

Shaping the Light of New Voices 39: A Practicum in Theatre Lighting Design

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Humanities and Arts Course Sequence

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SP 1523	Elementary Spanish I	Pre-enrollment
TH 1225	ISU: <i>Macbeth</i> (1/6th Credit)	A21
TH 2999	ISU: <i>Dogfight</i> (1/6th Credit)	A21
TH 320X	Scenic Design and Fabrication	B21
TH 1999	ISU: <i>Once Upon a Mattress</i> (1/6th Credit)	C21
TH 340X	Lighting Design	C21
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With the permission of the Humanities and Arts department head,
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Abstract

As one of the lighting designers for New Voices 39, I developed design ideas in collaboration with the creative team to create visually distinct worlds for each show and evoke emotions in the audience through light. Prior to this project, I had been a head electrician and assistant lighting designer in productions at WPI and elsewhere. I set out to build upon my existing lighting knowledge and stretch my design skills by creating one festival plot for three new plays. In collaboration with another lighting designer, I created a detailed 3D model, plot, cue list, and paperwork to document the design. I also worked with the head electrician to hang, focus, and program fixtures for our plot.

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1 Introduction

In this practicum, I designed the lighting of three shows in the New Voices festival, from script to strike. I chose to work on this production in particular because I had not yet created designs for the Little Theater or a festival, and I was intrigued by the unique constraints of the space and structure of the production. Prior to joining theater productions at WPI, I had been a head electrician, lighting department head, and infrequent lighting designer in the proscenium theater at my high school. I became very familiar with the equipment and systems of theatrical lighting, but I did not have many chances to develop my design skills. Over the past year as a freshman at WPI, I have played many adjacent roles in *Lens and Lights*, *Masque*, *VOX*, and Drama/Theater department productions, including assistant head electrician, head electrician, and assistant lighting designer. I think these experiences have given me many viewpoints on designs, styles, and possibilities in the Little Theater. After completing TH340X Lighting Design with Professor Eckelman, I gained exposure to best practices, standards for documentation, and new design tools. I would like to continue growing and stretching my lighting skills, and completing my practicum as a lighting designer felt like a great opportunity. In particular, I was excited to use my newly-developed skills in Vectorworks, BeamViz, and Lightwright to develop detailed documentation for the lighting department.

In this project, I was eager to collaborate with and learn from the rest of the lighting and creative teams. I envision theater as a giant collaboration, and while individually we each know a little, together we have more than enough knowledge and experience to succeed. In terms of design, I aimed to create visually distinct worlds for each show using the same plot. I developed the plot in collaboration with another lighting designer, and I wanted to find ways to make the environment of each show feel unique. Lastly, I aimed to develop my skills in building emotional experiences through cues and timing. I had previously experimented with a variety of cueing strategies and started to develop my own style, so I was excited to continue experimenting with cue composition and timing strategies.

In reviewing past practicum portfolios focused on lighting for theater, I noticed the following common challenges: bottlenecks in scheduling leading to stressful tech weeks, lack of awareness of available resources, and unclear communication with the production team. Many recent practicum portfolios mentioned a crunch period near the beginning of tech week, congruent with my experience this fall in *Silent Sky*. To alleviate this problem, I aimed to provide plots and plans to the head electrician with plenty of time to hang and focus the fixtures. I also recognized that many people in the theater community are excellent resources, including Professor Eckelman and my fellow lighting designers in *Masque*, *VOX*, and *LNL*. I planned to ask for their assistance with design challenges throughout the production process. In recent post-production discussions and practicum portfolios, I also noticed a theme of unclear communication throughout several productions, so I planned to put

extra effort into the clarity of my communication with production teammates.

2 Production Role Description

As a lighting designer for the New Voices Festival, I have the opportunity to collaboratively tell the story of each show through light. I work with directors and fellow designers to create cohesive design ideas for each show. To communicate my ideas, I develop 3D models, plots, cue lists, and assorted paperwork as I collaborate with the design and lighting teams.

In this festival, I have the opportunity to design a shared plot in collaboration with another lighting designer. I will design *Dreamwalker*, *Sacrifice of Self*, and *Splitting Off Again* while another lighting designer focuses on the two additional shows in the festival. I plan to develop design ideas for my shows, develop a “needs list” to describe what systems of light would work well, and come together with the lighting designer for the other shows to create a plot of instruments that will serve all of our shows effectively. We will also work with the head electrician to investigate and purchase additional fixtures for this festival.

This role is important to the success of the production because I am responsible for ensuring the audience can see the scene at hand and immersing them in the world of the shows through the lighting design. To accomplish this task, I will create preliminary designs to share with the creative team at design meetings, develop my designs into systems of lights, collaborate with another lighting designer to create a plot, and work with the head electrician to hang and focus all the instruments.

While the production is underway, I will attend production check-in meetings and tech rehearsals. Once the lighting department has hung the plot, I will develop and refine cues, incorporate feedback from directors, and communicate with the festival stage manager and other departments with called cues. Throughout the production, I will stay in communication with the head electrician and another lighting designer as we adjust the plot, paperwork, and cue lists to keep everyone on the same page as we improve our designs.

3 Previous Project Review

I reviewed Elizabeth Walling’s project portfolio from B18, Charlie Snow’s project portfolio from B21, and V (Victoria) Tetreault’s project portfolio from B21.

As the master electrician for *Proof*, Elizabeth primarily held lighting crew calls to hang, cable, and focus lights in the Little Theater. She also discussed plans with the lighting designer and wrote brief reports after crew calls. Elizabeth noted that she would have liked to spend more time before each call creating a plan and tasks for the crew to accomplish since at a few calls, there was more crew available

than she had tasks prepared. She also encountered bottlenecks later in the process with the limited amount of ladders and scaffolding available in the Little Theater. I also noticed that the light plot in the appendices was hand-drawn, and she provided some documentation in the form of a Gel List. Broadly speaking, Elizabeth's main advice was to plan for crew calls and to ensure plenty of tasks are available for the crew to avoid bottlenecks later in the process.

As the projection designer for *Silent Sky*, Charlie primarily designed masks and images for each projector, as well as collaborated with the projections coordinator and other departments to decide on the placement of the projectors. Throughout the production, Charlie encountered a variety of challenges with using QLab to display images on the projectors and control the projectors' shutters over the network. Charlie suggested that future designers ensure they meet with the stage manager early in the production to communicate where cues will be placed within the script. He also reinforced the importance of open communication and collaboration with all members of the production staff since many roles are dependent on information or decisions from the rest of the production.

As the lighting designer for *Silent Sky*, V primarily designed a light plot, helped with focusing the plot, and designed cues for the production. They also collaborated closely with scenic, projections, and sound to share grid space and coordinated cues with projections and sound. One of their challenges was time management and production/life balance throughout the process. Although they intended to complete much of the design work during A-B term break and early in the process, they found that they had too much on their plate. In collaboration with Professor Eckelman, V developed their lighting design skills to craft their design and plot. Despite being behind schedule, the plot came together in collaboration with their head electricians. During focus, they found that standing in the light beam facing their shadow greatly sped up the process and helped them complete focus quickly and accurately. Once cueing began, they found that having a separate designer and board programmer also helped speed up the process. At the start of the tech process, they collaborated with sound to coordinate key cues and accentuate a few powerful moments. Overall, V recommended being mindful of the production schedule and aware that without deliberate planning, designers will either spend much longer than intended or end up with a half-finished production.

4 Project Journal

4.1 Approach to the Journal

I plan on using this space to record my production activities, starting from preparing for the first design meeting through the completion of the production. I will divide my entries into weeks and then further into design progress, key meeting takeaways, and additional notes. By dividing in this manner,

I hope that this will help me avoid redundant information while ensuring that I record all key progress points.

4.2 Week of February 7th

Design Progress

I began this week by reading the first version of each script for my three assigned plays (*Dreamwalker*, *Splitting Off Again*, *Self*) and starting a scene breakdown sheet. I also started to think about common design elements/themes between the shows to see if there might be any particular elements that could benefit all shows.

Key Meetings & Collaborations

At the first design meeting, I learned about each director's vision for their shows and found a common theme of an "oppressive" commercial setting between moments in each show. We also discussed fluorescent or other commercial lighting fixtures as a potential scenic/lighting idea.

Additional Notes

I also resolved a few minor registration issues before and during this week. Also before this week, I started talking to the other lighting designer about the shows and how we might want to collaborate on designs.

4.3 Week of February 14th

Design Progress

I began this week by reviewing the directors' notes for each show from the last design meeting and coming up with a few ideas for commercial lighting fixtures that could be used.

Key Meetings & Collaborations

At the second design meeting, I learned more about the scenic designs and sound designs for each show, which was immensely helpful in understanding the potential acting areas and the general cohesive design of the creative team.

I also met with the other lighting designer this week to review design ideas and see what sorts of ideas might work well in all the shows. We agreed that moving forward with the commercial overhead lighting could be quite helpful for most shows.

4.4 Week of February 21st

Design Progress

I worked with the head electrician and lighting designer this week to find suitable strip or commercial lights that would work well for the whole festival. We explored using LED strips with an aluminum track, various theatrical/DJ strip lights, and true fluorescent tubes. We also discussed options with Professor Eckelman and TD Pat over email and decided to move forward with the Eurolite Track Lights since they required the least assembly and could be easily repurposed for future shows in the Little Theater.

Key Meetings & Collaborations

At the third design meeting, I briefly presented our strip light options and learned more about the costume and prop designs for all the shows. I also started to get a better grasp of the scenic design and more of an understanding of where the backstage curtains might hang and where the main acting areas would be.

4.5 Week of February 28th

Design Progress

I finalized the budget with the head electrician and lighting designer this week. We decided to move forward with 6-8 of the Eurolite rail fixtures and a small budget for a cauldron special fire effect.

Key Meetings & Collaborations

At the fourth design meeting, we tested out a few scenic configurations of various elements and curtains. I think allowing for a backstage area along the western and northern walls of the Little Theater will work well for this festival.

4.6 Week of March 7th (C-D Term Break)

The other lighting designer and I met over break (in San Mateo, California!) to develop our combined needs list and begin mocking up a plot. We finished the meeting with an area layout and the start of a design. On the plane flight back to WPI, I transferred many of these ideas to Vectorworks and added BeamViz objects to start laying out fixtures on the plot. During this design round, we primarily looked at four systems: one coming from the south, east, northwest, and the Eurolite rail strips. In our conversations, we realized that this could lead to flat front light from both the south and east seating banks, as well as provide poor visibility from the northeast movable bank.

Additional Notes

I also spent some time adding seats to the Vectorworks model and testing out Lightwright. Once configured, Lightwright generates easy-to-read spreadsheets of fixtures in different orders and groupings. I think it will be a good addition to my workflow and aid the lighting team in keeping track of key details throughout the production.

4.7 Week of March 14th

I met with Professor Eckelman to discuss methods of worksheeting side light, among other topics. Afterward, I worked with the other lighting designer to test a different angle configuration of systems aimed northwest, northeast, southwest, and southeast.

During the production meeting on Tuesday, we learned about the nearly-finalized scenic designs, and honestly, we were a bit surprised and needed to redesign our area layout to fit the increased acting space. We moved from 6 acting areas to 8, which significantly improved coverage and decreased dark areas around the edges. We also adjusted the curtain layout slightly to better match our area layout.

In the latter half of the week, we finalized our four primary systems, and I created paperwork with Lightwright for the head electrician to hang the systems on Sunday and Monday.

Next Action Steps

Our key action steps for the next week are to finalize gel choices, finalize the plotting of additional backlight, toplight and sidelight systems, communicate with scenic about curtain placement, work with the head electrician to patch the console, and focus the plot.

4.8 Week of March 21st

By the end of the work call on Monday, I heard that all four systems had been hung, cabled, and ready for gels. On Tuesday, I prepared our updates for the production meeting and talked to several directors about blocking. On Wednesday, I tested out string lights with a dimmer and found that the dimmer did not dim the lights but served as a good relay. While adding additional specials for *7-11*, we found a stage pin to edison adapter which was not properly made and had been arcing inside the edison connector. This was discarded and we talked to Pat about fixing it. On Thursday, I adjusted the plot and paperwork to two-fer and three-fer house lights together in order to leave enough dimmers for practicals in *Dreamwalker*, as well as add another special on the northeastern door. The other lighting designer and I also set up tech tables and moved the console from the booth to the house to prep for upcoming cueing. I also had a chance to see a rehearsal for *Sacrifice of Self*, but since it was in the

Alden Hall Green Room, it was hard to translate to blocking in the Little Theater. On Saturday, we worked on cabling the LED bars with the head electrician and found one of them was not working out of the box. We talked to Pat and sent in details to the manufacturer to get a replacement. We also tested out a few different gel colors and decided to go with R61 and R302 as primary warm and cool, with additional R3206 for the backlight.

Next Action Steps

This coming week, I will be focused on watching the final run-throughs of each show before programming cues for dry tech on Saturday. We will also need to finish focusing specials and additional Seladors for *Dreamwalker*. All in all, I feel like we made good progress this week and I have a ton to do before dry tech.

4.9 Week of March 28th

This week was incredibly busy for me and, in retrospect, I need to find ways to anticipate this sort of crunch period. From Monday through Thursday, I had a chance to watch a run-through of *Splitting*, *Dreamwalker*, and *Self*. In the future, I'd love to see this sort of run-through in the Little Theater earlier if possible, but I understand that scheduling constraints made it difficult for this production. In conjunction with the run-throughs or at another time, I made an effort to talk to the directors about key moments in their shows with emotional shifts or changing locations. This proved particularly helpful when programming. On Monday, the lighting team came together to continue focusing and I had a chance to meet with the director of *Splitting* to understand the blocking a bit better. On Tuesday, we had our production meeting and made plans for continued focusing and starting to program cues on Wednesday. The other lighting designer and I made good progress in the morning and we had an additional work session later in the day to refocus several areas of cold wash since it looked inconsistently spotty between areas. It also became clear to me that my cue list would not be done on Thursday, so I communicated with the festival stage manager about providing a cue list on Friday and she was very accommodating. On Friday, I finally had a good block of time to sit down and write cues for all of my shows. Although the programming process felt rushed, I feel like I had good pre-planning to support me. On Saturday, we had our dry tech rehearsal and I heard from the other lighting designer that there were a few issues with tracking changes into unintended cues. Once we took a look, we found the console was in tracking mode and it was not difficult to revert the tracked changes. Overall, I felt that dry tech went well and I appreciated the time to make small adjustments and coordinate cue timing with the festival stage manager. On Sunday, we had the first full tech rehearsal and aside from a few small changes and a lot of timing adjustments, I felt like there were only a few big cues

that needed significant assistance. I also brought forward a few concerns about *Dreamwalker* since the lighting design paired with the actor's excellent performance gave the show a strong horror element that was not previously present. After talking with the director and Professor Eckelman, I found a few ways to tone down the horror while keeping the key elements of the design. Overall, I felt the tech weekend was incredibly busy and stressful, mostly because I was also helping to manage two large events on the same days. In the future, I highly suggest avoiding any large commitments during the weekend before the performances.

Next Action Steps

This week, I need to fix a few focus notes, adjust cue timings, and talk with the director of *Sacrifice of Self* to figure out better ways to light the basement scenes to feel different from the office.

4.10 Week of April 4th

On Monday, we completed our second full run with actors and I found more small issues to fix, mostly with cue timing in addition to a few problem areas, including the ending of *Dreamwalker* and the beginning and end of the whole festival. On Tuesday, I worked with the other lighting designer on cues for before, after, and between shows, as well as met with the director of *Dreamwalker* to iron out the sequencing of the ending. At this point in the process, I felt reassured about the state of the shows and we moved the console back to the booth before Wednesday's dress rehearsal. I also met with the director of *Sacrifice of Self* to figure out a few ways to differentiate the basement from the office and provide more illumination overall. I found it quite difficult to watch the Wednesday dress rehearsal being unable to resolve small things, but after watching the festival, I thought it looked fantastic overall. I watched the last performance on Saturday night and we completed an easy lighting strike afterward, pulling gels and LNL PowerCON cables to return. We had a miscommunication about how many PowerCON cables we had borrowed, but once it was resolved, the lighting strike was complete.

4.11 Week of April 18th (Post-Production Discussion)

I feel like we had a very productive post-production discussion. I appreciated Anne Ogilvie's method of running the discussion since I've heard and felt that previous PPDs have been challenging for students with key feedback to provide to the facilitator of the discussion. Broadly speaking, I found the longer tech process to be helpful but challenging to fit into my schedule. I would have preferred watching full run-throughs of the shows in the Little Theater earlier and having more time between dry tech and full tech to run notes and discuss with directors. Generally, I think the tech process felt longer since I coordinated with multiple directors and watched rehearsals of each show, while I'm used to one

run-through for the entire production. It could also be that this is standard for festival shows and this is my first festival. Also, I was very aware that starting the pre-production phase in C-term was quite challenging for the other lighting designer and it was harder to work together before D-term since he was away on IQP, but I think our collaboration worked out well in the end.

5 Reflection

When I joined the New Voices production team, I felt that taking on the role of lighting designer was both a good next step in my journey through theater roles and an opportunity for me to stretch myself and learn through the process. After completing the production, I think this role stretched my design skills and time management more than I expected while also providing lots of learning along the way.

Before working on this festival, I had only completed a full lighting design process on a few productions, including several plays and musicals in high school and as part of a final project for TH340X Lighting Design. As the creative team began analyzing the scripts and sharing design ideas, I really enjoyed our collaborative process, and hearing from the other departments helped me refine my ideas and develop a cohesive language for each show. At the beginning of the production, the other lighting designer and I developed our own needs lists for angles, colors, and effects, which proved to be quite helpful when combining our needs into a single plot.

Once we decided on a defining style for each show and agreed on the seating bank locations, we concluded that we wanted to hang the front wash fixtures from the southwest, southeast, and northeast. Many shows that I have seen in the Little Theater with an L-shaped seating configuration employ a front and side light configuration from the south and east, which can leave audience members in the southern and eastern seating banks viewing the performance with flat front light and audience members in the northwestern corner with all the front light appearing as side light. As we were deciding on the diagonal configuration, we noticed and appreciated that most audience members would see the stage with at least two front lights approximately 45° off-center, as is common in proscenium theaters. In retrospect, I think this decision served the festival well since it offered us more angles to experiment with and allowed for more control over the audience experience.

I also decided that I wanted to make documentation a cornerstone of this project to aid in collaborating with the rest of the lighting department and keeping track of all the details of each fixture. While we refined the plot in Vectorworks, I also began to learn more about Lightwright. With detailed Lightwright and plot printouts in hand, we began lighting calls, and I was pleasantly surprised at how few plot modifications were needed once we began hanging fixtures. I think this was in large part due to the careful review of the fixture data in Lightwright, which allowed me to catch many mistakes

before they got to the head electrician. I highly encourage future lighting designers to use Lightwright for both generating fixture schedules and catching plot mistakes. Once we had most of the plot hung, it was easy to add the dimmer/circuit numbers to Vectorworks and generate a patch for the EOS console. Keeping all the fixture details in Vectorworks made it easy for the other lighting designer and I to collaborate, check our work, and avoid running back and forth to the booth while patching the console. In hindsight, I would have liked to solidify and share a few sections of our design earlier in the process to allow the head electrician to get started with lighting calls while we finished adding additional fixtures to the plot.

Focusing the plot was more of a challenge since both the other lighting designer and I were quite detail-oriented and determined to create an even wash with each system of fixtures. I think this portion may have been one of the larger timing miscalculations for me; focusing all the fixtures required much more time than I had expected. This was due in part to a significant number of burnt-out bulbs, broken fixtures, and fried cables. I think future lighting teams could avoid many of these equipment issues by testing all their fixtures and cables on the ground during the design and plotting phases of the production. While focusing, I also learned a great deal about gel colors and the minute differences between similar shades and hues. It was initially hard for me to see the differences with a gel book and the flashlight on my phone, but once we were in the Little Theater with a fixture and pieces of gel, I was surprised to see significant differences in skin tones with different gels. Our experiments with gel colors turned out to be a great learning experience, and I came away with a new appreciation for the subtle differences between similar colors with different spectral distributions.

As soon as focus was complete, the other lighting designer and I rushed to watch the final run-throughs of each show and program initial cues. It was challenging to find enough time to complete focus, watch run-throughs, and program the shows, but we finished in time for dry tech. Every production I have seen in the Little Theater has always ended up programming cues the night prior to the first tech rehearsal. I had hoped for this festival to break the trend, but alas, we did not plan far enough in advance to see the crunch time coming with enough notice to change course. In the future, when I have more time for cueing, I would like to try designing cues with a board programmer and I highly recommend it for future lighting designers, especially those without ETC EOS experience. After the production, I had an opportunity to be an assistant lighting designer and programmer for a professional lighting designer and I can see that freeing up my designer brain to focus on the stage and my design ideas (instead of on the console commands) could help me clarify my ideas and create more refined cues.

During and after dry tech, I found a lot of small inconsistencies and cue notes to refine, but regardless, the show was roughly complete. As tech rehearsals came to a close, I found it challenging

to watch the show without the console at the tech table, but once I sat without it, I finally noticed several small tweaks I would have made with more time. Regardless, I was very happy with the final designs, and as an audience member, I could tell that my designs helped set the scene, build the emotions, and tell the story of each show.

A few key moments feel particularly important to my learning and process. In the early planning and design phase, the head electrician, another lighting designer, and I worked together to come up with several options for fluorescent tube light fixtures to hang above the stage and create a “commercial” aesthetic for several of the shows. We investigated standard fluorescent tubes, LED strips with diffusion tracks, and a European brand Eurolite with a few models of RGB DMX-controlled Pixel Tube, which appeared to be a knockoff of an expensive Martin fixture. We also found a wide variety of fixtures that would work well but were well above our price range due to their prevalence in video production or pixel mapping features. For this production, we worked with TD Pat to move forward with the inexpensive Eurolite tube fixtures and ended up purchasing six, but upon arrival, one did not power on. After an exchange with support, we did get a replacement fixture, but not in time for this production. All in all, the five Eurolite tube fixtures worked well for the festival, and I think they provided a unique lighting and scenic element for the commercial environments. Working through these challenges was a good learning experience, in that the cheapest available fixture can have significant reliability problems. In a future production, I would like to more carefully evaluate the tradeoff between purchasing a few expensive, high-quality fixtures or many lower-quality, less expensive fixtures when on a tight budget and timeline. I would also like to further investigate renting fixtures to allow us to use high-quality fixtures while on a budget.

Another new experience in this production was creating horror effects for *Dreamwalker*. I found this show to be particularly challenging, mainly because I have not previously designed a show with a focus on horror and haunting. The script called for lighting to play a key role as another character on stage, embodying the titular Dreamwalker throughout the show. In interpreting the lighting and stage directions in the script, I created several flashing effects that rolled through the theater to capture the emotions of the characters on stage. At one point in the final rehearsals, I felt that with the combination of the sound effects and excellent acting, the lighting cues were a little too effective. I also heard from a few fellow designers that the effects were remarkably frightening. I met with the director and with some experimentation, we found a good balance of honoring the playwright’s intent while keeping the feelings of horror at a tolerable level for the audience.

One more lighting design challenge in this festival was refining the cues for *Splitting Off Again*. The play consisted of four characters, with the majority of the show being a conversation between two characters. With minimal action on stage, I wanted to find ways to add a subtly dynamic design. I

experimented with a variety of options before settling on several color and intensity shifts throughout the show. The primary cue was a slow color change over 40 seconds. A very slow crossfade was a new design element in my lighting design vocabulary, and I found it worked well in this show to portray the change in time of day and emotions in the conversation.

At the start of the production, I set a few goals and in looking back, I think I found ways to fulfill each one. I set out to collaborate with and learn from the rest of the lighting, creative, and production teams. I appreciated the team-based approach within the lighting department. I had a dialogue throughout the process with the other lighting designer and head electrician. I also found opportunities to reach out to each director, hear their opinions, and integrate them into my designs.

I also set out to create visually distinct worlds for each show within the constraints of the Little Theater. I used color schemes, selective visibility, and tones to differentiate the unique bedrooms of *Dreamwalker* from the airport of *Splitting Off Again* and the office in *Sacrifice of Self*. During the performances, I felt as though I had left the Little Theater and was transported to the worlds of each play.

Lastly, I wanted to develop my skills in building emotional experiences for the audience through cues and timing. I think the sequence of cues in *Dreamwalker* complemented the action on stage to build toward the emotional climax of the show. In several key scenes, the lighting effects played the role of another character on stage and additionally represented each character's emotional states. Building emotion was a new goal for me, and I learned more about the ways color and selective visibility can shape on-stage emotions through this festival.

From this production, I have learned many key lessons that I will take with me to future productions, and I hope these insights may help future lighting designers as well. Primarily, I found my biggest challenge was staying on schedule while relying on incomplete and changing designs. Since the scenic design was not yet finalized, I was unable to complete a plot before the beginning of D-term. I expected designs to be somewhat fluid throughout the production process, but it was hard to create a preliminary plot without a clear understanding of the scenic design. From this experience, I think a reasonable lighting plot due date for future productions could be one week after a nearly-complete scenic design is shared. If a dependent design is delayed, it may be helpful to consider adjusting the overall design timeline. Since we did not have a plot completed on time, the head electrician spent a portion of the production waiting for the complete lighting design. In the future, I think it would work better to confirm a few elements of the lighting design while the scenic design is in progress and hand them off to the lighting crew while the designers finish the remaining elements. This could allow for starting to prepare and hang fixtures on schedule and create more opportunities for feedback and revisions while designs are being finalized.

Although I expected tech rehearsals to be a time-intensive process, I found that the work leading up to tech rehearsals took even longer than I had anticipated. I struggled with over-scheduling myself throughout the production, which left me with several other obligations during the weekend of dry tech and full tech. I found this to be quite stressful and made it hard for me to be fully present during rehearsals. In hindsight, I would try to avoid scheduling anything lengthy on days with tech rehearsals. Overall, designing for a festival felt at times like I was designing three separate shows, which frequently resulted in more meetings and coordination than I had previously experienced.

Another key lesson was the value of seeking feedback and checking in throughout the design process. I found it very helpful to hear from designers in each department, and it helped me make design choices that complemented the rest of the production. In particular, consulting with Professor Eckelman on design strategies was very helpful in revising the plot and helped me understand the use cases for certain fixtures in particular positions. Also, critically examining the plot with the lighting department helped me catch small errors and ensured everyone was informed of the latest updates.

I also found that watching one or two rehearsals before programming the initial cues was very helpful, as it helped me understand where actors were blocked and the flow of each show. In the same vein, I highly recommend setting aside time to connect with directors. I spent time meeting with each director during the design and production phases to discuss design ideas and during tech week to look at individual cues. Although it was sometimes hard to schedule meetings leading up to tech week, I found these connection points provided me with key insights on how to improve and solidify the design.

All in all, working on this festival was a delightful learning experience for me, and I hope future designers will continue to collaboratively improve the production process while developing their own styles of theatrical design.

A Hour Log

Date	Hours	Description
1/28/2022	1	Initial design check in
2/7/2022	1	Design meeting
2/14/2022	1	Design meeting
2/18/2022	1.5	Lighting design check in
2/21/2022	1	Design meeting
2/21/2022	1.5	Budget check in
2/22/2022	1	Strip light check in
2/28/2022	1	Design Meeting
3/8/2022	5	Plot check in w/LD
3/13/2022	3.5	Initial worksheeting with BeamViz
3/14/2022	3	Plotting in Vectorworks
3/15/2022	1.5	Plotting w/LD
3/16/2022	1	Production meeting & sidebars
3/16/2022	3.5	Plotting w/LD
3/16/2022	1	Practicum meeting
3/16/2022	0.5	Testing Selador placement
3/18/2022	1	Lighting & sound check in
3/20/2022	2	Plotting & drafting paperwork
3/20/2022	0.5	Gel research
3/21/2022	2	Journal and role description writing
3/22/2022	1.5	Production meeting & sidebars
3/22/2022	2	Worksheeting & plotting downlight
3/23/2022	2	Plotting specials & revising downlight
3/23/2022	0.5	Practicum meeting
3/23/2022	1	Helping at lighting work call
3/24/2022	1	Revising plot numbering
3/25/2022	1	Lighting & sound check in
3/25/2022	1	<i>Sacrifice of Self</i> rehearsal
3/26/2022	10	Lighting work call
3/27/2022	1	<i>Sacrifice of Self</i> Run-through
3/28/2022	2	Focusing area lights
3/28/2022	1	<i>Dreamwalker</i> Run-through
3/28/2022	1	Lighting cabling & director meeting
3/29/2022	1	Last production meeting
3/29/2022	1	Practicum assignments
3/30/2022	3	Focusing & programming
3/30/2022	0.5	Practicum meeting
4/1/2022	4	Cueing!
4/2/2022	2	Dry tech
4/3/2022	7	Full tech
4/4/2022	4	Full tech
4/5/2022	3	Fixing cue notes
4/5/2022	2	Helping with cauldron electronics
4/5/2022	3	Full tech
4/6/2022	1.5	Running cue notes
4/6/2022	3	Full tech
4/9/2022	2	Watch last performance!
4/9/2022	2	Partial strike
4/20/2022	0.5	Practicum meeting
4/20/2022	1	Post-Production Discussion
5/2/2022	1	Compiling final production documentation
	30	Writing and compiling portfolio
Total	130 hours	

B Production Documentation

To illustrate my design and production process, the following documents have been included:

Light Plot	This plot is a 2D representation of a 3D Vectorworks model of the Little Theater with all lighting instruments included. This model contains data entries for each lighting instrument which are synced to Lightwright and exported to EOS.
Channel Hookup	This document is exported from Lightwright and displays all the fixtures in order of channel number. It is most commonly used by the designer or programmer at the console.
Dimmer Hookup	This document is exported from Lightwright and displays all the fixtures in order of dimmer number. In the Little Theater, this can be useful to the head electrician when figuring out how to cable each fixture.
Instrument Schedule	This document is exported from Lightwright and displays all the fixtures grouped by hanging position and in order along each hanging position. In the Little Theater, this document is used by the head electrician to aid in hanging, focusing, adding color, cabling, and setting DMX addresses. The abbreviation FocusDir means cardinal focus direction and VWF means Vectorworks Focus Point, which are letters shown in the light plot circled in blue.

Cue Lists

I started a cue list for each show after reviewing the script and refined it after watching a run-through of the show and talking with the director to answer any questions. Once I had a good idea of where I wanted cues, I added details and programmed the lighting console. Throughout the tech process, I refined the look and timing of each cue. I found that throughout this particular production, cue fade durations were a very effective tool in creating emotion during transitions and a few longer scenes, particularly in *Splitting Off Again*. The other lighting designer and I decided to differentiate between shows with blocks of 100 cues, so the first show started at cue 100 and the following show started at 200. An ellipsis indicates a section of cues that was omitted since it was created by another lighting designer.

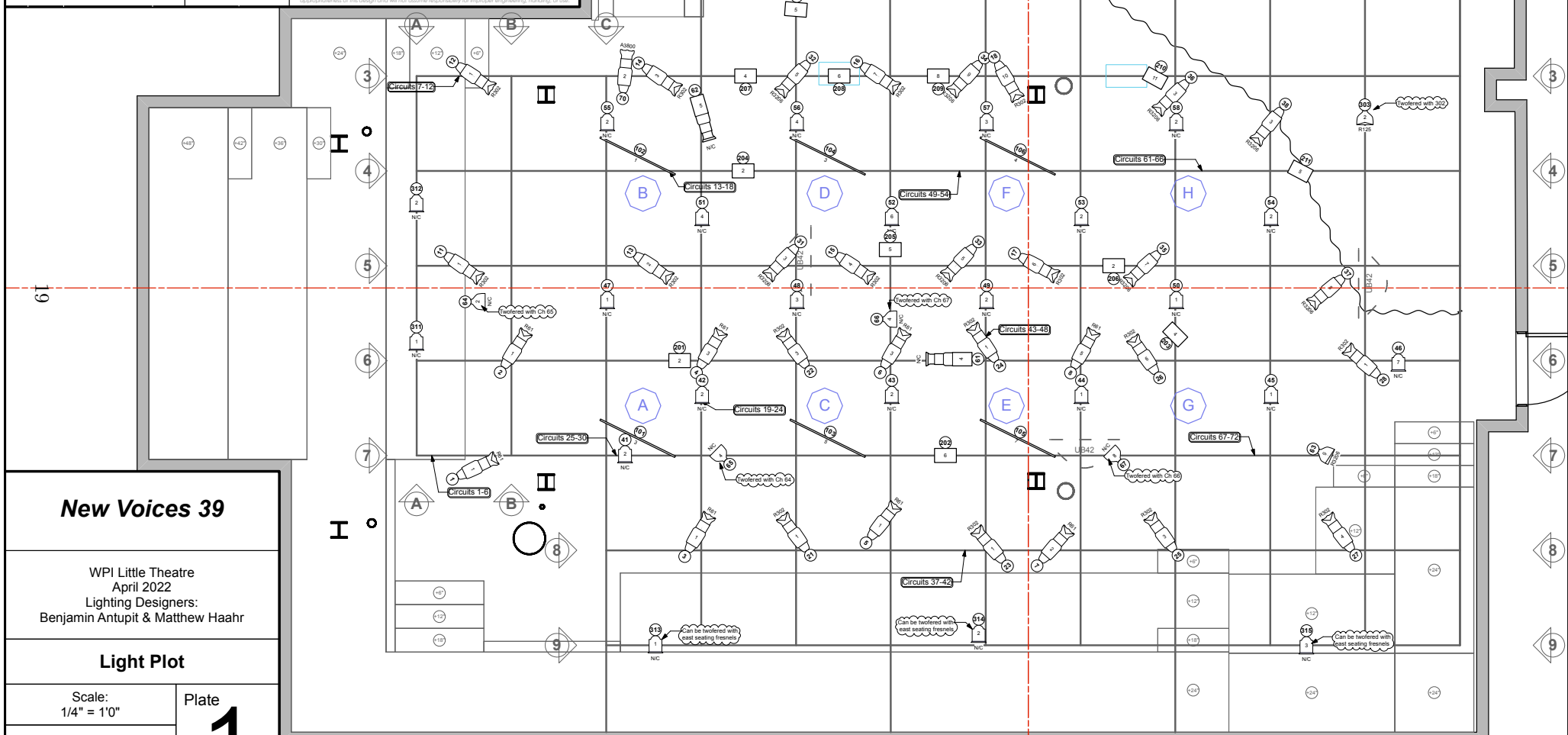
Instrument Key	
	SourceFour 36deg 575w
	SourceFour 50deg 575w
	SourceFour PAR NSP 575w
	SourceFour PAR MFL 575w
	Altman 65Q 6" Fresnel 750w
	EuroLite LED PR-100/32 DMX BK 30w
	ColorSource 70deg 175w
	Selador Vivid 11 125w

Typical	
	Beam Bender
	Barn Door Top Hat
	Color
	Unit Number
	Channel
	Siderm
	Floor Plate

Notes

- Please see paperwork for color, accessories, & other important notes.
- All boom dimensions are to siderm height.
- For clarity, some positions are drawn out of place.
- Final placement of floor mounts and practicals TBD by designer at focus.
- Color, templates, and accessories should be installed before focus.
- No changes or substitutions without permission of designer.

This drawing represents visual concepts and construction suggestion only. It does not replace the knowledge and advice of a licensed structural engineer. The designer is unqualified to determine the structural requirements of the design and will not assume responsibility for proper engineering, loading, or use.



New Voices 39

WPI Little Theatre
 April 2022
 Lighting Designers:
 Benjamin Antupit & Matthew Haahr

























Light Plot

Scale:
 1/4" = 1'0"

Plate
1
 of 1

Revision: V3
 05-02-2022 - BA & MH

LDs: Benjamin Antupit & Matthew Haahr

Chan	Pos	U#	Instrument Type	Color	Dim	Load	DMX	VWF	Purpose
(1)	7 PIPE	1	ETC Source4 50deg	 R61	1	575w	1	A	Front
(2)	B PIPE	1	ETC Source4 50deg	 R61	2	575w	2	B	Front
(3)	D PIPE	1	ETC Source4 50deg	 R61	30	575w	30	C	Front
(4)	D PIPE	3	ETC Source4 50deg	 R61	19	575w	19	D	Front
(5)	F PIPE	1	ETC Source4 50deg	 R61	42	575w	42	E	Front
(6)	F PIPE	3	ETC Source4 50deg	 R61	46	575w	46	F	Front
(7)	8 PIPE	2	ETC Source4 50deg	 R61	69	575w	69	G	Front
(8)	H PIPE	5	ETC Source4 50deg	 R61	48	575w	48	H	Front
(11)	5 PIPE	1	ETC Source4 50deg	 R302	8	575w	8	A	Front/Side
(12)	3 PIPE	1	ETC Source4 50deg	 R302	7	575w	7	B	Front/Side
(13)	5 PIPE	2	ETC Source4 50deg	 R302	17	575w	17	C	Front/Side
(14)	3 PIPE	3	ETC Source4 50deg	 R302	14	575w	14	D	Front/Side
(15)	5 PIPE	4	ETC Source4 50deg	 R302	45	575w	45	E	Front/Side
(16)	3 PIPE	7	ETC Source4 50deg	 R302	36	575w	36	F	Front/Side
(17)	5 PIPE	6	ETC Source4 50deg	 R302	43	575w	43	G	Front/Side
(18)	3 PIPE	10	ETC Source4 50deg	 R302	59	575w	59	H	Front/Side
(21)	E PIPE	1	ETC Source4 50deg	 R302	25	575w	25	A	Front/Side
(22)	E PIPE	3	ETC Source4 50deg	 R302	15	575w	15	B	Front/Side
(23)	8 PIPE	1	ETC Source4 50deg	 R302	41	575w	41	C	Front/Side
(24)	G PIPE	1	ETC Source4 50deg	 R302	47	575w	47	D	Front/Side
(25)	I PIPE	3	ETC Source4 50deg	 R302	67	575w	67	E	Front/Side
(26)	6 PIPE	6	ETC Source4 50deg	 R302	65	575w	65	F	Front/Side
(27)	8 PIPE	4	ETC Source4 50deg	 R302	70	575w	70	G	Front/Side
(28)	K PIPE	1	ETC Source4 50deg	 R302	63	575w	63	H	Front/Side

Chan	Pos	U#	Instrument Type	Color	Dim	Load	DMX	VWF	Purpose
(31)	5 PIPE	3	ETC Source4 50deg	<input checked="" type="radio"/> R3206	16	575w	16	A	Back
(32)	3 PIPE	5	ETC Source4 50deg	<input checked="" type="radio"/> R3206	13	575w	13	B	Back
(33)	5 PIPE	5	ETC Source4 50deg	<input checked="" type="radio"/> R3206	44	575w	44	C	Back
(34)	3 PIPE	9	ETC Source4 50deg	<input checked="" type="radio"/> R3206	49	575w	49	D	Back
(35)	5 PIPE	7	ETC Source4 50deg	<input checked="" type="radio"/> R3206	64	575w	64	E	Back
(36)	I PIPE	3	ETC Source4 50deg	<input checked="" type="radio"/> R3206	60	575w	60	F	Back
(37)	5 PIPE	8	ETC Source4 50deg	<input checked="" type="radio"/> R3206	62	575w	62	G	Back
(38)	J PIPE	3	ETC Source4 50deg	<input checked="" type="radio"/> R3206	61	575w	61	H	Back
(41)	7 PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	29	750w	29		Down
(42)	D PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	21	750w	21		Down
(43)	F PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	40	750w	40		Down
(44)	H PIPE	1	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	38	750w	38		Down
(45)	J PIPE	1	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	72	750w	72		Down
(46)	6 PIPE	7	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	37	750w	37		Down
(47)	C PIPE	1	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	18	750w	18		Down
(48)	E PIPE	3	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	26	750w	26		Down
(49)	G PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	52	750w	52		Down
(50)	I PIPE	1	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	71	750w	71		Down
(51)	D PIPE	4	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	20	750w	20		Down
(52)	F PIPE	6	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	54	750w	54		Down
(53)	H PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	50	750w	50		Down
(54)	J PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	66	750w	66		Down
(55)	C PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	9	750w	9		Down
(56)	E PIPE	4	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	35	750w	35		Down
(57)	G PIPE	3	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	51	750w	51		Down

Chan	Pos	U#	Instrument Type	Color	Dim	Load	DMX	VWF	Purpose
(58)	I PIPE	2	Altman 65Q 6in Fresnel	<input type="radio"/> N/C	57	750w	57		Down
(61)	6 PIPE	4	ETC ColorSource Spot 70deg	<input type="radio"/> N/C		160w	501		High Back
(62)	D PIPE	5	ETC ColorSource Spot 70deg	<input type="radio"/> N/C		160w	507		High Back
(63)	7 PIPE	9	ETC Source4 PAR NSP	<input checked="" type="radio"/> R3206	55	575w	55		Dreamwalker
(64)	B PIPE	2	ETC Source4 PAR MFL	<input type="radio"/> N/C	24	575w	24		7/11
(65)	7 PIPE	4	ETC Source4 PAR MFL	<input type="radio"/> N/C	24	575w	24		7/11
(66)	F PIPE	4	ETC Source4 PAR MFL	<input type="radio"/> N/C	56	575w	56		7/11
(67)	7 PIPE	8	ETC Source4 PAR MFL	<input type="radio"/> N/C	56	575w	56		7/11
(70)	3 PIPE	2	ETC Source4 36deg	<input checked="" type="radio"/> A3800	32	575w	32	D	Stairs
(101)	7 PIPE	3	1m RGB tube		28	30w	171		LED Tube
(102)	4 PIPE	1	1m RGB tube		28	30w	174		LED Tube
(103)	7 PIPE	5	1m RGB tube			30w	177		LED Tube
(104)	4 PIPE	3	1m RGB tube			30w	180		LED Tube
(105)	7 PIPE	7	1m RGB tube			30w	183		LED Tube
(106)	4 PIPE	4	1m RGB tube			30w	186		LED Tube
(201)	6 PIPE	2	ETC Vivid-r 11			125w	75		Top Wash
(202)	7 PIPE	6	ETC Vivid-r 11			125w	83		Top Wash
(203)	I PIPE	4	ETC Vivid-r 11			125w	91		Flat wash
(204)	4 PIPE	2	ETC Vivid-r 11			125w	99		Top Wash
(205)	F PIPE	5	ETC Vivid-r 11			125w	107		Top Wash
(206)	5 PIPE	2	ETC Vivid-r 11			125w	115		Flat wash
(207)	3 PIPE	4	ETC Vivid-r 11			125w	123		Flat wash
(208)	3 PIPE	6	ETC Vivid-r 11			125w	131		Flat wash

Chan	Pos	U#	Instrument Type	Color	Dim	Load	DMX	VWF	Purpose
(209)	3 PIPE	8	ETC Vivid-r 11			125w	139		Flat wash
(210)	3 PIPE	11	ETC Vivid-r 11			125w	147		Back Wash
(211)	4 PIPE	5	ETC Vivid-r 11			125w	155		Back Wash
(212)	E PIPE	5	ETC Vivid-r 11			125w	163		Back Wash
(301)	F PIPE	4	ETC Source4 PAR WFL	 R125	31	575w	31		Backstage
(302)	I PIPE	4	ETC Source4 PAR WFL	 R125	58	575w	58		Backstage
(303)	K PIPE	2	ETC Source4 PAR WFL	 R125	58	575w	58		Backstage
(311)	A PIPE	1	Altman 65Q 6in Fresnel	 N/C	3	750w	3		AUDIENCE
(312)	A PIPE	2	Altman 65Q 6in Fresnel	 N/C	12	750w	12		AUDIENCE
(313)	9 PIPE	1	Altman 65Q 6in Fresnel	 N/C	27	750w	27		AUDIENCE
(314)	9 PIPE	2	Altman 65Q 6in Fresnel	 N/C	39	750w	39		AUDIENCE
(315)	9 PIPE	3	Altman 65Q 6in Fresnel	 N/C	68	750w	68		AUDIENCE
(401)		2	HOUSE LIGHT	 N/C	74		74		AUDIENCE
(402)		1	HOUSE LIGHT	 N/C	73		73		STAGE

LDs: Benjamin Antupit & Matthew Haahr








Dim	Chan	Addr	Position	U#	Instrument Type & Load	Purpose	Color
1	(1)	1/1	7 PIPE	1	ETC Source4 50deg 575w	Front	 R61
2	(2)	1/2	B PIPE	1	ETC Source4 50deg 575w	Front	 R61
3	(311)	1/3	A PIPE	1	Altman 65Q 6in Fresnel 750w	AUDIENCE	 N/C
7	(12)	1/7	3 PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
8	(11)	1/8	5 PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
9	(55)	1/9	C PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
12	(312)	1/12	A PIPE	2	Altman 65Q 6in Fresnel 750w	AUDIENCE	 N/C
13	(32)	1/13	3 PIPE	5	ETC Source4 50deg 575w	Back	 R3206
14	(14)	1/14	3 PIPE	3	ETC Source4 50deg 575w	Front/Side	 R302
15	(22)	1/15	E PIPE	3	ETC Source4 50deg 575w	Front/Side	 R302
16	(31)	1/16	5 PIPE	3	ETC Source4 50deg 575w	Back	 R3206
17	(13)	1/17	5 PIPE	2	ETC Source4 50deg 575w	Front/Side	 R302
18	(47)	1/18	C PIPE	1	Altman 65Q 6in Fresnel 750w	Down	 N/C
19	(4)	1/19	D PIPE	3	ETC Source4 50deg 575w	Front	 R61
20	(51)	1/20	D PIPE	4	Altman 65Q 6in Fresnel 750w	Down	 N/C
21	(42)	1/21	D PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
24	(65)	1/24	7 PIPE	4	ETC Source4 PAR MFL 575w	7/11	 N/C
	(64)	"	B PIPE	2	"	"	"
25	(21)	1/25	E PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
26	(48)	1/26	E PIPE	3	Altman 65Q 6in Fresnel 750w	Down	 N/C
27	(313)	1/27	9 PIPE	1	Altman 65Q 6in Fresnel 750w	AUDIENCE	 N/C
28	(102)	1/174	4 PIPE	1	1m RGB tube 30w	LED Tube	
	(101)	1/171	7 PIPE	3	"	"	
29	(41)	1/29	7 PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
30	(3)	1/30	D PIPE	1	ETC Source4 50deg 575w	Front	 R61

Dim	Chan	Addr	Position	U#	Instrument Type & Load	Purpose	Color
31	(301)	1/31	F PIPE	4	ETC Source4 PAR WFL 575w	Backstage	 R125
32	(70)	1/32	3 PIPE	2	ETC Source4 36deg 575w	Stairs	 A3800
35	(56)	1/35	E PIPE	4	Altman 65Q 6in Fresnel 750w	Down	 N/C
36	(16)	1/36	3 PIPE	7	ETC Source4 50deg 575w	Front/Side	 R302
37	(46)	1/37	6 PIPE	7	Altman 65Q 6in Fresnel 750w	Down	 N/C
38	(44)	1/38	H PIPE	1	Altman 65Q 6in Fresnel 750w	Down	 N/C
39	(314)	1/39	9 PIPE	2	Altman 65Q 6in Fresnel 750w	AUDIENCE	 N/C
40	(43)	1/40	F PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
41	(23)	1/41	8 PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
42	(5)	1/42	F PIPE	1	ETC Source4 50deg 575w	Front	 R61
43	(17)	1/43	5 PIPE	6	ETC Source4 50deg 575w	Front/Side	 R302
44	(33)	1/44	5 PIPE	5	ETC Source4 50deg 575w	Back	 R3206
45	(15)	1/45	5 PIPE	4	ETC Source4 50deg 575w	Front/Side	 R302
46	(6)	1/46	F PIPE	3	ETC Source4 50deg 575w	Front	 R61
47	(24)	1/47	G PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
48	(8)	1/48	H PIPE	5	ETC Source4 50deg 575w	Front	 R61
49	(34)	1/49	3 PIPE	9	ETC Source4 50deg 575w	Back	 R3206
50	(53)	1/50	H PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
51	(57)	1/51	G PIPE	3	Altman 65Q 6in Fresnel 750w	Down	 N/C
52	(49)	1/52	G PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
54	(52)	1/54	F PIPE	6	Altman 65Q 6in Fresnel 750w	Down	 N/C
55	(63)	1/55	7 PIPE	9	ETC Source4 PAR NSP 575w	Dreamwalker	 R3206
56	(67)	1/56	7 PIPE	8	ETC Source4 PAR MFL 575w	7/11	 N/C
	(66)	"	F PIPE	4	"	"	"
57	(58)	1/57	I PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C

Dim	Chan	Addr	Position	U#	Instrument Type & Load	Purpose	Color
58	(302)	1/58	I PIPE	4	ETC Source4 PAR WFL 575w	Backstage	 R125
	(303)	"	K PIPE	2	"	"	"
59	(18)	1/59	3 PIPE	10	ETC Source4 50deg 575w	Front/Side	 R302
60	(36)	1/60	I PIPE	3	ETC Source4 50deg 575w	Back	 R3206
61	(38)	1/61	J PIPE	3	ETC Source4 50deg 575w	Back	 R3206
62	(37)	1/62	5 PIPE	8	ETC Source4 50deg 575w	Back	 R3206
63	(28)	1/63	K PIPE	1	ETC Source4 50deg 575w	Front/Side	 R302
64	(35)	1/64	5 PIPE	7	ETC Source4 50deg 575w	Back	 R3206
65	(26)	1/65	6 PIPE	6	ETC Source4 50deg 575w	Front/Side	 R302
66	(54)	1/66	J PIPE	2	Altman 65Q 6in Fresnel 750w	Down	 N/C
67	(25)	1/67	I PIPE	3	ETC Source4 50deg 575w	Front/Side	 R302
68	(315)	1/68	9 PIPE	3	Altman 65Q 6in Fresnel 750w	AUDIENCE	 N/C
69	(7)	1/69	8 PIPE	2	ETC Source4 50deg 575w	Front	 R61
70	(27)	1/70	8 PIPE	4	ETC Source4 50deg 575w	Front/Side	 R302
71	(50)	1/71	I PIPE	1	Altman 65Q 6in Fresnel 750w	Down	 N/C
72	(45)	1/72	J PIPE	1	Altman 65Q 6in Fresnel 750w	Down	 N/C
73	(402)	1/73		1	HOUSE LIGHT	STAGE	 N/C
74	(401)	1/74		2	HOUSE LIGHT	AUDIENCE	 N/C

LDs: Benjamin Antupit & Matthew Haahr









3 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	7	7	ETC Source4 50deg 575w	 R302	(12)	Front/Side	SW	B
2	32	32	ETC Source4 36deg 575w	 A3800	(70)	Stairs		D
3	14	14	ETC Source4 50deg 575w	 R302	(14)	Front/Side	SW	D
4		123	ETC Vivid-r 11 125w		(207)	Flat wash		
5	13	13	ETC Source4 50deg 575w	 R3206	(32)	Back	NW	B
6		131	ETC Vivid-r 11 125w		(208)	Flat wash		
7	36	36	ETC Source4 50deg 575w	 R302	(16)	Front/Side	SW	F
8		139	ETC Vivid-r 11 125w		(209)	Flat wash		
9	49	49	ETC Source4 50deg 575w	 R3206	(34)	Back	NW	D
10	59	59	ETC Source4 50deg 575w	 R302	(18)	Front/Side	SW	H
11		147	ETC Vivid-r 11 125w		(210)	Back Wash		




4 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	28	174	1m RGB tube 30w		(102)	LED Tube	Top	
2		99	ETC Vivid-r 11 125w		(204)	Top Wash		
3		180	1m RGB tube 30w		(104)	LED Tube	Top	
4		186	1m RGB tube 30w		(106)	LED Tube	Top	
5		155	ETC Vivid-r 11 125w		(211)	Back Wash		






5 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	8	8	ETC Source4 50deg 575w	 R302	(11)	Front/Side	SW	A
2	17	17	ETC Source4 50deg 575w	 R302	(13)	Front/Side	SW	C
2		115	ETC Vivid-r 11 125w		(206)	Flat wash		
3	16	16	ETC Source4 50deg 575w	 R3206	(31)	Back	NW	A
4	45	45	ETC Source4 50deg 575w	 R302	(15)	Front/Side	SW	E
5	44	44	ETC Source4 50deg 575w	 R3206	(33)	Back	NW	C
6	43	43	ETC Source4 50deg 575w	 R302	(17)	Front/Side	SW	G
7	64	64	ETC Source4 50deg 575w	 R3206	(35)	Back	NW	E
8	62	62	ETC Source4 50deg 575w	 R3206	(37)	Back	NW	G




6 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
2		75	ETC Vivid-r 11 125w		(201)	Top Wash		
4		501	ETC ColorSource Spot 70deg 160w	 N/C	(61)	High Back	Special	
6	65	65	ETC Source4 50deg 575w	 R302	(26)	Front/Side	NE	F
7	37	37	Altman 65Q 6in Fresnel 750w	 N/C	(46)	Down	Down	




7 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	1	1	ETC Source4 50deg 575w	 R61	(1)	Front	SE	A
2	29	29	Altman 65Q 6in Fresnel 750w	 N/C	(41)	Down	Down	
3	28	171	1m RGB tube 30w		(101)	LED Tube	Top	
4	24	24	ETC Source4 PAR MFL 575w	 N/C	(65)	7/11		
5		177	1m RGB tube 30w		(103)	LED Tube	Top	
6		83	ETC Vivid-r 11 125w		(202)	Top Wash		
7		183	1m RGB tube 30w		(105)	LED Tube	Top	
8	56	56	ETC Source4 PAR MFL 575w	 N/C	(67)	7/11		
9	55	55	ETC Source4 PAR NSP 575w	 R3206	(63)	Dreamwalker	Special	



8 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	41	41	ETC Source4 50deg 575w	 R302	(23)	Front/Side	NE	C
2	69	69	ETC Source4 50deg 575w	 R61	(7)	Front	SE	G
4	70	70	ETC Source4 50deg 575w	 R302	(27)	Front/Side	NE	G



9 PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	27	27	Altman 65Q 6in Fresnel 750w	 N/C	(313)	AUDIENCE	Down	
2	39	39	Altman 65Q 6in Fresnel 750w	 N/C	(314)	AUDIENCE	Down	
3	68	68	Altman 65Q 6in Fresnel 750w	 N/C	(315)	AUDIENCE	Down	



A PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	3	3	Altman 65Q 6in Fresnel 750w	 N/C	(311)	AUDIENCE	Down	
2	12	12	Altman 65Q 6in Fresnel 750w	 N/C	(312)	AUDIENCE	Down	






B PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	2	2	ETC Source4 50deg 575w	 R61	(2)	Front	SE	B
2	24	24	ETC Source4 PAR MFL 575w	 N/C	(64)	7/11		





C PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	18	18	Altman 65Q 6in Fresnel 750w	 N/C	(47)	Down	Down	
2	9	9	Altman 65Q 6in Fresnel 750w	 N/C	(55)	Down	Down	







D PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	30	30	ETC Source4 50deg 575w	 R61	(3)	Front	SE	C
2	21	21	Altman 65Q 6in Fresnel 750w	 N/C	(42)	Down	Down	
3	19	19	ETC Source4 50deg 575w	 R61	(4)	Front	SE	D
4	20	20	Altman 65Q 6in Fresnel 750w	 N/C	(51)	Down	Down	
5		507	ETC ColorSource Spot 70deg 160w	 N/C	(62)	High Back	Special	




E PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	25	25	ETC Source4 50deg 575w	 R302	(21)	Front/Side	NE	A
3	15	15	ETC Source4 50deg 575w	 R302	(22)	Front/Side	NE	B
3	26	26	Altman 65Q 6in Fresnel 750w	 N/C	(48)	Down	Down	
4	35	35	Altman 65Q 6in Fresnel 750w	 N/C	(56)	Down	Down	
5		163	ETC Vivid-r 11 125w		(212)	Back Wash		




F PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	42	42	ETC Source4 50deg 575w	 R61	(5)	Front	SE	E
2	40	40	Altman 65Q 6in Fresnel 750w	 N/C	(43)	Down	Down	
3	46	46	ETC Source4 50deg 575w	 R61	(6)	Front	SE	F
4	56	56	ETC Source4 PAR MFL 575w	 N/C	(66)	7/11		
4	31	31	ETC Source4 PAR WFL 575w	 R125	(301)	Backstage	Down	
5		107	ETC Vivid-r 11 125w		(205)	Top Wash		
6	54	54	Altman 65Q 6in Fresnel 750w	 N/C	(52)	Down	Down	






G PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	47	47	ETC Source4 50deg 575w	 R302	(24)	Front/Side	NE	D
2	52	52	Altman 65Q 6in Fresnel 750w	 N/C	(49)	Down	Down	
3	51	51	Altman 65Q 6in Fresnel 750w	 N/C	(57)	Down	Down	




H PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	38	38	Altman 65Q 6in Fresnel 750w	 N/C	(44)	Down	Down	
2	50	50	Altman 65Q 6in Fresnel 750w	 N/C	(53)	Down	Down	
5	48	48	ETC Source4 50deg 575w	 R61	(8)	Front	SE	H



I PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	71	71	Altman 65Q 6in Fresnel 750w	 N/C	(50)	Down	Down	
2	57	57	Altman 65Q 6in Fresnel 750w	 N/C	(58)	Down	Down	
3	67	67	ETC Source4 50deg 575w	 R302	(25)	Front/Side	NE	E
3	60	60	ETC Source4 50deg 575w	 R3206	(36)	Back	NW	F
4		91	ETC Vivid-r 11 125w		(203)	Flat wash		
4	58	58	ETC Source4 PAR WFL 575w	 R125	(302)	Backstage	Down	

J PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	72	72	Altman 65Q 6in Fresnel 750w	 N/C	(45)	Down	Down	
2	66	66	Altman 65Q 6in Fresnel 750w	 N/C	(54)	Down	Down	
3	61	61	ETC Source4 50deg 575w	 R3206	(38)	Back	NW	H

K PIPE

U#	C#	DMX#	Instrument Type & Load	Color	Ch	Purpose	FocusDir	VWF
1	63	63	ETC Source4 50deg 575w	 R302	(28)	Front/Side	NE	H
2	58	58	ETC Source4 PAR WFL 575w	 R125	(303)	Backstage	Down	

B.5 Cue List

Cue	Scene	Page	Trigger	Time	What	Color	Environment
Pre-show							
10	-	-	Audience coming in	5	Bright house wash with colorful walls	-	(LT)
20	-	-	Show about to start	8	House to half	-	(LT)
30	-	-	Producer speech	3	Center spot	-	(LT)
40	-	-	Dim wash for people to exit	13	Dim wash	-	(LT)
<i>Dreamwalker</i>							
109	1	3	Top of show	5	Blackout	-	-
110	1	3	All in places	8	Dim light on three rooms	Cool	Night
111	1	3	EMMA scream	0.5	Snap brighter on center room (EMMA)	Cool	Night
112	1	3	Emma lies back down	3	Brighter on SL room (BRIAN), dim center	Cool	Night
113	1	3	BRIAN puts head in hands	3	Brighter on SR room (NORA), dim SL	Cool	Night
119	1	3	NORA starts drawing	5	Blueout	-	-
120	2	4	All in places	5	Support group, wash down center	Warm	Day
121	2	5	EMMA returns to chair	1	*DW Moment with flicker on Dreamwalker	Warm	Day
129.1	2	4	Follow (NOT CALLED)	3	Fade with flicker	-	-
129.2	2	4	Follow (NOT CALLED)	6	Blueout with slight flicker down	-	-
130	3	6	All in places	10	Dim light on three rooms	Cool	Night
131	3	6	Finish movements	1.5	Brighter on center room (EMMA)	Cool	Night
132	3	6	EMMA scrambles beneath covers	3	Brighter on SL room (BRIAN), dim center	Cool	Night
133	3	6	Wife comforts BRIAN	3	Brighter on SR room (NORA), dim SL	Cool	Night
139	3	6	NORA snaps pencil	5	Blueout	-	-
140	4	7	All in places	5	Support group, wash down center, slightly wider into A2/A3	Warm	Day
141	4	9	BRIAN: "But that thing"	2	Flickering starts around the edges and intensifies through monologue	Warm	Day
149	4	9	BRIAN: "Happy?"	0	*DW Moment with flicker on Dreamwalker	Warm	Day
149.2	4	9	Follow (NOT CALLED)	5	Blueout with significant flicker down	-	-
150	5	11	All in places	3	Dim light on three rooms	Cool	Night
151	5	11	EMMA begins to move	3	Brighter on center room (EMMA)	Cool	Night
152	5	11	EMMA freezes	3	Brighter on SL room (w/o BRIAN)	Cool	Night
153.1	5	11	Follow (NOT CALLED)	3	Brighter on SR room (NORA)	Cool	Night
154	4	11	NORA finishes actions		Brighter on center room (EMMA)		
155	5	11	EMMA turns off light	0	Nightstand light off and blueout	Cool	Night
160	6	11	All in places	5	Support group wash down center	Warm	Day
161	6	14	End of group hug	2	Start minor flickering	Warm	Day
162	6	14	AVERY: "Who is the eighth person in this circle?"	0	*DW Moment with flicker on Dreamwalker	Warm	Day
169	6	14	Beat, then...	3	Fade to blueout	-	-
169.2	7	9	Follow (NOT CALLED)	5	Blueout with string lights on	-	-
170	7	16	All in places	3	Bright on EMMA @ center, shadowy	Cool	Night
171	7	16	EMMA freezes	3	Bright on BRIAN @ SL, dim on EMMA	Cool	Night
172	7	16	BRIAN freezes	3	Bright on NORA @ SR, dim on BRIAN	Cool	Night
173	7	16	NORA begins Dreamwalker Description	3	All rooms brighter	Cool	Night
179	7	15	Stop murmuring	0.5	Blueout	Cool	Night
180	8	16	All in places	5	Support group wash down center, slight flicker throughout	Warm	Day
181	8	16	EMMA: "...it was still there, salivating"	3	Big wave of flickering	Warm	Day
182	8	17	EMMA: "It was [Dreamwalker description]"	3	Big flickering --> continue with small flickers	Warm	Day
182.2	8	17	Follow (NOT CALLED)	5	Small flickers	-	-

B.5 Cue List

Cue	Scene	Page	Trigger	Time	What	Color	Environment
189	8	18	BRIAN shouts	0	Blueout	Warm	Day
190	9	18	All in places	2	Up on SR	Cool	Night
191	9	18	Follow (NOT CALLED)	2	Show SL	Cool	Night
192	9	18	Follow (NOT CALLED)	2	Show center	Cool	Night
193	9	18	Follow (NOT CALLED)	5	Show support group chairs, empty	Cool	Night
196	9	18	Follow (NOT CALLED)	4.5	Blackout	Cool	Night
198	Bows	-	Follow (NOT CALLED)	5	Bows down center	Warm	-
199	-	-	Motion to dreamwalker	0.2	Bows with Dreamwalker special	Warm	-
<i>Sacrifice of Self</i>							
200	-	-	(during preset)	8	-	-	-
210	1	3	All in places	5	Wash USC & USL	Cold	Office
219	1	3	End of scene 1	3	Transition (tubes off)	-	-
220	2	5	All in places for scene 2	8	Darker, more contrast, "haggard"	Cold	Office
229	2	5	End of scene 2	3	Transition (tubes off)	-	-
230	3	6	All in places for scene 3	5	Dramatic, harsh, cold	Cold	Office
239	3	6	End of scene 3	5	BLACKOUT	-	-
240	4	7	All in places for scene 4	5	Focus on TRUE SELF	Warmer	Basement
250	5	10	End of scene 4	5	Same as scene 1	Cool	Office
252	5	10	TRUE SELF enters	10	Warm wash, warm tubes, inviting, wider	Warm	Office
259	5	11	End of scene 5	3	Blackout	-	-
260	6	11	All in places	3	Warm, welcoming, bright sunshine	Warm	Office
269	6	13	End of scene 6	2	Blackout	-	-
270	7	13	All in places	2	Oppressively hot, narrower	Warm	Office
279	7	14	End of scene 7	4	Blackout	-	-
280	8	14	All in places	5	Focus on self/true self	Cooler	Basement
282	8	16	MIND and BODY enter	10	Widen with wamer wash	Warmer	Basement
289	8	16	End of scene	3	Blackout	-	-
290	Bows	-	Bows	8	Full stage wash	-	-
<i>7/11 (designed by another LD)</i>							
300	-	-	Start of show	-	Blackout	-	-
...							
395	Bows	-	After bows	4	Wash + Show color	Warm	(LT)
400	-	-	Intermission starts	3	House + no stage	-	(LT)
402	-	-	House To Half	2	Intermission (bump house to full)	-	(LT)
<i>Witch of the Briarwoods (designed by another LD)</i>							
405	-	-	Top of show	3	Blackout	-	-
...							
410	Bows	-	After bows	4	Wash + Show color	Warm	-
<i>Splitting Off Again</i>							
500	1	4	Top of show	5	Blackout	-	-
510	1	4	All in places	5	Cool wash, wide	Cold	Commercial
520	1	5	REGGIE enters	40	Warmer wash, focus in on conversation	warm	Sunrise
530	1	14	Reggie: "Dude, in the end..."	10	Widens, include podium, focus on walkway	warm	Sunrise
540	1	15	OWEN stands up	8	Slow blackout	-	-
550	Bows	-	Actors exit	5	Bows	-	-
601	-	-	Bows finish	3	Dim backlight wash	-	-
610	-	-	After a short beat	5	End of Festival (house wash, see cue 10)	-	(LT)