

going to take. It usually isn't when I'm reading the script, but afterwards. Most times it's after the set's already designed and in the shop. Sometimes it's when I'm watching rehearsal. Something happens that I react to. I've had it happen when I've been looking at a diagram of the theatre grid on my computer screen." The lighting designer searches for words. "What exactly do I see? Sure, it's an image. I see an image of the shape and color of light, and when I see it, the image tells me how to make it happen."

"I'm a hunter-gatherer," the costume designer explains. "I go through life collecting images of who people are and how and why they're dressed the way they are. I never get bored standing in line in the grocery store because I'm always storing up combinations of shirts and shoes and coats and dresses, and all the crazy things people do to their hair. As I get to know the characters in a play, I know I've probably got an image tucked away somewhere that will help bring the character to life. Sometimes it's as simple as the way I once saw somebody wear a baseball cap; sometimes it's

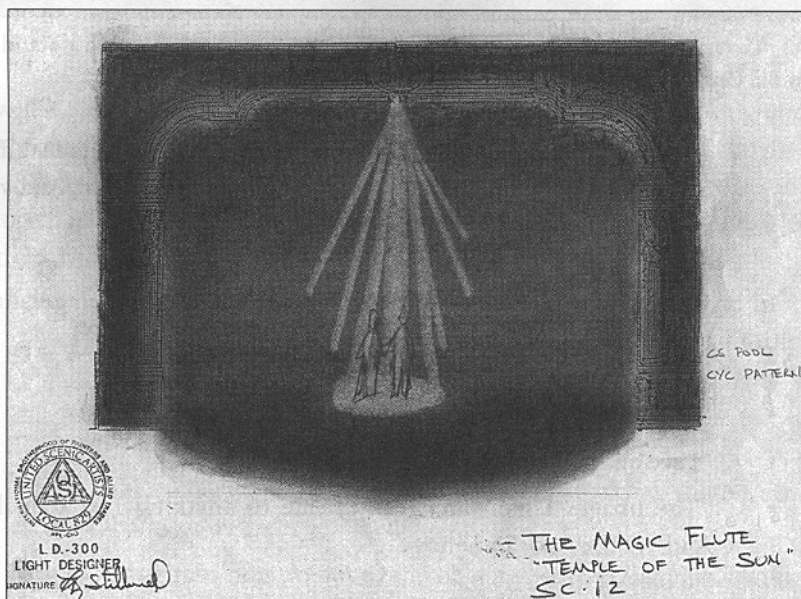


Figure 1-2. An image created with light by Liz Stillwell for The Magic Flute, "Temple of the Sun," scene 12. Courtesy of Liz Stillwell.