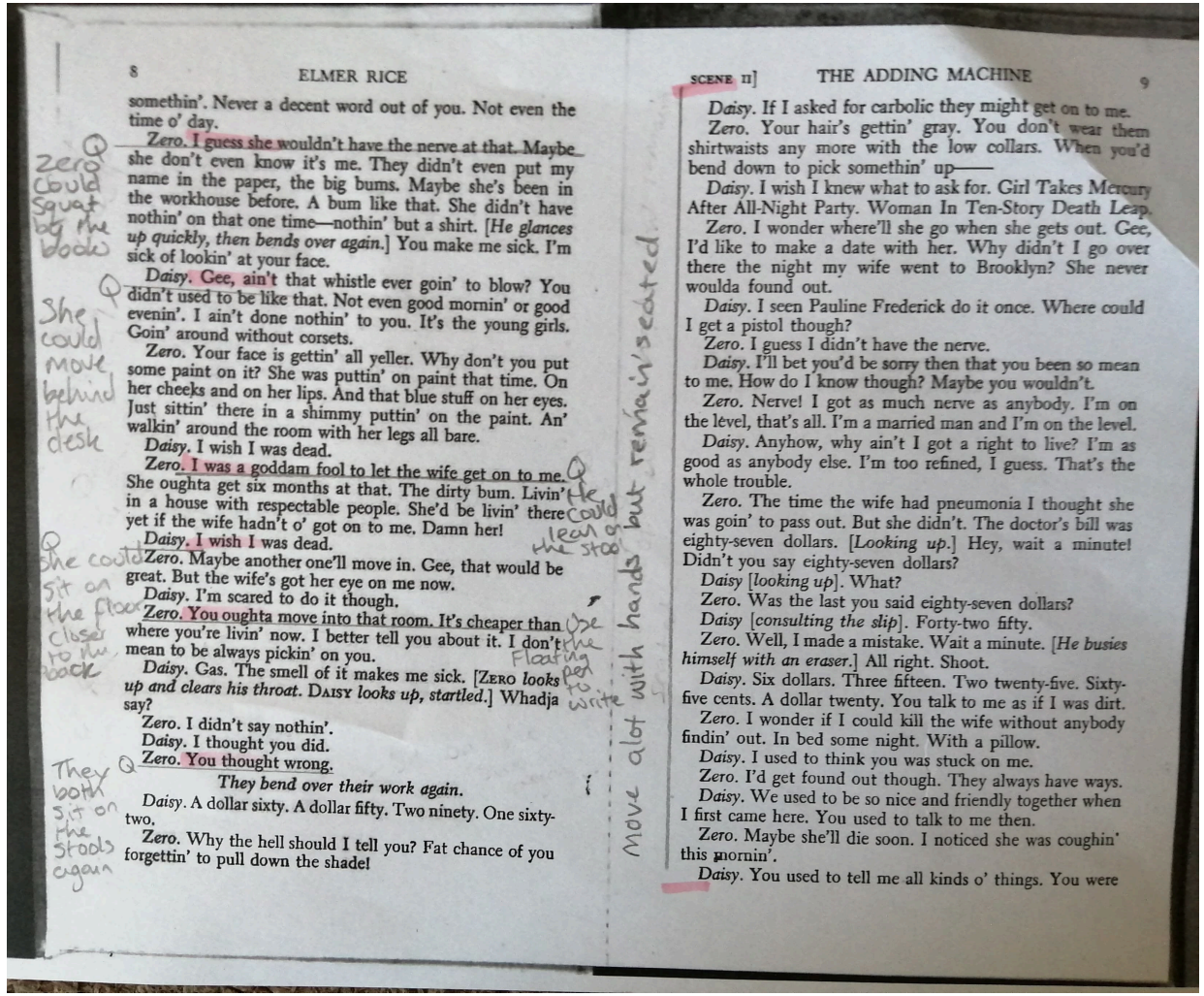
ZERO [*without looking up*]. You make me sick. Always shootin' off your face about somethin'. Talk, talk, talk. Just like all the other women. Women make me sick.

Daisy [*busily fingering the slips*]. Who do you think you are, anyhow? Bossin' me around. I don't have to take it from you, and what's more I won't.

They both attend closely to their work, neither looking up. Throughout, each intones figures during the other's speeches.

Zero. Women make me sick. They're all alike. The judge gave her six months. I wonder what they do in the workhouse. Peel potatoes. I'll bet she's sore at me. Maybe she'll try to kill me when she gets out. I better be careful. Hello Girl Slays Betrayer. Jealous Wife Slays Rival. You can't tell what a woman's liable to do. I better be careful.

Daisy. I'm gettin' sick of it. Always pickin' on me about



8 ELMER RICE

somethin'. Never a decent word out of you. Not even the time o' day.

Zero. I guess she wouldn't have the nerve at that. Maybe she don't even know it's me. They didn't even put my name in the paper, the big bums. Maybe she's been in the workhouse before. A bum like that. She didn't have nothin' on that one time—nothin' but a shirt. [*He glances up quickly, then bends over again.*] You make me sick. I'm sick of lookin' at your face.

Daisy. Gee, ain't that whistle ever goin' to blow? You didn't used to be like that. Not even good mornin' or good evenin'. I ain't done nothin' to you. It's the young girls. Goin' around without corsets.

Zero. Your face is gettin' all yeller. Why don't you put some paint on it? She was puttin' on paint that time. On her cheeks and on her lips. And that blue stuff on her eyes. Just sittin' there in a shimmy puttin' on the paint. An' walkin' around the room with her legs all bare.

Daisy. I wish I was dead.

Zero. I was a goddam fool to let the wife get on to me. She oughta get six months at that. The dirty bum. Livin' in a house with respectable people. She'd be livin' there yet if the wife hadn't o' got on to me. Damn her!

Daisy. I wish I was dead.

Zero. Maybe another one'll move in. Gee, that would be great. But the wife's got her eye on me now.

Daisy. I'm scared to do it though.

Zero. You oughta move into that room. It's cheaper than where you're livin' now. I better tell you about it. I don't mean to be always pickin' on you.

Daisy. Gas. The smell of it makes me sick. [ZERO *looks up and clears his throat.* DAISY *looks up, startled.*] Whadja say?

Zero. I didn't say nothin'.

Daisy. I thought you did.

Zero. You thought wrong.

They bend over their work again.

Daisy. A dollar sixty. A dollar fifty. Two ninety. One sixty-two.

Zero. Why the hell should I tell you? Fat chance of you forgettin' to pull down the shade!

SCENE II] THE ADDING MACHINE 9

Daisy. If I asked for carbolic they might get on to me.

Zero. Your hair's gettin' gray. You don't wear them shirtwaists any more with the low collars. When you'd bend down to pick somethin' up——

Daisy. I wish I knew what to ask for. Girl Takes Mercury After All-Night Party. Woman In Ten-Story Death Leap.

Zero. I wonder where'll she go when she gets out. Gee, I'd like to make a date with her. Why didn't I go over there the night my wife went to Brooklyn? She never woulda found out.

Daisy. I seen Pauline Frederick do it once. Where could I get a pistol though?

Zero. I guess I didn't have the nerve.

Daisy. I'll bet you'd be sorry then that you been so mean to me. How do I know though? Maybe you wouldn't.

Zero. Nerve! I got as much nerve as anybody. I'm on the level, that's all. I'm a married man and I'm on the level.

Daisy. Anyhow, why ain't I got a right to live? I'm as good as anybody else. I'm too refined, I guess. That's the whole trouble.

Zero. The time the wife had pneumonia I thought she was goin' to pass out. But she didn't. The doctor's bill was eighty-seven dollars. [*Looking up.*] Hey, wait a minute! Didn't you say eighty-seven dollars?

Daisy [*looking up*]. What?

Zero. Was the last you said eighty-seven dollars?

Daisy [*consulting the slip*]. Forty-two fifty.

Zero. Well, I made a mistake. Wait a minute. [*He busies himself with an eraser.*] All right. Shoot.

Daisy. Six dollars. Three fifteen. Two twenty-five. Sixty-five cents. A dollar twenty. You talk to me as if I was dirt.

Zero. I wonder if I could kill the wife without anybody findin' out. In bed some night. With a pillow.

Daisy. I used to think you was stuck on me.

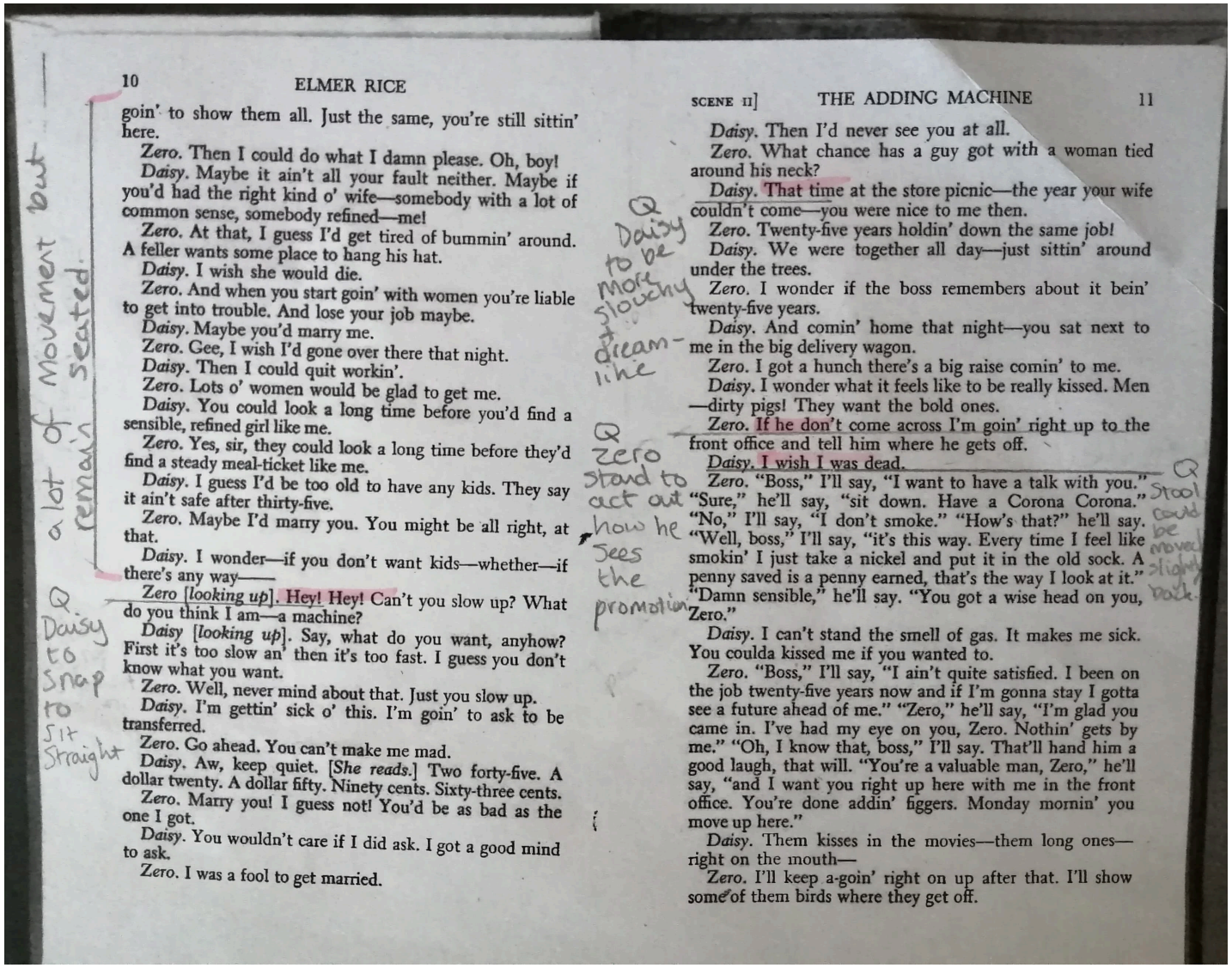
Zero. I'd get found out though. They always have ways.

Daisy. We used to be so nice and friendly together when I first came here. You used to talk to me then.

Zero. Maybe she'll die soon. I noticed she was coughin' this mornin'.

Daisy. You used to tell me all kinds o' things. You were

SCRIPT ANALYSIS WITH FINAL DESIGN



10 ELMER RICE

goin' to show them all. Just the same, you're still sittin' here.

Zero. Then I could do what I damn please. Oh, boy!

Daisy. Maybe it ain't all your fault neither. Maybe if you'd had the right kind o' wife—somebody with a lot of common sense, somebody refined—me!

Zero. At that, I guess I'd get tired of bummin' around. A feller wants some place to hang his hat.

Daisy. I wish she would die.

Zero. And when you start goin' with women you're liable to get into trouble. And lose your job maybe.

Daisy. Maybe you'd marry me.

Zero. Gee, I wish I'd gone over there that night.

Daisy. Then I could quit workin'.

Zero. Lots o' women would be glad to get me.

Daisy. You could look a long time before you'd find a sensible, refined girl like me.

Zero. Yes, sir, they could look a long time before they'd find a steady meal-ticket like me.

Daisy. I guess I'd be too old to have any kids. They say it ain't safe after thirty-five.

Zero. Maybe I'd marry you. You might be all right, at that.

Daisy. I wonder—if you don't want kids—whether—if there's any way——

Zero [looking up]. Hey! Hey! Can't you slow up? What do you think I am—a machine?

Daisy [looking up]. Say, what do you want, anyhow? First it's too slow an' then it's too fast. I guess you don't know what you want.

Zero. Well, never mind about that. Just you slow up.

Daisy. I'm gettin' sick o' this. I'm goin' to ask to be transferred.

Zero. Go ahead. You can't make me mad.

Daisy. Aw, keep quiet. [*She reads.*] Two forty-five. A dollar twenty. A dollar fifty. Ninety cents. Sixty-three cents.

Zero. Marry you! I guess not! You'd be as bad as the one I got.

Daisy. You wouldn't care if I did ask. I got a good mind to ask.

Zero. I was a fool to get married.

SCENE II] THE ADDING MACHINE 11

Daisy. Then I'd never see you at all.

Zero. What chance has a guy got with a woman tied around his neck?

Daisy. That time at the store picnic—the year your wife couldn't come—you were nice to me then.

Zero. Twenty-five years holdin' down the same job!

Daisy. We were together all day—just sittin' around under the trees.

Zero. I wonder if the boss remembers about it bein' twenty-five years.

Daisy. And comin' home that night—you sat next to me in the big delivery wagon.

Zero. I got a hunch there's a big raise comin' to me.

Daisy. I wonder what it feels like to be really kissed. Men—dirty pigs! They want the bold ones.

Zero. If he don't come across I'm goin' right up to the front office and tell him where he gets off.

Daisy. I wish I was dead.

Zero. "Boss," I'll say, "I want to have a talk with you." "Sure," he'll say, "sit down. Have a Corona Corona." "No," I'll say, "I don't smoke." "How's that?" he'll say. "Well, boss," I'll say, "it's this way. Every time I feel like smokin' I just take a nickel and put it in the old sock. A penny saved is a penny earned, that's the way I look at it." "Damn sensible," he'll say. "You got a wise head on you, Zero."

Daisy. I can't stand the smell of gas. It makes me sick. You coulda kissed me if you wanted to.

Zero. "Boss," I'll say, "I ain't quite satisfied. I been on the job twenty-five years now and if I'm gonna stay I gotta see a future ahead of me." "Zero," he'll say, "I'm glad you came in. I've had my eye on you, Zero. Nothin' gets by me." "Oh, I know that, boss," I'll say. That'll hand him a good laugh, that will. "You're a valuable man, Zero," he'll say, "and I want you right up here with me in the front office. You're done addin' figgers. Monday mornin' you move up here."

Daisy. Them kisses in the movies—them long ones—right on the mouth—

Zero. I'll keep a-goin' right on up after that. I'll show some of them birds where they get off.

Being able to go back trough the script with the final design idea in place, allowed me to clearly identify any changes to the stage directions that were had considered, such as 'how the closely the actors attend to their work'. Allow a looser approach for the actors, with some suggestions, would give some more interest visually in the scene overall.

It also allowed me to clearly plot some ques, which helps to map out how and when the lights change throughout the script. Although this could change later in rehearsal it gives a clear starting point for it. Plotting the cues also made the following charts more clear.

Final Design Flow Chart

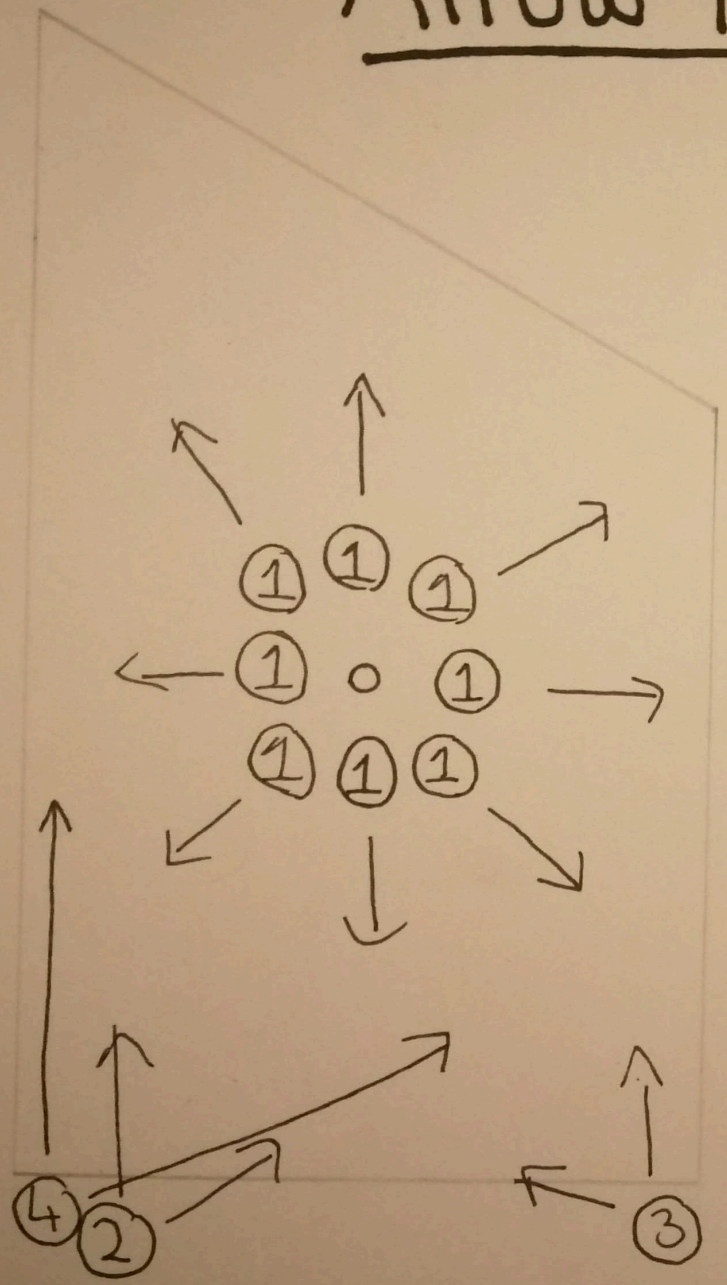
Scene	S2
Synopsis/key moments	• MR Zero is working in the office filling numbers with his colleague Daisy. • They bicker, and talk to themselves as they work. • The whistle goes indicting the end of the day • Daisy leaves disappointed, due to her unrequited feelings. • Zero is stopped from leaving by the Boss • The boss tells Zero about the Adding machine • Zero realizes he's being fired and kills the boss.
Location	The office
Time	Moves from the working day, the afternoon, to assumably evening when they finish.
Mood/atmosphere	Depressing, boring, mystical, until the murder happens and suddenly chaotic displace the boring elements, upping the mystical factors..
Cues	(Q 1 – curtain) Start of the scene, lighting state starts; (Q2 - 7) Zero and Daisy argue amongst each other; (Q8 – 14) Zero and Daisy have their own conversation whilst moving around the room; (Q14 – 15) Zero and Daisy argue have their own conversation at the desk;(Q16 – Q18) Zero starts acting out his promotion; (Q19 – Sound of the whistle) Lights change to match the whistle, and Zero and Daisy respond accordingly. Daisy exits and the boss enters. (Q21) lights change to blacklight, when adding machine is mentioned;(Q22 - Q23 – Soft merry-go round music) The chandelier starts rotating and increasing in speed; (Q24) Lights flash red; (25) Fade to black at off time so people sit in silence or buzzing sound.
Composition - position	The key light source is positioned in the center of the ames room, acting as a toplight. The black light will be angle from the left corner to flood the room. If a fill light is needed it will likely be position on this left corner too.
Composition - texture	Light is mostly even from the key light source, the chandelier, making texture through shadows on the leaves on the ceiling. Harsh shadows will be below objects away from the key light source.
Composition - Intensity	The number of sources from the chandelier give a relatively high key light environment.
Composition -	The colour in the LEDs bulbs will vary from a yellow colour to bring out colour in the walls, to use of red for effect later in the

FINAL DESIGN CUE SYNOPSIS

Cue	Cue Point/Line	Cue Style	State Description
1	Zero and Daisy sit down on the stools - curtain (Q1)	Snap up	Fresnel's will come on as a soft light. LED pendent light (chandelier) will be turned on with a yellow-green tinge to allude to the bad office environment, this light will tell the audience where the actors are.
2	Whistle blows (Q19)	Crossfade	LED Pendent light (chandelier) will flash from yellow-green to white
3	Follow	Crossfade	LED Pendent light (Chandelier) will fade more slowly from white to a dim pink as the boss enters the room, preparing for room for zero's amazement of the boss and preparation for the blacklight.
4	Zero "Addin' machines" – Page 13 (Q21)	Move fade	The black light will snap on, and the Fresnel's will dim to offer the minimal light required.
5	"Soft music is heard – the sound of the mechanical player of a distant merry-go-round" (Q22)		LED Pendent light (Chandelier) will rotate, due to fitted motor, increasing in speed gradually.
6	"The platform is revolving rapidly now" (Q23)		LED Pendent light (Chandelier) is at max speed now.
7	Follow Mardi Gras sound (Q24)	Crossfade	LED Pendent light (Chandelier) will snap to the colour Red.
8	Follow Q24	Fade down	Everything fades to black to leave audience listening to a hum in the darkness.

Arrow Plan

Not To Scale



1. key light

Setting Office Atmosphere; Yellow tinged light to compliment the green toned walls; intense full stage wash. Colour changes to intense red later in Scene for effect.

2. Fill light.

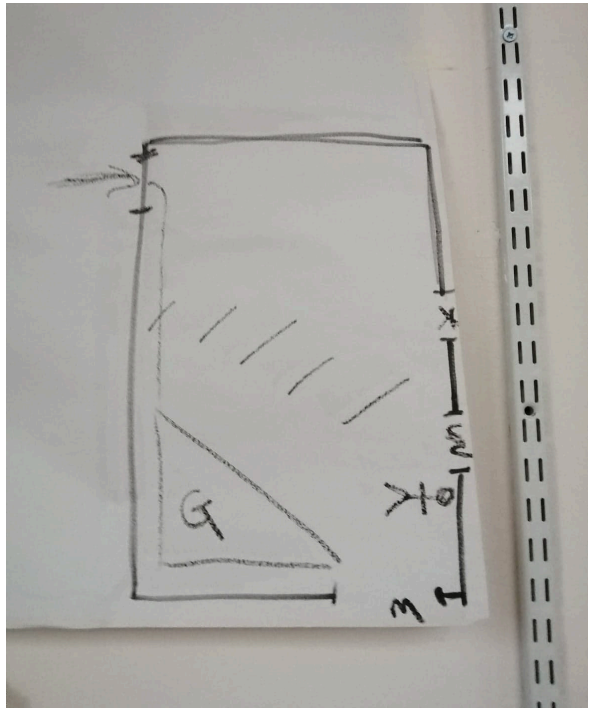
Soft light to fill in areas in the stage that the key light has highlighted with shadows.

3. Fill light.

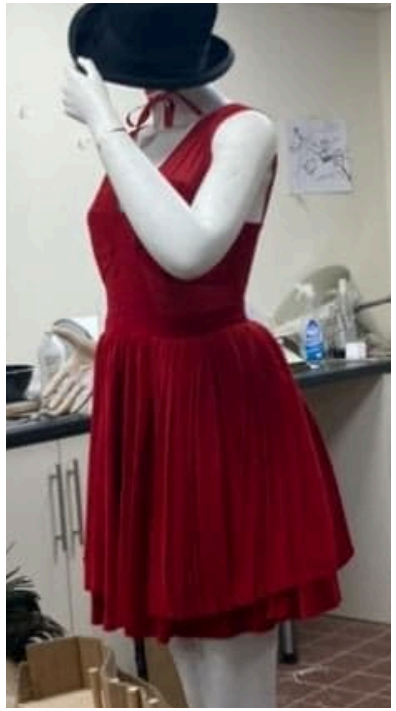
4. Blacklight.

Floods the stage with UV light to react with the paint.

FINAL DESIGN ARROW PLANS









PRESENTING THE DESIGN

- Due to the design being immersive, a presentation that had immersive elements made sense. The hardest factor was going about this. We wanted to do a gallery but also have it in a similar fashion our experience design. We ended up going somewhere between, having a gallery aesthetic in the main room showing our progression to the finish design, and our finish model as a hidden surprise.

- The gallery was decorated with mannequins to help with this, some of us dressed in all black to usher people to the blacklight model room, others in black and white to look professional, drinks and snacks were provided at certain times to add some fun but to not distract.

- We each had a walled section of our work relevant to the contribution of the design and the models were placed on a platform in the middle.

REFLECTION



HOW HAS MY DESIGN PROCESS CHANGED?

My process has always been more methodical. I try to do prior research, start the work, fill in the gaps and take in further when I can. I think although this meant my research and work was thorough, sometimes how I generated ideas suffered from this. This module allowed me to be more free in how I sketch, which helped me think of how ideas could work, what mediums could better communicate ideas and how the research and script could be twisted to fit looser ideas. It allowed me to think methodically but also not so rigid.

My Sketches and drawing were more free, playing with oils, charcoal, acrylic paint pens, coloured pencils, and water colours.
Whereas my compositions, charts, synopsis, plans were far more considered. My analysing fell somewhere between depending on what I was analysing for.

I think throughout the module my process dabbled between methodical and expressive dependent on what was needed. In terms of how I produced the work it was mostly the same, but with just little additions added to it as refinements.

WHAT ELEMENTS OF EXPRESSIONISM WILL YOU TAKE FORWARD OR NOT?

In terms of Expressionism my research did not look into people specifically but more in general. From the art side of the research, I was drawn to the intense colours that tied to emotion and from the photography work, clearly drawn from German expressionsm, I was drawn to the sharp contrasts. For me, in terms of Aesthetic, this module for me was trying to make the two co-exist. I think a number of solutions was found to this during the module, with pops of colour in the light in my individual work and on parts of the clothes, to a more balanced version in through different uses of the LED lights and paper, and then the Neon that carried though to the Production group. The light mostly acted as a balancer for the whole scene or an effect. In terms of personality, I found it difficult to just keep adding and stretching things beyond their scope to new ideas. I found it revealed a very pragmatic side to myself, which made working in groups well, as I would ask a lot of questions, to understand details, to ensure it worked. I was able to work in the 'expressionist mode' for generating ideas as I enjoyed the play element. It was inspiring. However, long term, this mode was stressful and did not work for finalising designs.



DO I HAVE A CLEARER IDENTITY IN THE INDUSTRY?

From this module, I've really embraced the side of myself that likes the admin side of the industry. I think this comes from that side of me that likes to keep things clear, and organised. I don't know what I want to be in the industry, but I think looking deeper into roles that mix the qualities of organisation, and creativity would be good for me.



EVALUATION



EVALUATION

The lighting role is a role that I haven't done before. I believe that I have overall I conducted it well. During the process I communicated well with all departments, I created concept sketches, lighting compositions, flow charts, cue synopsis, arrow plans, lighting schedules and lighting plans. I worked within the budget, researched and chose lights for the model, researched lights for real life counterpart, and chose positions of the lights. I looked at how lighting a model to make the model professional and interactive. I looked at the lighting production process in depth and improved my understanding of t throughout the module.

To improve on this part I would deepen my understanding on types of light, key lighting positions and actually apply it to a location, by drawing up detailed plans. I'd look deeper into colour on a technical level by comparing colour on a composition, and eye level to a technical level and how I could achieve and replicate it with different lights. I.e., what gels would need, or correction gels on what lights to create that specific effect. This could come together then into more precise and professional lighting schedules and therefore lighting plans. I'd also work on my concept art to convey realistic lighting plans.

Working in a group I worked well by letting others take the lead on their departments or their jobs, but where I needed to know certain information, I was able to discuss to fully understand what was needed. I didn't overload the group with information that everyone didn't need to know, such as the cues unless it need the group input, or sign off. Overall, communication was a strong point throughout the module.

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