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A Method of Work for the Designer Applied to Play Antigone

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A METHOD OF WORK FOR THE DESIGNER APPLIED TO PLAY

ANTIGONE

A Master of Fine Art's Thesis

By Hsin-Chih Cheng



MFA Theatre: Theatre Design

Lindenwood University

Spring 2000

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Upon the recommendation of the Department of Performing Arts, this thesis
is hereby accepted in partial fulfillment of the requirements of the degree of
Master of Fine Arts.

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Dedication

This thesis is dedicated to my family, my friends, and all my teachers in Taiwan and at Lindenwood University; especially, Niki Juncker, Donnell B. Walsh, Marsha Parker, Bryan Reeder, Charlene K. Engleking, Rita Ludwig. Last but not least I wish to recognize my wife Pi-I Chang, , my father, 鄭武忠, my mother, 吳柚, my mother in law, 林金枝 and my teacher, 王以昭 in Taiwan.

Without my family's support, it would have been impossible to complete my degree in America. Without all of my teacher's inspiration, I would have never experienced the world of knowledge. No matter what happens in the future, the one thing I am sure that I will always treasure every moment spent at Lindenwood University. When I think these special people who worked with me, I will remember the special role they played. Thanks to all of you.

Education to me is a foundation of building, I have just start and have not finish yet. If I want to reach the top, I need to keep learning my entire life. I am pleased I have been able to accomplish this thesis. With the completion, I have gained confidence in myself.

Prospectus

This project is for my Master of Fine Art degree. I had been studying in Theater for seven years. At this point I am young in the theater, yet I still have a lot that I must learn. At this a time I wish to evaluate what I have learned and what I need to know about the theater. I always remember the time I directed the play *Morning Becomes Electra* by Eugene O'Neill. This play provided a challenge. I received that the Best Director Award and Best Play Award at Nation Taiwan College of Arts, I was excited. During the same year, I also designed the lighting and build the set for *Morning Becomes Electra* as part of my graduation requirement from Nation Taiwan College of Arts. The experiences helped me to comprehend the power and emotion of tragedy. *Morning Becomes Electra* by O'Neill was from the works of first the great Greek playwright, Aeschylus. His trilogies were *Agamemnon*, *Choephoroi* and *Eumenides*.

When I think about tragedy I realize the real power of tragedy; its origin is Greece. For that reason, I will start with ancient theater to modern drama. I hope that I can better realize theatre history in the future. This is what I wish to accomplish by writing this thesis.

Now, I have the opportunity to design the scenery and lighting for Antigone by another Greek great playwright, Sophocles. I hope because of this project I can learn more about the origin of theater. Thus, this will combine the spirit of the traditional with modern technology, which should bring an audience to different point of view of Greek tragedy.

In chapter one of this thesis, I will trace the development of the play *Antigone*.

This will include the origin of the Greek theatre and an analysis of the three main playwright's background in the golden period. Then, at this point I will look at the biography of Aeschylus, Sophocles, and Euripides and their play. In addition, I will research the play's background and I will summarize the story of *Antigone* and compare *Antigone* with *Oedipus Rex* and *Oedipus at Colonus*, which are plays written by Sophocles.

In chapter two, I will analyze the play of *Antigone* and point out the story's background. It will include that geographical location, date, economic environment, political environment, social environment, and religious environment.

In the chapter three I will discuss about the scene designer's work process. I will talk about the relationship with other departments' designer and director.

In chapter four, I will discuss the design project for *Antigone*. This will involve and focus on the design ideas for scenery. Also I will present the general design procedures and the universal rules of design.

Chapter five, I will discuss the lighting design's process and talk about that the function of light and quality of light.

Chapter six, I will explain the lighting design ideas for *Antigone*.

In the appendix, I will concentrate on the production of *Antigone*. For example: the lighting plot, the ground plan, draft of scenery and production pictures will be presented.

I hope this thesis will give me understanding of this production and other productions in the future. This production is not totally traditional Greek theatre but move to the modern stage. It is my wishes to be innovative by trying something

different yet developing from the original style of Greek theatre.

Chapter One: The Development of Greek Theatre

Historians offer different points of view on the origin of theater. Dr. Oscar talks about:

"Theatrical and dramatic element may be found in every society, no matter how unsophisticated or complex. They are evident in the dances and ceremonies of isolated peoples just as they are in our own political campaigns, parades, sports events, religious services, and children's make-believe. Nevertheless, most participants do not consider such activities to be primarily theatrical, even when they use of spectacle, dialogue, and conflict. Consequently, it is usual to acknowledge a distinction between the theatre as a form of art and the incidental use of theatrical elements in other activities. (1)"

Finally, some see it as being a ritual of worship. Ritual is the most logical origin because the development of theatre should be step by step. As the Greek theatre it develop from the worship of Dionysus. It can not be a form of art in a short period of time.

If the origin of theater is defined in the broad sense, one could surmise that the ancient people must have turn to the supernatural of that period because they did not know

anything about their environment. This included the seasons, rain, thunder, everything of natural power, which are uncontrollable. More than that, they were afraid of these unknowable powers because they could not control them. Thus, ancient people had to do anything to please the supernatural or their gods to keep them safe. They developed an effective method of ritual. In the ritual, they had dance, masks, music, speech, performers, costumes, audiences, and performance area. These were very important for the beginning of theater. The *History of the Theatre* by Oscar G. Brockett point towards five directions of ritual.

"First, ritual may be a form of knowledge. Myth and ritual may embody a society's understanding of its universe, for they often represent attempts to define man and his relationship to his world.

Second, ritual may be didactic.

Third, ritual may be intended to influence or control events.

Fourth, ritual is often used to glorify- a supernatural power, a victory in hunt or war, the society's past, a hero, or a totem.

Fifth, ritual may entertain and give pleasure (Brockett 4-5)."

Following the above, one realizes that the ancient ritual is a valuable part in modern

theater. Furthermore, ritual and theatre both have the same elements of music, dance, masks, makeup, costumes, and performance. According to the same elements, it could be said that the ritual was the embryo of theatre.

Nevertheless, the ritual was not equal to theatre because meanwhile the rituals still lacked certain elements of what we think of as theatre. The most important element for theatrical entertainment to exist is the audiences. Audiences can realize and admire the synthesis of arts in theatre. Not only was to please the supernatural or didactic knowledge but also to have the human sentiment in the performance. Another condition of theatre is that artists can give new life by performance. Playwrights, director, actors, scenic artists, all of them create performance. Therefore, all artists' creations are for performance purposes; thus, it can be said that theatre is a true synthesis of the arts.

There are no doubts that Greek theatre came from the ritual of Dionysus. Dionysus was the son of Zeus and Semele, the mortal daughter of Cadmus who was the king of Thebes. In the myth, Semele was pregnant, but Zeus' wife Hera, jealous of her husband's unfaithfulness, went to Semele and told her that she should see her lovers in Zeus' real shape. Also, Hera told Semele if she wants to make Zeus keep his promise, Semele must make him swear on the River Styx that he would grant her request. Zeus gave her his

promise and Semele asked to see Zeus as a god. Zeus was very angry because he knew what had happened. But, Zeus understood that he must keep this promise because he swore on the River Styx. When Zeus showed his form as a god, Semele was instantly burned to an ember by the sight of his glory. Because her waist was tied with ivy this prevented the baby from being killed, because it was prevented it from the sight of the god (ivy is the only thing on the earth that can prevent one from seeing a god).

Therefore, Zeus got a chance to rescue Dionysus and stitched him into his thigh to hold him until he was born. But Hera was still angry with Dionysus, so she arranged for a Titan to cut Dionysus into pieces. Fortunately, his grandmother Rhea brought him back to life. After this, Semele's sister Ino and her husband Athamas raised the baby Dionysus as a girl. Nevertheless, Hera found out that Dionysus was still alive so she drove Ino and Athamas mad with her power. Zeus sent Hermes to save Dionysus temporarily transforming him into a young goat and bringing him to Mount Nysa where it Dionysus was raised by Nymphs. Dionysus grew up and learned much there. The Muses taught him poetry and music. The Satyrs taught him dance and exuberant sexuality. The Sileni taught him about wisdom. Silenus taught him how to make wine. When Dionysus grew up he traveled around to encourage his cult. Dionysus also went to the underworld to save

Semele and bring her back to Mount Olympus. Dionysus was born thrice with the first time being his mother's womb, the second his father's thigh. Consequently, people admired Dionysus' having been reborn like the grapevine, which dies in winter and grows the next spring. They hoped that every rebirth would make him stronger.

The ancient Greeks celebrated four festivals each year. In December, they held the Rural Dionysia; in January, Lenaia; in the end of February, Anthesteria; in the end of March, City Dionysia. Except for Anthesteria each festival included performances. The performances in the Dionysian festivals were the origin of theatre. This joyous celebration of the god's resurrection developed into comedy, while the bemoaning of Dionysus' death become tragedy.

The inception of the Greek theatre is difficult to delineate. The exact time and how the dithyramb evolved into tragedy are unclear. One theory is that the singer, Arion who organized fifty people into a chorus in 600B.C. His chorus wore the masks and sung the Dithyramb. Nevertheless, the Athenian government started recording the drama in 534 B.C with official sanctions and financial subsidization. In the sixth century B.C., "Athens instituted a contest for the best tragedy presented at the City Dionysia" (Brockett 13). Therefore, a final step to support tragedy development was finalized before the first contest

of tragedy in 534 B.C. The first winner was Thespis in 534 B.C. It is assumed that the Greeks held performances before 534 B.C. If the ancient Greek performance had not done well, the government would not have sponsored the contest for tragedy.

Thespis was a leader of the chorus, an actor and also the playwright. Thespis instituted the first actor and introduced speech to the stage. In 534 B.C, he was the first person recorded by the Athenian government as winning the best tragedy contest. Although his plays have been lost, his contribution to drama is found in records of theatre history.

Thespis "innovation probably involved the addition of the prologue and lines to what previously been a wholly narrative work sung and danced by a chorus"(Brockett 13).

Thespis was the person who "introduced speeches by an actor into a performance which had hitherto been given by a chorus alone" (Pickard-Combridge 78). Thespis introduced the first actor into the theatre and performed the first character, thus actors are called "Thespians." Thespis is not very well known, but Dr. Brockett mentions that Thespis may have performed in Icaria, a subdivision of Attica. He traveled about on a cart with plays, thus he possibly performed in several towns not just in Athens.

After Thespis brought Greek tragedy into the golden age, there were three great

playwrights. Most knowledge regarding Greek tragedy comes from them. They set the guidelines for tragedy, which is the base of modern tragedy. It is surprising that they could create the works as well as they did by the theatre element in the ancient Greece.

"The Father of Tragedy," Aeschylus, was born in the 525 B.C. (Gassner 17) in Eleusis, an ancient city of eastern Greece near Athens, site of Eleusinian mysteries. Therefore he was edified by religion and he thought about the questions of life. In 512 B.C, he was thirteen years old. Darius controlled the Persian Empire and invaded the Balkans in 512 B.C. Therefore, from Aeschylus' childhood to manhood, relations between the Persians and Greeks became increasingly strained. He had been to war four times to protect his country, thus becoming a hero of Athens. Aeschylus died in Sicilian Gela in 456 B.C. leaving a wealth of literature. The epitaph on his tomb reads:

Here Aeschylus lies, from his Athenian home

Remote, beneath Gela's wheat-producing loam,

How brave in battle was Euphorion's son

The long-haired Persian can tell that fled from Marathon (John Gassner

18).

This epitaph was believed to be written by the poet himself; it can be said that

Aeschylus was proud to be a soldier who protected Greece, and Aeschylus hoped that he could be remembered not just as a playwright but also brave warrior. While he may have he wished for that, we know him primarily from his plays.

Aeschylus brought the second actor into the theatre, which was a very important step. Due to this development, the story could be told through the characters engaged in dialogue. Thus, the conflict can be told directly between the two actors and is not dependent on the messenger or chorus to tell the story. Even this development did not abate the importance of the chorus, but it did take the play to another level. This was the theatrical element into the real dramatic situation. Aeschylus raised the ancient Greek Theatre to a substantial performance of art. While retaining the ritual of Dionysia which contained dance, song, and myth, after Aeschylus brought in the second actor characters were created as real people.

Aeschylus attended the tragedy contest around 499 B.C. and got the thirteenth prize in 484 B.C. The record shows that he wrote eighty plays, but only seven scripts have survived.

The Persians (472 B.C) is the oldest surviving play by Aeschylus. The King of Persia, Xerxes, leads an army to attack Greece. Queen Atossa and the chorus waited in the temple.

Soon, the messenger brings the information that the Persian army has lost. Atossa cries and offers a sacrifice in front of Darius' grave. Then, the ghost of Darius appears to tell of the suffering of the country and prophesied that stronger misery would be coming. At the end of play, King Xerxes conducts the Persian army back to Persia and cries about this war that they lost.

Aeschylus described the failure of Persia to fell the great Greek army. Although he described the loss of Persia, he did not despise the enemy. He points out the fall of Persia was due to the Persian's haughtiness.

Seven Against Thebes is the story describing the exile of King Oedipus exiled to Colonus and the ruler position passing to his sons, Eteocles and Polyneices. When it was Polyneices' turn to rule, Eteocles didn't want to give up ruling and exiled Polyneices instead. Therefore, Polyneices with six generals attacked Thebes and Eteocles also led the six generals to defend against Polyneices. At the end of the war, the winner was Eteocles yet he still died. Thus, the veteran statesmen decided that Eteocles' was to be buried like a king. But they did not allow burials for attackers of Thebes. Hence, Polyneices' sister Antigone tells of her plans to bury her own brother.

Aeschylus is best known for his trilogy, *The Oresteia*, which includes *Agamemnon*,

Libation Bearers (Choephoroe) and *Eumenides* (458 B.C.) Pelops, the Prince of Greece, has two son Atreus and Thystes. Because Thystes fornicates with Atreus' wife, Atrens expels Thystes and kills his two nephews in revenge for that shame. The story starts with Agamemnon, son of Atreus, going to battle with Troy for ten years. He won this war and pillaged Troy bringing Cassandra back to Argos. Agamemnon's wife, Queen Clytemnestra, seems to welcome him home, but she is in love with Aegithus, son of Thystes. So, they murder Agamemnon the first night after he returns home. Clytemnestra and Aegithus ruled Argos.

In *Libation Bearers*, Agamemnon's son Orestes receives information about his father's death. With his friend Pylades, he goes to pay homage to his father Agamemnon. At the same time, it so happened that his sister Electra also has come to pay homage Agamemnon. Therefore, with plans to seek revenge for Agamemnon, they return to Argos and offer false information of Orestes' death. Then, Orestes kills his mother and Aegithus, thus taking vengeance for Agamemnon. Although Orestes is avenged for his father's death, he kills his own mother. Therefore, Eumenides (the Furies) wanted to punish Orestes for the crime of killing his mother. Consequently, Orestes quickly fled from Eumenides.

In *Eumenides*, after Orestes has hidden from the Furies for several years, he suffered

because of this situation. He flees the temple of Apollo to Athens, and he pleads with the Eumenides in front of the senior judges for the revenge of his father. In the end, Athena orders the judges to vote on Orestes' crime. In the case of Orestes the vote is a tie. Consequently, Athena votes on the final decision, which forgives Orestes of the crime.

Oresteia was the only trilogy to survive in complete form. Aeschylus attempts to displace the cycle of violence, and give more pity. And bring the forgiveness in the play. This trilogy illustrates that violence breeds violence and blood with blood. With this kind of revenge there will be no ending to crime. It will continue as a circle and just continue going around. The only way to bring happiness is a more merciful heart and forgiveness.

In *Suppliants* (probably 468 B.C.), Aegyptus and Danaus are sons of Zeus. Aegyptus had fifty sons and Danaus had fifty daughters. Aegyptus' sons proposed marriage to Danaus's daughters, who refused. Therefore, Aegyptus and Danaus became annoyed at each other. Danaus took his daughters to Argos to search for help from King Pelasgus. King Pelasgus wanted to protect the weak people and was not afraid of war for the sake of justice.

Prometheus Bound (date not sure probably after 468 B.C.), talks about how Prometheus gave fire to humans, and how he was bound to the mountain by Zeus. In this

play, Aeschylus expressed doubts as to whether the supernatural is virtuous or wicked. If the supernatural is virtuous, it should help humans; if it is wicked, it should not help humans. Aeschylus took pity on Prometheus but he did not agree with Prometheus' stubborn attitude.

Aeschylus' plays used material from myth and converged then into dramatic plots. Through his graceful poems, he revealed the plots and deep meaning of myth. In *Agamemnon*, the chorus recites the poem for Zeus:

If anyone, from reasoning, exclaims loudly that victory of Zeus,
Then they have acquired an understanding of all these things;
Of he who guided mortals to reason,
Who laid down that this, possesses authority;
" Learning from adversity",
Even in sleep there trickles through the heart.
The disabling recalling of the pain;
And wisdom arrives regardless of desire.
A favour from daimons.
Who have taken the seats of honour, by force. Thus it was with that

most respected leader.

Aeschylus believed in moral principles and monotheism. He thought of the god Zeus as the keeper of justice and ruler of justice. He thought that humans destroyed themselves, not that they were destroyed because of a jealous God.

Aeschylus liked this form of trilogy in order to transform myth into plays. For the characters in his plays, Aeschylus did not describe them in great detail or provide complex relationship between characters. He liked to describe strong conflicts in his plays; the story is directly narrated. His plays always emphasized religion and justice; these influences that came from the ritual centers where he grew up.

Aeschylus laid the foundation for tragedy. Sophocles continued from this to develop tragedy by creating more powerful plays than Aeschylus had.

Sophocles was born in the 496 B.C. in Colonus about a mile northwest of Athens. Dr. John Gassner named him "The Happy Playwright" (40). Sophocles grew up in comfort because he was son of merchant. His father educated him to be moral and trained of his body to be strong. It has been told that, Sophocles was handsome and his voice was excellent. He was trained in music by the "celebrated musician Lampros"(Gassner 40). Accordingly, he was chosen to lead the choir of boys who

celebrated the victory of Salamis when he was sixteen years old. He was an official of the Athenian government in 440 B.C. In 468 B.C., Sophocles defeated Aeschylus and won first prize for the first time. After that, he won twenty-four (Brockett 17) contests in his life; moreover, he never fell lower than second. Sophocles lived in the golden age of Athens. In that period, Athens had a system of democratic government. Sophocles developed his plays in freedom. Hence, he talked a lot about the relationship between personal and political matters in his plays.

Sophocles introduced the third actor to the stage. The third actor added more possibility for the performance; consequently, the plots became less complicated, making it easier to explain the story and making character interaction more believable and reasonable. He also increased the chorus members from twelve to fifteen. Although the third actor made the chorus's function not as important as it once was, the dramatic action increased within the performance.

Sophocles was the first person who used paint on the screen or thin board. This was an important step for scenery usage on the stage. Before the painted scenery, the Greeks used props to symbolize the location or the environment. This creation changed the environment of the setting by suggesting to the audience where the play was taking

place and the environment.

He dealt with personal and political matters in his plays. Sophocles possibly wrote more than 120 plays. Unfortunately, only seven plays and one satyr, *The Trackers* survive. Sophocles' disagreed with Aeschylus in regards to the trilogy form. Sophocles always confirmed his stories in the one tragedy, although his plays *Oedipus Rex*, *Oedipus in Colonus* and *Antigone* were developed from the same background. If we follow the storyline of trilogy, nevertheless, he wrote each play to have a different point of view with the different main theme. We can enjoy each following story yet we can also enjoy the single play. Sophocles wrote these plays out of sequence. The first one was *Antigone*, which was the final story about Oedipus' family. Then he wrote *Oedipus Rex* followed by *Oedipus in Colonus*. Because of this they can not be considered a true trilogy. The dictionary defines trilogy as "a group of three dramatic or literary works related in subject or theme". (The American Heritage Dictionary 1912) Hence, the three play were three tragedies, rather than a sequential trilogy.

Sophocles wrote *Ajax* between 450 and 440 B.C., *Ajax* was the bravest of the Greek generals. After Achilles death, the generals discussed who should get his armor. *Ajax* thought he had a greater claim to the armor by reasons of his heroism. Unfortunately,

Odysseus gets Achilles' armor because he had a good relationship with most of the Greek generals. Accordingly, Ajax became angry and was shamed because of this. He wanted to murder Agamemnon and Menelaus in their sleep. Fortunately, the goddess Athene saved them and punished Ajax for the crime and his haughtiness. Athene drove him mad, and led him to vent his anger on the flock of sheep. When he awoke he felt that this was the shamed. Hence, he wouldn't listen to anybody including his wife Temessa. He commits suicide under his own sword.

Antigone, 441 B.C., follows Aeschylus' *Seven Against Thebes*. Antigone goes against King Creon by burying her brother Polynices twice. Creon doesn't listen to Teiresias' advice and still punishes Antigone with the death penalty. Creon's son, Haemon, is sorrowful because his father wants to kill Antigone in order to maintain laws. Therefore, he goes to look for Antigone and committed suicide beside Antigone. Creon finds out that this is too heavy a punishment for Antigone and he goes to release Antigone. Deplorably, it was too late. Yet misery still continued. The Queen, Eurydice, upon hearing about her son's suicide, was miserable and also commits suicide.

Oedipus Rex, 430-425 B.C, was king of Thebes, Laios, Oedipus' father, receives the message from the gods telling him that he will have a son who will kill his father and

marry his mother. For this reason, he orders to have his son left exposed mountain, but the person who has been so ordered could not do that. Therefore, he gives the baby to a foreigner who brings it to another country. When he grew up, the child enters the temple to ask about his life. The oracle tells him that he would kill his father and marry his mother. This scares Oedipus, so he leaves the place where he had grown up. When Oedipus reached the city of Thebes, he solved the riddle of the Sphinx and set Thebes free from her. Then, he became the king of Thebes due to the appreciation of the people and married the Queen of Thebes, Jocasta. The play begins after Oedipus had been king for several years and he has been a good king. Because Thebes was suffering a deadly plague, he orders Creon to ask for help from the Oracle of Delphi. The oracle tells Creon that the plague occurred because the gods were angry. The reasons were that some person killed his father and married his mother. This person was not punished.

Oedipus becomes so angry that he gives orders to find out who had done this act. The prophet, Teiresias wants to keep this secret, but Oedipus coerces Teiresias into telling him the truth. When Teiresias tells him the truth, Oedipus does not believe it and searches for the truth himself. He finds out that he had killed his father by accident, unknowingly married his mother, and had children with her. Queen Jocasta commits

suicide and Oedipus blinds himself.

This play represents the perfect structure of a plot. Oedipus finds out about his previous life, step by step. Thus, the audiences follow the plot as the danger develops. Fate controlled Oedipus' life, but Oedipus reveals that destiny was controlled by him. He recognized a blunder he had made, and bravely to faces it. He uses his own hand to punish his crime. As he say in the end:

Apollo, friend, Apollo has laid this agony upon me;

not by his hand;

I did it.

What should I do with eyes where all is ugliness. (62-63)

Electra, 418-410 B.C., was Sophocles' next play. After Agamemnon dies, Electra still lives in Argos. She shows her hateful heart to her mother and Aegithus as a result they maltreat her. One day she pays homage to Agamemnon. Her brother, disguised as a messenger, sands the false message of the death of Orestes. Electra cries upon hearing of Orestes' death. Orestes tells her the truth. Then they return to Argos and they kill their mother and uncle.

The same story provided the background for Aeschylus' *Oresteia* but the theme is

different. In Sophocles version, the point is that the character of Electra forced Orestes to seek revenge for Agamemnon. Accordingly, the responsibility is painful deep in heart.

In *Trachiniae*, 413 B.C, the gods were angry with Heracles. Consequently Zeus sends Heracles to Lydia to become the servant of the Queen. His wife Deianeira is jealous of the servant, a beautiful young lady. Deianeira doubts her husband's fidelity. Then, she remembers that the shaggy-breasted Nessus told her before his death, to use his blood to dye the cloth, let her husband dress in it and then her husband would love her again. Therefore, she sent for the clothes with Nessus' blood not knowing that this was an intrigue for revenge. When Heracles puts on the clothes, he is painfully poisoned. Heracles returns home and asks what had happened to the clothes, which Deianeira gave to him. Deianeira tells Heracles the truth. They find out about Nessus' desire for revenge. Deianeira becomes remorseful for the mistake that she had made and commits suicide. Heracles asks his son, Hyllus, to marry Lole and put him on the pyre. He wants to commit suicide to end his pain.

In *Philoctetes*, 409 B.C., General Philoctetes was hurt in the Trojan War, thus he was abandoned on an island. He used the bow to hunt food in order to keep alive. After several years, Greece needed this bow to attack their enemy. Therefore, they wanted to

steal the bow. The play begins with Odysseus and Neoptolemus going to the island where Philoctetes lives and to plot how to take the bow. When they get the bow, they wanted to abandon Philoctetes and leave him on the island again. Hercules orders Odysseus and Neoptolemus to take Philoctetes back to Troy.

In *Oedipus at Colonus*, 406B.C, begins after Oedipus is banished from Thebes. He lived in Colonus. His sons cared only about being king. They started a war against each other, forgetting Oedipus. When Oedipus is in Colonus, only his daughter, Antigone, accompanies him. His sons receive a message from the gods; if they can return Oedipus to Thebes and bury him after he died, Thebes would prosper again. Oedipus knows why his sons want him back in Thebes. Therefore, he refuses their coaxing and remains in peace in Colonus where he was treated well. He hoped to bring good luck for Colonus.

Sophocles' subject matter always correlates with society, humans, and fate. Between each, he tries to find a balance of justice. Sophocles' plays had strong connections with each plot. Hence, each plot impelled the end of the story. The characters he created have values much like people today. The characters have their own feelings and thoughts. The character's morality is not perfect, but the characters have more of a humanistic feel. The characters have defects and imperfections but Sophocles

clarifies that they were values of humankind. Sophocles gives understanding and respect to women in the ancient society. This new point of view from that period was rare and commendable.

The final playwright of the golden age of Greek tragedy was Euripides, 480B.C-406 B.C. He wrote around ninety plays of which eighteen have survived. These include "*Alcestis* (438 B.C), *Medea* (431B.C), *Hippolytus* (428B.C), *The Children of Heracles*, *Andromache*, *Hecuba*, *Heracles*, *The Suppliants*, *Ion* (dates unknown, maybe between 430B.C and 415B.C), *The Trojan Women* (415 B.C) *Electra*, *Iphigenia in Tauris* (probably between 417 B.C and 408 B.C), *Helen* (412 B.C), *The Phoenician Women* (409 B.C), *Orestes* (408B.C), *The Bacchae*, *Iphigenia in Aulis*, and one satyr *Cyclops* (date unknown)" (Brockett 17). Although Euripides' plays are highly appreciated, he only earned for the tragedy prize four times during his life and one prize after his death.

Euripides was born in a small town, Salamis, near Athens. Very little about his life is known. He enjoyed music and sports. During his life, developed a doctrine or way, which centered on human interests or values. People moved away from the mystic to the humanistic. Euripides doubted the traditional view of gods, society, and supported the system of democracy. His attitude of skepticism opened his work to different points of

view for dramatic themes.

Euripides' plays always emphasize philosophic motifs. He challenged the traditional ways of thinking and brought a new philosophical opinion. His plays focused on the topic of personal conflict within the society and within the depths of the individual. Euripides thought the human soul was a place to oppose certain desires and to examine moral issues such as hatred, jealousy, passion, and love. The plays of Euripides have a modern spirit, which is most prominently in *Medea*.

Medea came from the wilderness, leaving her family and country. She fell in love with a young man, Jason, who is a prince from the civilized country of Greece, but he had been banished. Medea betrayed her family in order to elope with Jason. However, upon returning to Jason, he thinks this is a chance to revitalize his country; therefore, he wants to marry the King of Corinth, Creon's daughter. Thus, the tragedy of Medea begins. Medea, in order to avenge Jason's betrayal, poisons the king and princess and kills her own sons.

The style of Euripides does not emphasize religion or the human's solemn side. Euripides always wrote about humanity's loneliness and confusion. This is very obvious in *Medea*. Medea loved Jason deeply, but Jason betrayed her, thus she was confused by

the love she had and exchanged it for violent hate. Medea thought only of revenge. She was mad and confused; thus she lost her mind. The only thing she cared about was revenge. She would do anything to destroy Jason. Unfortunately, she chose the way that destroyed both of them. Even though Medea acted as a savage, the other consideration was Jason's ruthlessness and unfeeling attitude. This was the theme Euripides presented. Was Medea wrong? Obviously. Did Jason have responsibility for this effect? Of course, he had responsibility. In this conflict between love and hate, the confusion between forgiveness and vengeance, Euripides wanted his audiences to ponder the impact of these conflicts. The play is not just about a woman's violent vengeance and jealousy. There is something more beyond it.

Euripides explored the inner conflict of his characters to develop the plots, and to do a psychoanalysis of the characters through dialogue. Euripides had to demonstrate strong reasons for Medea to consider this kind of crazy vengeance as reasonable. Therefore, he describes the character's psychological condition in the dialogue. This method makes the characters easier to understand and explained logically what they would do.

Euripides challenged traditional society by creation of the character of Medea. The traditional society of Greece, had a government that was democratic. Yet, the women's

position in society was lower than the men's. In this play, Creon and Jason both were ignorant and timid; however Medea was wise and resolute. Therefore, this play should be leading the argument for women. It should have provided a different view of women to who lived in the ancient Greece.

Euripides brought the theatre forward with his writing style; this new style was not like Aeschylus' plays or Sophocles'. It was created as a style characteristic only of Euripides.

The three major playwrights of Greece, their writing styles, and their composition have been analyzed. Sometimes, they wrote plays using the same background or story, evolving into different points of view and themes. Aeschylus' plays always emphasized religion and judgment of justice. Sophocles' plays stressed the conflict between fate, the social system, the individual, and created characters as humanistic. Euripides' philosophy produced a modern spirit and challenged the customary way of thinking.

The three great playwrights provided the basis for the origin of theater in Greece. Greece observed the potential of the theatre. Also, they developed the completely theatrical performance form for the theatre. Because of the great philosophers and their ability to think about life, tragedy was thus created by the Greeks. When they searched

and thought of the soul, they found that life could be unfair and painful. The origin of sin begins with being human. Fate can not be ignored or escaped even for queens, kings and heroes. Yet, the horrible mistake was still not the aesthetic of the tragedy. Suffering pain hurts, yet, the worst element is suffering of the soul and of the mind. In the Greek tragedy every main character has his or her own misery; no one can help; the character must find out the answers by himself or herself. In the process of the struggle, the heart suffers deeper pain which normal persons could not undertake. In their anguish, the character's thoughts let the audience understand the great soul of a human, which is beyond the suffering of the body. It brings the space that is pure which ascertains the meaning of existence and the dignity of life. Death is not tragic; the real tragedy is the suffering of the soul and the courage to accept the suffering of the heart.

In *Antigone*, Creon believed that he had no faults. He followed the laws but his strong will brought him to the death of family is; thus he lived with no one but himself. Consequently, he had to face the dead until the end of his life. He had to face this, and be brave, the near tragedy is his solitude. The argument of the law of God and the law of the government was not tragedy. The tragedy was that Antigone had no fault at all; she was great but was forced to suffer death by insisting on her standards. She knew that she

would be given compensation at death when she buried her brother. She still buried him. Her noble spirit was made to suffer misery and accept it bravely. This was the tragedy: the great soul that suffered the pain.

Tragedy is different than other forms of art. It expresses suffering and torture, yet it brings a peaceful world. Through the suffering of the characters, the troubled heart and true world is exposed. In the process, there are four steps in tragedy: compassion, veneration, harmonization, and distillation. The first step is compassion, where an audience feels pity for the characters' suffering, which is the human reaction. An understanding develops of veneration; when the character makes the decision influenced by fate and strong will. After the feeling of veneration, we feel harmonization and peace. No matter what kind of decision they make, the characters end tragically. Distillation is the final phase of tragedy, where the characters purify the soul and spirit thus reaching the greatest height of tragedy. If we do not comprehend the disaster to come, the suffering, nothing is accomplished. There will be no pathos and ethos.

Chapter Two

The Place, The Time, The Setting

This chapter will discuss the analysis of the given circumstances surrounding *Antigone*. This will include the geographical location, the date, economic, political, social, and religious environments. Before the designer can start designing or discussing the play with the director, the designer must understand the play's background and environment. The geographical location determines the setting of the play. Next, the designer needs to examine the architectural style of the period in order to begin the creation of the scenery. The date in history will influence the period and style of the costumes, while the lighting will be determined by the time of day and seasons. In addition, the political and social environments will establish the action and the relationships of the characters. The religious environment will influence the character's beliefs and relationship with others. In *Antigone*, the religious atmosphere did affect the architectural style because of the piousness of the Greeks.

In the *Play Directing*, Professor Hodge says, " Dialogue is the only

reliable source of given circumstances ... Do not assume anything... do not try to reconstruct your own idea of historical fact surrounding a play; if it is not in the play, it does not exist" (Hodge, 19-20)."

In the performing arts, each creation evolves around the script and the information found there. Consequently, the script forms the designer's opinion. Yet, the total concept of the script should be similar or identical with that of the director and each of the designers. Since the performing arts are a comprehensive art form, there is a necessity to unite all elements. Otherwise, the play, like a jigsaw puzzle, will never be completed as a unit. The value of this art form is that it integrates different department and all contains the same basic style. Consequently, the design concept will develop from various viewpoints and be created by the designers' interpretation. Therefore, it is very important that there is an agreement before commencing the design. Accordingly, all aspects should be substantiated by the play. In this case, *Antigone* will demonstrate this theory.

Geographical Location

According to the script, *Antigone* takes place in Thebes, which was an ancient city of Boeotia in central Greece, northwest of Athens. Thus the location is established. Thebes is sixty kilometers north of Athens.

The sea, which surround Greece are the Aegean sea, the Ionian Sea, the Adriatic sea and the Mediterranean sea. Geographically, it is mountainous with the land being rugged. Therefore, the temples and theatres were built on the side of the mountains or on top of the mountains. This gives the designer some general ideas. Because Greece is boarded by water, many influences came from different areas. This was an advantage in developing culture in many different ways. Their enemies came by sea. In the low land of Greece, summers were hot and dry while the rains came during the winter months.

The Greek architecture represented the standard of the high development of culture. Greek buildings abounded with a lot of marble; therefore, they used the marble to build their temples and theatres. This was the style of Greece's architecture.

In the *Antigone* Sophocles mentions the location several times. For example:

Chorus: Hail the sun! the brightest of all that ever dawned on the
City of Seven Gates, City of Thebes!

Hail the golden dawn over Dirce's river rising to speed the flight of
the white invaders homeward in full retreat. (129)

This paragraph gives information about the location of the play and the city of Thebes. Yet the location was not only inside of Thebes, it was also in front of the palace gates in Thebes. When Antigone talks with Ismene, they were not in the city of Thebes.

Antigone: I thought you did not. That's why I brought you out here,
where we shan't be heard, to tell you something alone. (127)

This dialogue at the beginning of the play indicates Antigone talked with Ismene outside of Thebes not in the palace or inside of Thebes.

Creon: I'll have her taken to a desert place where no man ever
walked, and there walled up inside a cave, alive, with food enough
to acquit ourselves of the blood-guiltiness that else would lie upon
our commonwealth. There she may pray to Death, the god she loves,
and ask release from death; or learn at last what hope there is for

those who worship death. (147)

Antigone: So to my grave, my bridal-bower, my everlasting prison,

...(150)

According to this dialogue, Creon will take Antigone to another place out side of Thebes. In order to aid the audience, this place should be set at another site. This depends on the director and scene designer.

Date

When Oedipus died in Colonus, the Thebans decided that his two sons, Eteocles and Polyneices, would rule Thebes in alternate years. Eteocles ruled the first year. After the first year, he was to give the power to Polyneices. The following year, Eteocles refused to let his brother rule. Instead, he banished Polyneices from Thebes. Polyneices goes to Argos to live. While he was there, he married Argeia, daughter of Adrastus, king of Argos. Adrastus promised to help Polyneices take back Thebes. Consequently, Polyneices led the Argive army to attack Thebes while Eteocles led the seven chiefs in defending the seven

gates of Thebes. Unfortunately, brother against brother resulted in both dying in the war.

This information provides the background of this play. The time of the play starts at daybreak after the war of the seven against Thebes and continues until the end of the day. Daybreak symbolizes the light after the dark war and the hope of peace. Yet the tragic situations do not cease; more misery comes to humans. Day after day, night after night, as circles keep occurring, humans still do not learn from their mistakes; the suffering keeps coming again and again.

Turning to the play, the time was implied with these lines.

Ismene: ... since the death of our two brothers, both fallen in a day.

The Argive army, I hear, was withdrawn last night. I know no more
to make me sad or glad. (127)

The war had ended the night before this conversation of Ismene with
Antigone occurs.

Chorus: ... Where torches on the crested mountains gleam, and by

Castaila's stream the nymph-train in thy dance rejoices, when
from the ivy-tangled glens of Nysa and from vine-clad plains thou

comest to Thebes where the immortal voice sing thy glad
strains. ... The stars, whose breath is fire, delight to dance for thee;
the echoing night shall with thy praises ring.(156-157)

Creon: Come, my last hour and fairest, my only happiness ... come
soon. Let me not see another day. (161)

One can surmise that these scenes happened at night since the dialogue was near the end of the script. Therefore, the story occurred during the morning and continues to night. Accordingly, the action covers one day.

Economic environment

The main characters of *Antigone* are of noble birth. When the play begins, which is after Oedipus death, Creon is the ruler of Thebes Antigone and Ismese both are the princesses of Thebes. Haemon, the youngest son Creon and Eurydice, is prince. In this play, Sophocles makes no references to the economic standards of the characters. Yet, from the dialogue, one can conclude the characters were dignified and proud of their high position.

Creon: ... And I, their next of kin, inherited the throne and kingdom

which I now possess. No other touchstone can test the heart of a man,
the temper of his mind and spirit, till he be tried in the practice of
authority and rule. ... (131)

Haemon: I am your son, sir; by your wise decisions my life is ruled,
and them I shall always obey. (143)

Antigone: Gods of our fathers, my city, my home, ruler of Thebes!
Time stays no longer. Last daughter of your royal house go I, his
prisoner, because I honour those things to which honor truly belongs.
(151)

Because of their level of power, they would not listen or receive advice
from people below them in stature. For instance, Haemon wanted to give a
suggestion to Creon, but the meeting turned into a confrontation then into a
quarrel. As follows:

Chorus: There is something to be said, my lord, for his point of
view, and yours as well; there is much to be said on both sides.

Creon: Indeed! Am I to take lessons at my time of life from a
fellow of his age?

Haeman: No lesson you need be ashamed of. It isn't a question of age, but of right and wrong.

Creon: Would you call it right to admire an act of disobedience?

(145-146)

Because they are egotists, Creon and Antigone were based on human nature versus government laws. Unfortunately, the misery to both was not because of this, but it was because of their strong willed dispositions, their beliefs, and their insistence on being correct.

Antigone: Yes. That order did not come from God. Justice, that dwells with the gods below, knows no such law. I did not think your edicts strong enough to overrule the unwritten unalterable laws of God and heaven, you being only a man. The are not of yesterday or to-day, but everlasting, though where they came from, none of us can tell. Guilty of their transgression before God I cannot be, for any man on earth.

Chorus: She shows her father's stubborn spirit; foolish not to give way when everything's against her.

Creon: Ah, but you'll see. The over-obstinate spirit is soonest broken; as the strongest iron will snap if over-tempered in the fire to brittleness. A little halter is enough to break the wildest horse. Proud thoughts do not sit well upon subordinates. This girl's proud spirit was first in evidence when she broke the law;... (138-139)

In this dialogue, one can determine that their economic situation is sound. This will be expressed in the design.

Political environment

The definition of the political environment is, "the specific relationships of the characters to the form of government under which they live" (Hodge 20). Following this definition, the political environment in this period influenced the character's motivations. These dialogues will point out the restriction of the characters and the laws of the government.

Ismene: ... Now we two left; and what will be the end of us, if we transgress the law and defy our king? O think, Antigone; we are

women; our rulers are stronger than we, and we must obey in this,
or in worse than this. ... (128)

This conversation indicates that the citizens of Thebes had knowledge of the laws and that they must obey the rule of the government. Ismene warns Antigone about these laws and the seriousness of the problem. If people don't obey the laws, they will receive severe or drastic punishment. Even though Ismene is of the nobility, she find it necessary to be afraid of the punishment provided by the laws. In Thebes the laws were strict, which explains:

Chorus: ... But see, the King comes here, Creon, the son of Menoeceus, whom the gods have appointed for us in our recent change of fortune.

What matter is it, I wonder, that has led him to call us together by his special proclamation? (130)

Creon: ... And I, their next of kin, inherited the throne and kingdom which I now possess. No other touchstone can test the heart of a man, the temper of his mind and spirit, till he be tried in the practice of authority and rule. ... Unwilling to seek advice, is damned. ... (131)

Sentry: ... My lord, an oath's a very dangerous thing. Second thoughts may prove us liars. Not long since I swore I wouldn't trust myself again to face your threats; you gave me a drubbing the first but there's no pleasure like an unexpected pleasure, ... (136)

This dialogue establishes that the king has absolute power in deciding orders. However, he will call together the elders to discuss the problem. Although the system of government was that of the autocratic monarch, they did have a type of democracy. In order to protect his rights, a sentry could express his thoughts to his king.

Creon: Would you call it right to admire an act of disobedience?

Haemon: Not if the act were also dishonorable.

Creon: And was not this woman's action dishonorable?

Haemon: The people of Thebes think not.

Creon: The people of Thebes! Since when do I take my orders from the people of Thebes?

Haemon: Isn't that rather a childish thing to say?

Creon: No. I am king, and responsible only to myself.

Haemon: A one-man state? What sort of a state is that?

Creon: Why, does not every state belong to its ruler?

Haemon: You'd be an excellent king- on a desert island. (146)

This conversation of Creon and Haemon conveys the lack of the people's involvement with the political system. Creon envisions that the city is under his power and believes that his word is final. People must listen to him because he is king. Yet, he asks for the people's comments. Yet he expresses that the ruler must meet with counsel before taking action. Haemon disagrees with the king; he feels that the country belongs to the people who live there. In this section, a new form of government is mentioned. It should not be the autocratic monarchy; rather, the people should have a right to decide on the government and the laws. This was the root of democracy.

Social Environment

A definition of social environment is "the mores and social institution under which the character lives." (Hodge 20) During this period of time, the

social institution lacked fairness of equality between men and women. When comparing the social standards of men and women, the men had more power than the women. It was men who were the rulers and controlled the whole social system. For example:

Ismene: ... we are women; it is not for us to fight against men; our rulers are stronger than we, and we must obey in this, or in worse than this. May the dead forgive me, I can do no other but as I am commanded; to do more is madness. (128)

This section of Ismene's dialogue demonstrates that the standards of society emphasized that men were better than women. Women accepted this to be true. As a result, one can understand the traditional thoughts and opinions; woman had to listen and obey man's orders.

Creon: therefore, I hold to the law, and will never betray it - least of all for a woman better be beaten, if need be, by a man, than let a woman get the better of us. (144)

Creon: Despicable coward! No more will than a woman! (146)

Haemon: Father, man's wisdom is the gift of heaven, the greatest

gift of all. (144)

The men presumed that they were far more superior to women. There was very little chance any man would follow a woman's will. Creon especially has a strong belief how men must treat and have control over women. Consequently, it is obvious why Creon dislikes Antigone who has a strong opinion of her own and would challenge him.

Haemon: I am your son, sir; by your wise decisions my life is ruled,
and them I shall always obey.

Creon: Rightly said. Your father's will should have your heart's
first place.

Only for this do fathers pray for sons obedient, loyal, ready to
strike down ... (143)

Creon: Indeed! Am I to take lessons at my time of life from a
fellow of his age?

Heamon: No lesson you need be ashamed of. It isn't a question of
age, but of Right and wrong. (146)

Fathers were domineering thus, having complete control in the relationship

of father and son; the father had absolute authority over his son. Because of this tradition, a dangerous relationship developed between Creon and Haemon. This clash brought about more and more fighting which make the problems even more explosive.

After the analysis of the social environment, one understands that Antigone, Ismene, Eteocles, and Polynices were sibling.

Antigone: O sister! Ismene dear, dear sister Ismene! (126)

Antigone: ... Our two dear brothers ... Eteocles has been buried, they tell me in state, with all honourable observance due to the dead. But Polynices, just as unhappily fallen - the order says he is not to be buried, not to be mourned; ... (127)

Antigone: My father - the thought that sears my soul - the unending burden of the house of Labdacus. Monstrous marriage of mother and son ... my father ... my parents ... O hideous shame! ... (149)

From the following, one deduces that Haemon and Antigone are engaged.

Ismene: You could not take her - kill your own son's bride? (141)

We also learn that Creon is Antigone's uncle.

Creon: ... My sister's child - ay, were she even nearer, nearest and dearest, She should not escape full punishment.(139)

Religious environment

Religious environment has been defined as a “formal or informal psychological controls.”(Hodge) In this play the religious environment is important because of the influence this has on the characters’ actions. What transpires with the character is based on the question of religious belief or personal belief. When discussing the religious environment in this way, one who has faith is infallible. In addition, some of the characters worship their own will power. Within *Antigone*, one will find the religious environment both ways. In this play religious dialogue can be found everywhere. For example:

Chorus: ... Each and all to their doom of destruction appointed by the god that fighteth for us. Seven invaders at seven gates seven defenders spoiled of their bronze for a tribute to Zeus; save two luckless brothers in one fight matched together and in one death laid

low. Great is the victory, great be the joy in the city of Thebes, the city of chariots. Now is the time to fill the temples with glad thanksgiving for warfare ended; shake the ground with the night-long dances, Bacchus afoot and delight abounding. ... (130)

Creon: My councillors: now that the gods have brought our city safe through a storm of trouble to tranquillity, ... (130)

Antigone: Yes. That order did not come from God. Justice, that dwells with the gods below, knows no such law. I did not think your edicts strong enough to overrule the unwritten unalterable laws of God and heaven, you being only man. ... (138)

Teiresias: Then hear this. Ere the chariot of the sun has rounded once or twice his wheeling way, you shall have given a son of your own loins to death, in payment for death - two debts to pay: one for the life that you have sent to death, the life you have abominably entombed; one for the dead still lying above ground unburied, unhonoured, unblest by the gods below. (154)

The strong religious beliefs of the characters are expressed in this section of

the script. Everything the characters say or do is for the sake of the gods. Of course, the characters thought strongly of self, yet religion had a strong influence, to explore some of the beliefs of the main characters; one finds that Antigone believes that the dead must be buried even if they were enemies. When dead, the hate should be over and replaced with love. Moreover, the burial of the dead follows the laws of nature. On the other hand, Creon believes that the government's laws must be respected. Of equal importance to Creon is that no one could destroy the law, especially a woman. Creon made the laws; he had the right and responsibility for them. This disagreement between Antigone and Creon is the major conflict in this play. As a result of this conflict, both experience much grief and suffering. Because of Creon's decision, he has the most misery.

Antigone: Why then delay? There is nothing that can say that I should wish to hear, as nothing I say can weigh with you. I have given my brother burial. What greater honour could I wish? all these would say that what I did was honourable, but fear locks up their lips. To speak and act just as he likes is a king's prerogative.

(139-140)

Antigone: He that is dead will not accuse me of that.

Creon: He will, if you honour him no more than the traitor.

Antigone: It was not a slave, but his brother, that died with him.

Creon: Attacking his country, while the other defended it.

Antigone: Even so, we have a duty to the dead.

Creon: Not to give equal honour to good and bad.

Antigone: Who knows? In the country of the dead that may be the

law.

Creon: An enemy can't be a friend, even when dead.

Antigone: My way is to share my love, not share my hate.

Creon: Go then, and share your love among the dead. We'll have

no woman's law here, while I live. (140)

Because of these circumstances, this tragedy is emphasizing the problems of family, society, and religion. An example of family problems begins due to the lack of communication between father and son. The father believes in absolute power and will not listen to his son. As a result, the son feels that there was no

escape from this problem; he chooses to commit suicide as a solution to his father's demands.

Sophocles illustrates how men felt superior to women. The gods made humans as their equals with the principle that neither sex should be higher or better than the other. Even if men have stronger bodies and control the government, this was not a reason for men to excel in life or to think that they were better than women. Creon thinks, men should be the rulers of the world and have control of women. This problem is universal and is still a part of some men's thinking. This script illustrates that there are some people who think they are far superior compared to others and feels contempt for those whom they think are not as good as they. Even in the present society around the world, women do not always have the same advantage as men. Hopefully, some day humans will realize that the relationship of man and woman are equal, thus ending conflicts.

The rules of nature compared to the governmental laws are illustrated in this play. Antigone symbolizes the rules of nature while Creon demonstrates government laws. Antigone insists that it is her obligation to bury her brother because of their kinship and her love of family. Belief in nature dictated this to

her. She feels that this was the rule from the gods. Accordingly, the dead must be buried. But, Creon was of the opinion that his laws are more important than the rules of nature. Also, he desires to give warning to the people of his country. They must not betray the country. With this fair warning, he wants to keep his system of government in his control. Therefore, the conflict of Antigone and Creon symbolizes the struggle of natural and human laws.

Chapter Three

Scene Design Process

The scene designer has a responsibility to and a relationship of with the director, lighting designer, costume designer, make-up designer and properties supervisor. The collaboration of these individuals is very important because the art of the theatre is a synthesis art. Each of these artists will create designs based on the same theme. This will occur at the same time with each of the areas having their own professional space. However, any decisions made will have influence on the total production. Therefore, designers must have regular meetings with the director to co-ordinate every idea and aspect among the different departments. However, it is impossible to get a completely common consensus with just in meeting. Consequently, the designers need a leader to bring about complete agreement with the different options of the designers. This person who will make the final decision will be the director or producer depending on the type of theater production. Thus, one should know the functions of the various areas of the show and the scene designer's job before looking at design ideas.



The Function of the Scene Designer

Playwrights through the use of words and dialogue create a play expressing imagination, thoughts and feeling. Other artists translate the playwright's words and construct the world of theatre. Theatre makes the playwright's imaginary world become real for others to watch to interpret. Therefore, every designer who designs for the play must share the main ideas from the script. Otherwise, the play will lack unity with little or no meaning.

The job of the scene designer is to develop a suitable performance area on the stage. Regardless, if the stage is proscenium, thrust, or arena, the set designer should provide a performance area suitable for the actors' needs. The different types of stages have distinct advantages and disadvantages. Therefore, the designer needs to know the characteristics of the playing area. Some, not all, of the traditional proscenium stages provides for the scenery and properties to be moved by machine to create that magical scenery change and surprise the audience. While the thrust stage has three sides and is usually surrounded by the audience on these sides, the acting area will be seen from three directions. Thus, this kind of stage gives the audience the feeling of being close to the

actors. With the arena stage totally open to the audience, the audience is invited to be a part of the action of the play. This lets a feeling of closeness come to the audience; yet, the designer must be careful with the usage of scenery because it may distract or disturb the audience's sight. Hence, the designer must depend on the stage's characteristics to create the performance area to fit the play and the situation.

The scene designer's task is not only to set the performance area but also to create the environment of the play. Scenery is the visual presentation of the setting of the play's world and spirit. It is created through the use of form and space. The creation of the scenery for the designer is to establish the illusion of the world of the play. It is called the world of illusion because the designer creates the play's environment from the words of the playwright and the imagination. Even if the play is done in a realistic style, one tries to establish the mood of the play and let the audience imagine that the world they are viewing is real. The stage might be conceived having four walls with one or more opening to let the audience watch the performance area. We use walls, furniture, and properties to aid the audience in its vision of the action. The real world is not like this. It is visual illusion that brings the audience into the world of the play. When discussing scenery, it is not the background only; it is also the environment where the characters live.

Of course, one can use the real items such as doors, windows, and furniture to suggest location and give the illusion of the environment. It is unnecessary to put the whole real world on the stage. The designer must determine the type of scenery that will best fit the play's characteristics. Scenery is more than a place where the actors can move, but it also suggests the period of the play, the economic level, and the character's psychological condition by the arrangement of the room and the furniture.

Scenery should assist the actors because their characters live in the environment that has been created for the play, hence the scenery must illustrate the character's life. The designer works out the details of the set; yet, someone else will paint the flats and drops, organize and obtain the furniture and the properties. Another consideration of the designer is space. The director's blocking of the play is dependent on the space available for the acting area. Consequently, a good scene design should have complete plans for the usage of the space, which can convey the meaning of designer. There is more to designing than developing ideas from the script or taking pages of play notes. A major part of the design comes from script analysis, which assists in the fundamentals of the script and also the central theme. "Through the study of dramatic structure and perception of the playwright's goals the designer is better able to

find the author's image and bring a visual interpretation of the theme onto the stage" (Parker 12). If we think that the scene designer is an artist, he must have a passion for his work. If the design is an imitation of someone's work or a copy, it cannot be art. To be art, it must contain the heart and soul of the designer.

The relationship of the scene designer with the director

The director is the person who directs the play, determines the style, the period, and brings unity to the various areas of creation. After the scene designer deliberates with the script, researches the play's and has a basic idea of the play, the scene designer must meet with the director. The designer needs to exchange views with the director about style and other ideas to determine if they go with the director's scheme. If they should have dissimilar opinions, they need to arrive at the same conclusions. Whatever the designer uses on the stage, it needs to be functional for the director's blocking and the actor's usage. A backdrop does not give a complete environment. A good designer cannot ignore the actor's movement. The actor's blocking and movement comes the director's arrangement. This leads to a ground-plan, which assists the director in knowing what can be used and what cannot be used. So by sharing ideas with each other

and explaining thoughts, both the director and the designer will be helped. The designer creates the playing space for the director to move the actors in the play. If the director doesn't accept the designer's idea for the scenery, the designer will need to explain why he feels the design will work. If they still have conflicting ideas, they must find a way to compromise. If the director doesn't like the design, then there will be difficulty in establishing the set. If the director and scene designer reach agreement, the concept of the design can be finished and then built.

The relationship with the lighting designer

Sometimes the lighting designer and the scene designer are the same person. When modern lighting techniques were introduced into the theatre, the lighting designer became separated from the scenery. The connection with the lighting designer is really important because the lighting can enhance the set. For example: If the set designer uses a backdrop painted like the sky, but the lighting designer doesn't know this and sets the lights a different color, the set design will not function as planned. For the audience, the mood will not be right. Another example is the set designer uses a fireplace on the stage.

The scene is winter with the family members around the fireplace. If the lighting designer doesn't know about the fireplace and lighting this special area, the scene will be ridiculous.

The scene designer has the responsibility to tell the lighting designer of special lighting needed for the stage such as a desk light, wall light, chandelier, fireplace, etc. This will be of benefit to the lighting designer in setting the light plan and also assist the scene designer to establish the environment. The scene designer must discuss with the lighting designer the usage of a ceiling or roof on the stage set. This will affect the lighting plot. Therefore, both must discuss the scenery and the influence it will have on lighting. Consequently, when the scene designer has finished the ground plan with the director's approval, the lighting designer must get the ground plan at the same time. Thus, this will guarantee that the lighting can be set for the scenery without any disagreements or arguments. As a result, the communication with each other will produce a good production.

The relationship with the costume designer and the make-up designer

The scene designer will discuss with the costume and make-up designer the period of the play, the style of the play and possible colors to use in the play. Probably, this discussion and exchange of views will occur in meetings with the director. In these meetings, the director will select what he wants and needs and all the designers will know at the same time. The period of the play is important to all so there will be unity of style. For example: If the set designer sets the period in the eighteenth century while the costume designer set the period of costumes in the twentieth century, no matter how wonderful the set and how beautiful the costume; the audience would think it strange. Therefore, they must discuss the period of the play with the director giving final approval. Sometimes a director will change the period of the play to fit the interpretation that is being used.

The colors that will be used are important to all the designers. They will have an influence on the costume effectiveness. If the scenery is the same color as the costumes, the costumes will disappear on the stage. If the color is much the same the audience's sight will mix the background color with that of the costumes. On the other hand, the colors can contrast strongly such as the set is a cold color and the costumes are a warm color. This contrast will make the characters too bright to fit the environment.

Furthermore, the scene designer must tell the costume designer how much space will be available between the furniture and the properties. If the costume designer creates costume with hoop skirts, the costumes must fit the space in order for the actors to move with ease.

Therefore, the costume designer cannot start the costume designs until the scene designer has the set details completed. Accordingly, the scene designer and costume designer should cooperate when working together.

The Process of Design:

A. Analysis of the script.

Script analysis is more than following the notes of scenery given by the playwright or from another production of the same script. One must establish the environment from the dialogue, which becomes the basis of the design. In the process of analysis a concept of the movement and environment will be developed. From here the play's mood, atmosphere, and method of presentation will become the central motif of the play. After discussions with the director, a combination of the director's imagination

of the play and the designer's ideas, the setting of the play is developed. Of course, this maybe very difficult but must be accomplished because the art of the theatre is based on the creation of synthesis.

B. Draw the sketch. (Appendix A: 1~ 6)

The sketch is the concrete concept to show the director. If both have a common consensus, it is then the basis of the design. The sketches do not need very much detail. They should explain the ideas that the designer might have. If possible, the designer should execute several sketches for the director's selection. Sometimes the director may prefer that several different sketches or parts of sketches be combined together.

C. Knowledge of the theater for the play's presentation.

The purpose in knowing the theater and stage's size is to know the space available. This will influence the ground plan and design resources. If the designer doesn't understand the size of the theatre very well, it is difficult to use the performance area

profitably. Every theatre has different characteristics with different situations. Therefore, before the design of the scenery, the designer must know the measurements of the stage and the house size.

D. Draw the ground plan. (Appendix A: 7)

This is the beginning of the design, which will use the scale of the real stage. This step is to set the sketch's idea into the space making certain the size of the ground plan is accurate. When the ground plan is finished, the director can use it for blocking the play and rehearsing the actor's movement. Consequently, before the final determination of the ground plan, the director must make sure it will work.

E. The perspective drawing. (Appendix A: 8-9)

The perspective of the set is a drawing that is three-dimensional and will show the color of the set. It will also express the feeling of the scenery. The main

purpose for the perspective is to explain the design ideas and the meaning of the design to the director.

F. Build the model. (Photo 1~ 3)

The model will reveal more detail of the design and will reveal the scaled size of the set thus illustrating the stage. A model helps the director and other designers to understand the stage's appearance and will assist in the visualization for the actors. Furthermore, the model aids the building crew in constructing and setting up the scenery. When the designer finishes the model of the scenery, the design work is completed. Then, the next step is to achieve the design ideas on the stage. The model is part of the art in scene design, yet it is important to achieve this on stage. Thus, the creative size has been accomplished.

G. Drafting the elevations of the set. (Appendix A: 11)

This step is to achieve the design projection needed for the construction of the set and how to build the scenery. All building will be based on this. The construction drawing will be used in three different views, which are the front view, the side view, and the top view. If possible, the designer can draw the back view to show the details of construction, but most of the time the side views are enough for building the scenery.

“Theatrical form, of which scene design is a vital part, combines many related arts into the very intricate, sometimes frustrating, but always fascinating, art of the theatre”(Parker 11). Sometimes a designer needs to use different forms of art on the stage. It is more than decorating the stage in different ways. The importance is the designer must have a motif, demonstrate ideas for the scenery then give the audience the opportunity to enjoy it.

Chapter Four

My Design Ideas for the Production of *Antigone*

When beginning the design, I tried to look for the basic idea from ancient Greek architecture. I hoped the audience would recognize the period as ancient Greece. In researching, I found Thebes was an ancient city in Greece. Also, the ocean surrounded Greece with the land being mountainous, rugged, and rocky. The architecture was built of marble which was dominated by temples, shrines, and theatres. The temples and shrines used stone to construct the columns. When an audience sees columns on the stage, they associate them with Greece. This general knowledge is the foundation of the environment for this design project.

Through the analysis of the script, I learned that the play not only told the story of Antigone burying her brother against the will of Creon. But, there was another meaning in this play. I learned of the laws of government against the rules of nature. Laws of government were to be followed. Creon thought that he must have complete authority to control everyone just because he was king. Antigone insisted upon the rules of nature and she believed in the law of the gods; death was the end of sin, and the dead must be buried.

Therefore, the quarrel between Creon and Antigone has deeper meaning than an argument of contrived laws and human nature.

The script expressed the relationship of father and son, men and women, and ruler with citizens. The relationships can have major problems; situations can have a dangerous balance. If one side breaks, the whole world can be destroyed. This was the fundamental concept for conceiving the set for the play.

The director did not set limitations on the set. He brought the idea of freedom for the designer's creation. He wanted the set to have different levels so he could create good pictures with the characters and he wanted the chorus to remain on the stage during the entire play. Therefore, my task was to create the space and levels for the situation. The director pointed out that the scenery did not need to be realistic. He wanted the feeling of Greece, but he wanted a non-traditional Greek set. He wanted simplicity with symbolic meaning.

After the research, the script analysis and the director's suggestions, the design project began. At this point, I will discuss the reasons for each part of the scenery.

Setting design idea

A. The stage front. (Photo 7 ~ 9)

The stage of Jelkyl Theatre rises from the ground. When entering the main floor, the stage front is in full view of the audience. I wanted to give the audience a first view of the stage that would convey the feeling and meaning of the play. On the front of the stage, I painted the stones to look like they were of different types with some of the stones being square while others were more natural. The square stones symbolized the factitious environment, the ruthless, inhumane, and preciseness of the law of the government. With the government, things appeared to be organized with a rule for everything. The natural stones symbolized the feeling of nature that had no organization yet stay together even in confusion. The platforms thrust off the stage to give the image of a dangerous area, yet still keeping balance in the dangerous. Moreover, the natural stones were painted below the square stones in order to give the factitious environment a base found on the natural.

After painting the front of the stage, the stage was separated into different areas for painting. The middle of the stage design was also divided into two areas.

This signified the conflict of law and nature thus demonstrating a precarious situation. At stage left were stone steps that were created for the entrance and exit from the stage. It was my desire to give the feeling of a hill. The stage left was more grounded.

B. The Palace. (Photo 10 ~ 11)

This area suggests the palace at Thebes. It was built using different levels in hopes of giving the director possibilities for different playing area and for creating different pictures with the actors. This area was constructed of various platforms. Because of the limitations of the theatre, the highest platform was four feet tall. The main entrance to the platform was placed in the up stage right position demonstrating that the king was ranked higher than everyone. He was to be revered by the citizens and claimed absolute authority. I wanted this area to be hard and established so it would present a view of toughness and power. It could not be destroyed because of the laws. Accordingly, this area was constructed and painted to give the appearance of marble. The one single huge piece of marble

implied the character of Creon was like the marble: hard, cold, emotionless, and strong willed.

C. The Country Side. (Photo 12 ~ 13)

On stage left, I tried to bring into being the feeling of the rough countryside. In this area, the ground was painted as natural stone suggesting that Antigone chooses the rugged way to go. The platforms were set up to resemble a saw-tooth pattern giving a deeper depth of field. I hoped to convey depth and the way was long; moreover, the road represents that life is of indeterminate variation. When compared with the death's cave, it shows us that the road of life is long and rugged. To be human, one walks step by steps to death from the day of birth; this is not a tragic situation; it is natural. The importance is to have courage as Antigone displayed when she insisted she was correct even if it meant death. Everyone has a choice, yet every choice does not have the meaning of existence. No one can escape death, but the process of life and how it is lived differently brings value to life.

D. The Cave. (Photo 14)

The idea of the cave breaks with the guidelines of Greek tragedy guidelines. Death and the act of death were not to be seen by the audience. In Greek tragedies death occurred off stage, then the body was brought on stage. The messenger reports to the chorus about the Heamon deaths. Because modern audiences would expect the deaths to be seen, I wanted to use this in the design project as a challenge. Therefore, after consulting with the director, the decision was made for the cave scene.

The cave's area was upstage left. It's position was to symbolize murky death. Black net screen covered the cave. When the light came from the front, the audience would see just a black screen giving the impression of a cave in the distance. When the lights came from inside the cave, the audience could see what had happen behind the screen. The feeling of death was to shock the audience.

E. The pillar. (Photo 15, 16)

The abstract pillar was at the heart of the design, representing the central meaning in *Antigone*. This was the feeling of pressure, balance, judgment and danger. My desire was for the audience to think about it, perceive it and feel it. At the beginning, this idea was to suggest the play's location in Greece. Even if it was not the traditional Greek column, it gave the suggestion. I chose the tetragon pillar because the column was smooth. Because the play required the strong, powerful, and hard, the tetragon pillar was selected to project the feeling.

This pillar was separated into two separate sections. One was the base of the pillar, the other the architrave, which hung aloft. For the sake of not obstructing the audience's view. The pillar was cut in the middle. The view of the audience, who sat on the left, would have been blocked from seeing the cave if the whole pillar would have been used, while the audience on the right would have had difficulty seeing the actor's on the first step of the palace. Consequently, in solving the sight line problems and retaining the idea, the pillars were split and separated into the base of the pillar and the architrave.

Chapter Five

The Lighting Designer's Process

The lighting designer serves a different function than the other members of the production staff. The lighting designer is involved with lighting and its quality, as well as working with the other designers. Consequently, the designer collaborations with that the director, the scene designer, the costume designer, the makeup supervisor, and the stage manager. Even if the responsibilities of lighting designer differ from the other designers, they will work together closely. With each of the designers there is a similarity in the early stages of arriving at a design or designers. References are made to these in chapter three.

The Functions of the Light Designer

To design lights, a designer needs to know how to execute a lighting plot, including area lighting, patching the lighting equipment together, and writing cue sheet.

In the process of learning lighting, understanding lighting, and controlling

lighting, one must recognize what lighting can accomplish. One needs to be able to manipulate lights to create mood and atmosphere. To achieve this, lighting will be classified as having eight special purposes: visibility, environment, time, atmosphere, modeling, rhythm and tempo, selective focus, and expressing the theme. The qualities can be categorized into four functions: intensity, distribution, color, and movement.

Before discussing the functions, the lighting designer must realize that the art of theater is a synthetic art. Theater can not be accomplished without the other departments of theatre. Theatre displays the art of integration of every member of the production staff. Therefore, the lighting designer like the set designer is part of the whole.

If it is excellent lighting, the audience should be unaware of the lighting on stage. Lighting must completely fit the production by supporting the performers and providing the mood or atmosphere that the play needs. When lighting has changes, the audience should feel comfortable with the changes. The changes should be motivated and correlated with the actor's action.

In the early stages the lighting designer functions in much like the scene designer. Knowing the functions of lighting will support the lighting designer the intent

of lights are:

Visibility

Visibility is the most basic reason for lighting the stage. Lighting makes it possible for the scenery and actors to be seen. Since this is the starting point of lighting design, the lighting designer must make sure that the lights covers exactly the performance area.

Generally with this point of view, the technical elements concern the principles of art. Then designer must know the different directions of the lights to achieve the different moods. For example, the light coming from below will cast shadows on the face on an up side down position. In natural light, the sun comes from above. Side lighting can make the actor's face three-dimensional. Therefore a designer will be concerned with visibility, direction of the lights, and the influence to the total effect. There is more to lighting than covering the acting area of the stage.

In this step, the lighting designer must realize the usage of the different lighting instruments and the numerous effects that may be achieved. For example:

the 6 x 9 ellipsoidal and 6 x 12 ellipsoidal will cover an area differently by adjusting the shutters and the angle of light from the lens. This piece of lighting equipment can give edges of the light softness or sharpness. It has the ability to project a distance. The fresnel with its step lens will cast a soft edge of light. With this instrument, a lighting technician can control the largeness or smallness of an area. The Par-64 does not use a lens in front of the lamp; therefore, the circle can not be changed. Barn doors can be used to control the light spread in an area. This instrument gives a strong light that will cover a large area. These are some of the lighting instruments available, yet there is new equipment being developed and advancement occurring rapidly. The designer should try to know as much as possible about the new techniques.

Therefore, the lighting instruments used for visibility also serves for the next function.

Setting

A. Place

The setting gives the time of day and locality, or the opposite an indefinite time and place. The setting does not affect just the lights, but also the scenery, costumes, and make-up. Consequently, the lighting designer has the responsibility to work with the other designers to establish the setting.

The locality could be the living room, the hospital, the supermarket, the basement, or other places. Each will require different lighting. The light needed determines the direction of the light and color. Only the lighting designer will analyze the various lights needed. Although the audience will not analyze the light's characteristics, yet the experiences of the audience will indicate the different changes to them. With this in mind, the designer will create the setting so the audience shall be reminded of past experiences. An example of this is a scene in a forest. The lights will reflect the shadows of leaves; consequently, the lighting designer must give the impression of this for the audience to know the play's location.

B. Time

The lights indicate time changes. The time of day suggested in the play script maybe morning, noon, afternoon, night, spring, fall, and winter. A case in point is the morning lighting coming from a window will be larger than the light at noon. The colors will reflect differently with the morning light being a light blue and noon light amber. The same time in summer and winter would be different; summer would be deep amber to express warmth while winter would be a light blue giving the suggestion of the weather being chilly.

Special lighting will need different lighting equipment to reflect and imitate the feeling these give. A torch, candle, and gaslight characteristics are different. If we can imitate this characteristic of lighting, we can bring the extent of time typified by the play.

Atmosphere

People react differently to various colors. Lighting can create atmosphere using color and intensity. There are two ways to express

atmosphere; one is directly giving the feeling of the environment and the other is by suggestion. An illustration of the direct approach used in the play, *Cat on a Hot Tin Roof*, the scene is hot summer; the lights are golden amber expressing hot weather and a heavy mood. In *Antigone*, suggestion is illustrated when Teiresias tells Creon the message from the gods; the red light on the broken pillar symbolized the bloody death and the destruction of the balance of laws and nature.

Accordingly, the play's mood and atmosphere expressed with lighting gives the play's feeling to the audience.

Definition of character

With different angles and quality of light, a character's personality and figure are defined. With lights at a forty-five degree, one side of the body pink and the other a light blue and soft edges, the character will appear affectionate and tender. Light blue and light green with sharp edges, the actor will appear cheerless and cold.

Using different angles of light, the actor can emerge having a different body or face. An example: the front light gives visibility to the face and the body a flat look. By adding cross lighting, the face will seem three-dimensional. Side lighting presents sharply the image of the body; therefore, lighting for dance will benefit from this.

Rhythm and tempo

A production's rhythm and tempo maybe established with lighting. A light cue can have duration which is an element of rhythm and tempo. In dance or music performances, light changes orchestrated with the music and rhythm. The changes can be bright, dark, with color or be moving. In bright scenes, such as seen in a farce, the rhythm of the play is faster and the lights are brighter. In obscure scene, the rhythm is tender and slower.

Focus

In a production, the director will want to emphasize certain scenes. Lighting can enhance a scene and send the audiences attention to different areas. The lighting designer may manipulate the audience with a bright light sending them to another area to watch. The easy way to accomplish this is to use a special light or a spotlight on the character to stress.

The director's responsibility is to center audience attention on the actor while the function of the lighting designer is to assist with this. A cooperative effort of the director and designer demonstrates working together for the betterment of the production.

Central Theme

An understanding of the central theme is important to the various technical staff member. Each member of this staff will have an idea which is characteristic of art. A lighting designer being a member of this staff will want to present a view. The director will unite the staff and together a central

theme will be determined. The designer must correlate the lighting designs for unity.

Qualities of Light

A. Intensity

The light intensity indicates brightness that controlled by dimmers. The dimmers can be lower from darkness to brightness and this reversed from brightness to darkness. This decision will be that of the lighting designer.

B. Distribution

Lights maybe distributed to every area of the stage. The control of the distribution gives direction and texture to the light design. Knowledge of the distribution of light can affect the design's highlight, shadow, and shade. If the light source is through a window, the distribution will be at a different angle. Texture can be smooth, uneven, patterned, hard-edge or soft-edge.

C. Movement

Movement is lighting concerns cue changes. A typical cue would be for one area of light to come up and another would fade out. From this, the light can move to the next cue.

Movement can be achieved also with spotlight, color changes, and light instrument that move. With this method, the audience sees the movement; consequently, people identify this as light movement. When an actor turns on a table light, lights a candle, carries a torch or flashlight, this cues a light movement.

Light movement can create the rhythm and tempo of the play.

D. Color

Because different colors give different feeling to people, color becomes a exceedingly powerful tool for the lighting designer. With it,

the designer can create mood and atmosphere. Color and its meaning comes from *Designing with Lighting, An Introduction to Stage Lighting* by J. Michael Gillette.

Yellow: stimulating, cheerful, exciting, joyful, serene, unpleasant, aggressive, hostile.

Orange: warm, happy, merry, exciting, stimulating, hot, disturbed, distressed, unpleasant.

Red: happy, affectionate, loving, exciting, striking, active, intense, defiant, powerful, masterful, strong, aggressive, hostile.

Green: youthful, fresh, leisurely, secure, calm, peaceful, emotionally, controlled, ill.

Blue: pleasant, cool, secure, comfortable, tender, soothing, social, dignified, sad, strong, full, great.

Violet: dignified, stately, vigorous, disagreeable, sad despondent, melancholy, unhappy, depressing.

Black: sad, melancholy, vague, unhappy, dignified, stately, strong, powerful, hostile, distressed, fearful, old.

White: pure, tender, soothing, solemn, empty.

Brown: secure, comfortable, full, sad, disagreeable. (127-128)

The different colors express different emotions with some of them sharing the same meaning. The lighting designer chooses and composes with color. Numerous color changes are available to the lighting designer. This compares to the artist use of color. The difference between pigment and lights are their three primary colors. The three primary colors of pigment are red, blue, and yellow; however, primary colors of light are red, blue, and green. In theory, the pigment of the three primary colors mixed together will become black. When primary color of lights are mixed, white light will transpire. Consequently, black is not used in lighting because it would mean no lighting.

When mixing the three primary colors of pigment are mixed they turn different colors. For instance, red mixed with yellow becomes orange; red and, blue equal purple; yellow mixed with blue becomes green.

In lighting the three primary colors mix together produces differently; red mixed with blue light becomes magenta; blue mixed with

green lights becomes cyan; red light with green light makes a yellow. Mixing light colors not only produces secondary colors but also the light level changes the colors. For example, a hundred percent red light combined with fifty percent green possibly will become orange. Since the red element is stronger than green, the lights take on the primary color and secondary colors with there being more possibilities than this. Moreover, lights can mix more than the three primary colors. Theoretically, mixing the three primary colors can make any light colors except black. To produce the various light colors, gel is used. "It was made from the natural gelatin and colored with primarily synthetic dyes." (Gillette 132)

Lighting instruments can combine light colors on an object that is to be illuminated. With this adjustment, lights can change the original color of the object. This can be important to scenery, costumes, and make-up. Before the lighting designer decides the lighting color, the designer must communicate with the other staff members.

The first step for the lighting designer like the scenery designer is to analyze the script. The designer must understand the setting, time, and the

period of the play. Without researching the lighting used during the time of the play, the designer would have difficulty finding the special effects for the play. This lighting can enhance the production and assist the actors. Consequently, the analysis can not be finished in one reading. This will continue until the designer thoroughly comprehends all aspects of the play.

Working with the Scene Designer

When the scene designer draws the ground plan, the lighting designer must thoroughly comprehend this plan. This will influence the position of the lighting equipment. The lighting designer must discuss all technical problem and any special effects such as candles, fireplace, wall lights, etc. This is essential because of the need of a dimmer.

It is necessary for the lighting designer to know the color of the scenery because lights can have a positive or negative influence on the scenery. For example, a green mountain backdrop that is illuminated by a blue appears to be darker because of the shadow given to the mountain. A flat backdrop can emerges three-

dimensional. This can not be used as a rule. Through experimentation, a more definite answer to lighting can be ascertained.

Consequently, the lighting design can not be completed without the scene designer's input. Both designers create the play's environment in conjunction with the costume designer.

Working with the Costume Designer and Make-up Designer

When the lighting designer works with the costume designer, color is the major concern. Lighting colors can change the costume's original colors. Therefore, the designer must know the costume's colors in order to execute the light design. The lighting designer does not want to distort the colors of the costumes. The lighting color selection is not based entirely on the costume's colors. There must be a balance with this problem. To illustrate: a special scene needs a red spotlight. Unfortunately, the character wears a green costume. If this special spotlight is necessary to the play's action, the special lighting effect will be selected over the

costume. The lighting should support the costumes. Therefore, both designers must work together to be true to the script of the play.

Because of distance and the light's brightness, the lights will aid make-up.

The color of the light will also be a concern of the make-up designer. When the make-up is completed, it should be checked under the stage lights. Make-up should not disappear under the lights.

Accordingly, the relationship with the costume and make-up designer can be a joint effort for the betterment of the production. Lights can destroy costumes, yet on the other hand lights enhance the designs.

Working with the Director

Since the director has the last word, the lighting designer must get the approval of the director. The lighting designer must understand what the director wants and needs. Then, after an agreement, the lighting designer can begin the design. Both the designer and the director will benefit if after the rehearsal, a discussion of the lights and cues occur. At that time, what has occurred will be fresh

with both. Consequently, the lighting designer can change and adjust the lighting before show opens. It is essential for the director and stage manager to know these changes. The lighting designer can not delete the cues and rewrite cues without reasons during the latter stages of rehearsal. Final changes happen during dress rehearsal when all the other designers are present. These rehearsals should run as if it is the production. Yet, the lighting designer may see problems that need changing. The other staff members would experience difficulties changing their work. Fortunately, the lights solve problems for the others.

Working with the Stage Manager

The stage manager controls the technical during the performance and will call the light cues for the lighting operator. This timing is very important to the atmosphere and to the tempo of the production. Therefore, the lighting designer responsibility is to aid the stage manager to understand the timing of the cues. If the wrong cue is called, the error emerges to be that of the lighting designer. When a

stage manager misses the timing of a light cue, there will be little reason for the missed light cue.

In the lighting design for *Antigone* the final words of the chorus, "This is the Law." In addition as they say this line they point at this the light cue called for a change. The pillar should be lighted immediately. Since this is the play's theme, the scenery will in turn symbolize nature's rules and government law. If is not executed properly, it will become a weak cue, the play's rhythm, and tempo destroyed. This lighting cue should be sudden. If the stage manager executes the cue properly, the play will be powerful. Otherwise, it is only another change of lights. Probably the audience would not recognize the wrong timing of the cue, yet the difference between the correct timing and wrong timing will be the impact on the audience after the performance.

After working with the other staff members, the lighting correlates with the other areas of the production. The lighting design can make the performance. The theme of the lights must be considered as part of the performance. Unlike scenery, costumes, and make-up, the lighting contributes emotion to the performance because lighting will emphasize the play and performers feeling.

Chapter Six

A Lighting Design for *Antigone*

The basic lighting design for *Antigone* is dictated by the script. After completing the script analysis, the designer ascertains that the play takes place in a single day starting in the morning and ending at night. Therefore, the lighting design will indicate the change in time. For this reason, the time changes will be sunrise, noon, and late at night. The three time changes are important in conveying the plot of the play. These characteristics of light express the feeling of sunrise as pure and peaceful, of noon as hot and hurtful, and of night as lonely and alienating. The sunrise symbolizes hopes and thoughts, noon symbolizes anger and pressure, and late night symbolizes fate. Thus, the designer wishes to explore each point of view. Each of these time changes affects not only the mood of the play, but also the audience's experiences.

The lighting of the chorus suggests the difference in dialogue. I will vary the lighting to separate the dialogue and the choral odes. The chorus tells the story and worships the gods.

Therefore, separating the characters' dialogue and the chorus's odes will help the

audience to realize the difference forms of the separate words found in the play. This assisted the director's in establishing the atmosphere of the choral odes. At the beginning of *Antigone*, the time is sunrise. This symbolizes that the war ended the previous night; the sunrise symbolizes hope; the dark misery has ended. The feeling of sunrise is immaculate which represents Antigone's spirit as pure and virtuous.

When Creon enters the time is noon. The lights symbolize the authority of the king and his temper. The scene tells of Creon's power; therefore, the atmosphere is powerful and hot.

After the messenger tells of Haemon's death, the deep night occurs; when Creon enters with the body of Haemon, the darkness symbolizes the miserable mistake that has been made.

Creon will remain lonely and despondent.

Executing the design idea is the next step; this includes the setting of lights, color selection, and special effects. To set the lights, the performance area will be separated into nine areas.

Location of Lights in Jelkyl

The Front Lights

The front lights will function for visibility. The position of the lights is set at the catwalk, grid first lighting pipe, and fourth lighting pipe. I hope that the front lights will come from a forty-five degree angle to the stage thus making the characters' faces look natural. The lights coming from the catwalk covers the down stage, the first pipe lights cover the center stage; the fourth pipe covers the up stage. For this purpose, the 6 x 9 ellipsoidal was selected. The 6 x 9 ellipsoidal is large enough to cover one of areas. Therefore, two of these lighting instruments were selected. A different position will create the light's direction at a forty-degree angle. With the forty-five degree angle from the top of the stage and the cross light at the side at a forty-five degree angle, the face of the character will be three-dimensional and natural.

The color chosen was special lavender (# 54), a combination of a warm color and cold color. This will provide the base for lights. Special lavender mixes well with blue and amber. When different colors are added to create the mood and time, the colors will blend.

Lights High Side Front

The equipment used will be placed on trees on both sides of the balcony. The purpose is to create the time and make another forty- five-degree angle to give the face a three-dimensional appearance. In order to develop the time, different colors were selected for both sides of the stage. The suggestion of sunlight comes from stage right. Warm colors came from stage right while cold colors were used stage left.

The colors on stage left were blue (#60); stage right was light amber (#16). Strong colors were not selected because of the effect on the costume's color and make-up's color. The lighting equipment needed was the Shakespeare 50 degree, which covered a large space.

High Side Lighting

The intention for these lights is to emphasize the time of the play. Since the light direction comes from the side, the costume colors and make-up colors remain true. Vivid colors used here to imitate natural light. The sunlight came from stage right. The

stage right high light is a warm color, golden amber (#2). Stage left high sidelight is a cool color, sky blue (#68).

The equipment used was an eight-inch Fresnel. The reason for choosing this type of instrument is that the Fresnel has soft edges. The high sidelight illuminates the performer's face or body.

Top Light

The top light is set on the second and fifth pipe in order to cover the whole stage. This lighting will create the atmosphere and mood. Since this a straight angle from the top, it will appear on the performer's head and shoulders. It will cover the entire set of the play. Due to this, the top light generated the environment. The setting's atmosphere and mood was created with more than just the top lights. To develop this atmosphere, there is a need for a combination of lighting equipment.

The lighting equipment chosen were the Fresnels because of the step lens that produce a soft edge brought about by this type of lighting equipment. Fresnel lenses are convex instead of Plano convex, which are used in the ellipsoidal. The

advantage is light from these lens have refraction of light and becomes diffused light. Consequently, the Fresnels produce characteristically soft, luminescent light. This is needed to create a setting that is soft and luminescent light.

The choice of colors was deep blue (#85), medium red (#27), and primary green (#9). By mixing the primary colors, the color choices are limited because the gel colors are difficult to get in pure primary light colors. The designer will pick colors that are near the primary colors. This will permit the mixing of colors suitable for this lighting design. During the play, there was a need for different atmosphere and mood to assist the performer and the audience. There was an inadequate number of lighting equipment and color changer to alter the color in developing the atmosphere. To get the different colors needed, the three primary colors of light generated the colors needed. The mix of color blending with the set colors gave the designer many different possibilities for the color selection.

Back Lights

The function of the back lighting was to create atmosphere and isolate the

performer from the scenery. The back light illuminates the actor's back and shoulders. The light will focus on the body, legs, and hands. The performer's body will seem three-dimensional. Different intensity of light can separate the performers and scenery.

The atmosphere is assisted by the top light in establishing the mood. Due to the angle of the back light, it illuminates the performer's body, and also the scenery. Due to the angle of the light at the back, it is possible to assist the top lights without affecting the function of the back light. Since the light does not illuminate the background, it works with the top light to create the setting and mood. In this design, the back light focuses on the pillar to form the special effect of density and danger.

The choice of colors applied were light red (#26) and night blue (#74). The night blue gave shape to the actors and the light red produced the atmosphere with the top light. The blue gave the appearance of night for that scene. With the light illuminating the performer's body, the feeling of night is experienced. Light red combined with red top light suggested the heavy feeling of death.

The lighting equipment used was the PAR can. The PAR can produce powerful light and cover the large area, which this design needs. Because PAR cans generate a powerful light, they assist the Fresnels that are used in the top light. Sometimes the

Fresnels generate too soft edge light; the Par can gives support to originating the atmosphere.

The light of screen

When Antigone and Haemon commit suicide, the light behind the screen come up to produce the special scene. The original Greek tragedy did not show the audience the death of the character. The director and I wanted to achieve a strong emotional impact on the audience. The messenger telling of the deaths need more than just the spoken word. For this reason, the director combined the messenger's dialogue and the action. Performing this action behind the screen supported the imagination of the audience. When the messenger tells of the action of the character, the screen lights come up.

The screen was a special back net curtain. When the lights came from the front lights, the audience could not see behind the screen. If the lights came from behind the screen, the audience could see the action. The lighting equipment was behind the screen and placed on the platform. The light angle was from below. The reason for the light angle was to produce the feeling of cave. The light angle was to produce the

shadow, up side down. The lights produced a feeling of unnatural light. This was what was needed in this scene because of the dangerous situation and the suffering the characters experience. The lighting equipment was strip light. This type of lighting equipment is used for the backdrop. Therefore, it produces the unusual effect on the actor's face. This required the effect for this section of the design.

The colors selected were medium red (#27), Bermuda blue (#376) and primary green (#91). Because the cave was dark, the colors were murky. The primary green suggested the murky atmosphere of the cave. The Bermuda blue blended with the primary green to produce the visible light and still keep the dark cave. When Haemon committed suicide with the sword, a medium red was selected. When the screen light changed to red, this represented his blood splashing down.

Side light

Sidelights were located on the side pipes at stage right and stage left. The lighting instruments were Shakespeare spotlights. The color was straw (#12) and sea blue (#7). The sidelights were for the pillar. The light angle came from below to illuminate the

pillar. The purpose of this lighting was to emphasize the heavy feeling of oppression. The light illumination on the pillar directed the audience to the pillar. The purpose of the pillar was enhanced because of the lighting.

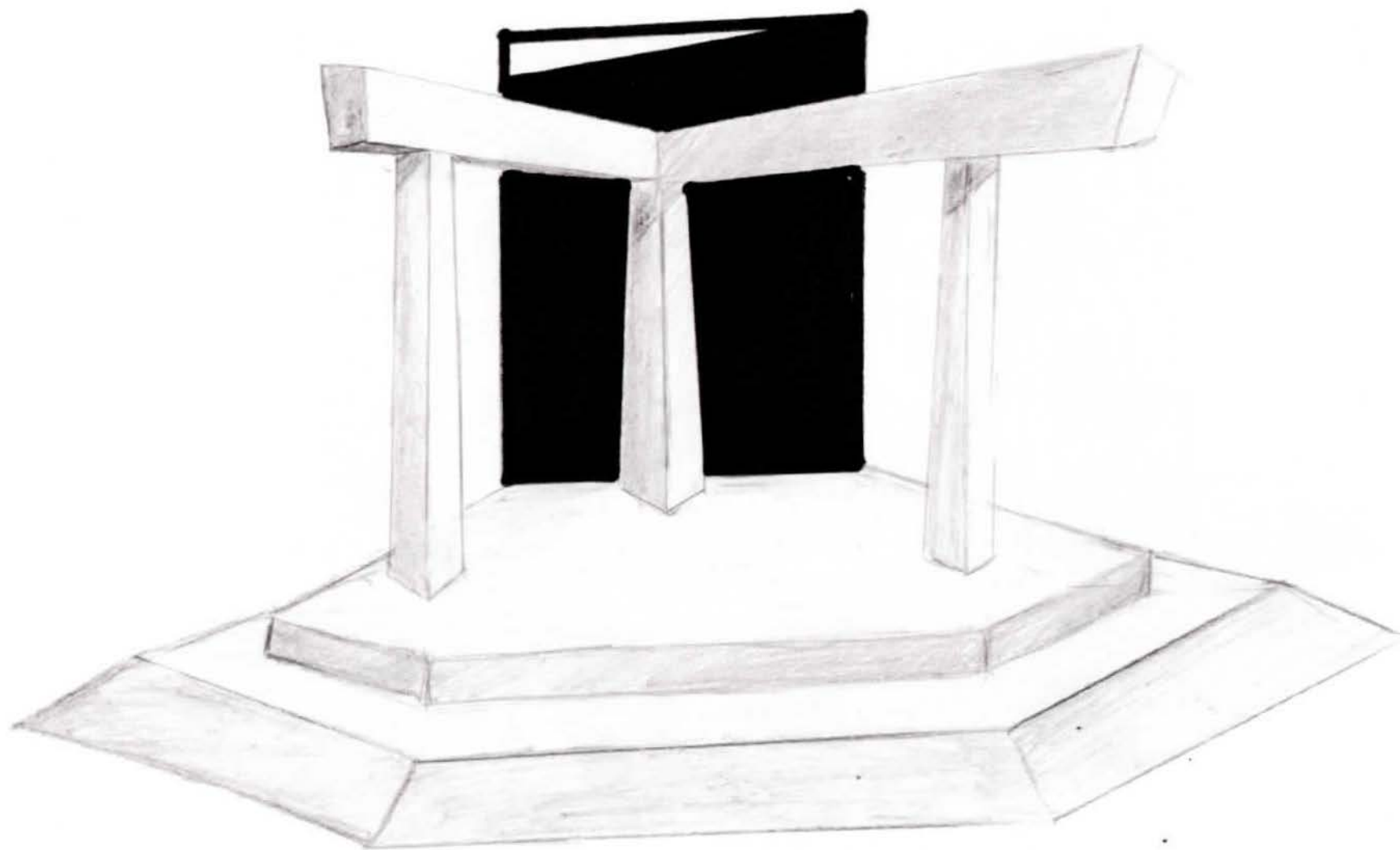
The color of straw looked yellow. The reason for this was to establish the feeling of nobility and symbolized nature. It implied that Antigone's soul was dignified. The color of sea blue symbolized the law as cold and heartless. Creon's decision to execute Antigone was hard, pragmatic, and ruthless.

The designer desired to show the laws of government as opposed to the rule of nature. The different point of view is identical to that of Creon and Antigone. As a different color of light appears on the pillar, the pillar symbolized justice. Creon's views of the law were represented by sea blue. Antigone's views of humanity were indicted by straw color.

The special spot light

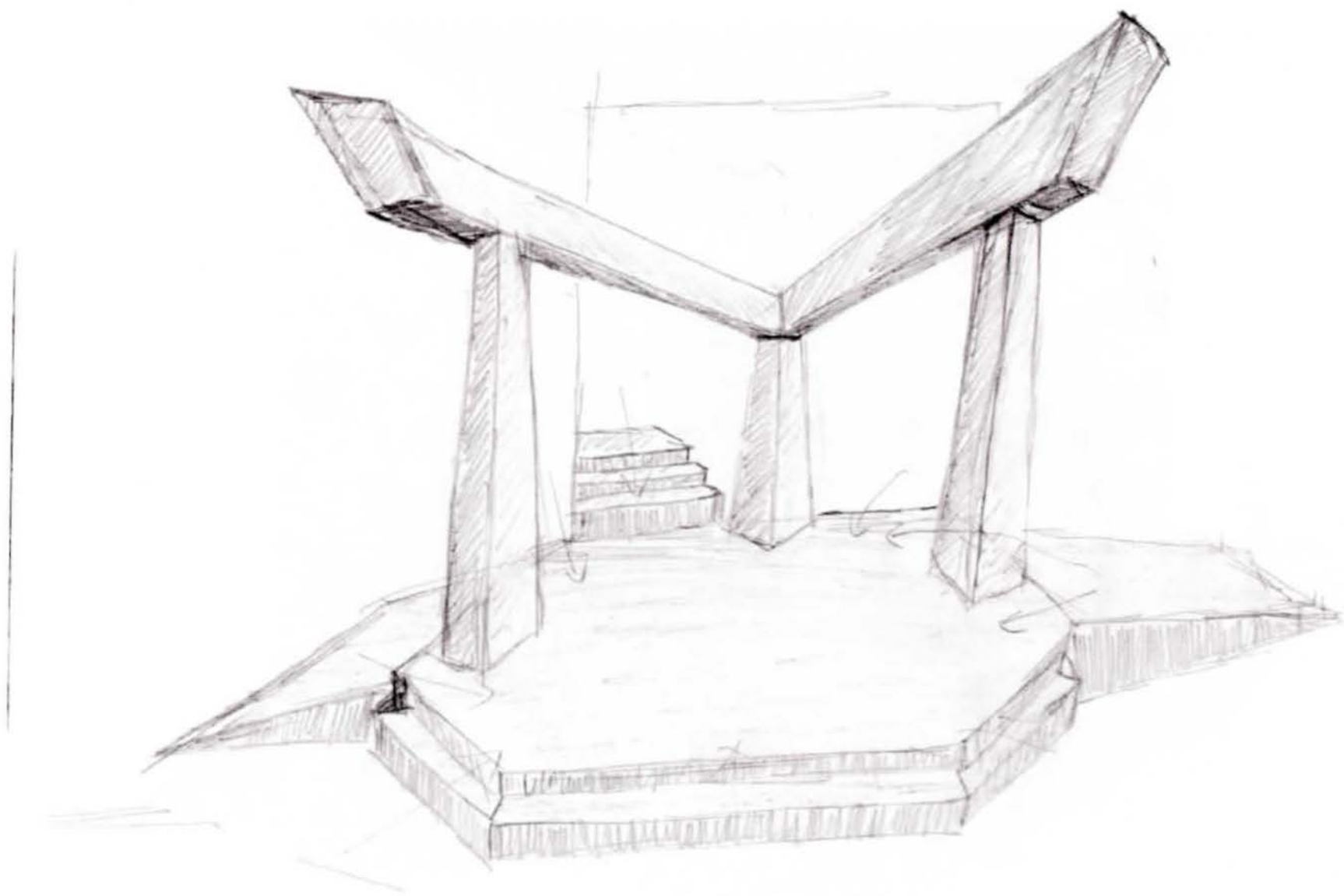
This design has two special spotlights. One is for Teiresias with his message from the gods. When Creon brings Haemon's body from the cave, another spotlight was

used. The light instrument was the Ellipsoidal 6 x 12 with no gel. The special light for Teiresias needed sharp edges in order to give the strong feeling of Teiresias's dialogue. This lighting change was to assist the audience focus on Teiresias. The special spotlight for Haemon with the soft edge was to direct the audience to Creon with Haemon's body. Therefore, the light edge was smooth.



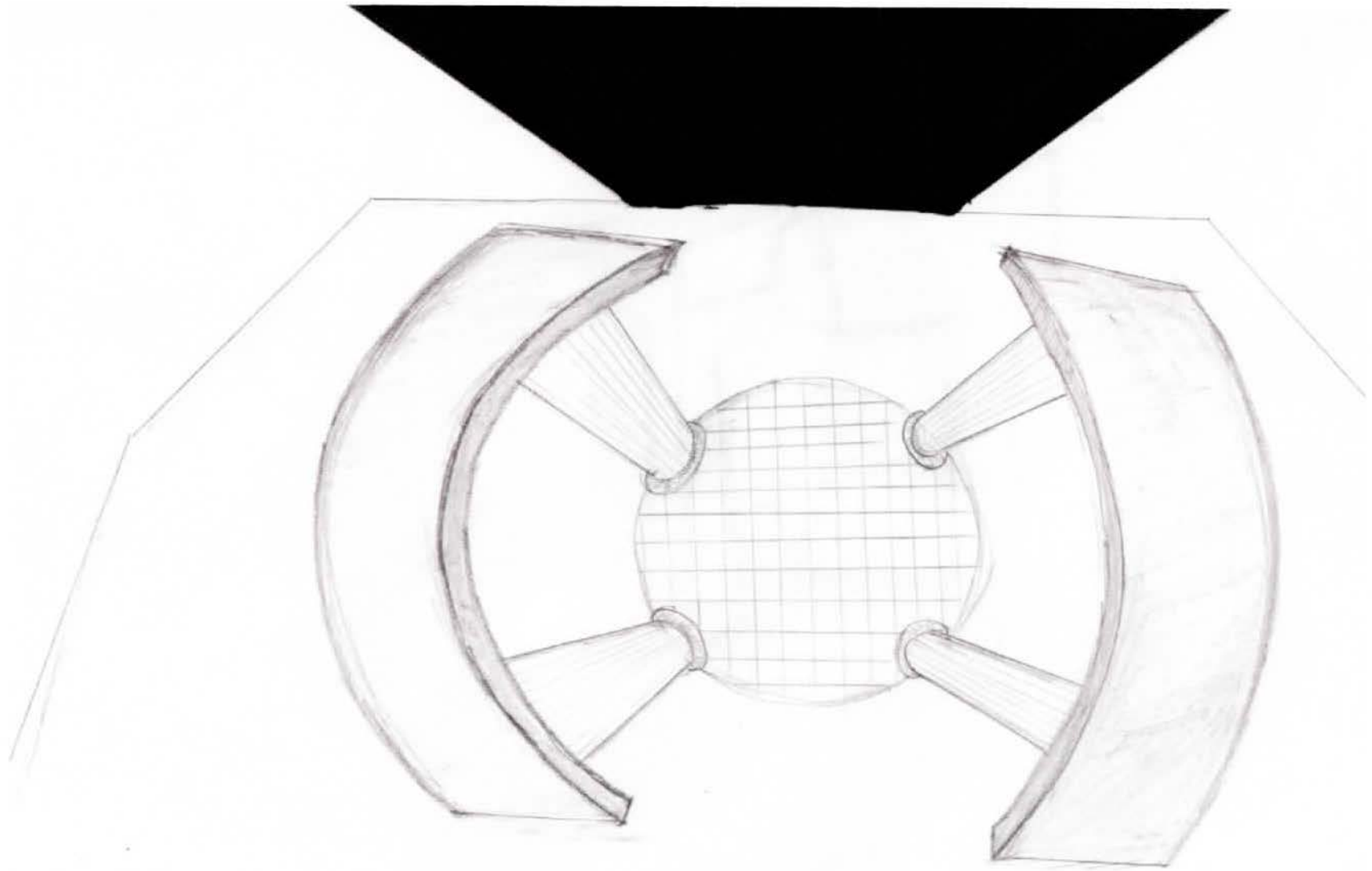
ANTIGONE: PRODUCTION SKETCH

Sketch 1



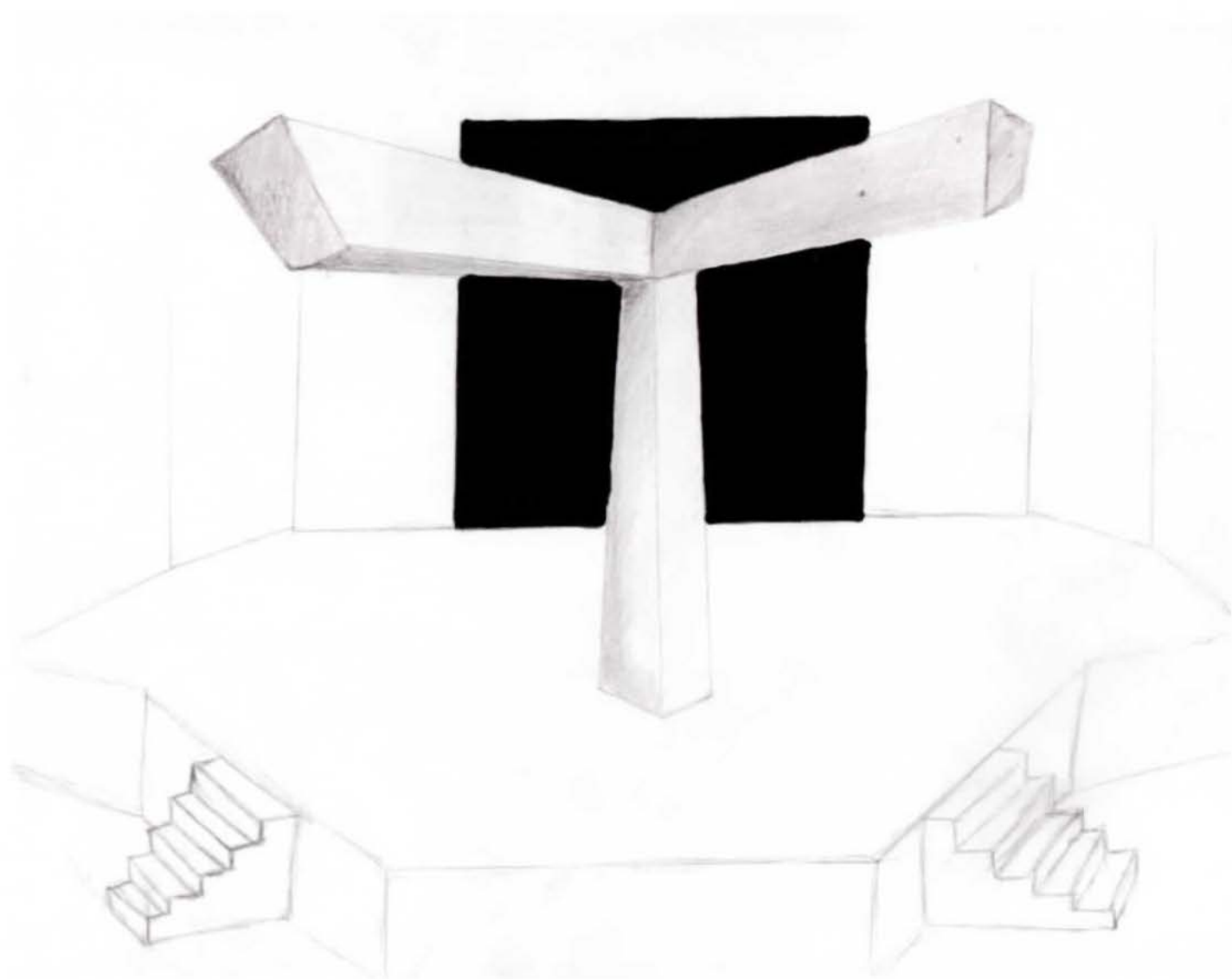
ANTIGONE: PRODUCTION SKETCH

Sketch 2



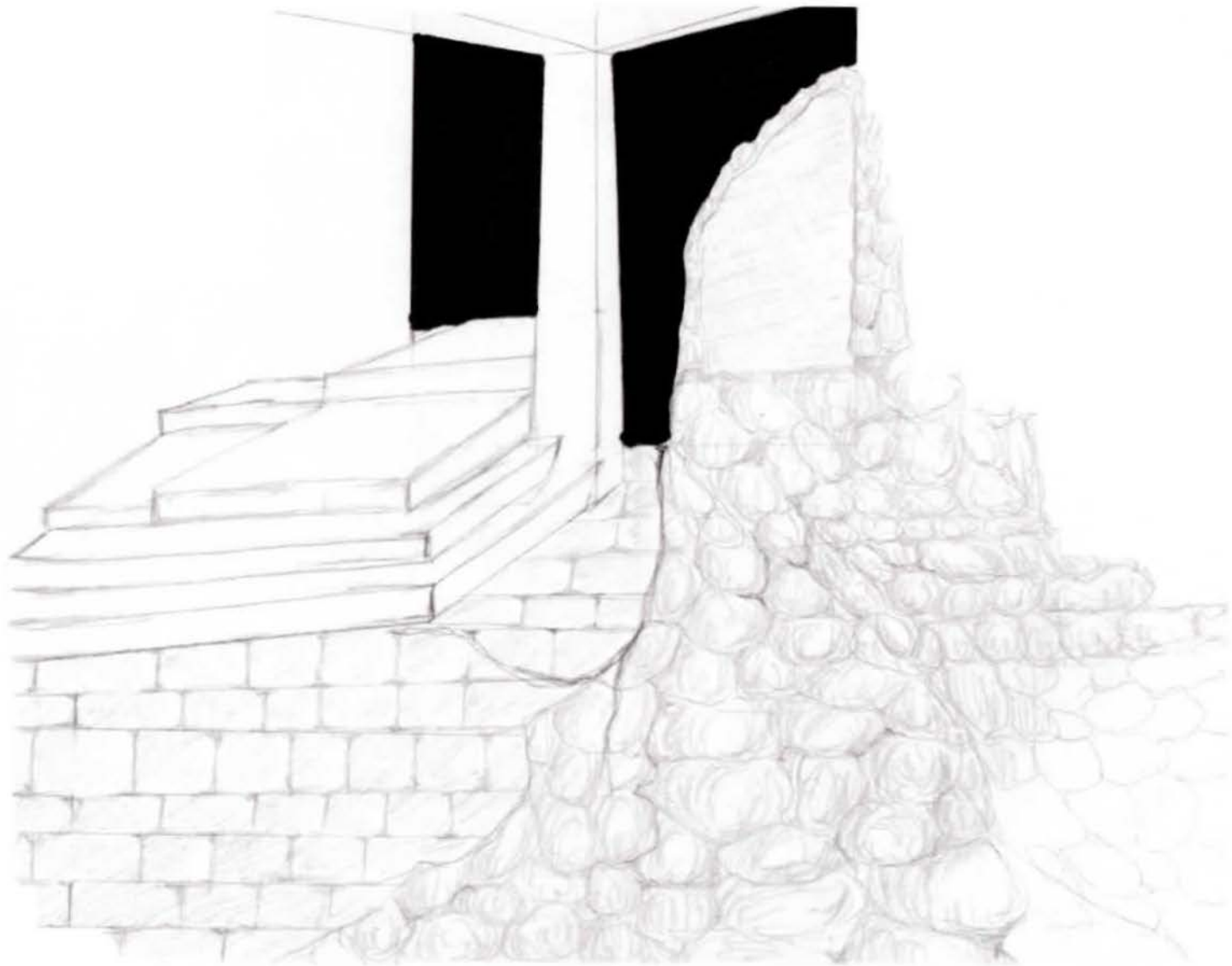
ANTIGONE: PRODUCTION SKETCH

Sketch 3



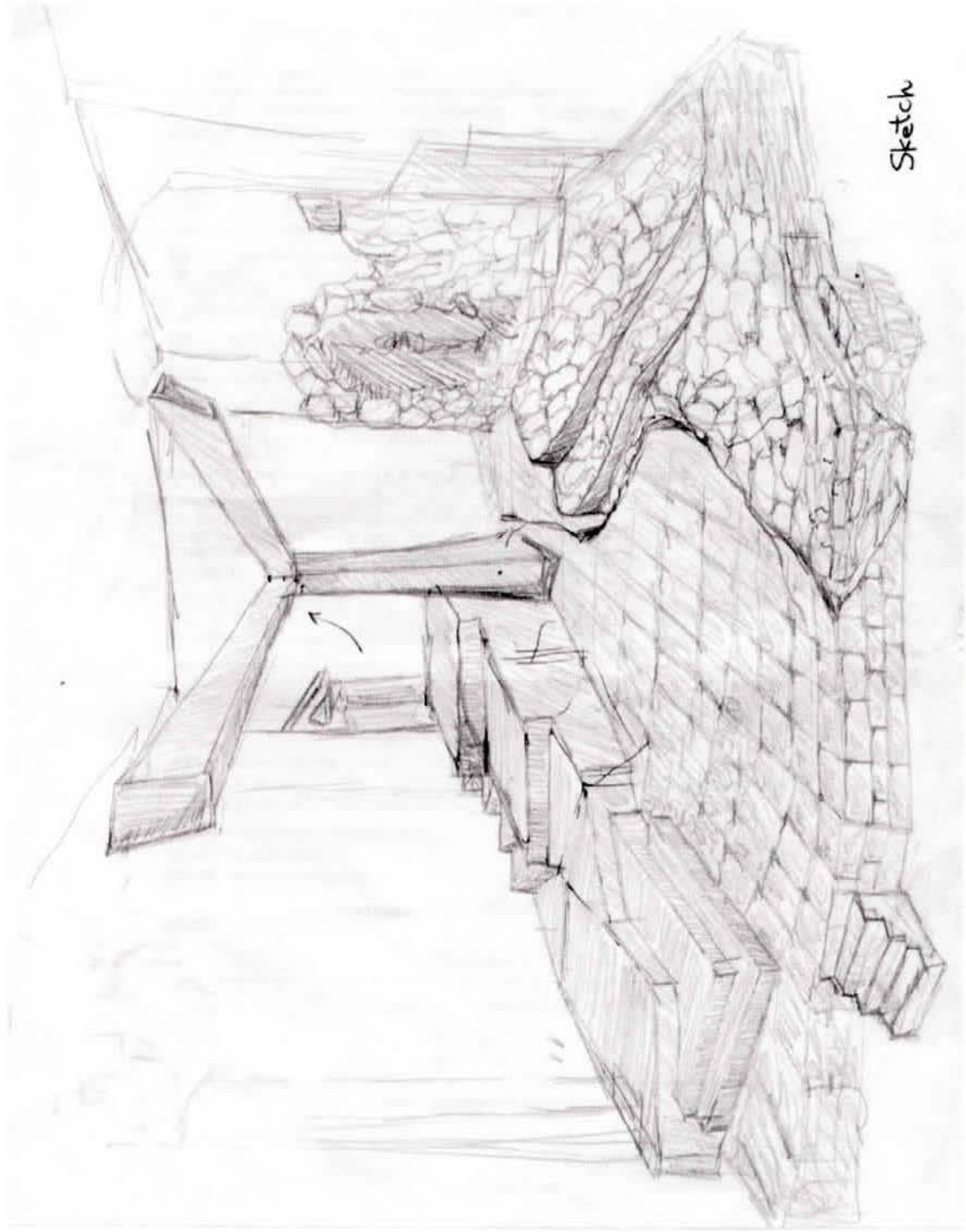
ANTIGONE: PRODUCTION SKETCH

Sketch 4



ANTIGONE: PRODUCTION SKETCH

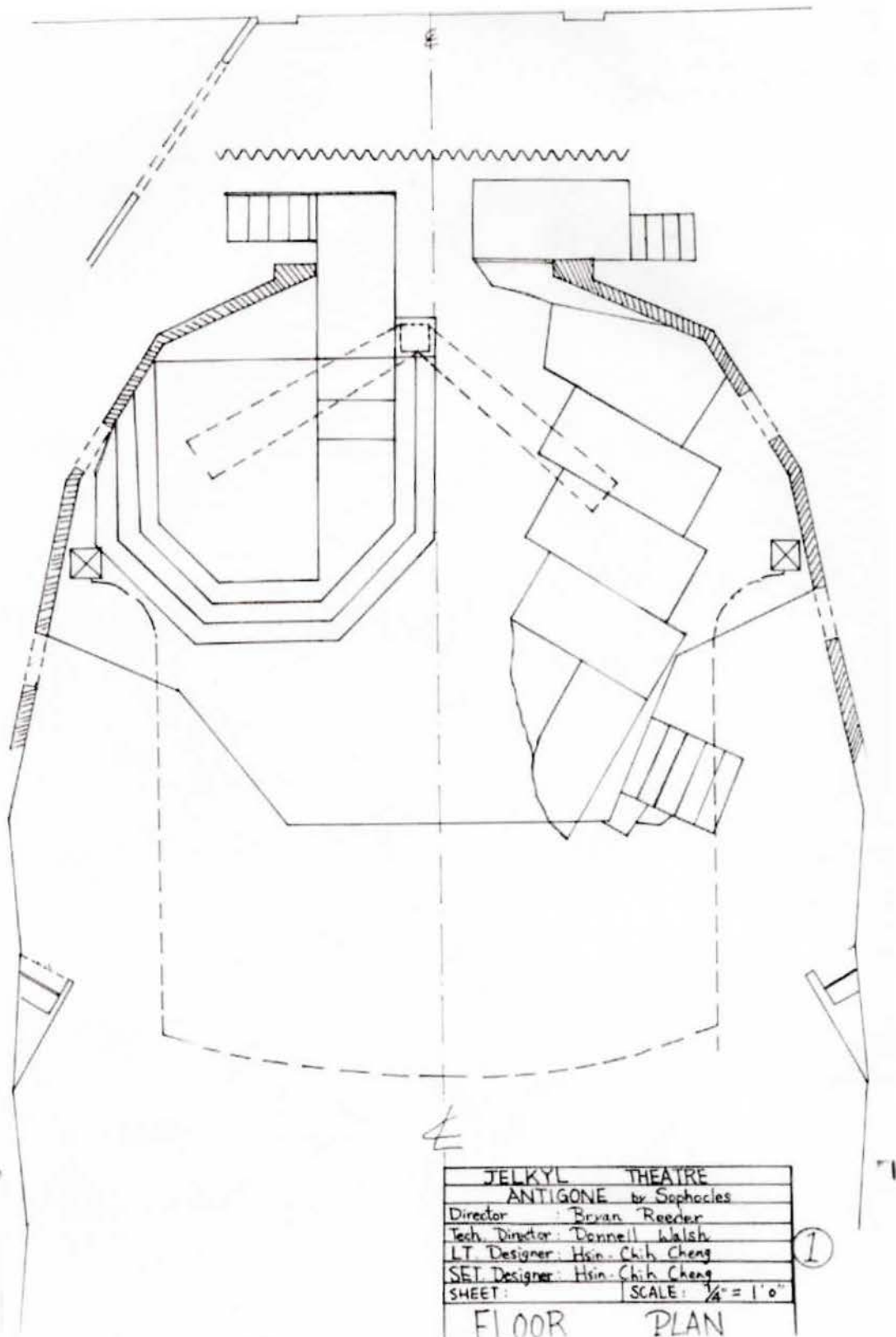
Sketch 5



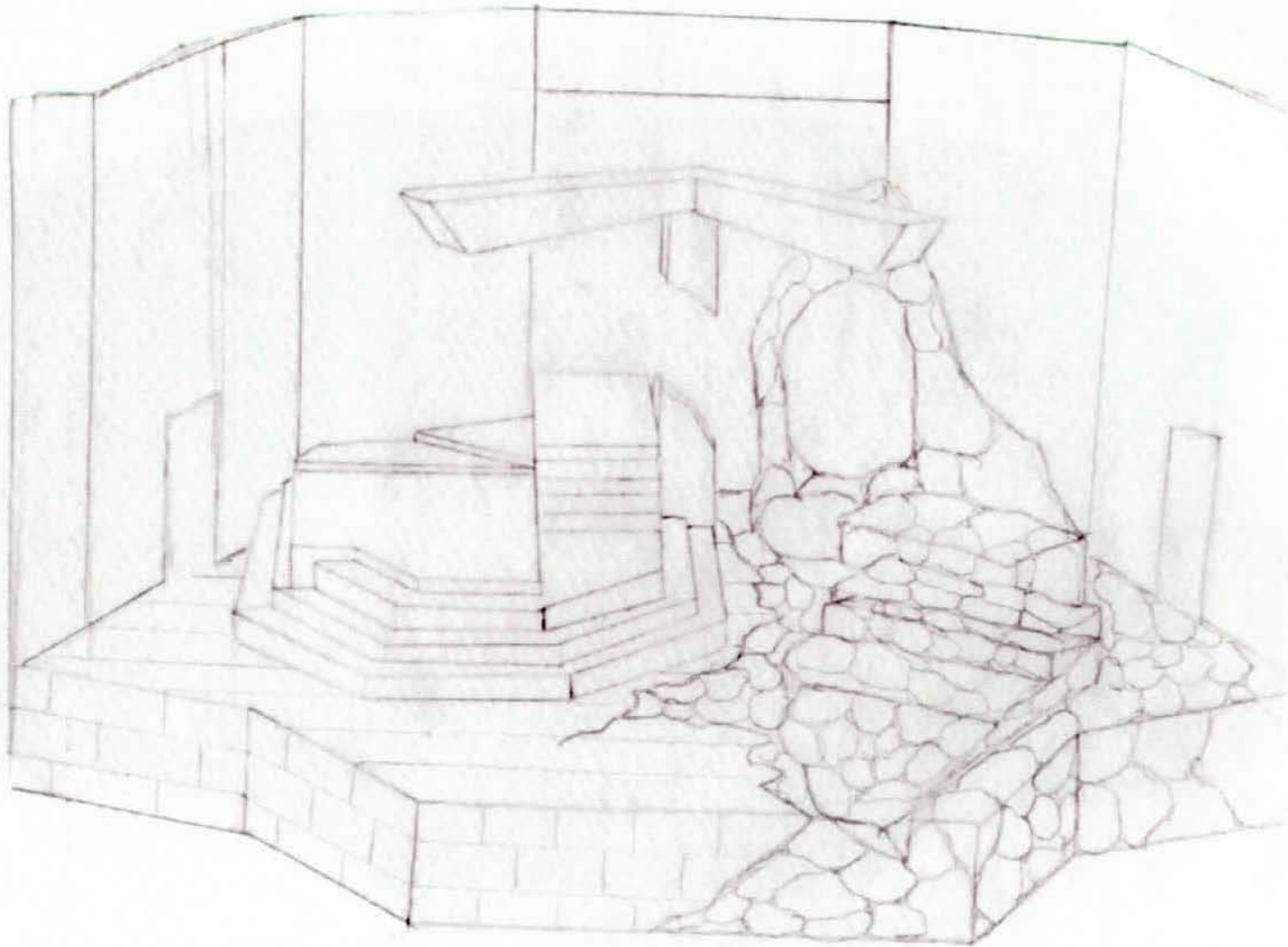
Sketch

ANTIGONE: PRODUCTION SKETCH

Sketch 6



JELKYL THEATRE	
ANTIGONE by Sophocles	
Director :	Bryan Reeder
Tech. Director :	Donnell Walsh
LT Designer :	Hsin-Chih Cheng
SET Designer :	Hsin-Chih Cheng
SHEET :	SCALE: $\frac{1}{4}'' = 1'0''$
FLOOR PLAN	



ANTIGONE: PRODUCTION PERSPECTIVE DRAWING
Perspective Drawing 1

Perspective Sketch



Hsin-Chih 辛智 April 11, 2000

ANTIGONE: PRODUCTION PERSPECTIVE DRAWING
Perspective Drawing 2

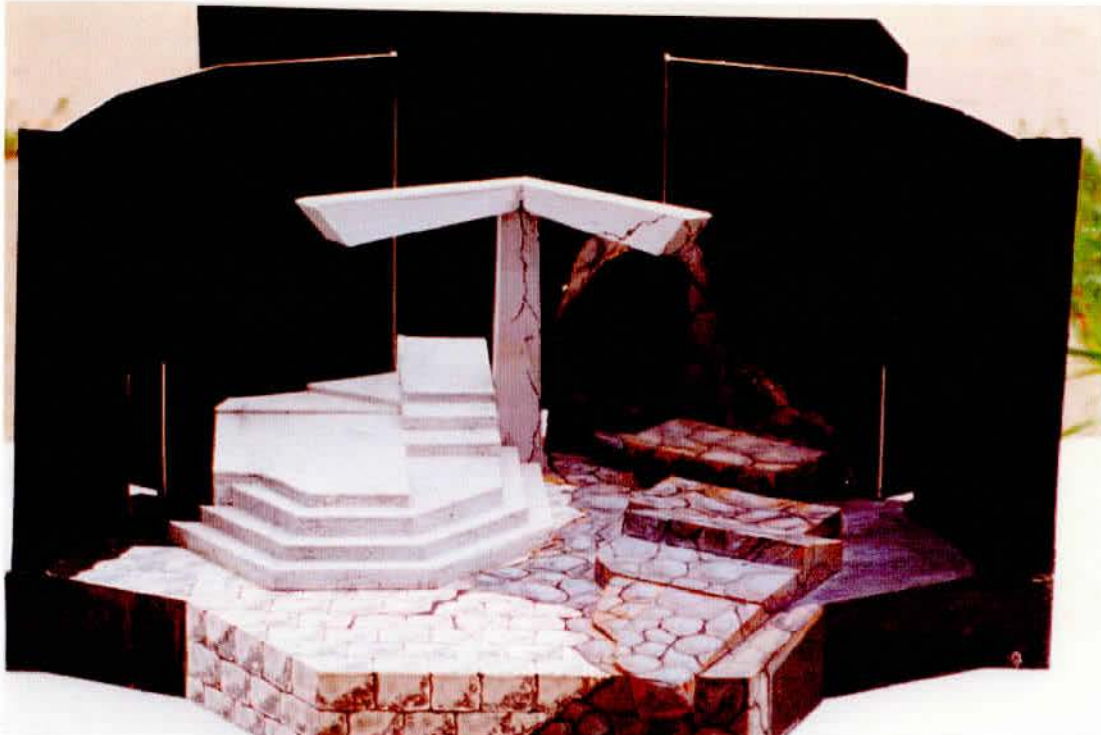
ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 1



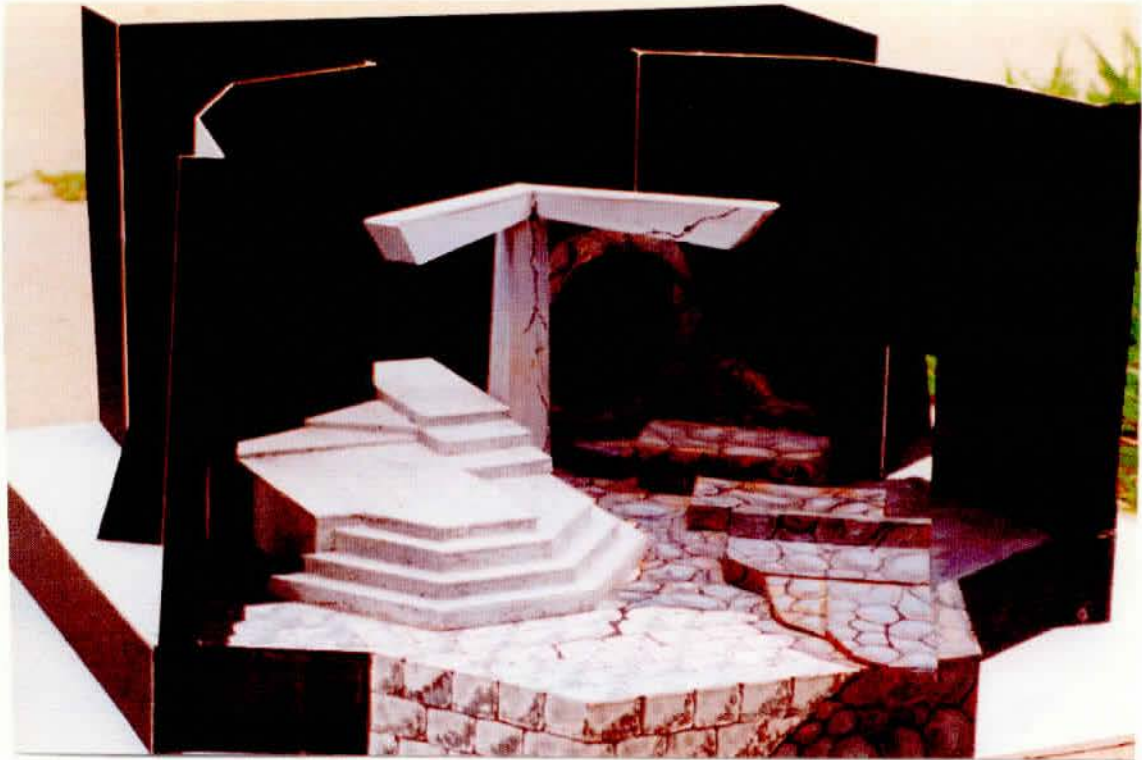
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Photo 2



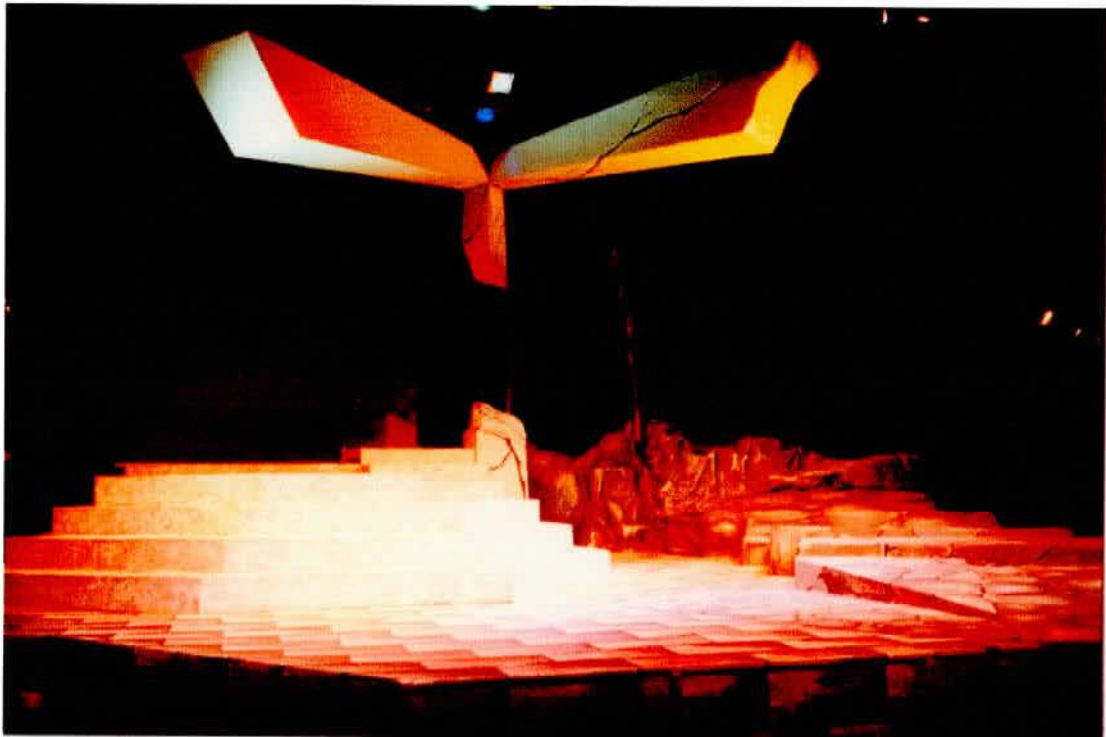
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Photo 3



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 4



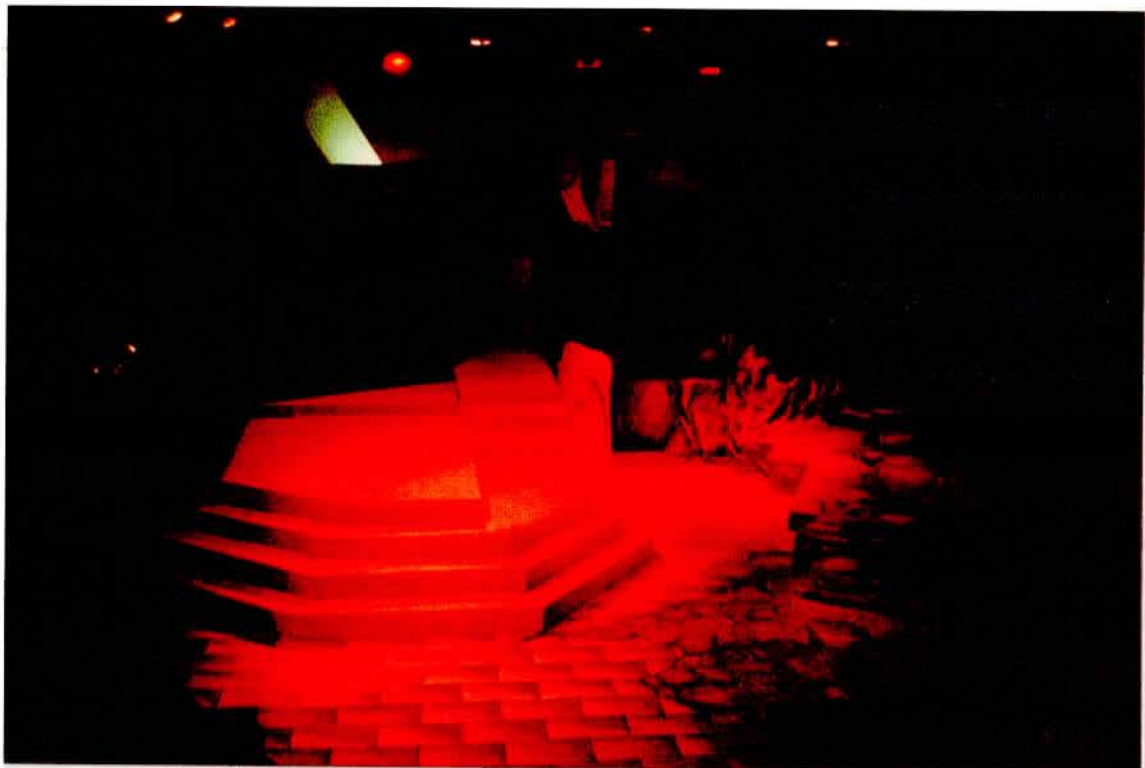
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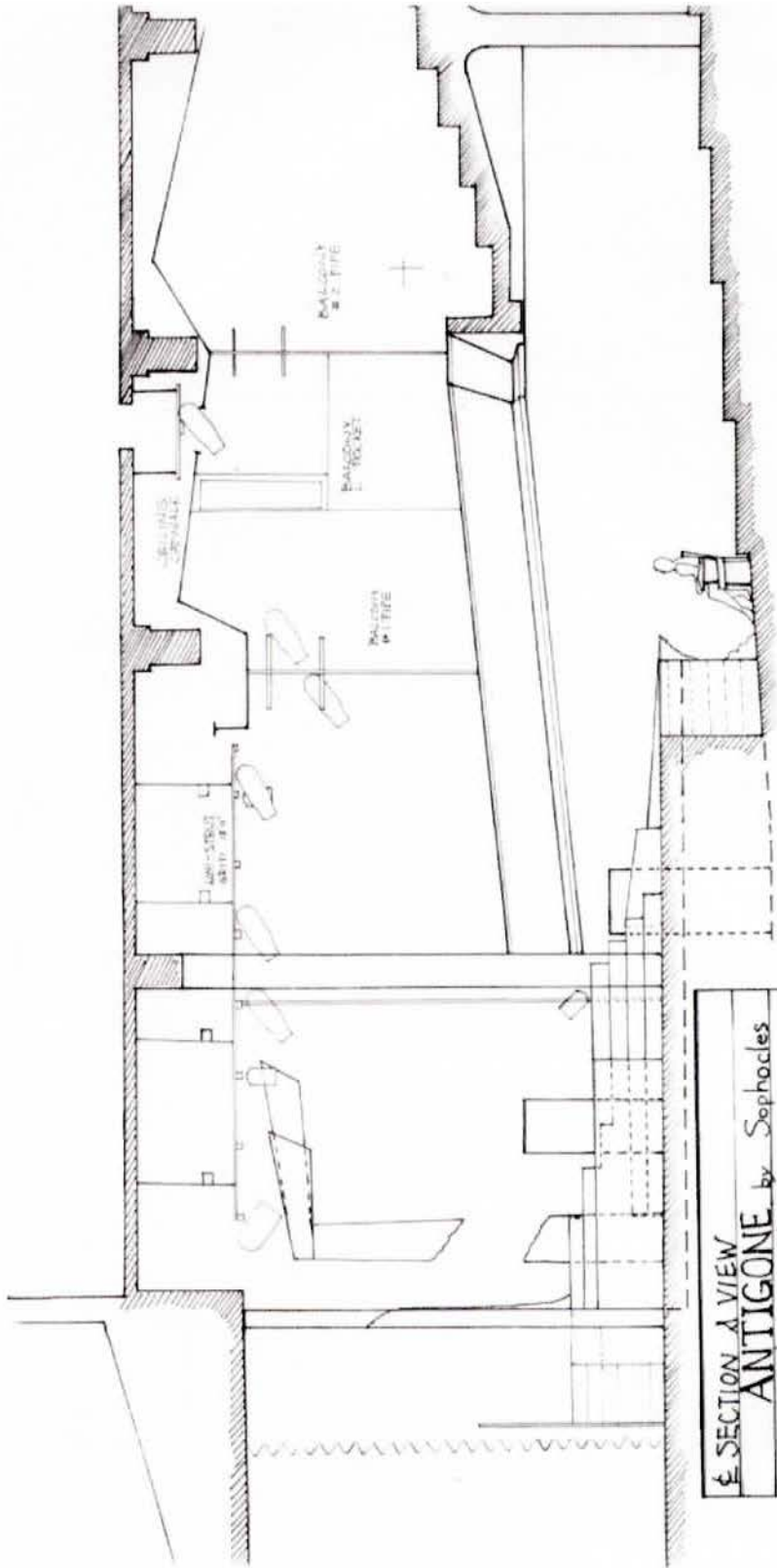
Photo 5



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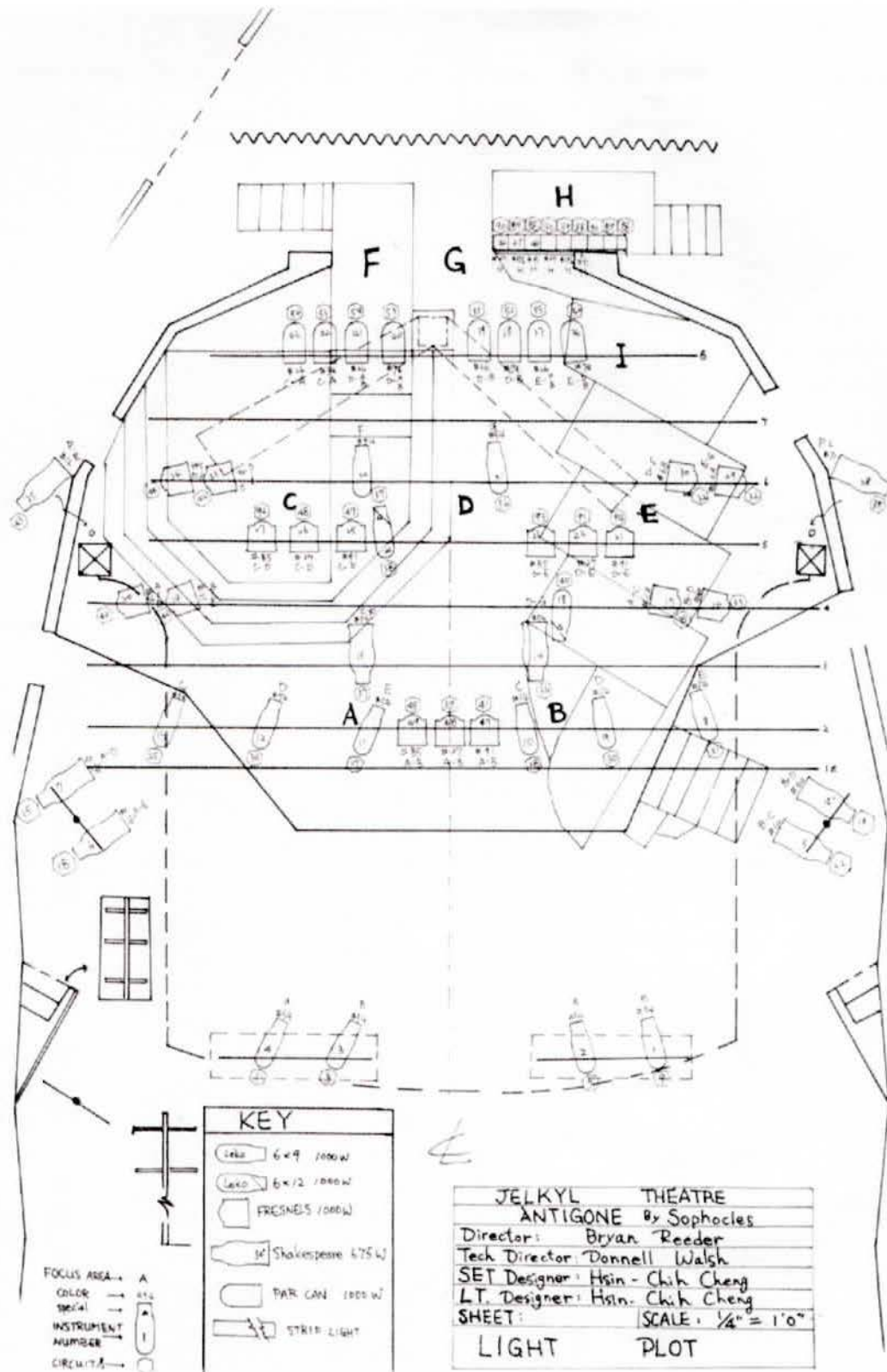
Photo 6





§ SECTION A VIEW ANTIGONE by Sophocles	
Director	Bryan Reeder
Tech. Director	Donnell Walsh
Lighting Designer	Hsin-Chih Cheng
Set Designer	Hsin-Chih Cheng
JELKYL THEATRE	Date: 3000, April Scale: 1/4" = 1'-0"

2



INSTRUMENT SCHEDULE							
PRODUCTION: ANTIGONE				PAGE 1 of 2			
Instrument number	Type	Location	Area	Color	CIR	Dim	Remarks
No. 1	Leko 6×9	Catwalk R	B	# 54	9	9	
No. 2	Leko 6×9	Catwalk R	A	# 54	7	7	
No. 3	Leko 6×9	Catwalk L	B	# 54	3	3	
No. 4	Leko 6×9	Catwalk L	A	# 54	1	1	
No. 4"	Shakespeare50	SL Pipe	B-D	# 60	19	19	
No. 5	Shakespeare50	SL Pipe	B-C	# 60	22	22	
No. 6	Shakespeare50	SR Pipe	A-E	# 16	18	18	
No. 7	Shakespeare50	SR Pipe	A-D	# 16	15	15	
No. 8	Leko 6×9	2 nd Pipe	E	# 54	31	31	
No. 9	Leko 6×9	2 nd Pipe	D	# 54	30	30	
No. 10	Leko 6×9	2 nd Pipe	C	# 54	28	28	
No. 11	Leko 6×9	2 nd Pipe	E	# 54	27	27	
No. 12	Leko 6×9	2 nd Pipe	D	# 54	30	30	
No. 13	Leko 6×9	2 nd Pipe	C	# 54	25	25	
No. 14	Shakespeare50	3th Pipe	D-G	# 54	36	36	
No. 15	Shakespeare50	3th Pipe	C-F	# 54	37	37	
No. 16	Fresnel	4 th Pipe	B-D	# 68	33	33	
No. 17	Fresnel	4 th Pipe	A-C	# 68	33	33	
No. 18	Leko 6×12	4 th Pipe	SP	open	40	40	SP for H
No. 19	Fresnel	4 th Pipe	B-E	# 21	42	42	
No. 20	Fresnel	4 th Pipe	A-D	# 21	42	42	
No. 21	Fresnel	5 th Pipe	D-E	# 91	94	94	
No. 22	Fresnel	5 th Pipe	D-E	# 27	91	91	
No. 23	Fresnel	5 th Pipe	D-E	# 85	93	93	
No. 24	Leko 6×12	5 th Pipe	SP	open	38	39	SP for T
No. 25	Fresnel	5 th Pipe	C-D	# 91	47	47	
No. 26	Fresnel	5 th Pipe	C-D	# 27	48	48	
No. 27	Fresnel	5 th Pipe	C-D	# 85	92	92	
No. 28	Shakespeare50	L.S. Pipe	P. R	# 71	85	85	
No. 29	Fresnel	6 th Pipe	E-G	# 68	32	32	
No. 30	Fresnel	6 th Pipe	D-F	# 68	32	32	
No. 31	Leko 6×9	6 th Pipe	G	# 54	36	36	
No. 32	Leko 6×9	6 th Pipe	F	# 54	37	37	
No. 33	Fresnel	6 th Pipe	D-I	# 21	44	44	
No. 34	Fresnel	6 th Pipe	C-F	# 21	44	44	
No. 35	Shakespeare50	R.S. Pipe	P. L	# 12	43	43	
No. 36	PAR CANS	8 th Pipe	E-D- B	# 74	52	52	
No. 37	PAR CANS	8 th Pipe	E-D- B	#26	55	55	

INSTRUMENT SCHEDULE							
PRODUCTION: ANTIGONE						PAGE 1 of 2	
Instrument number	Type	Location	Area	Color	CIR	Dim	Remarks
No. 38	PAR CANS	8 th Pipe	D-B	#74	52	52	
No. 39	PAR CANS	8 th Pipe	D-B	#26	55	55	
No. 40	PAR CANS	8 th Pipe	D-A B	#74	53	53	
No. 41	PAR CANS	8 th Pipe	D-A B	# 26	54	54	
No. 42	PAR CANS	8 th Pipe	C-A	# 74	42	42	
No. 43	PAR CANS	8 th Pipe	C-A	# 26	54	54	
No. 44	Strip Light	In Cave	cave	# 27	90	90	
No. 45	Strip Light	In Cave	cave	# 376	89	89	
No. 46	Strip Light	In Cave	cave	# 91	88	88	
No. 47	Fresnel	2 nd Pipe	A-B	# 91	41	41	
No. 48	Fresnel	2 nd Pipe	A-B	# 27	39	39	
No. 49	Fresnel	2 nd Pipe	A-B	# 85	45	45	

DIMMER/INSTRUMENT CHECK SHEET			
PRODUCTION: ANTIGONE			PAGE: 1 of 3
Dimmer	Number of Instrument	Instrument Location(s)/ Color(s)	Area of focus
No. 1	4	Catwalk L # 54	Area A
No. 2			
No. 3	3	Catwalk L # 54	Area B
No. 4			
No. 5			
No. 6			
No. 7	2	Catwalk R # 54	Area A
No. 8	1	Catwalk R # 54	Area B
No. 9			
No. 10			
No. 11			
No. 12			
No. 13			
No. 14			
No. 15	7	S.R Pipe #16	Area A-D
No. 16			
No. 17			
No. 18	6	S. R Pipe #16	Area A-E
No. 19	4"	S.L Pipe # 60	Area B-D
No. 20			
No. 21			
No. 22	5	S.L Pipe #60	Area B-C
No. 23			
No. 24			
No. 25	13	2 nd Pipe # 54	Area C
No. 26			
No. 27	11	2 nd Pipe # 54	Area E
No. 28	10	2 nd Pipe # 54	Area C
No. 29			
No. 30	9 / 12	2 nd Pipe # 54	Area D
No. 31	8	2 nd Pipe # 54	Area E
No. 32	29 / 30	6 th Pipe # 68	Area E-G/D-F
No. 33	16 / 17	4 th Pipe # 68	Area B-D/A-C
No. 34			
No. 35			
No. 36	14 / 31	3 th / 6 th Pipe # 54	Area D-G/G

DIMMER/INSTRUMENT CHECK SHEET			
PRODUCTION: ANTIGONE			PAGE: 2 of 3
Dimmer	Number of Instrument	Instrument Location(s)/ Color(s)	Area of focus
No. 37	15 /32	3th/ 6 th Pipe # 54	Area D-F
No. 38	24	5 th Pipe # open	SP for T
No. 39	48	2 nd Pipe # 54	Area A-B
No. 40	18	4 th Pipe # open	SP
No. 41	47	2 nd Pipe # 91	Area A-B
No. 42	19 / 20	4 th Pipe # 21	Area B-E/A-D
No. 43	35	S. R Pipe # 12	Area P. R
No. 44	33 / 34	6 th Pipe #21	Area D-I/C-F
No. 45	49	2 nd Pipe # 85	Area A-B
No. 46			
No. 47	25	5 th Pipe # 91	Area C-D
No. 48	26	5 th Pipe # 27	Area C-D
No. 49			
No. 50			
No. 51			
No. 52	36 / 38	8 th Pipe # 74	Area E-D-B/D-B
No. 53	40 / 42	8 th Pipe # 74	Area D-A-B/C-A
No. 54	41 / 43	8 th Pipe # 26	Area D-A-B/C-A
No. 55	37 / 39	8 th Pipe # 26	Area E-D-B/D-B
No. 56			
No. 57			
No. 58			
No. 59			
No. 60			
No. 61			
No. 62			
No. 63			
No. 64			
No. 65			
No. 66			
No. 67			
No. 68			
No. 69			
No. 70			
No. 71			
No. 72			
No. 73			
No. 74			
No. 75			

DIMMER/INSTRUMENT CHECK SHEET			
PRODUCTION: ANTIGONE			PAGE: 3 of 3
Dimmer	Number of Instrument	Instrument Location(s)/ Color(s)	Area of focus
No. 76			
No. 77			
No. 78			
No. 79			
No. 80			
No. 81			
No. 82			
No. 83			
No. 84			
No. 85	28	L.S Pipe # 71	Area P. L
No. 86			
No. 87			
No. 88	44	In cave	Area Cave
No. 89	45	In cave	Area Cave
No. 90	44	In cave	Area Cave
No. 91	22	5 th Pipe # 22	Area D-E
No. 92	27	5 th Pipe # 85	Area C-D
No. 93	23	5 th Pipe # 85	Area D-E
No. 94	21	5 th Pipe # 21	Area D-E
No. 95			
No. 96			
No. 97			
No. 98			
No. 99			
No. 100			

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 1			Script Page: Per-show				PAGE 1 of 29		
Fade in: 5					Fade out: 5				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43	33	63		83	
4		24		44		64		84	
5		25		45	21	65		85	
6		26		46		66		86	46
7		27		47		67		87	
8		28		48	25	68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	25
12		32		52		72		92	21
13		33		53		73		93	21
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 2				Script Page: House down			PAGE 2 of 29		
Fade in: 5					Fade out: 3				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43	26	63		83	
4		24		44		64		84	
5		25		45	21	65		85	39
6		26		46		66		86	
7		27		47		67		87	
8		28		48	25	68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	25
12		32		52		72		92	21
13		33		53		73		93	21
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39	25	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 3				Script Page: House light out PAGE 3 of 29					
Fade In: 3					Fade Out: 3				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43		63		83	
4		24		44		64		84	
5		25		45		65		85	
6		26		46		66		86	
7		27		47		67		87	
8		28		48	11	68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	28
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39	11	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 4			Script Page: 126			PAGE 4 of 29			
Fade In: 3					Fade Out: 3				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	38	21		41	42	61		81	
2		22	40	42		62		82	
3	38	23		43		63		83	
4		24		44		64		84	
5		25	30	45	47	65		85	29
6		26		46		66		86	
7	38	27		47	42	67		87	
8		28	30	48	FL	68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	FL
12		32		52		72		92	47
13		33	46	53		73		93	47
14		34		54		74		94	42
15		35		55		75		95	
16		36		56		76		96	
17		37	45	57		77		97	
18		38		58		78		98	
19	40	39	FL	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 5			Script Page: 126			PAGE 5 of 29			
Fade In: 2					Fade Out: 3				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	38	21		41	42	61		81	
2		22	40	42		62		82	
3	38	23		43		63		83	
4		24		44		64		84	
5		25	30	45	47	65		85	29
6		26		46		66		86	
7	38	27	+ 24	47	42	67		87	
8		28	30	48	FL	68		88	
9		29		49		69		89	
10		30	+ 27	50		70		90	
11		31	+ 24	51		71		91	FL
12		32		52		72		92	47
13		33	46	53		73		93	47
14		34		54		74		94	42
15		35		55		75		95	
16		36		56		76		96	
17		37	+ 67	57		77		97	
18		38		58		78		98	
19	40	39	FL	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 6			Script Page: 129			PAGE 6 of 29			
Fade In: 6					Fade Out: 6				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	51	21		41	48	61		81	
2		22	52	42	FL	62		82	
3	51	23		43	44	63		83	
4		24		44		64		84	
5		25	38	45	53	65		85	
6		26		46		66		86	
7	51	27	22	47	48	67		87	
8		28	38	48	65	68		88	
9	51	29		49		69		89	
10		30	32	50		70		90	
11		31	22	51		71		91	
12		32		52		72		92	53
13		33	30	53		73		93	53
14		34		54		74		94	48
15	55	35		55		75		95	
16		36		56		76		96	
17		37	75	57		77		97	
18	55	38		58		78		98	
19	52	39	65	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 7			Script Page: 135				PAGE 7 of 29		
Fade In: 4					Fade Out: 4				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43		63		83	
4		24		44		64		84	
5		25		45		65		85	
6		26		46		66		86	
7		27		47		67		87	
8		28		48		68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 8			Script Page: 136			PAGE 8 of 29			
Fade In: 1 sec					Fade Out: 1 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	51	21		41	48	61		81	
2		22	52	42	FL	62		82	
3	51	23		43	29	63		83	
4		24		44		64		84	
5		25	38	45	53	65		85	38
6		26		46		66		86	
7	51	27	22	47	48	67		87	
8		28	38	48	65	68		88	
9	51	29		49		69		89	
10		30	32	50		70		90	
11		31	22	51		71		91	
12		32		52		72		92	53
13		33	30	53		73		93	53
14		34		54		74		94	48
15	53	35		55		75		95	
16		36		56		76		96	
17		37	75	57		77		97	
18	53	38		58		78		98	
19	52	39	65	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 9			Script Page: 147			PAGE 9 of 29			
Fade In: 5 sec					Fade Out: 4 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	24	21		41	45	61		81	
2		22	60	42		62		82	
3	24	23		43		63		83	
4		24		44		64		84	
5		25	23	45		65		85	19
6		26		46		66		86	
7	24	27	15	47	45	67		87	
8		28	23	48	45	68		88	
9	24	29		49		69		89	
10		30	24	50		70		90	
11		31	15	51		71		91	45
12		32		52		72		92	
13		33	44	53		73		93	
14		34		54	18	74		94	45
15	16	35		55		75		95	
16		36	24	56		76		96	
17		37	20	57		77		97	
18	16	38		58		78		98	
19	60	39	45	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 10			Script Page: 148			PAGE 10 of 29			
Fade In: 5 sec					Fade out: 5 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	51	21		41	50	61		81	
2	51	22	52	42	FL	62		82	
3	51	23		43		63		83	
4	51	24		44		64		84	
5		25	38	45	FL	65		85	
6		26		46		66		86	
7		27	29	47	50	67		87	
8		28	38	48	65	68		88	
9		29		49		69		89	
10		30	32	50		70		90	
11		31	29	51		71		91	
12		32		52		72		92	FL
13		33	30	53		73		93	FL
14		34		54		74		94	50
15	62	35		55		75		95	
16		36	22	56		76		96	
17		37	75	57		77		97	
18	62	38		58		78		98	
19	52	39	65	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 11			Script Page: 154			PAGE 11 of 29			
Fade In: 0 sec					Fade Out: 0 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41	47	61		81	
2		22		42		62		82	
3		23		43	28	63		83	
4		24		44		64		84	
5		25		45		65		85	91
6		26		46		66		86	
7		27		47	47	67		87	
8		28		48		68		88	
9	45	29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54	50	74		94	47
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38	FL	58		78		98	
19		39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 12			Script Page: 155			PAGE 12 of 29			
Fade In: 6 sec					Fade Out: 6sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	62	21		41	33	61		81	
2		22		42	FL	62		82	
3	62	23		43	42	63		83	
4		24		44		64		84	
5		25	30	45	77	65		85	38
6		26		46		66		86	
7	62	27	48	47	33	67		87	
8		28	50	48	FL	68		88	
9	62	29		49		69		89	
10		30	53	50		70		90	
11		31	48	51		71		91	
12		32		52		72		92	77
13		33	37	53		73		93	77
14		34		54		74		94	33
15	71	35		55		75		95	
16		36	45	56		76		96	
17		37	54	57		77		97	
18	71	38		58		78		98	
19	61	39	FL	59		79		99	
20	61	40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 13			Script Page: 156				PAGE 13 of 29		
Fade In: 2 sec					Fade Out: 3 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22	46	42	63	62		82	
3		23		43	71	63		83	
4		24		44		64		84	
5		25	80	45	FL	65		85	53
6		26		46		66		86	
7		27		47	35	67		87	
8		28	80	48		68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15	58	35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18	58	38		58		78		98	
19	46	39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 14			Script Page: 157				PAGE 14 of 29		
Fade In: 0.5 sec					Fade Out: 0.5 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	22	21		41		61		81	
2		22	30	42	49	62		82	
3	22	23		43	58	63		83	
4		24		44		64		84	
5		25	27	45	61	65		85	87
6		26		46		66		86	
7	22	27	18	47		67		87	
8		28	27	48		68		88	
9	22	29		49		69		89	
10		30	23	50		70		90	
11		31	18	51		71		91	
12		32		52		72		92	61
13		33		53		73		93	61
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37	29	57		77		97	
18		38		58		78		98	
19	30	39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 15			Script Page: 158			PAGE 15 of 29			
Fade In: 2 sec					Fade Out: 2 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42	22	62		82	
3		23		43		63		83	
4		24		44		64		84	
5		25		45	40	65		85	45
6		26		46		66		86	
7		27		47		67		87	
8		28		48		68		88	FL
9		29		49		69		89	FL
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	40
13		33		53		73		93	40
14		34		54	14	74		94	
15	31	35		55	14	75		95	
16		36	17	56		76		96	
17		37		57		77		97	
18	31	38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 16			Script Page: 158			PAGE 16 of 29			
Fade In: 6 sec					Fade Out: 6 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	22	21		41		61		81	
2		22	30	42	49	62		82	
3	22	23		43	58	63		83	
4		24		44		64		84	
5		25	27	45	61	65		85	87
6		26		46		66		86	
7	22	27	18	47		67		87	
8		28	27	48		68		88	
9	22	29		49		69		89	
10		30	23	50		70		90	
11		31	18	51		71		91	
12		32		52		72		92	61
13		33		53		73		93	61
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37	29	57		77		97	
18		38		58		78		98	
19	30	39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 17			Script Page: 159			PAGE 17 of 29			
Fade In: 4 sec					Fade Out: 4 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42	21	62		82	
3		23		43	13	63		83	
4		24		44		64		84	
5		25		45		65		85	46
6		26		46		66		86	
7		27		47		67		87	
8		28		48	27	68		88	FL
9		29		49		69		89	78
10		30		50		70		90	
11		31		51		71		91	27
12		32		52		72		92	
13		33		53		73		93	
14		34		54	12	74		94	
15		35		55	12	75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39	27	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 17.5			Script Page: 159			PAGE 18 of 29			
Fade In: 0					Fade Out: 0				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43		63		83	
4		24		44		64		84	
5		25		45		65		85	61
6		26		46		66		86	
7		27		47		67		87	
8		28		48		68		88	
9		29		49		69		89	
10		30		50		70		90	FL
11		31		51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54	51	74		94	
15		35		55	51	75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 17.6			Script Page: 159			PAGE 19 of 29			
Fade In: 12 sec					Fade Out: 12 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43		63		83	
4		24		44		64		84	
5		25		45	FL	65		85	79
6		26		46		66		86	
7		27		47		67		87	
8		28		48		68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	FL
13		33		53		73		93	FL
14		34		54	FL	74		94	
15		35		55	FL	75		95	
16		36		56		76		96	
17		37	44	57		77		97	
18		38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 18			Script Page: 159			PAGE 20 of 29			
Fade In: 6 sec					Fade Out: 6 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	13	21		41	44	61		81	
2		22		42		62		82	
3	13	23		43	26	63		83	
4		24		44		64		84	
5		25	19	45		65		85	20
6		26		46		66		86	
7	13	27	16	47	44	67		87	
8		28	19	48		68	61	88	
9	13	29		49		69		89	
10		30	22	50		70		90	
11		31	16	51		71		91	61
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	44
15		35		55		75		95	
16		36	14	56		76		96	
17		37	67	57		77		97	
18		38		58		78		98	
19		39	61	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 19			Script Page: 160				PAGE 21 of 29		
Fade In: 5 sec					Fade Out: 5 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	23	21		41		61		81	
2		22	99	42		62		82	
3	23	23		43		63		83	
4		24		44		64		84	
5		25	13	45		65		85	
6		26		46		66		86	
7	23	27	22	47		67		87	
8		28	13	48	FL	68		88	
9	23	29		49		69		89	
10		30	27	50		70		90	
11		31	22	51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37	29	57		77		97	
18		38		58		78		98	
19	99	39	FL	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 19.1			Script Page: 160			PAGE 22 of 29			
Fade In: 5 sec					Fade out: 5 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	23	21		41		61		81	
2		22	99	42		62		82	
3	23	23		43		63		83	
4		24		44		64		84	
5		25	13	45		65		85	
6		26		46		66		86	
7	23	27	22	47		67		87	
8		28	13	48	FL	68		88	
9	23	29		49		69		89	
10		30	27	50		70		90	
11		31	22	51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37	29	57		77		97	
18		38		58		78		98	
19	99	39	FL	59		79		99	
20		40	+ FL	60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 19.2			Script Page: 160			PAGE 23 of 29			
Fade In: 6 sec					Fade Out: 6 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	23	21		41		61		81	
2		22	99	42		62		82	
3	23	23		43		63		83	
4		24		44		64		84	
5		25	13	45		65		85	
6		26		46		66		86	
7	23	27	22	47		67		87	
8		28	13	48	FL	68		88	
9	23	29		49		69		89	
10		30	27	50		70		90	
11		31	22	51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37	29	57		77		97	
18		38	10	58		78		98	
19	99	39	FL	59		79		99	
20		40	00	60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 20			Script Page: 162			PAGE 24 of 29			
Fade in: 7 sec					Fade out: 7sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	19	21		41	60	61		81	
2		22	10	42	15	62		82	
3	19	23		43	15	63		83	
4		24		44		64		84	
5		25	22	45		65		85	55
6		26		46		66		86	
7	19	27	22	47	60	67		87	
8		28	22	48	67	68		88	
9	19	29		49		69		89	
10		30	12	50		70		90	
11		31	22	51		71		91	67
12		32		52		72		92	
13		33	04	53		73		93	
14		34	18	54		74		94	60
15	16	35		55		75		95	
16		36		56		76		96	
17		37	18	57		77		97	
18	16	38		58		78		98	
19	10	39	67	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 20.1			Script Page: 162			PAGE 25 of 29			
Fade in: 0 sec					Fade out: 0 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	23	21		41		61		81	
2		22	61	42		62		82	
3	23	23		43	60	63		83	
4		24		44		64		84	
5		25		45	FL	65		85	FL
6		26		46		66		86	
7	23	27		47		67		87	
8		28		48		68		88	
9	23	29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	FL
13		33		53		73		93	FL
14		34		54	67	74		94	
15		35		55	67	75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19	61	39		59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 21				Script Page: 162 Exit			PAGE 26 of 29		
Fade in: 6 sec					Fade out: 6 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41		61		81	
2		22		42		62		82	
3		23		43	15	63		83	
4		24		44		64		84	
5		25		45		65		85	39
6		26		46		66		86	
7		27		47		67		87	
8		28		48		68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39		59		79		99	
20		40		60		80		100	

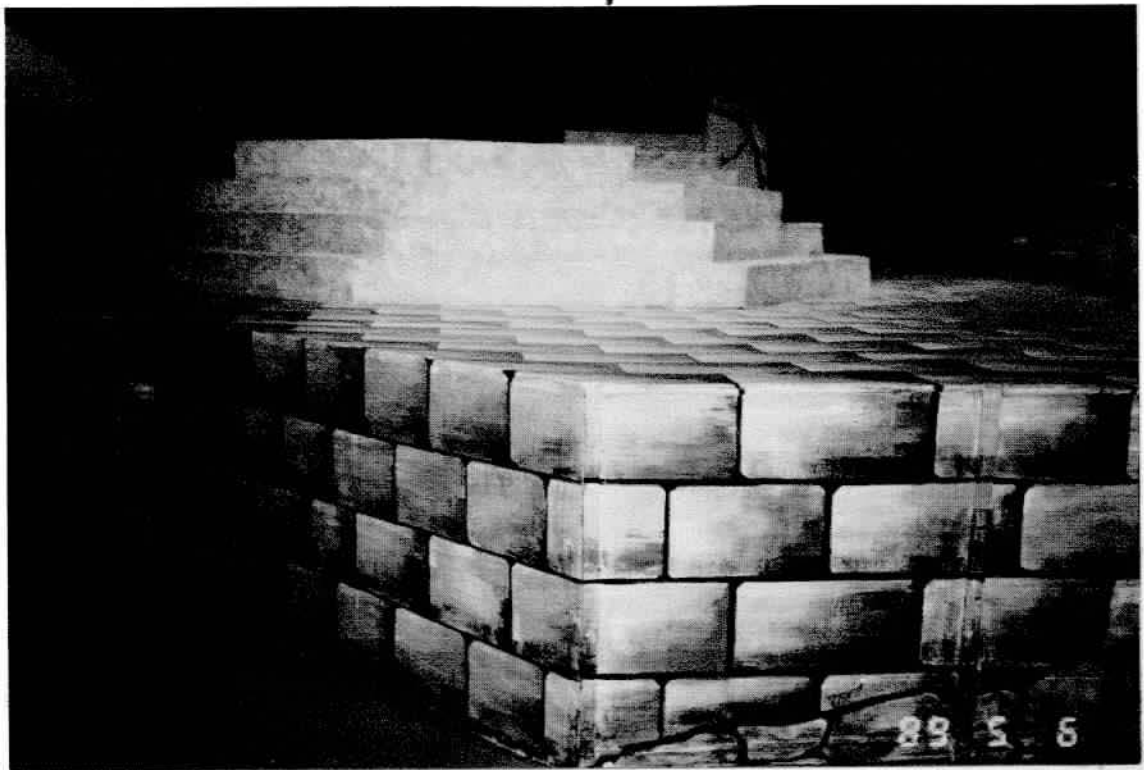
CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 22			Script Page: Curtain Call			PAGE 27 of 29			
Fade in: 3 sec					Fade out: 3 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	70	21		41	30	61		81	
2		22		42	FL	62		82	
3	70	23		43	56	63		83	
4		24		44		64		84	
5		25	62	45	FL	65		85	
6		26		46		66		86	
7	70	27	54	47	30	67		87	
8		28	62	48		68		88	
9	70	29		49		69		89	
10		30	50	50		70		90	
11		31	54	51		71		91	
12		32		52		72		92	
13		33	FL	53		73		93	
14		34		54		74		94	
15		35		55		75		95	
16		36	30	56		76		96	
17		37	27	57		77		97	
18		38		58		78		98	
19	FL	39		59		79		99	
20	FL	40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 23			Script Page: House Half			PAGE 28 of 29			
Fade in: 6 sec					Fade out: 6 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1		21		41	20	61		81	
2		22		42		62		82	
3		23		43	22	63		83	
4		24		44		64		84	
5		25		45		65		85	96
6		26		46		66		86	
7		27		47	20	67		87	
8		28		48	30	68		88	
9		29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	30
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	20
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39	30	59		79		99	
20		40		60		80		100	

CUE SHEET									
PRODUCTION: <i>ANTIGONE</i>									
Cue Number: 24			Script Page: House up			PAGE 29 of 29			
Fade in: 12 sec					Fade out: 12 sec				
Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level	Dimmer Number	Level
1	00	21		41	00	61		81	
2		22		42		62		82	
3	00	23		43	00	63		83	
4		24		44		64		84	
5		25		45		65		85	00
6		26		46		66		86	
7	00	27		47	00	67		87	
8		28		48	00	68		88	
9	00	29		49		69		89	
10		30		50		70		90	
11		31		51		71		91	00
12		32		52		72		92	
13		33		53		73		93	
14		34		54		74		94	00
15		35		55		75		95	
16		36		56		76		96	
17		37		57		77		97	
18		38		58		78		98	
19		39	00	59		79		99	
20		40		60		80		100	

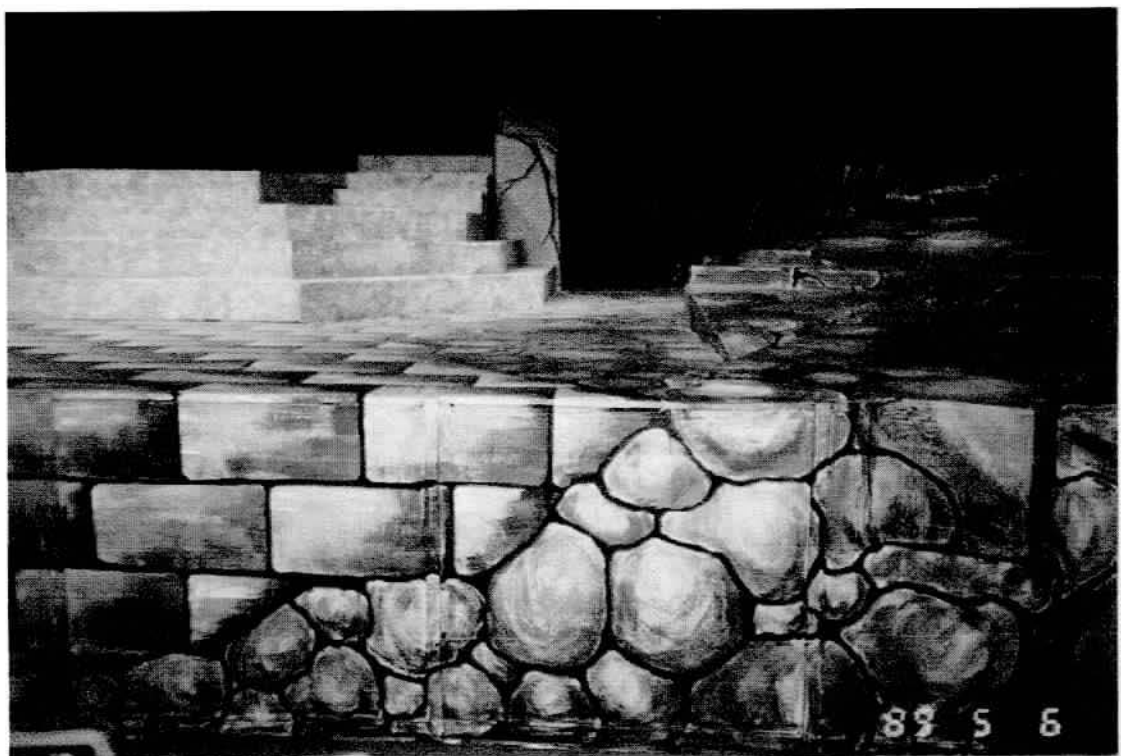
ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 1 (The Stage Front Right.)



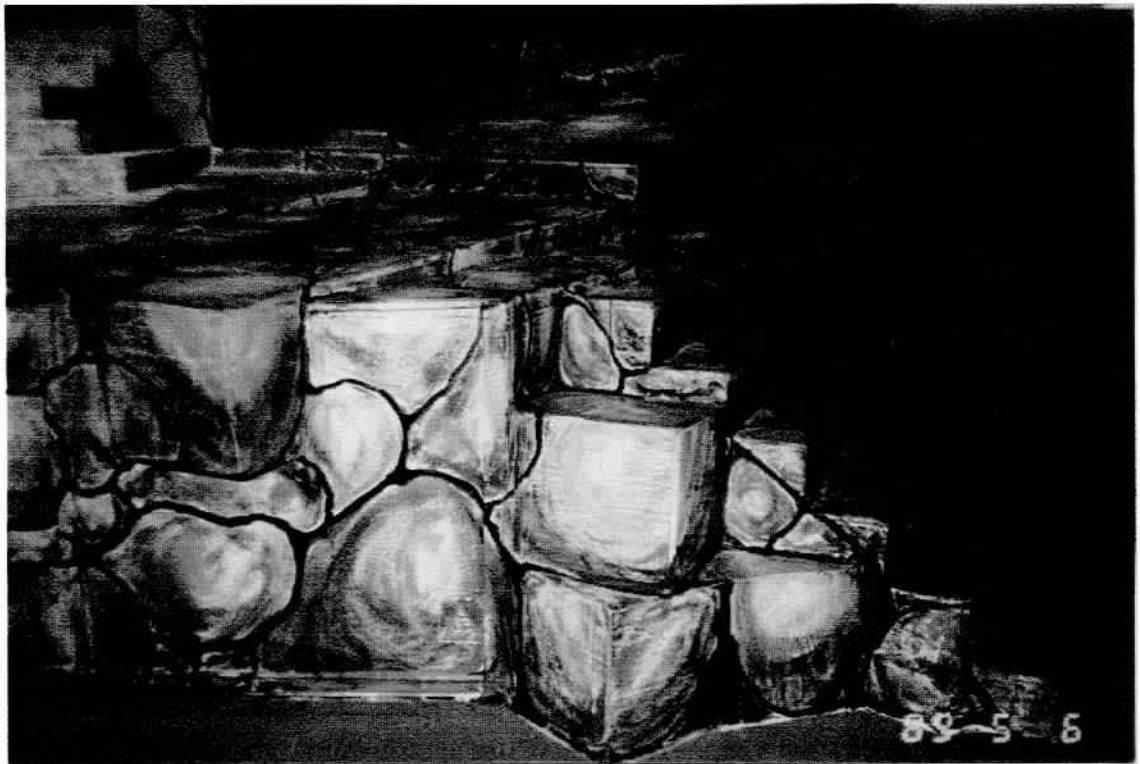
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Photo 2(The Stage Front Center.)



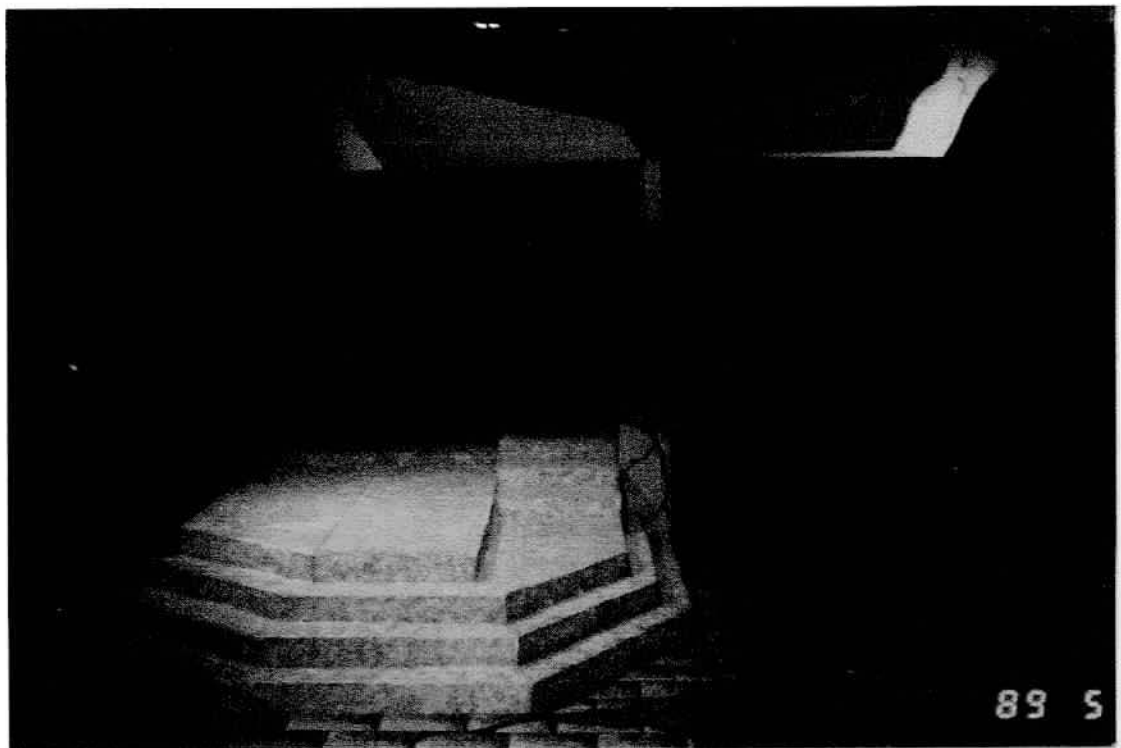
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Photo 3



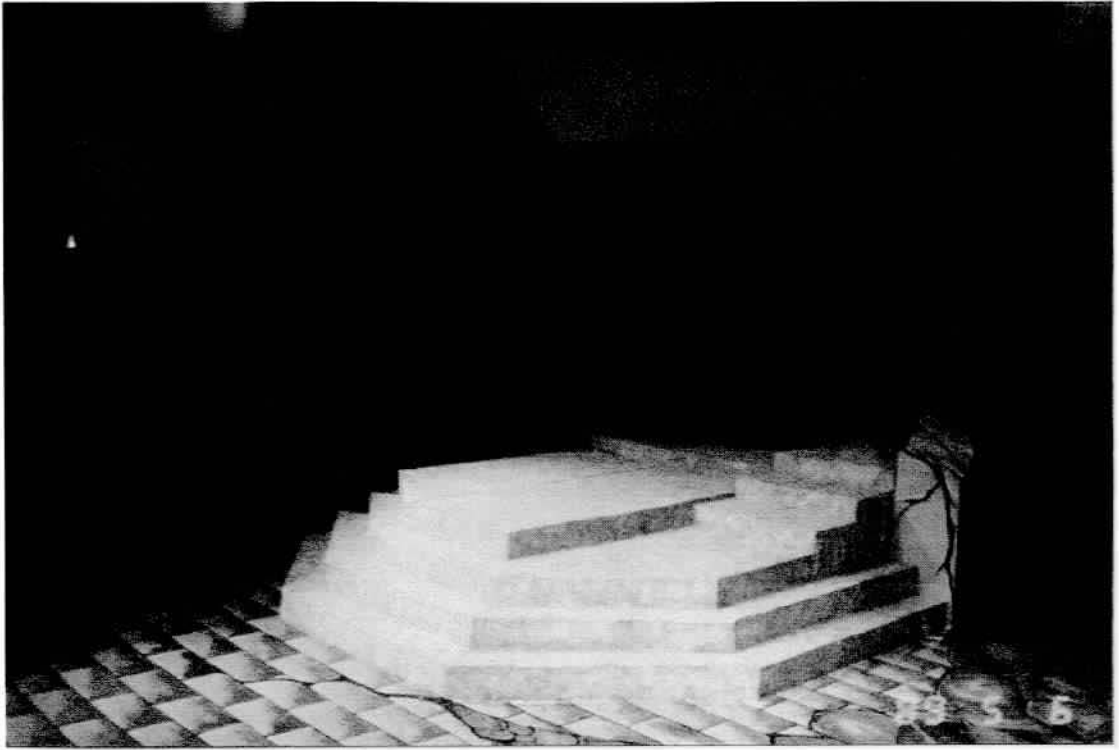
ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 4



ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 5



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 6



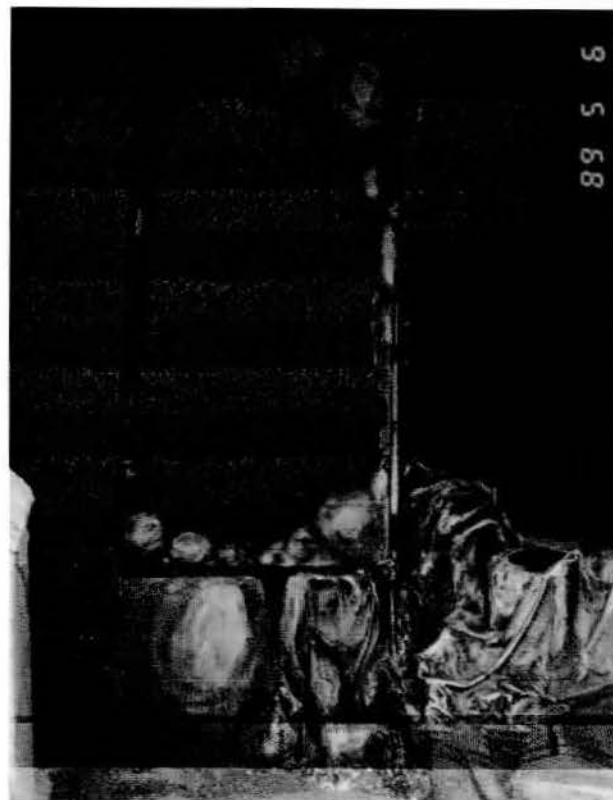
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Photo 7



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 8



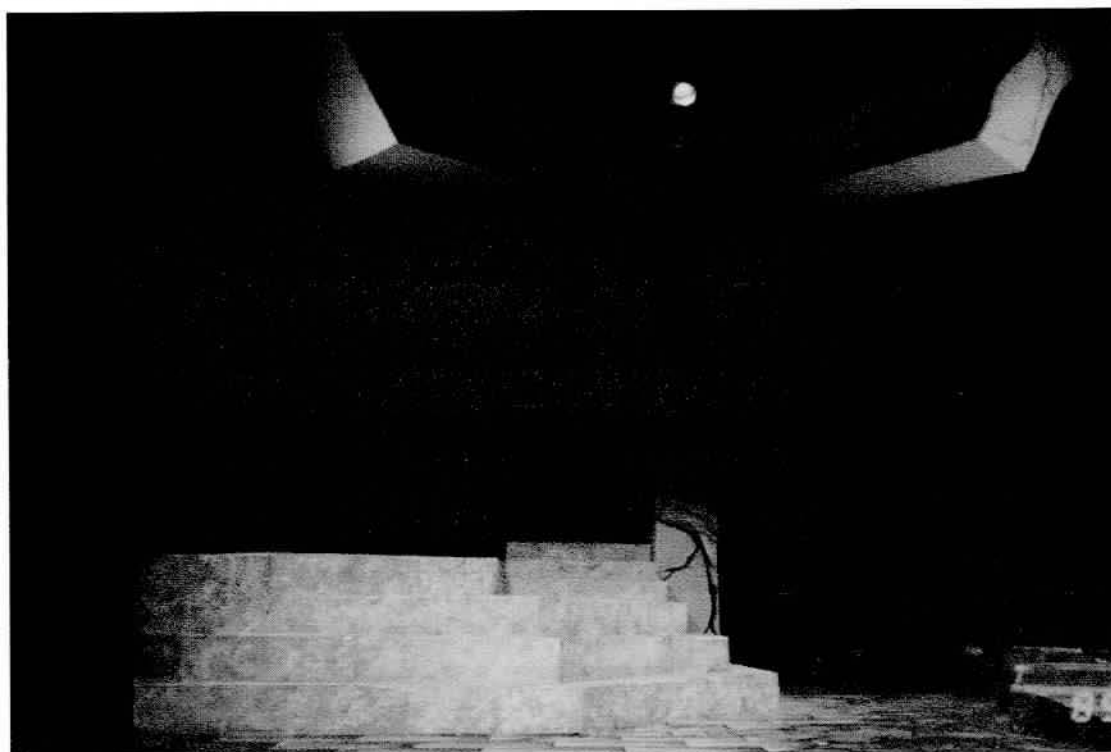
ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 11



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 12



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 13



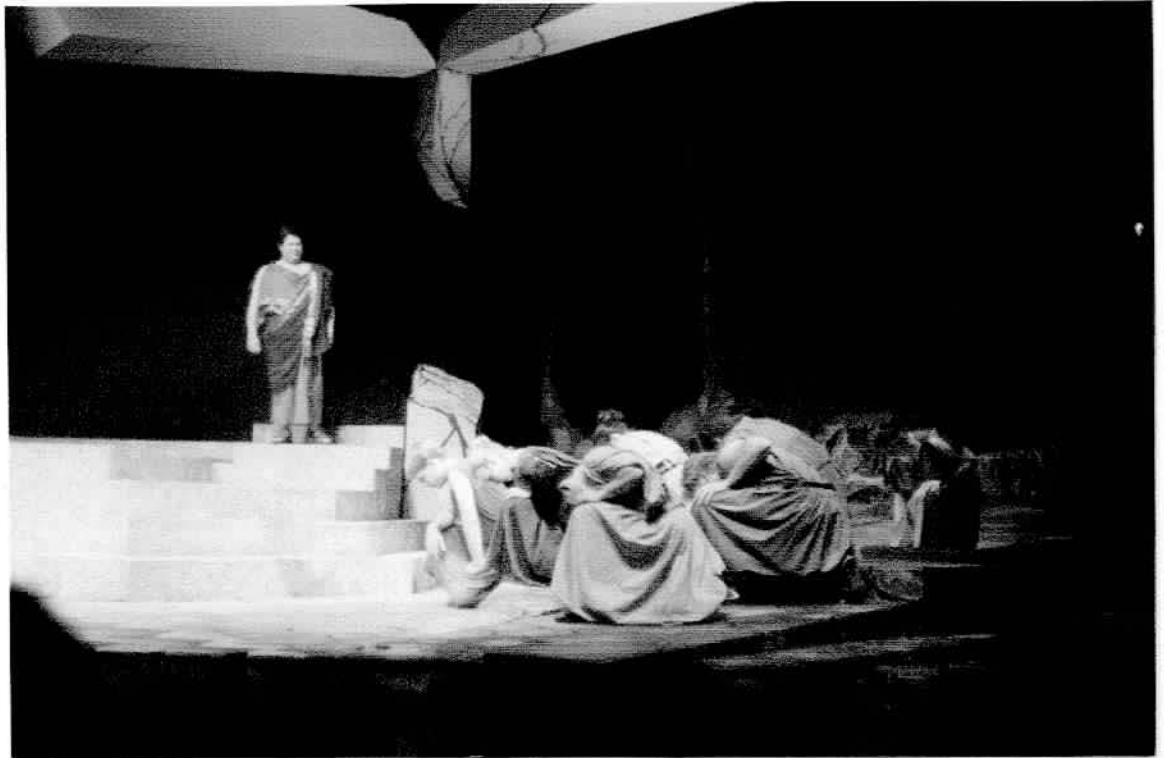
ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 14



ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 15



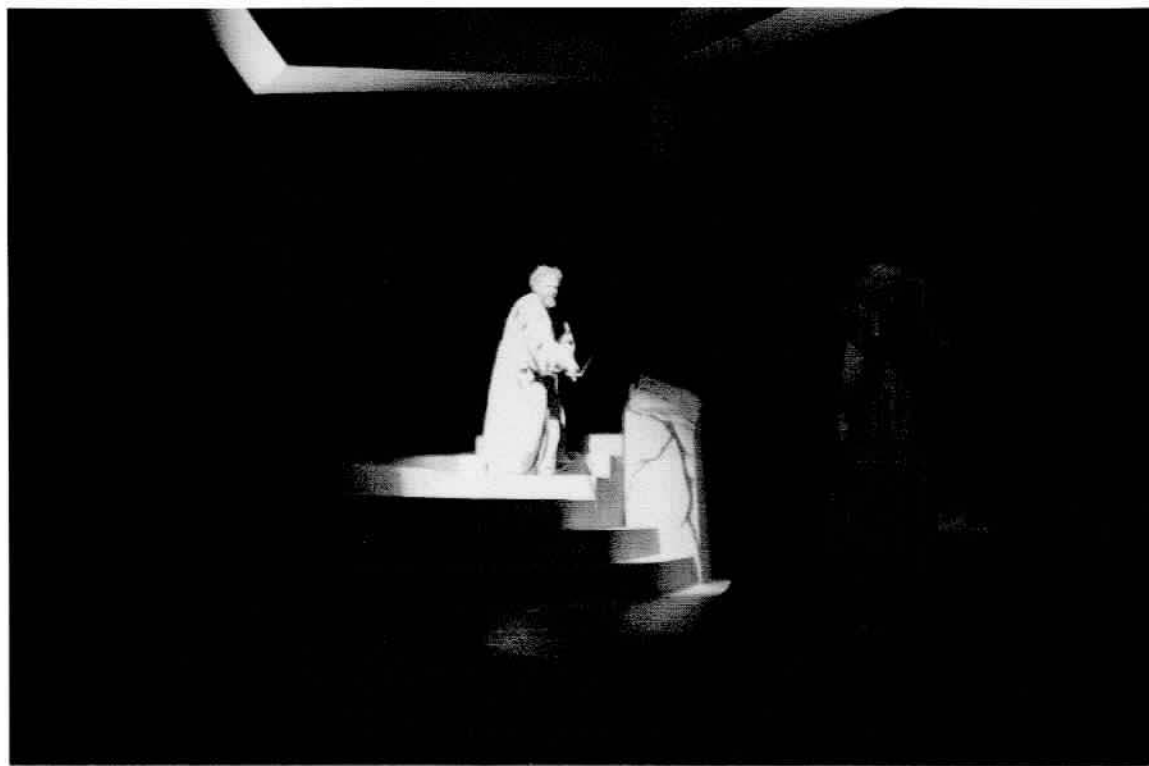
ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 16



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 17



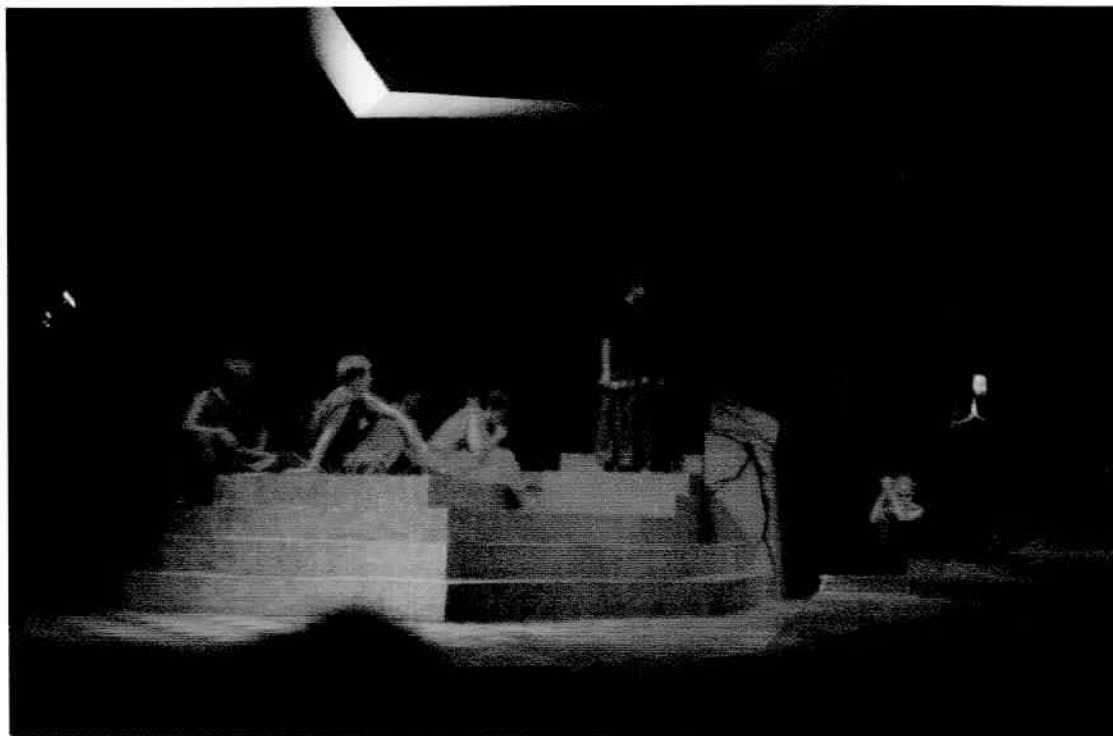
ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 18



ANTIGONE: PRODUCTION PHOTOGRAPH

Photo 19



ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 20



ANTIGONE : PRODUCTION PHOTOGRAPH

Photo 21



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