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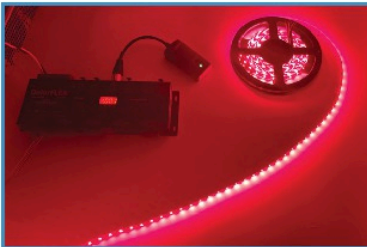
This low-noise multi-spectral RGBAL LED fixture is designed for touring, live events, theatre, and TV production, and is managed by a specially crafted, internally developed firmware algorithm.

Traditional fixtures utilize four focal planes, often leading to a loss of sharpness, the company notes. This unit features Accuframe, utilizing two focal planes to achieve a new level of precision. The Lineguard frost system features pairs of blades for superior uniformity and reduced unwanted reflections. The Absolute Position feature, for advanced pan and tilt control, remembers fixture positions in real time, allowing for precise repositioning with no distracting movement during hard resets. Tonedown ensures noise levels as low as 27dB.

The product incorporates AccuTune, an in-house firmware algorithm for precise control over the multicolor LED engine. This delivers high CRI and high-TLCl light optimized for both stage and TV. Using the Colormatch calibration feature, integrated with the company's CloudIO software, users can match the light output and color temperature of all their fixtures.

Independent control of the four LED stripes within the engine unlocks a new level of graphics and color effects. This Colorstring feature empowers users to create intricate and dynamic lighting displays. A proprietary optical system offers a broad beam angle potential of 6° to 60°. The color wheel builds on the foundation of the company's Sinfonya unit, offering additional red, green, and blue options. This expansion adds three crucial points to the gamut that were unattainable with the engine's native colors. The product features a sleek, ergonomic design that enhances aesthetics and reduces internal noise reflections.

www.claypaky.it



City Theatrical — QolorFLEX Quad-Chip RGBA-Plus-Deep-Red LED Tape

The company says the product offers high-output brightness and the ability to create a wide spectrum of colors, including deep red, when used with a DMX color-control system. It is available in 5m reels or cut-to-order lengths. Each tape includes 3M adhesive applied to the backside to allow for easy peel-and-stick mounting. While similar to the company's QolorFLEX Quad-Chip Four-in-One LED Tape product in its RGB and

amber colorway, the new product offers all the four-in-one color-blending capabilities of four-in-one RGB and amber, as well as the deep red hue. It includes an additional wavelength of 660 for deep red, making the wavelength for the LED tape 622/518/468/588/660. Its brightness is 455lm/m, and it consumes 70W/5m reel, or 4.27W/ft. It includes both 5050 and 2835 LED chip sizes in a single tape, to benefit from both the four-color blending of a 5050 Quad-Chip Four-in-One, and the bold deep red color in a single 2835 chip.

www.citytheatrical.com

ETC — ColorSource PAR jr

The fan-free, convection-cooled design makes this wash light ultra-quiet, the company says. And, at nearly half the weight and half the price of a full-sized ColorSource PAR, it is well-suited for venues of every size. It is available in two array



options. The Original array provides subtle pastels and white light to enhance skin tones. The Deep Blue array is for more dramatic saturated colors. Like all ColorSource fixtures, it includes ETC's color integrity technologies so, the company says, users can be sure the colors they set in rehearsal are the same ones they see during the show. These include ther-

CLOSE-UP: THEATRE

the dining room, the kitchen, all the places that we don't see. It has to feel as if they exist."

Orjuela-Laverde notes that they worked on the scale of the staircase, which, in part, determined how grand the house would be. The set's grandeur often reveals something about the characters, for example, in a moment when Toni, who is something of a terror, stands alone upstairs, looking indecisive and utterly lost. "We tried to find a scale of height for that," Moerdyk says. "It's so easy to find Toni hate-able but the writing is so beautiful and nobody in the play is only one thing." He cites another moment when Toni is alone on the downstairs sofa, "a tiny person in a vast space."

Another consideration, Moerdyk says, "was how advanced is the house's state of decay? We talked a lot with Lila about finding that sweet spot of faded antebellum glory, knowing that it was once beautiful but not a total wreck." Orjuela-Laverde adds that, throughout previews, the large number of onstage props, representing the father's hoardings, was evaluated and, in some cases, moved around, before everyone settled on the right look.

Moerdyk says the father's character is key to the play's mystery. Regarding the hateful photos and eerily curated body parts, he asks, "Did they belong to him? Branden and Lila wanted to keep that doubt alive. That helped us create a world in which it would be believable that maybe those things were just there, from before, letting the audience

reach its own conclusions. That's part of the play's magic: The family can never know."

Some of the prop discussions were highly specific, Orjuela-Laverde notes. One major plot twist involves Ray's little boy, who, rooting around upstairs, finds something that looks very much like a Ku Klux Klan hood. "We asked, what kind of hood is it? Just a pillowcase? A yellow bag? It was very interesting keeping that ambiguity alive."

Certainly, the designers' biggest challenge was the finale, a series of blackouts that reveal the house undergoing various stages of decay: a collapsed floor, a broken window, a dangling chandelier, and, finally, a tree growing in the middle of the room. Reading these stage directions, Moerdyk says, elicited "a brief moment of panic." However, he says, "It's so exciting when writers give you something outside the realm of physics; it's a cool opportunity. We stuck to the beats in the script because Branden has written these beautiful three pages of what could happen." Nishikawa adds, "What you see onstage is what was written."

"There's a balance of vignettes showing humans doing things to the house with vignettes of nature," Moerdyk says. (The latter includes a tree growing in the living room; see page 24.) "Some things were the result of the set's configuration. When you see kids having a rave in the basement, that was a response to the fact that we have implied stairs going down. Branden said his intention in this epilogue was that the house becomes alive and what happens to it should be practical and real."

Orjuela-Laverde notes that the enormous changes to the set in the epilogue are handled by only three stagehands. Nishikawa remarks that the stage crew goes above and beyond in ridding the set of so much detritus between the first and second acts.

The epilogue—indeed, the production as a whole—features moody lighting effects by Jane Cox and detailed sound (including some truly alarming cicadas) by Bray Poor and Will Pickens. "What I loved about this process is that all the designers and Lila were talking from the very beginning," Nishikawa says. "It needed a full team to unpack," Moerdyk adds. "I don't think we could have finished it any other way, especially the lighting and sound. We had to deal with the practical logistics of hiding speakers and concealing lights; all of that needed to be folded into the design of the house from the beginning." The set was built by Burlington, Ontario-based Great Lakes Scenic Studios.

Interestingly, Moerdyk says that the transfer from the Hayes Theatre, where the production opened as a presentation of Second Stage Theater, to the Belasco Theatre, was relatively smooth, the two stages being quite close in size. The one major difference is that the Belasco has a second balcony, which required a few adjustments. Orjuela-Laverde adds that this upstairs seating offers a distinctive view of the show, including the way the characters interact. "It's a cool way of seeing how intricate and

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