Notes

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4130 Fourier Drive
Fort Wayne,IN 46818 USA

APOLLO
DESIGN TECHNOLOGY, INC.

PH (01) 260.497.9191
FX (01) 260.497.9192
www.apollodesign.net

The Apollo Playbook VOLUME:1

An instructional guide to designing visual effects for classic theater.

"The Diary Of Anne Frank"

"Our Town"

"The Crucible"

"The Glass Menagerie"

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Prologue

The most popular plays are constantly being performed in high schools, colleges, and community theaters. The following recommendations have been assembled for use by lighting designers of all experience levels as either a stand-alone color and gobo set or a starting point for the lighting of the production. Keep in mind that fixture placement, focus, or intensities are not addressed as they are based on an individual theater's equipment list or rental budget.

The filter colors shown are "safe" colors in that they reflect the proper colors and moods of the scenes based on the indicated primary lighting sources from the script. Lighting design, being an art form in and of itself, is variable to suit the eyes of many people. If it is felt a recommended color is too deep or too light, change it. Also, gobo selections are up to the director or lighting designer's discretion. Apollo Gel and patterns are good values. Both were chosen with reuse in mind for future productions.

If you find a need for a color filter or gobo design outside these recommendations, please send an e-mail to **marketing@apollodesign.net**. Apollo always strives to improve the tools and products we bring to your performances.

Have fun and break a leg!

Index

PLAY	PAGES
"The Diary Of Anne Frank"	3 - 5
"Our Town"	6 - 7
"The Crucible"	8 - 10
"The Glass Menagerie"	11 - 15

Color Suggestions

Fire escape - Same as Scene 6
Living room - Same as Scene 6 until lights go out

When lights go out and candles are lit.

AP2120 **Apollo Orange** or
AP2180 **Apollo Orange 1/8 CTO** - Candlelight

Dining room - Same as candlelight
Laura special light - Same as Scene 1 (when called for)

Exterior lights are still the same as previous scene.

Pattern Suggestions

Lightning 1140

Lightning Full 1152

Notes

The End

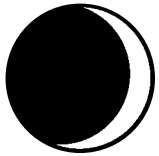
Color Suggestions

Fire escape - Same as Scene 1, and add
AP4720 **Baby Boy Blue**

Living room - Same as Scene 1
Dining room - Same as Scene 1
Laura special light - Same as Scene 1

Pattern Suggestions

Moon One Quarter
4080



Star Breakup Natural
1057

Scene 6

Setting

Same as Scene 1

Lighting Indicators

Apartment living room in a "lemony, delicate light." "It is five on a Friday evening of late spring."

Color Suggestions

Fire escape - Same as Scene 1, and add
AP4720 **Baby Boy Blue** and
AP6600 **Harvest Gold**

Living room - Same as Scene 1, and add
AP8450 **Spanked Pink**

Dining room - Same as Scene 1
Laura special light - Same as Scene 1

Pattern Suggestions

Tree
1031

Side Note:
Add several Tree gobos to signify spring/ summertime.

Scene 7

Setting

Same as Scene 1

Lighting Indicators

Apartment and fire escape in evening, then lights blackout and candle lights come up. "The air outside becomes pale and luminous, the moon breaks through the clouds."

"The Diary of Anne Frank"

Authors: Frances Goodrich & Albert Hackett

Notes

The entire play takes place on the same set. As far as lighting concept, the designer needs to indicate the various times of day by suggesting different light sources. The window to the outside will be an important indicator of time of year and time of day. The play is packed with strong emotions; therefore, the lighting can help echo those feelings.

**The lighting for this play can be simple or complex. Patterns should be used to assist the scene and care should be taken to not overpower the scenes.

Act 1/Scene 1

Setting

Dusty attic with two adjoining small rooms. A stairway leading down to hidden access on ground floor.

Lighting Indicators

Late afternoon, November 1945.

Color Suggestions

AP7900 **Kiss Me Tint** - Warm sunlight (through window)
AP3200 **Submissive Lavender** - Cool that complements the sunlight

Pattern Suggestions

Side Note:
View through window can be leaf break-ups, a city skyline, various clouds, or any combination of these elements.

Spring Branches
1017

Abstract Village
6057 *(use with care)*

Clouds Full
1102

Clouds Many
1109

Clouds Few
1108

(use any of these three)

Act 1/Scene 2

Setting

Same setting but attic has been cleaned up and ready for the families to move in as stated in the play.

Lighting Indicators

Early morning, July 1942; "Standing at the window."

Color Suggestions

AP7050 **Fatherless Amber** - Morning sunlight
or
AP7900 **Kiss Me Tint** - ***dimmed*** for morning sunlight
Combine with cool from previous scene

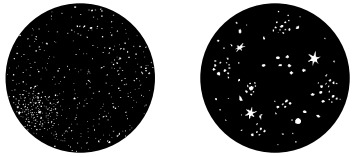
Pattern Suggestions

Spring Branches
1017

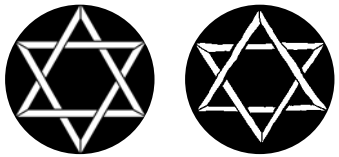
Act 1/Scene 3

Setting	Same as Scene 2
Lighting Indicators	July 1942, 6:00 p.m.
Color Suggestions	**AP7300** **Bashful Amber** - Waning sun Combine with cool from previous scene
Pattern Suggestions	See previous scene

Act 1/Scene 4

Setting	Same as Scene 2
Lighting Indicators	Several months later. Middle of the night. “A little light comes through the skylight in Peter’s room.”
Color Suggestions	**AP4600** **Electric Blue** - Moonlight through skylight at opening of scene **AP6600** **Harvest Gold** - Incandescent light in Van Daan’s room **AP6600** **Harvest Gold** - Incandescent light in Anne’s room
Pattern Suggestions	**Full Moon SR-0097** **Star Breakup Natural 1057** *(or)* **Starry Night Dense 1093**  **Tree 1031**

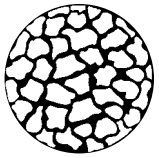
Act 1/Scene 5

Setting	Same as Scene 2
Lighting Indicators	First night of Hanukkah. Lighting the Menorah. General light levels can vary depending on director’s desire to highlight the lighting of the candles.
Color Suggestions	**AP6600** **Harvest Gold** - Bright incandescent light in main room
Pattern Suggestions	**Star Of David 3121** *(or)* **Israeli Star 3399**  **Menorah 3120**

Act 2/Scene 1

Setting	Same as Act 1/Scene 2
Lighting Indicators	January 19, 1944, late afternoon. “It is cold.”
Color Suggestions	**AP7900** **Kiss Me Tint** - Warm sunlight (through window) **AP3200** **Submissive Lavender** - Cool that complements the sunlight

Scene 3

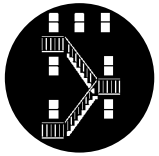
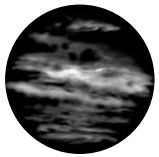
Setting	Same as Scene 1
Lighting Indicators	Apartment and fire escape in evening.
Color Suggestions	**AP4970** **Atlantic Green Blue** and **AP6400** **Pilsner Yellow** - Fire escape **AP8100** **Mango Craze** - Dance hall Living room - Same as Scene 1, and add **AP8320** **Tasty Apple Red** and **AP7750** **Sailor’s Delight Orange** - for “smoky red” Dining room - Same as Scene 1 Laura special light - Same as Scene 1
Pattern Suggestions	**Giraffe 2 2259**  **Side Note:** Used as a breakup with “split gel” two colors. **AP8320** **Tasty Apple Red** and **AP7750** **Sailor’s Delight Orange** diagonally cut and taped together. Light should be soft focused from side and rather dim.

Scene 4

Setting	Same as Scene 1
Lighting Indicators	Apartment and fire escape in late night.
Color Suggestions	**AP3250** **Dominant Lavender** - Fire escape and alley Living room - Same as Scene 1 Dining room - Same as Scene 1 Laura special light - Same as Scene 1 **The Next Morning** **AP4720** **Baby Boy Blue** - Fire escape Living room - Same as Scene 1 Dining room - Same as Scene 1 Laura special light - Same as Scene 1
Pattern Suggestions	N/A

Scene 5

Setting	Same as Scene 1
Indicators	Apartment and fire escape at “early dusk of a spring evening.”

Color Suggestions	**AP2000** **Apollo Blue Full CTB** or **AP3250** **Dominant Lavender** - Fire escape - for cool **AP6400** **Pilsner Yellow** - Fire escape - for warm **AP7900** **Kiss Me Tint** and **AP4830** **Blue My Mind** - Living room **AP7050** **Fatherless Amber** and **AP4830** **Blue My Mind**- Dining room **AP1050** **Soft Diffusion** and **AP3200** **Submissive Lavender** - Laura special light
Pattern Suggestions	**Skylight 2076** Downlight on landing **Street Signs 1 6052** **Theater Lights 6039** **Building With Fire Escape 6021**  **Cloud 5 SR-0092** *(or)* **Cloud 8 SR-0095** Optional 
Scene 2	
Setting	Same as Scene 1
Lighting Indicators	Apartment and fire escape in daytime.
Color Suggestions	**AP4970** **Atlantic Green Blue** **AP6400** **Pilsner Yellow** and **AP6600** **Harvest Gold** - Fire escape Living room - Same as Scene 1 Dining room - Same as Scene 1 **AP1050** **Soft Diffusion** and **AP3200** **Submissive Lavender** - Laura special light
Pattern Suggestions	N/A

Pattern Suggestions	See Act 1/Scene 2
Act 2/Scene 2	
Setting	Same as Act 1/Scene 2
Lighting Indicators	April 20, 1944, early evening after supper.
Color Suggestions	**AP3200** **Submissive Lavender** - Early evening outside **AP6600** **Harvest Gold** - Incandescent light inside
Pattern Suggestions	See Act 1/Scene 2
Act 2/Scene 3	
Setting	Same as Act 1/Scene 2
Lighting Indicators	A few weeks later, night time.
Color Suggestions	**AP6600** **Harvest Gold** - Incandescent interior light (dimmed) **AP4300** **Electric Blue** - Outside night
Pattern Suggestions	See Act 1/Scene 2
Act 2/Scene 4	
Setting	Same as Act 1/Scene 2
Lighting Indicators	Friday, August 14, a few weeks later, afternoon.
Color Suggestions	**AP6600** **Harvest Gold** - Interior light **AP7900** **Kiss Me Tint** - Outside lighting (warm sunlight through window)
Pattern Suggestions	See Act 1/Scene 1
Act 2/Scene 5	
Setting	Same as Act 1/Scene 1
Lighting Indicators	Late afternoon, November 1945.
Color Suggestions	**AP7900** **Kiss Me Tint** - Warm sunlight (through window) **AP3200** **Submissive Lavender** - Cool that complements the sunlight
Pattern Suggestions	Consider projecting a photo of the real Anne Frank to “bring home” the point that, although it was a play, there was a real Anne Frank and the events really happened.
Notes	

The End

"Our Town"
Author: Thornton Wilder

Notes

The stage has a lot of separate areas of focus on it. The designer can indicate the separations by using various colors suited to the purpose of that area (interior, gravesite, bedroom), but care should be given that the stage does not appear too dark or dim.

Act 1 "Daily Life"

Setting

Grover's Corners, New Hampshire.

Lighting Indicators

Early morning half light "dawn streaks." Morning Star (noted in dialogue), May 7, 1901, stage manager special (if available) on DSR proscenium.

Color Suggestions

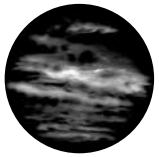
AP7050 **Fatherless Amber** - Webb house interior
AP7250 **Nude Gold** - Gibbs house interior
AP7300 **Bashful Amber** - Stage manager special
AP7050 **Fatherless Amber** - (Warm) Morning light
AP3400 **Luscious Lilac** - (Cool)
AP7900 **Kiss Me Tint** - (Warm) Early afternoon light
AP4250 **Apollo Blue** - (Cool)

AP4450 **Heavenly Blue** or
AP4500 **Ozone Blue** - Evening light (moonlight through trees)

AP7300 **Bashful Amber** - Choir light (in pit)
AP7050 **Fatherless Amber** - Lamp light on ladders (George and Emily's bedrooms)

Pattern Suggestions

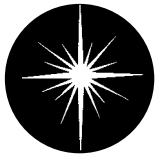
Cloud 5
SR-0092



(or)

Romantic Sunset
CS-0021

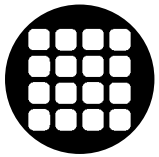
Christmas Star
3280



(in close focus)

Side Note:
Do not place fixture within 5 ft. of cyc trellis (if done with lighting effects).

Tile Square Heavy
2161



(or)

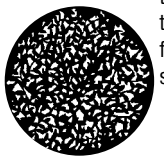
Tile Square
2162

Tree
1031

Sunflower Breakup
2049

Moon Natural
SR-1009

Foliage Natural
1045



Moonlight through the trees for night scene.

Staircase Enclosed *(or)*
6084

Staircase Open
6083

"The Glass Menagerie"
Author: Tennessee Williams

Notes

Lighting notes from The Glass Menagerie by Tennessee Williams: In the original lighting notes from the play, there are several statements concerning the lighting design aspects. These are very valuable in helping to make design decisions. Here are a few that are notable:

- Dimly lit.
- Not realistic lighting.
- Shafts of light focused on selected areas.
- Clearest pool of light on Laura. "Peculiar, pristine clarity."

In the script of the show there are various images and legends that were used in the original performance. Through the advances of technology these can now be projected by various means, the simplest being a 35mm slide projector (Kodak® Ektagraphic type). By using the AV department on school campuses or a student that is savvy to Photoshop®, the images can easily be created and projected. With the advent of video projectors, some companies have used 1,000 to 5,000 lumen video projectors to project the static images and legends. Some directors will consider using custom gobos as well as standard design patterns to "suggest" the images and legends.

There are several areas of importance for lighting color choices.

- Laura - she should appear fragile but NOT sickly.
- Fire Escape - a lot of dialog takes place here while other activity happens elsewhere. Be sure to allow the lighting enough flexibility to highlight this area when needed.
- The glass menagerie - should look different than the rest of the living room. This is Laura's "security blanket."
- "Smoky, red glow" - mentioned in the Amanda and Tom argument scene. The colors should not be malevolent or suggest violence. It should be a subtle indication of frustration and tension.
- Dance hall lights across the alley - These should not be a distracting flash of lights. The dance hall is a suggestion of a happy, carefree life that Tom envisions that he is missing. The music of the dance hall will carry most of that element of the show.

The following color and gobo recommendations are based on using "safe" colors that will not be overpowering to the delicate nature of the play. There are strong dominant colors used periodically but should only be used to suggest anger or frustration of a given scene or to suggest the dance hall across the alley from the apartment. Although gobos were not used at the time that the play premiered, there are suggestions of various Apollo designs and products that will help enhance the scene or assist in establishing a time or place.

Scene 1

Setting

Note:
Setting is the same throughout entire play.

Setting:
An alley in St. Louis. An apartment at the rear of a building. The apartment is entered through a fire escape and landing. The apartment building "is flanked on both sides by dark, narrow alleys." At opening the tenement wall becomes transparent exposing the interior of the Wingfield apartment (see script for details).

Lighting Indicators

"The scene is a memory and is therefore nonrealistic."
"The interior is rather dim and poetic."

Pattern Suggestions

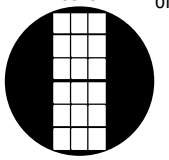
Beams 2 2202

Beam gobos on floor and/or walls.

C. Morrison - Breakup Sticks 2 2208

Jagged gobos on walls or cyc (used subtly to add depth to setting and scene).

Window Three-Column 6020



Window gobos on floor.

Act 4

Setting

A Salem jail cell.

Lighting Indicators

Moonlight seeping through bars in window. Lantern light (enters).
It is early morning before sunrise in the fall.

Color Suggestions

AP4300 **London Blue** or
AP4600 **Electric Blue** - Moonlight

AP4700 **Timid Blue** or
AP7250 **Nude Gold** - Lantern light
(the same light source that is used in Act 1, if scenic elements allow it)

AP8350 **Bludgeon Red** - Red light - to accentuate intensity of scene
AP3200 **Submissive Lavender** - Sunlight outside as sun comes up and to indicate drama that ends play
AP7700 **Peach Amber** - Warm overall wash. See Act 1 notes

Pattern Suggestions

Breakup Twig 1040

Opening moon-light break-up on rags (Sarah Good)

Horizontal Lines 1033

(or)

Bars 2330

Noose 3061

Side Note:
A custom gobo design for the gallows could be used if realism is important. The gallows could be projected outside of the door, on the cyc, or even on the floor as if the sun is rising behind the gallows.

Notes

The End

Act 2 "Love & Marriage"

Setting

Same setting, three years later.

Lighting Indicators

Early morning after rain, 5:45 a.m. and overcast. Wedding at the end of Act 2 - "A bright light is thrown upon them." (Downstage center).

Color Suggestions

AP7050 **Fatherless Amber** - Webb house interior
AP7250 **Nude Gold** - Gibbs house interior
AP7900 **Kiss Me Tint** - Exterior main street (Warm)
AP7900 **Kiss Me Tint** - Interior of Mr. Morgan's drugstore
AP8600 **Cotton Candy Pink** - Church interior (for wedding)

Pattern Suggestions

Window Stained Glass 4040

Side Note:
(Use with Multi-Color crushed dichroic)

Multi-Color Crushed Dichroics

Stained Glass Windows Morning CS-0115

Act 3 "I Reckon You Can Guess What That's About"

Setting

Same setting, nine years later.

Lighting Indicators

Summer 1913. Cloudy and rainy (umbrellas carried by characters). Flashback - "a crisp winter morning." Stars at the end of the act ("The stars are coming out").

Color Suggestions

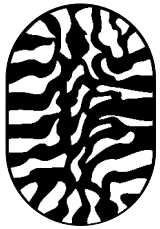
AP3200 **Submissive Lavender** and
AP1050 **Soft Diffusion** - Gravesite

AP1050 **Soft Diffusion** - Dead characters
AP7050 **Fatherless Amber** - Webb house interior

Pattern Suggestions

Star Breakup Natural 1057

Flying Bowties 2173



Side Note:
Possible cloudy effect for gravesite - Use a Smart Move® Vertical with the pattern in it running horizontally very slowly with a soft focus to suggest storm clouds passing over.

Notes

The End

"The Crucible"

Author: Arthur Miller

Notes

The show is written with very intense drama. As the lighting designer, you must help echo that intensity carefully. The scenery is fairly sparse so the urge to complicate the lighting might be strong. Please be careful as the fine line from assisting the action to distracting from the action can be easily crossed.

Act 1

Setting

Small bedroom in home of Samuel Parris.

Lighting Indicators

Morning sunlight streaming in from window on left.
A candle still burns near bed. It is spring 1692 in Massachusetts.

Color Suggestions

AP6600 **Harvest Gold** - Morning sun through window

AP4800 **Ice Blue** - Morning sky

AP4700 **Timid Blue** or
AP7250 **Nude Gold** - Candlelight

AP7700 **Peach Amber** - Warm overall wash (this could be used throughout entire show to enhance skin tones, add general illumination, and work with the other recommended colors)

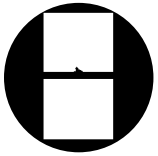
Side Note:
Consider adding red backlight (**AP8200** **Scandalous Scarlet** or **AP8350** **Bludgeon Red**) used sparingly as a wash on floor to increase the tension in the scene as indicated by the script

Pattern Suggestions

Window 4020

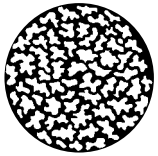
(or)

Window Plain 6001



Side Note:
Window gobo **#6001** projected on floor near window to indicate the sun streaming through the window and to add detail to the scene.

Foliage Breakup 1027



Breakup Twig 1040

Side Note:
Consider a large break-up in the red backlight to add depth and texture to the floor.

Act 2

Setting

The common room in John Proctor's house.

Lighting Indicators

Fireplace at left (main source). A door opening to the fields at right. "It's almost dark" spoken by actor. The room is low, dark.

Color Suggestions

AP7400 **Apollo Gold** - Fireplace
AP7600 **Apollo Orange** - A second color can be alternated with **AP7400** to indicate flickering firelight

AP7700 **Peach Amber** - Warm overall wash. See Act 1 notes
AP4270 **Rhythm & Blue** - Outdoor early evening light
AP3500 **Apollo Lavender** - Outdoor night light

Pattern Suggestions

Breakup Camp Fire 2448

(or)

Gobos focused in fireplace can be used as a chase to give firelight effect.

Ocean Ripples 2277

Side Note:
An alternate effect would be a Smart Move® rotator with Apollo **#2277** and **Crushed Dichroic "Fire"** pattern rotating and focused in the fireplace.

Crushed Dichroic "Fire"

Clouds Full 1102

(or)

Night Sky SR-1102

Early evening cloud gobo seen through doorway on a flat or cyc.

Fireplace Victorian 6061

Staircase Enclosed 6084

Side Note:
Apollo carries two patterns which could be used to indicate the fireplace and the doorway scenic elements.

Breakup Fire Natural 2477

Side Note:
To simulate the flickering of a fireplace, consider using two fire patterns (**Apollo #2477**) with
AP7400 **Apollo Gold** and
AP7600 **Apollo Orange**
alternating as a backlight focused on the floor to give the scene a bit more realism.

BE CAREFUL that it does not distract from the action and dialogue.

Act 3

Setting

Vestry room of the Salem meeting house.

Lighting Indicators

Sunlight pouring in through two high windows.
The room is solemn, "even forbidding."

Color Suggestions

AP7050 **Fatherless Amber**
and
AP3300 **Whispering Lavender** - Use both of these for sunlight through windows

Side Note:
The two colors can be alternated subtly to echo the coldness or dramatic events of the scene
AP7100 **Hot Cocoa** - Beam pattern on cyc or walls
AP7700 **Peach Amber** - Warm overall wash. See Act 1 notes