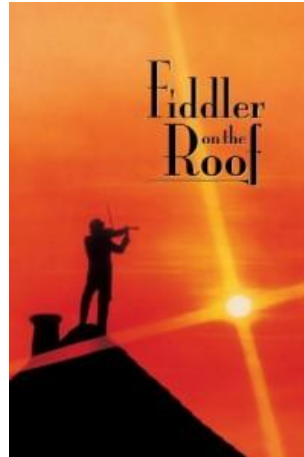


Fiddler on the Roof Lighting Design Concepts

Act 1 Prologue:

Time of Date: NA. Season: NA. Staging Location: DSR. For the prologue, I basically want to capture the sense of dawn as vividly as possible. We'll make use of putting as much morning sunrise color as possible on the cyc. The lighting should also, as much as possible, create a silhouette effect that outlines the US rooflines and the fiddler who is positioned on the roof USL.



As Tevye enters, he is hit with a spot DSR. By the time we move into Tradition, the entire stage has already been washed over with even, bright morning light. I'm not sure if I like the idea or not, but I'm wondering if it might be interesting to have the lighting come in abruptly with the start of the music. I know it would be difficult to sync. The idea is that Tevye opens the show in an almost neutral, frozen plain of time. Then, we advance immediately into the full morning light as he "enters" time in his village. I don't know if I like this or not.



Act 1, Scene 1: Kitchen of Tevye's House

Time of Day: Late afternoon. Season: Spring. Staging Location: SL. The lighting for this scene should reflect interior lighting without the use of artificial sources. In other words, the light in the room should reflect a room enveloped in daylight. At present, I don't have any requests for additional lighting during Matchmaker.

Act 1, Scene 2: Outside Tevye's Home

Time of Day: Late Afternoon. Season: Spring. Staging Location: SR. The lighting for this scene should again reflect late afternoon. We might choose to mix in a bit of red and orange to convey the approaching sunset. You might play with a very long cue that transitions our lighting slowly as the scene unfolds.

Act 1, Scene 3: Kitchen of Tevye's Home

Time of Day: Dusk. Season: Spring. Staging Location: SL. As Tevye and Perchik abandon the space SR, the lighting in that zone can fade out a little slowly once they're inside the home. The lighting for the home should come up as they move US of the US wall to the home. Next, the lighting within the home should slowly change to reflect the dwindling daylight outside. The interior lighting should increasingly reflect artificial light sources. For "The Sabbath Prayer" I would like to make use of one special focused down on the Sabbath table and gelled in orange to indicate the glow of the Sabbath candles. I would like to make use of 4-5 additional instruments from above to hit the 4-5 tables that will be added as "The Sabbath Prayer" begins. I realize these instruments may not be able to be gelled in the same color. Each instrument should only be brought up to about 50%.

Act 1, Scene 4: The Inn

Time of Day: Early Evening. Season: Spring. Staging Location: Full-Stage. The lighting for this scene should again indicate the warm glows indicative of artificial light sources. Ideally, to the best of our ability I would like the lighting US to be non-existent in order to silhouette the exterior sides of the building structures. When Tevye has his couple of lines of direct address to the audience at the bottom of page 28, I want the instrument the single instrument that can hit to be at full and all other light in the scene to come down by about 40%. This transition may be taken away if it looks too choppy. I'll have to see. During "To Life" I would like the natural lighting to give way a bit to an increasingly color-rich, but not necessarily brighter overall tone, reflecting the increased intoxication of mood and moment. Bottom line, by the climax of the number we're the color should suggest a wild abandonment from the sober sense of the world. Maybe we inevitable do need to go brighter. I'm more concerned with increasing the warmth over the brightness, if that makes sense.

Act 1, Scene 5: Street Corner Outside the Inn

Time of Day: Late Evening. Season: Spring. Staging Area: Full-Stage. Once the scene change has taken place, lighting comes up across the entire stage, reflecting an outdoor portion in the middle of the village late at night. If possible, I would like to have the Constable a bit hidden where he is positioned at the start of the scene on the SL side of the SL wall of the USR structure. Obviously, we're talking use of a lot of blues, purples, and some un-gelled light. Pretty basic nighttime scene.

Act 1, Scene 6: Exterior of Tevye's Home

Time of Day: Mid-Morning. Season: Spring. Staging Area: Nearly Full-Stage. Most of the scene is played SL, but I want pretty much the full stage lit. If anything, we might drop out just the last 20% or so of SR. The lighting for this scene should somehow communicate an exceptionally bright day. To the best of our ability, we want the sun to seem intentionally painful for Tevye as he finally emerges from bed. As we move along a bit further into the scene, Tevye will float SR. Then, as he begins "Tevye's Monologue" on page 42, I want the lighting across the full stage to dim by about 40% and a spot to come up on Tevye. Tzeitel and Motel are frozen during these sequences. Truthfully, I hate spots, but I know they're the best option for this. Once his monologue is over, the lighting returns to normal. Then, the same effect is repeated on page 43, and then it goes back to normal once more.

Act 1, Scene 7: Tevye's Bedroom

Time of Day: Middle of the Night. Season: Spring. Staging Area: Full-Stage. At the start of the scene, I would like Tevye's room to be minimally illuminated to communicate nighttime and the absence of light sources in the room. The pools of evening light should be confined to the center of the stage area that includes and surrounds the bed and a surrounding perimeter of about five feet. However, I would like enough light on the bed at C to reveal Tevye preparing to hatch his plan. As he awakens from his "nightmare" I want to have Golde make use of a lamp on the nightstand. This should be communicated with an instrument or two offering

a bit more light in the room. Still, the bed's zone should remain essentially isolated from the remainder of the stage. Once Tevye begins the full explanation of his dream, I would like a brighter, almost heavenly light to fill the zone SL of the bed. This is where Grandma Tzeitel and her entourage will emerge. During this portion of "The Dream Sequence" we might begin adding haze SR in preparation for Fruma Sarah's entrance. Fruma Sarah (and a potential entourage of 4 followers) will enter the SR zone. We have TONS of options for the lighting here. I'm not positive what will be best. There are many different choices and directions that past productions seem to have taken for this cycle of the show. I've listed a few of the images I've come across. I think some choices are very clearly better than others, but I'm still pretty up to any ideas you have. Anyway, at the close of the scene the lighting should once again be reduced to just the bed and its perimeter.



I LOVE this image. What if we did 1 tree?

Act 1, Scene 8: A Village Street Corner & Interior of Motel's Shop

Time of Day: Late Morning. Season: Spring. Staging Area: Full-Stage but starting CS and SL. This scene opens with lighting up on the street CS and SL. As the street scene unfolds, the lighting in Motel's shop can be at about 40%. Once members of the crowd move into Motel's shop, the lights come up to full in that locale as well. The lighting should indicate no artificial sources but instead again convey exclusively natural daylight. I don't think we'll remove the light on the rest of the stage once the scene transitions into Motel's shop, but I have to wait to think on this point.

Act 1, Scene 9: A Section of Tevye's Yard

Time of Day: Dusk. Season: Summer. Staging Area: Full-Stage. The wedding party will enter from SR and will take their places. Motel and Tzeitel will stand just L of C. Tevye and Golde will stand MR. I am still playing with the idea of adding a young version of both Tzeitel and Motel at the opening of this song. They would presumably stand MSL and exist in their own, separate pool of light, a representation of the memories Golde and Tevye have of the young couple as they prepare to see them joined in marriage. I think I would still like to pursue this thought, but I'm not positive yet. Anyway, I would love to bring in some reds and oranges to reflect the setting sun. Again, it would be really cool to have a very slow progression that takes us fully into early evening as the scene goes on. However, I want to start things relatively dark. The use of color for the setting sun should be confined to the cyc. Having said that, we can mix in light to reflect the small candles held in the hands of the wedding guests as they enter the scene. I have no specific choices in lighting adjustments for the wedding dances, but I do want the lighting to be brought up following "Sunrise, Sunset."

Act 1, Scene 10: Tevye's Yard

Time of Day: Night. Season: Summer. Staging Area: Full-Stage. This scene requires basically the same lighting as the end of the previous scene. The main wedding table sits USC. The additional tables are SL and SR. Again, the lighting should reflect artificial sources of illumination. Still, we need fairly bright light. If possible, I would again like to retain a silhouetted effect with regards to the rooflines of the buildings. That may not be possible, given how much of the stage must be lit. It's just an ideal we can try to achieve. I see blues and purples across the cyc. I have the idea of possibly losing some of the light during the scuffle with the soldiers. Perhaps they break a few of the lamps that provide illumination across the stage. Past that, I don't see any major adjustments.

Act 2 Prologue

Time of Day: NA Season: NA. Staging Area: DSR. During the prologue, I want some low light on the cyc to provide a nice silhouette of the buildings' rooflines. Why stop now? I would also like some very low light across the entire stage. Everything at perhaps 20% or so. Tevye is lit with a spot during his monologue.

Act 2, Scene 1: Exterior of Tevye's House

Time of Day: Early Afternoon. Season: Fall. Staging Area: SL. This requires the same light pools as were used in Act 1, Scene 6. However, the light should be a bit more advanced to reflect the afternoon sun. The advance of the seasons into fall is tricky. I don't know how or if this can clearly be conveyed with the lighting. Perhaps the costumes will lend the greatest signifiers to this distinction. I do think we might play with the same lighting effect already used during the inn scene. It again requires a decrease in the overall area lighting as we listen in on Tevye's mental ponderings about the situation at-hand. This occurs twice in rapid succession on pages 72 and 73. If the changes come across too awkward or abrupt, we'll nix them. I don't envision much of an adjustment in the lighting for "Now I Have Everything" at present. We'll play with ideas for this number as things move along.

Act 2, Scene 2: A Village Street Corner

Time of Day: Late Afternoon. Season: Late Fall. Staging Area: Full-Stage. This scene requires the same lighting that we used in Act 1, Scene 8. The only changes might be the addition of a bit more light to reflect the progression of the afternoon sun. However, the light pools also need to be advance into the territory that was used for the interior of Motel's shop as well. I'm not sure that we will use any different colors between the interior of the shop and the exterior of the street during the act one scene.

Act 2, Scene 3: A Desolate Rail Stop

Time of Day: Late Morning. Season: Late Fall. Staging Area: Full-Stage. I definitely want the full-state lit for this scene. However, I want to minimize light on the building structures as much as possible. I don't know why, but I have a very definite and unique sense of the lighting I want for this scene. I want to convey the same imagery that the film version of the show conveys in this moment. It is barren and desolate, almost a representation of the land where Hodel will soon find herself. As such, we need to create a vast expanse of space across the stage. Maybe the way we best achieve this is to narrow the light pools to DS and CS. I just want to minimize the US structures in this scene as much as possible. The lighting should convey a dry, cold, late day in fall. I want a lot of uncolored light across the stage. I don't envision any changes to the lighting during "Far From the Home I Love."

Act 2, Scene 4 & Scene 5: A Village Street Corner & Interior of Motel's Tailor Shop

Time of Day: Afternoon. Season: Winter. Staging Area: Full-Stage. This lighting again is pretty much the same as we used for Act 1, Scene 8. The only differences are the time of year and the time of day. Again, I'm not sure how much we can convey these distinctions. I want the light in Motel's shop to run at about 40% as they did in act 1. Once the action moves to the interior of the shop, they'll be brought to full.

Act 2, Scene 6: Outskirts of the Village

Time of Day: Mid-Afternoon. Season: Winter. Staging Area: DS Zone. Well, here we go again. I want to minimize the building's in this scene once more. No silhouette. No light. To the best of our ability, I want to only see the open space CS. When Tevye begins "Little Bird" I think I do want to make use of a spot and decrease the rest of the light on stage to 40% or so. Perhaps we don't even use a spot. Maybe we rely on a single instrument or two. At any rate, I want the lighting to convey Tevye's sense of isolation and disconnection with the world he has known and felt he understood.

Act 2, Scene 4 & Scene 7: Tevye's Barn

Time of Day: Late Afternoon. Season: Winter. Staging Area: CS or DSL. I don't have any real ideas for communicating this location. The lighting should be confined to the 1/3 or so of the stage that contains the action. Maybe the remainder of the stage is blanketed in about 40% light. Why do I like so much lighting at 40%? I have NO IDEA. Anyway, this is a pretty basic scene. No special tricks or cues. However, due to the numbers of bodies we have onstage for the scene, I realize that our options are limited.

Act 2, Scene 8: Exterior of Tevye's House

Time of Day: Late Afternoon. Season: Winter. Staging Area: Full-Stage. This scene should be used to take us full circle. As such, I would like to close with a progression into the sunset. As the scene unfolds, I would love a *very* slow light cue to unfold that takes us into dusk as the circle of townspeople forms, progresses, and takes leave offstage.