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Savage in limbo a study in lighting design

Kenneth Haines

University of Central Florida

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Savage In Limbo: A Study of Lighting Design

by:

Kenneth Scott Haines

A thesis submitted in partial fulfillment of the requirements
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ABSTRACT

Designing the elements of a theatrical production is a unique and often experimental process. This process changes from show to show, and it can be difficult for a viewer to differentiate mistakes from design choices without a background in lighting. That is why it is important to take a look at the design process step by step. Two goals I strove for when designing *Savage In Limbo* were, how the director's concept blended with a design and if the integrity of the designer's vision was evident on stage. To explore these goals, script analysis and consideration of the director's vision are two very important processes. Additionally, an exploration of the design process will better describe the growth and personal achievements of the design.

This thesis will show the process of the lighting design for The University of Central Florida's 2011 production of John Patrick Shanley's *Savage In Limbo*. The project will highlight the design achievements and the goals explained previously, and create a formal dialogue on this specific design in order to provide insight into the process. When analyzing the design it was important that I assessed the process as well as the product by looking at whether the design met the expectations of the script and audience. This thesis will also explore how my past experiences, education and current skill level have prepared me for this design process in order to create a guideline for others interested in the development of knowledge needed for design.

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INTRODUCTION

First, when starting any design it is necessary to read and understand the script. Understanding a script is a very difficult task to undertake because of the concert play style that Shanley calls his show. It is important to understand why the playwright is writing the script rather than just what the play is about. The underlying meaning within *Savage In Limbo: A Concert Play* is why it is a concert play. This is part of what needs to be explored within the script analysis. Theatre is seen and spoken, not read; to create a show, the script needs to be read and understood by all who will work on it. In theatre and this show specifically needs to be experienced by all the senses. Living in the moment of the play gives you the true sense of the characters emotions and the true meaning that the playwright has put into the play. Everyone working on the production must comprehend the same presentational and artistic goals and grow with that idea throughout the entire production process. The concept of *Savage In Limbo* was formed from both my own views of the script and from the few discussions that I had with the director.

CHAPTER ONE: SCRIPT ANALYSIS

The process of script analysis for theatrical presentation gives the designer that first stepping-stone to their design, and the process can get confusing and complex. That is why throughout my studies at The University of Central Florida (UCF) it has been suggested to use Ball's *Backwards and Forwards*, and Rosemary Ingham's *From Page to Stage* as guides for script analysis. For this particular design, I decided to follow *From Page to Stage*'s layout, while using Ball's work as a reference. *From Page to Stage* is more applicable for designers as the text illustrates how the designer works on the show. Taking the script analysis and breaking it down for a designer, Ingham gives knowledgeable information that guides one to their central concept through the script. She lays out several "major areas" that should be considered for script analysis.

Ingham's Major Areas:

1. Given circumstances;
2. Dialogue;
3. Dramatic action;
4. Characters;
5. Idea;
6. Tempos;

7. Moods

These “major areas” are how Ingham organizes the information she has about the script (53).

All of these major areas should be found in the script in order for a designer to become immersed within the show and not miss any details after a first reading of the script. Aside from these seven interest areas that must be kept in mind, Ingham has also created a comprehensive outline that she uses to find more information on the story. This outline asks basic questions in order to assist the designer in piecing all the information together into a larger whole.

Ingham’s Script Analysis Outline

- I. Where are they?
- II. When are they?
- III. Who are they?
- IV. What happened before they play began?
- V. What is the function of each character in the play
- VI. What kinds of dialogue do the characters speak?
- VII. What happens in the play?
- VIII. What is the play’s theme? (54-57).

Not every show is the same; it may not be necessary to use all categories in both of these techniques. Some of the categories including Dialogue from Ingram’s major

areas and then What kinds of dialogue do the characters speak, are one in the same topic giving the designer the choice to choose between each outline. Using sections of these techniques that were useful to *Savage In Limbo*, I was able to break down and find the important information I needed to start my design process. The areas that were most useful were “Dialogue/Tempo”, “Character Analysis”, “Mood”, “Where are they?”, “Who are they?”, and “What is the play’s theme?”(54-57).

Dialogue/Tempo

The first time I read through the script it was evident that the language and flow of the play was different from others I have studied. John Patrick Shanley calls this a concert play, and this is clear through the stylistic chaotic and soloist moments throughout the show. Through the show there are ebbs and flows within the dialogue that have each character broken down into longer more self-reflecting monologues. This can be seen through the change in tempo, or the speed of dialogue and movement on stage, from the normal activity of the show. One moment all the characters are in lively discussions and moving fast through the discussions and the next all the focus is on one person who takes the time to say what feelings are evoked about life and how they want to move through it. These monologues or arias, which is what the director came to call them, are the moments outside of the normal reality of the play, much like the solos and flow of a concert or intermezzo. It was evident that these moments were important and needed to be highlighted throughout the show. An important detail taken away from this concert play is a

change to surrealism throughout a normally paced show that could play within reality. These changes scattered through the script are found in these arias themselves, the abrupt switch in dialogue and emotion in these moments help mark these important moments.

Character Analysis

The characters within *Savage In Limbo* go through very separate issues, yet all center on the same core problems of loneliness, and their lack of self worth. Savage, a 32-year-old virgin and the central character, feels as if her virginity is a curse and is the reason that she is stuck in an inadequate life,

“SAVAGE:...Somethin else. I don’t care what. God, gimme something else cause this is definitely not it. New eyes new ears new hands. Gimme back my soul from where you took it, gimme back my friends, gimme back my priests an my father, and take this goddamn virginity from off my life”(Shanley 40).

This frustration builds throughout the show until it hits its peak at the end of the show making Savage choose whether or not to move on with her life.

Murk, the bartender, has nothing but his bar, and because of his genuine fear of losing what he has; he tries to control every detail of his life, including the other characters,

“SAVAGE: Then why would you wanna get married at all?

MURK: To keep things the same. I’m thirty-two years old...”(Shanley 35).

This need for control alludes to his history in the military. After leaving the military he came to work at this bar and tried to and start a stable controlling life away from anything he may have experienced at war.

April, a barfly, has lost everything in life and keeps her emotions bottled up inside by drinking day and night trying to keep living her life. Even though with every new day it gets harder and harder for her to hold on,

“APRIL: The way I really am. The animal. The animal gets bigger all the time. She don’t hardly fit in the fuckin haze no more. Its me and my animal. And Im tryin to stay in and she’s tryin to get out. That’s when people go crazy”(Shanley 18).

Tony, a shallow womanizer and Linda his easy ex-girlfriend are both looking for more in life, yet can never seem to find the right path to go,

“LINDA: Fuck the future. Tony, you walk outta here without me and where you goin? You’re not takin a step. You’re nowhere. I’m nowhere”(Shanley 34).

All of these people in crisis are constantly trying to make their way out to something better.

All of this individual discovery and self-loathing is supported by actions and emotions are revealed through the characters interactions throughout the show. Murk and April become engaged because of their dependence on each other for things other than love--April dependant on the free drinks from Murk, and Murk who loves the stability of what he has with April in the bar day in and out. Linda and

Tony, feeling as though they are taking a step forward with their lives by moving in together, who are really falling back into the same pattern they were in before. Finally, Savage is alone not able to go back in time but also not finding the strength to go forward. She walks away even lonelier and contemplating her self-worth by the end of the play. This despair that takes place throughout the show sets up a mood of entrapment and isolation leading to the final moments of the play and the dramatic staging used for it.

Mood

At the beginning of the show the mood is already tense, with Savage bursting into the bar full of energy and life, while being frustrated about her own life. A simple argument between Savage and Murk over why the nightlife is dead on a Monday night signifies Savage's simmering frustration. This dialogue followed by Lynda's entrance where she is in tears over her recent discovery of her cheating boyfriend.

The setting of the bar Scales itself helps set the mood of the show. Having a dingy dirty look with its dirty floors and dusty lights encompasses the foul and eroding mood of the characters with something that's also decaying itself.

The storyline follows this steady flow from anger and murkiness to brief areas of clarity and comprehension. Because of the constant grappling of life's worth and loneliness, the characters switch between anger and argument to isolation and comprehension. These characters take moments away from talking to each other to

go off into their own worlds, in what the director calls “arias”. Within these arias, they contemplate life and their miserable existences. This movement between their own thoughts and the rest of the world is why Shanley called his show a concert play.

Ingham’s Outline

I. Where are they?

a. In what country, city, place, building, room ect.?

The characters live in Brooklyn, New York and are currently in a bar. This bar is run by Murk the bartender. It is described in the script as a dirty grungy place that may have once been a nice bar, “The bar is unclean, the tables vaguely dirty, the air stale”(script7). This “stale” bar reflects all the characters lives, once clean and circulating but now forgotten and stale.

Outside the context of the play, setting the show in New York may have some significance to the playwright. Shanley lived in Brooklyn, as a child through early adulthood, and admits that each character is an extension of him and he was trying to “give air to all the disparate things that were at war”(BOMB). This connection is important to keep in mind, because it gives everything, including the setting, a meaning past the show into Shanley’s personal life and experiences.

b. How do the characters describe the place they are in?

The characters have similar feelings about the bar and the shape that it is in. This includes Savage commenting on Murk’s dead plants,

“SAVAGE: Murk why do you water those plants? They’re dead”, or the broken jukebox or the condition the pool table is in.

SAVAGE: Wait a minute. Oh no, man. Don’t tell me this. Where’s the jukebox?

MURK: It broke. It started to smell like burning, and they took it out.”

(savage8-9).

This helps define the shape of the bar as a whole and gives a good description of the people within it as well. Each character within the bar has started to smoke, and they are waiting for someone to help them fix their problems.

c. Is there any special significance to the place they are in?

It is just one of many dirty bars in Brooklyn, yet it just so happens to be where Savage always hangs out. The bar that Linda decides to drink her worries away in and where the bartender is trying to keep a barfly at bay. This non-important place that Shanley creates with its dirty and mysterious environment pulls the characters together and makes the bar an important character of its own.

II. Who are they?

a. What do they think of each other?

They all think negatively of each other, and this negatively feeds each of their loneliness by pushing the others away. Savage thinks what Linda and Tony have is superficial and doesn’t respect Linda. This is clear when Savage decides to try and take Tony as her own boyfriend and leave Linda heartbroken and alone to try and improve her own life. Linda thinks Savage is fake and empty with only her books and virginity to keep her company. Murk and April are stuck in the bar with the

same old routine. Day in and day out, they are at the bar, Murk serving the drinks and April drinking them. There is no change in their life; no ambition and when the other characters are trying to break free from their own routines these two cling to their patterns. Throughout the show the rest of the characters take pity on them or degrade the way they are living. This lack of respect throughout the show is what fuels a lot of the emotions that build to the climax of the show where everyone seems to have found their next step in life, except for Savage who is still left all alone and ready to give up on life.

b. What do they think of themselves?

Throughout the show what each character thinks of themselves changes, but a similar theme runs through what all of them are feeling. They believe they are not good enough to move forward in life. This is what holds them back, their own fear and doubt of what would happen to them if they tried something new and stepped out of what they have known for so long. Savage believes she is missing out on part of life because she is a virgin and throughout the script starts to believe that because she isn't able to get rid of it, "But then it became a thing. Most everybody I knew lost it, you know over a certain period a time, and there I was, still in the wrapper... So here I am. I'm thirty-two. And I'm still sayin' no, no. And I still only got offered this one life, and I still don't want that one"(Shanley 13).

April has lost everything in her life, she has lost her career goals, her mother and her will to live. This leaves her in a hazy state that she can only continue in for so long before she cracks,

“APRIL: I’ve been in trouble for a long time... I’ve got too much time to kill. I could live thirty, forty more years just starin at the meter runnin... That’s when people go crazy” (Shanley 18). This idea of just letting the meter run allowed the director to start the play in an unorthodox manner. Professor Ingram had Murk and April enter the bar ten minutes before the show started and just stand at the bar. April would drink and Murk would serve following the same pattern with nothing changing. This just helped further emphasis the point April made and what is encompassing all the characters lives.

Throughout the entire show Murk says very little and it is hard to read what he really thinks. The only time the audience really sees Murk’s true emotions is when he is talking to everyone while trying to calm April, “MURK: The problem with people is they think they’re alone. They think what they say don’t do nothing. So they say every stupid thing that goes through their gourd, and they do shit they don’t even know why”(scrpit29). Murk talks about people acting in idiotic ways and not realizing their actions. In this I believe Murk feels very alone in a world where he sees things differently. This is why he holds onto the same routines, to hold onto what little he has in his life to keep him company.

Next, Tony was once a man very confident in himself, but that confidence has now been rattled. Recently, he has experienced new unexpected feelings and emotions. This has driven him to not know who he is or what he wants out of life anymore,

“TONY: Just a blob a bloody shit in my skull. I don’t wanna be Tony Aronica no more... So neither a you got nothing ta say to me cause you don’t eve know who I am”(Shanley 26).

Linda also believes her life is shit and throughout the show she tries to overcome it with a strong willed attitude but admits time and time again she cant do it alone, “...I gotta make a change for myself this time no matter how much it hurts, I don’t want to, scared, or its goodbye Linda for sure. You gotta help me”(Shanley 15). All of these characters go through similar emotions and feelings of how they look at themselves, yet all still believe they are alone in the world because throughout the show they cannot properly communicate with each other.

III. What is the play’s theme?

Throughout the show all of the characters are searching for something that will let them move forward with their lives, yet can’t seem to let go of what they already have. The theme of limbo ties within each character, setting and mood of the show. Limbo is considered a “place or state of oblivion to which persons or things are regarded as being relegated when cast aside, forgotten, past, or out of date” and “a place or state of imprisonment or confinement”(Limbo). They are all trapped within their lives waiting to move forward, but cant. Whether this is until they serve their sentences or until they overcome their imperfect lives letting them move forward on their own. Through the deep seeded doubts each character has in them they carry the anger and frustration they have for each other and the outside world. Each one

of the characters past haunts them as they try and push forward through life. They are immobile in a limbo like place while the rest of the world moves forward.

The Concept

The work that came from this script analysis helped to give my design direction in the form of my concept: to highlight the moments of clarity within their murky, stagnant lives. This concept came from all portions of my script analysis where the murky, stagnant lives are pulled from both how each of the characters drift through life insecure with themselves, critical of others and the fear each one of them holds inside of them and the physical aspects of the bar with its dingy and murky atmosphere. Each character's moment of clarity comes from the want of more and the want of change but the reason why it will only be highlighted is because they are brief, and they are brief because none of them actually acts on their wants and desires that are being expressed throughout the show. These two elements merge through the descriptions of each of the characters and their surroundings. With my analysis and a similar analysis from the director, I was confident that the concept that I had created with my script analysis was clear and captured what both the director and playwright wanted for the show. With this clear concept supported by my script analysis I was able to move forward and start creating a picture of what my design should focus on and how it would tell the story of *Savage In Limbo*.

CHAPTER TWO: THE PRODUCTION TEAM

The Director

The relationship between a director and designer is a tricky one.

Robert Edmond Jones said, “[t]he sole aim of the arts of scene-designing, costuming, lighting is... to enhance the natural powers of the actor. It is for the director to call forth these powers and urge them into the pattern of the play” (8). This is why the relationship between the director and designer is so important and is different for every production. Jones writes about more of the relationship between the script and each design area with the director and actors. His exploration of the design process and how one must relate to the script helps create a new dialogue about this part of the design process. This is also where the designer finds out if the research and vision they have matches the work done through the collaborative effort of the rest of the design team. A step any designer should try to take when working with a director is forming a dialogue about the show and how to form your concept within the director’s.

The director for *Savage In Limbo* was Kate Ingram. Working with Ingram was a great experience but, unfortunately, due to the late season selection, design meetings did not start on time. There were time constraints with little time for discussion about the show. Normally UCF’s design process happens over a twelve-week period, which gives time for the designers to develop their concepts, and develop their designs. Outside the educational world, the design process is not as long as UCF’s. This is because of the condensed budget that most theatres have to

pay their production team and other staff members. So scaling this timeline short is not terrible, because it gave a more realistic timeline, but compressing it to only one meeting gives little room for development. Only major plot points can only be discussed at this point and the finer subtext of the show is lost in this shorter design process.

During this first meeting it was clear that she wanted something set in between reality and surrealism. The short discussion Ingram had with all the designers helped me find my way through the script analysis to find the concept stated in the last chapter. She felt that the constant feeling of never moving forward with life described in the theme and the constant futile attempts with each character coming so close to epiphanies then falling back down to the muck was really a strong message through the entire show. This is where I started to form my design and concept. After I had time to form my own concepts, more time was spent talking about my concept and how she felt it fit her own. I started this dialogue by creating renderings to show her the general concept I wanted to put onto the stage. From this she was able to let me know how she wanted the design to change. This dialogue was necessary to create a unified show. Looking back on these initial meetings knowing that the design process would be shortened, it would have helped to develop a concept earlier in the process in order to share this with the director at the same time, giving more room for other parts of the process.

The Designers

The relationship with other designers is also different from show to show. My experience with the other designers on *Savage In Limbo* was distant because by the time we had a chance to talk to discuss cohesion of the elements, their designs were already due. I was still able to have a few discussions with the costume and set designers to discover how they were meeting their design challenges. While further discussions would have benefited the entire productions, these few conversations helped insure our visions were unified.

Scenic

The scenic designer on the show was Hubert Scott. Throughout the process Bert was active within the conversation and understood what Ms. Ingram, the director, wanted out of the design. His initial renderings were informative to see how the set would look, but also let me see how the traffic patterns through the space would work. This is important for a lighting designer for this gives the points they must have to have a good light source to light the actors with. It was asked of professor Scott to dirty the set up a bit, because the director felt it looked too pristine for this show. During this round of renderings professor Scott created a shelving unit behind the bar as a centerpiece. Professor Ingram determined this would be too distracting for the show so professor Scott came up with a new idea to fill the space. He created a sign with the bar's name on it "Scales". The scene shop

built this sign but since the lighting operator would control it, the electrics team had to wire the sign in place.

All of this was done in the final designs and from his renderings I was able to create my own artistic representations of the stage space. After this point the next time we had any contact was when I was actually setting up the light looks on the stage. One issue I had with the set was the color of some of the tiles on the floor and walls. Half of the tiles were green in color and because of my color choices I washed out the natural color of this green. To solve this I added some green light from the top LED system throughout the show to give a nice pop to the green tiles. It was important that I worked on adding the extra color because though I did not need it for my design, if I had left it out, I would have changed professor Scotts design by washing out some of his color. This change allowed his design to stay intact. The relationship between Professor Scott and myself was relaxed. Though some conversation about the play and concepts were discussed there was no need for anything more. The designs came together very smoothly because of the unified concept for the entire show.

Costuming

The costume designer on the show was Dan Jones. During the process it was essential for me to keep a knowledgeable amount of information on texture and color of the costumes because I could inadvertently change the color of the costume or have the actor blend in with the scenic elements. After Jones presented his

costume designs during a design meeting, I was fairly confident that the colors I had for my design would aid in showing off the costumes and not affect Jones' designs. Though there was not much talk between Jones and I, keeping his design intact while I created mine was a top priority to my work and important for the entire show. This was easier to do than in many theatrical shows, because of the lack of costume changes. I was able to see the pallet for the entire show and not change my lighting as each character came on and off stage with a variety of different colors.

Sound

The Sound designer for the show was Professor Charles Perry. After hearing the Director's first concept and intent for the show, he was on a similar page to myself. Where I wanted to drastically change lights during the aria moments Professor Perry wanted to change the sound drastically as well. His concept was to have normal sounds of the Bronx play during the normal banter of the show, while when presenting the arias dropping the sound entirely, creating the change that Ingram wanted throughout the design. This again is an example of a designer that I did not directly collaborate with, yet through the collaboration of the whole team the designs fit together to create a strong message.

Lighting Designer of *Nice People Dancing to Good Country Music*

Ryan Bosshardt was the lighting designer for *Nice People Dancing to Good Country Music*. The theatre space for *Savage In Limbo* was shared or in rep with *Nice People Dancing to Good Country Music*. Each weekend of run was shared between the

two shows. This means much of the equipment in the space had to be shared between the two of us. Ryan Bosshardt, the lighting designer on *Nice People*, and I worked closely together to pick out gel color and create the plot. There were many compromises and many obstacles to get something that we could both use on stage, such as with includes gel selection. This relationship was important, because if we did not get along, we could have undermined the design of each show and get in each other's way.

Faculty Advisor

Each student designer on a show at UCF is assigned a faculty advisor to watch over their design process, and help them along the way where necessary. During my design process of *Savage In Limbo* Charles Perry was my faculty advisor. As mentioned earlier, Professor Perry was the sound designer on the show, so he was also invested in the show, and knew the concept being worked through by the director and other designers.

Through each step of my process, I would check in with Professor Perry and present my work to him before going into the meetings to make sure I was expressing my ideas in a clear coherent dialogue. Professor Perry would also ask questions about my concept and general analysis of the show to help me think of the

show in different ways expanding my understanding for the show and giving me a well-rounded perspective for my design.

Finally during the tech process of programming and creating my cues for the show professor Perry would lend advice on different parts of the show, by showing me how pushing and pulling different colors and intensities can create a more dynamic look for the show. Working with professor Perry in this aspect was helpful for my design process and helped me expand the way I look at designing shows in general.

CHAPTER THREE: THE DESIGN PROCESS

The design process of a show has many different aspects. For the individual designer this means understanding the script, forming a design concept and creating support material to clearly express thoughts. Once a designer has done these steps and design meetings have started, all of the designers and the director share their individual ideas and mesh them into one overall theme or concept for the show. This design process changes from show to show and not every show has ideal forms of meeting and sharing ideas. For *Savage In Limbo* the design process was less than ideal.

During the design process of *Savage In Limbo* there was significantly less time to develop a concept than usual at University of Central Florida. The shows were assigned very late, only leaving time for one design meeting before production meetings started; normally there would be several. Unfortunately having only one meeting before most of the designs are due is not the most beneficial for the designers in creating a fully developed design. The design that comes out of this hastened process may also not always be what the director wants at first, making all areas of the production team suffer.

Design and Production Meetings

Design Meetings

During this first and only design meeting Kate Ingram shared her ideas to create a show set subtly in surrealism while still giving a strong presence in reality. She inferred, through script analysis, a smooth flowing show and wanted to have the designs follow through the concept of the concert play.

Designers were still early within their process but each had a little to say. Hubert Scott wanted to work through the details of what Ingram wanted scenically so he could take that into consideration when creating the rendering for his design. For example, Kate wanted to include a pool table somewhere within the set but at the same time did not know how to do so. Professor Scott suggested that we don't use an entire pool table but cut one in half. This would fit well on the set, while fitting the concept of something not quite real about the show. Though I had nothing to present at this meeting I was able to ascertain the necessary information to begin my designs.

Production Meetings

The production meeting process is a bit different than the design meeting process. At this point the rest of the production team are brought in to start working on the show. As where before it was only the designers meeting up to work on the design, the production meeting is where the designers meet with the master

electrician, Technical director, costume shop head and so on. During the design meetings the actual focus of each area of design concepts leading to physical elements. At production meetings more practical endeavors are discussed, including how the set will actually get built or any problems with lighting getting in the way of the scenery. This meeting also allows designers to check with the rest of the team to ensure things are running smoothly, whether they may or may not need to add anything else to their design and what may have to be cut due to budget or time constraints.

Production meetings for *Savage In Limbo* were a little different then normal considering we did not have many design meetings. During this first production , on Monday August 15th, I presented my inspirational images that were the basis for my design. These sketches highlighted the color, lighting direction and the isolation I wanted to come out through my design. A lot more designing was still taking place during this meeting to catch everyone up from the single meeting that was had over the summer.

During the next production meeting, time was made up and renderings of the show looks were presented. This was helpful for the director to finally see renderings of the lights in order to see if they were on the same level with the design and what steps needed to be taken. After the director looked over my sketches she was not entirely sold. She thought the renderings that I had were way too dark for the show. Although my renderings were dark, I did not mean them to be perceived to be as dark as they were. This was a miscommunication on my part as

these renderings showed the difference in color and lighting direction on only a section on the stage, confusing Professor Ingram, who thought that the entire show would only have small sections of light on at a time. I fixed this by creating new renderings expanding the amount of light on the stage and showed them during the next meeting. These became my final renderings, and I was able to move onto the more practical aspects of the show's lighting.

During the fifth production meeting, important information for lighting needed to be worked out. We needed to find if blocking the off lobby doors with masking, for the actors entrances, would be against the fire code. This decision would determine if we would have light leak and sight lines into the lobby, because actors would be using the theatre doors as an entrance. In doing so, the actors could break the audiences attention with excess light spilling in from the lobby. It was also reported that the Scales sign that was finally added into the design needed to be wired by the electric's crew in order to make the sign look authentic; it was ready to be worked on.

The Design

Along with the script analysis and collaboration that comes with each show, there is a lot of individual work that must be done by the lighting designer to put a successful design on the stage. During the experience with *Savage In Limbo*, there were many challenges that had to be juggled throughout the design process. These obstacles included creating a way to portray the design that had not yet existed in

order to show the director design concepts, organizing the paperwork for the design, which can be seen in Appendix D, picking color, and cueing the show.

There are texts that help teach the process and what to expect when starting to design. In *A Practical Guide to Stage Lighting: Second Edition* Steven Shelley discusses his experiences in lighting design, the paperwork used within it, and its organization. He also goes into detail about how the angles of light are used and how to implement this within the design. When using lights the angle is very important. Positioning lights at different angles expresses different emotions, for example using an angle from a $\frac{1}{4}$ back position could cause a surreal and tense look helping the mood on stage. This text is excellent for the details needed to proceed with any design and is a source I have used throughout my process. In addition, J. Michael Gillette discusses the art of lighting in his book *Designing with Light*. This text also goes through the steps of design, implementing that design and the equipment used. Lastly, Gillette goes through simple sections of a design process to briefly learn the step-by-step procedures.

Pulling from these two sources and past experience renderings, plot and paperwork could be created, which eventually became the realized design. Each of these pieces of the design process is important. The first step to take after finding inspirational images is creating the renderings for the show.

Renderings

For *Savage In Limbo* it was best to communicate through two-dimensional renderings on black paper and use color to show where and what kind of lighting needed to be seen on the stage, which can be seen in Appendix B, first by scanning the set rendering onto a black sheet of paper to get an outline of the set onto the paper. Using prismacolor pencils, I mixed and matched colors to get the right tones of amber, blue and magenta for my renderings.

After finding the correct colors for the lighting the next thing to determine is the angle of light. The angle of the light can directly correlate to the mood of the piece, and it's important to convey that mood through the rendering: "for many lighting designers, the physical placement of the lighting systems, and their resulting beams and angles, can be as important as the choices made about instrument type color or the hookup for any" design (Shelly147). With this rendering process, I successfully conveyed the intentions of the renderings. After creating the designs that were shown to the director, the next step in the design is to start working on the color key.

Gel Selection

The next step was to select the colors that would be used to light the show. The materials we use to control the color qualities are "gels". These are glass or polyester like material that is put in front of theatrical lighting fixtures to create the color desired. Picking these colors can be a tricky task and proved to be an

interesting undertaking. To be able to make wise and specific color choices, a designer must first understand how light and color work together.

The colors of light are just wavelengths of light within the visible spectrum of light. This is why a prism seems to cut white light into individual colors. This is taken advantage of through subtractive color mixing or eliminating the wavelengths of color that aren't wanted. Through lighting, this is done by "insertion of any colored filter in front of an uncolored beam of light. The physics of color filters allows only their own hue to pass through the filtered medium. The filter absorbs all other wavelengths of the visual spectrum"(Shelley 40). This means when putting an amber gel in front of light only the amber wavelengths would get through letting the eye see the light as amber. If you then add the colors complement to it with a separate lighting fixture, in this case the color blue it with then be perceived as white light (Shelley 40). When a particular wavelength of light hits a wall or cloth it reacts with it. If there was a wall with hues of amber and orange within its color a amber and orange wavelength from a light source hitting that wall would enhance the color making the eye see a more vibrant color than is actually there. The complete opposite happens when you put the colors complement on that wall or clothing, the color gets washed out leaving a dulled version of that color or a colorless grey.

This is how color mixing works with lighting. If you add the complement to a color, it will create, or at least very close to, white light. This knowledge is essential in picking what colors to use for a show, since a designer needs to know when to

add more of one color or take a way another to get the desired effect onstage. Sometimes a designer wants as close to white light as possible and sometimes they don't, but being able to give both types of "looks" during the same show is key.

The first consideration that had to be made for this particular show was the color needs of the other lighting designer in the space. We worked together to find the color to use for each system of lights. This was important since there was only enough equipment in the space for one show, meaning the colors picked had to be used for both shows having differing scenic elements, costumes and as such drastically differing color palettes.

Working with Ryan was a game of compromise since I needed to light a dingy, dusty indoor bar, and he needed to light the outside of a house in both daylight and night. We did this by bringing colors that were essential to each show and testing them together in the UCF Lighting Lab. It was key for me to find a good warm fill light to simulate bar lighting and Ryan, it was to have a convincing cool color for his evening scenes. By testing what colors we both felt worked together, we were able to settle upon two colors that worked for both show designs.

These two colors were R364 and R3409. R364 is a light blue, which looked convincing as a evening blue for Bosshardt's design while was sharp and icy enough to be the contrast I needed from the warm interior of the bar. This color was also a good pick because of its particular wavelength structure, which lacked the color amber. This allowed me to keep the amber drift of the light under control when I brought down the intensity.

Amber drift in a conventional lighting fixture comes from the tungsten lamp used within the light. "As the percentage of full power a lamp is being run at drops, the tungsten filament in the bulb glows orange instead of more nearly white. This is known as amber drift or amber shift. Thus a 1000 watt instrument at 50% will appear far more orange than a 500 watt instrument at full"(Gillette 50). So by blocking out the amber by using this specific gel, none of the extreme amber and orange color light could get through the gel onto the stage. The second major color used was R3409. This amber color was on the warmer side of light giving me a similar color to a incandescent light bulb that would be used in a bar when the intensity was lower, while giving Bosshardt a great mid-day sun when the intensity was higher.

This process continued through each of the lighting systems until gel color was picked for the entire lighting plot. A lighting system is a group of lights that have a similar function and color in relation to a lighting area. So a warm front lighting system is a system that is coming the front of the stage with the same color. Another example is to have a system of green top light; making all green lights coming from directly above the lighting area is part of the green top system. This process was long and many compromises and switches were made, but all of this is shown in the precise color selections for each design.

Lighting Plot

The lighting plot “is a map that graphically presents the physical components of a lighting design, showing the position and electrical assignments of all the instruments and electrical devices used to provide illumination and visual effects for a production” (Shelley 45), which can be viewed in Appendix C. This allows the electricians to efficiently set up the technology before the designer moves into the space and to start programming the design. Creating the lighting plot was, again, a team effort. Starting by setting out basic systems of front light systems, back light and top light, which is typically very similar in UCF’s blackbox space. After that the decision of where special’s or lights used for one specific person for one of the two designers would be placed. The lighting plot contains more than just light position. It shows the color, gobo, channel and dimmer information and other essential information about each lighting fixture. A gobo is a pattern that sits within a lighting fixture to project that pattern onto the stage space. This information is necessary to efficiently set up and use the technology in the space. Though it seems a lighting plot is uniform and should be the same from designer to designer it is not: “Although there are guidelines, the amount of data shown for each lighting instrument is still an individual choice made by the lighting designer”(Shelley 200). Today the lighting plot is created on CAD, or computer aided drafting, programs. These CAD programs have revolutionized the industry by speeding up the plot creation and editing process: “Before computer drafting, anyone who wanted to include more data on the plot was forced to write the information on the plot by hand” (Shelley 200).

Part of creating a lighting plot is to also create a lighting section. This section is a three-dimensional side view of the stage space with set, lights and theatre all depicted. A section view is very important for the designer in multiple ways,

- “ 1. It illustrates the masking placement in the performance space.
- 2. It shows the full potential focus range from each hanging position
- 3. It illustrates the planned beam pool overlap and upstage-downstage blend between zones” (Shelley 205).

When the designer places lights in a top view lighting plot, it is hard to tell where some things really sit in three-dimensional space and how the lighting beams will overlap with each other. This section gives the designer a chance to see these things before moving into the space.

Creating the lighting plot for *Savage In Limbo* was a unique experience due to the other show within the space. Both Bosshardt and I had our needs from the lighting plot and had specific systems laid out how they would best serve our own needs. After coming together, however, we started to change the plot system by system so it would work for both of our needs.

Hang

The installation of lighting equipment in the performance space or “the hang” as it is referred to in the theatre industry is not done by the lighting designer but by the electrics crew. After the lighting designer finishes the lighting plot it is handed off to the master electrician and his crew to start setting up the theatre space. They

start by studying the plot and working out how many of each type of fixture there is required in order for them to hang the correct equipment. Once this is obtained an electrician will take a lift or another means of transportation to the lighting positions, or pipes, hanging in the air. They start to move from position to position hanging and circuiting all lights assigned there by the lighting designer on the plot. It is also the electrician's job to order and place the gels for each light within the fixtures before the focus.

During the hang for *Savage In Limbo*, the student master electrician was efficient in setting up the lighting fixtures. As the process went on, however, he started to fall behind in work due to a lack of electricians. This made the focus of the show slightly difficult because not all of the lights were set up and ready to go. These lights then had to be worked on during the focus taking up time from the focus.

Focus

Once the lighting plot is set in the space and the technology is ready to be used it is time to focus the lights. When lights are hung in the space they still require a designer to tell the electricians where the lights illuminating energy need to be focused, or positioned. During a focus the designer will walk from performance area to area while electricians shine the light onto the designer. The designer instructs each electrician to form the light to the desired position. The designer uses a piece of paperwork called a magic sheet, seen in appendix E, which shows the channels of

each light to the position the light must be focused in. This helps with the speed and efficiency of the focus.

Since there were two shows in this space, sharing the same equipment, the focus of the lighting fixtures needed to be agreed upon by both Ryan and myself. We both had different visions for how the fixtures should be focused, particularly in the size of each lighting area. The areas of lights are the individual areas of the stage that can be isolated from the rest of the stage. I needed small and isolated areas, while Ryan needed larger full areas. As we completed each focus area we needed to both look and discuss whether it would work for each show. An added challenge during this focus was that only the set for *Nice People Dancing to Good Country Music* was complete. Normally during the focus the designer is able to see how the lights illuminated the scenic elements. Because I was not able to do this for my show the Master electrician and I had to set up a second focus date to make sure what was set up on the set of *Nice people dancing to Good Country Music* also worked for *Savage In Limbo*.

Programming Cues/Tech Weekend

The next step, once the lighting equipment is in place, is to start experimenting with the lights on the set sometimes with and without the actors performing on the stage. This experimenting allows the designer to find different lighting “looks”. These looks are each part of a lighting sequence or cue. Which each “look” possibly repeated throughout the show. These cues are the individual

moments that help define the design of the show. Through the initial experimenting I found the two major changes between the general banter of the bar and the individual arias for each character. The difference between these two looks was the color and isolation. For the general look of the show the lighting of the bar was very realistic with much of the stage lit. This provided a basis so when the isolated arias were created the change is more dramatic. These arias were lowly lit with blue light and one central hot spot where the solo character had their moment of clarity. This cue was approved by the director, unfortunately programming over the actors while they were still feeling over the space created an uneven and odd “look” throughout my cues. After looking over the cues before showing them to the director, I had to go back and clean up much of my work.

The revealing of this “look” to Ingram was done during a rehearsal the cast was having on stage. During their rehearsal, I looked at different lighting looks with Ingram to see if there was anything that needed to drastically change before cue to cue. During this rehearsal Ingram pointed out minor concerns but in general liked the major “looks” I had created.

Cue to cue is before the dress rehearsals; during this time the cast, crew, designers and director go through the entire show from one change to the next.. This is in order to first make sure everything about the show matches the designers and director’s artistic vision. Second, it allows all cues to be learned by the crew and stage manager in order to have them call and implement them properly at each performance. This show went through its normal process until the end of the

weekend. Though the director was happy with all of the designs observations made about the design by the director's friend, made her want the entire show to be a bit more surreal. Since the other designs were already semi permanent, Professor Ingram turned to me to see if I could change up my lighting.

This is when the final step to my design unfolded. I went back through my design and realized that I could turn the "arias" into something more than just a small isolated moment. Referring back to my script analysis to when Shanley calls the show a concert play, I decided to add in more concert lighting techniques to these looks. The final design, which can be seen in appendix E, had a low magenta glow around a bright cool center spot where the individual made their intellectual comments. I made this change because the magenta glow around the cool spot added another layer to the unnatural look of the monologue giving a greater sense of change and more of the concert feel. This change was sufficient to the director and gave a much greater contrast to the normal look of the bar.

These contrasting moments flowed back and forth until the end of the show where the lights changed to a look that was differing from all previous compositions. This look was similar to the aria where most of the stage was in a low magenta glow but the difference is the overall focus in the acting area. During the end of the show Savage is standing at the entrance to the bar deciding whether to stay or go. This is a climatic moment because staying signifies her accepting help from friends showing she wasn't alone in life, while leaving shows her inability of moving forward with her life. This moment was on Savage giving her speech underneath a swinging

overhead bar light creating harsh shadows over the face and isolating just Savage on stage, intensifying the moment and narrowing in on the severity of what she was saying.

Conclusion

After these revisions were set and Professor Ingram was happy with the work, the last thing I had to do was much more active than sitting through dress rehearsals. There are three dress rehearsals before the opening of the show. This is where I take and receive notes and tweak my lights after each run. By this time the majority of my design was done and I was able to see my work in full. I was happy with it, yet I always felt that something was missing. This was something I couldn't pinpoint, but it could have also been lack of experience not letting me see what it was.

CHAPTER FOUR: REFLECTION OF EXPERIENCE AND EDUCATION

The process of designing a show is a very interesting one in that it constantly changes. Though there is a guideline on generally how it could be done, but the design changes from theatre to theatre and show to show. This is where designers have to rely on their past experiences to take them through unfamiliar processes. In my case, this was my first show so I had to pull from my education and what little experience that I had.

Education

Throughout college I was preparing for my design. The Theatre Design and Technology's program at UCF is there to help a student to reach that goal. Depending on what design area a student would like to focus on depends on some classes that are taken but many of the classes are the same. The course content and structure of the courses over all is very helpful but nothing is ever perfect and nothing can ever fully prepare a designer for their first design. As a lighting designer the courses that I found most helpful in my studies were three-dimensional CAD class, script analysis and lighting design one.

Three-dimensional CAD is an advanced computer aided drafting and design class where we explored Vectorworks, the CAD program, more in depth. Exploring this program was essential to the lighting design process. This program allows lighting designers to create their plots for their shows. Fewer and fewer designers create plots by hand anymore and knowing this program is essential to a lighting

designer. Professor Perry concentrated on the development of the three-dimensional aspect of the program in a practical sense to a designer. We spent time building theatres and learning how to properly render them. A designer moves from theatre to theatre to design many different shows and may sometimes have to render or model a theatre in order to set up the lighting plot. This class allowed for the learning of the CAD program and its practical use in the field. One of these projects was to find a two-dimensional theatre. With this theatre we were required to create a three-dimensional model of the space and retrofit the space with lighting positions that would efficiently light the space. This project helped with *Savage In Limbo* by allowing me to create a lighting plot and explore it in three-dimensional space to make sure the positioning of each fixture was accurate.

Script analysis was a class focused on breaking down scripts and analyzing what the playwright wanted to say through the show. During this class the professor had us take two scripts throughout the semester and worked through Rosemary Ingram's *From Page To Stage*. This is where I learned the fundamentals of script analysis that I used for *Savage In Limbo*.

Lighting design, again taught by Charles Perry, concentrated on the study of the actual design side of the lighting design. Given projects like time of day projects, and cueing an actual song, I was able to get a feel for the arts side of the design.

The time of day assignment was a series of projects to capture and imitate different times of the day through lighting. The first step was to take twelve pictures of different times during the day. In these pictures there had to be three white

objects. This was necessary to set a focal point and to capture the true color and angle of the light. After the pictures were taken the first step was to line them up from dawn to dusk and give three separate adjectives for each picture. This is very similar to the process of early design exploration of finding different ways of expressing what the show means. This includes what I used for *Savage In limbo*, including elements of inspiration images and script analysis. The next step taken was to choose select images and draw them on black paper interpreting the light as accurately as possible. This gives a basis in many other aspects of the design. First, in creating renderings by learning to interpret lighting on paper, next is to understand what the light in the picture is doing and how to manipulate that light on paper and in a space, and three recreating the natural look using theatrical fixtures on stage. This class was very helpful in putting groundwork in for my design.

Though I enjoyed many of these classes nothing is perfect. Through the four years of classes, one major class I feel is lacking was a lighting design two class. Jumping from a lighting design one class to an advanced scenography class is too much of a jump. The first lighting design class only starts to give the feel of design to a student. Then after that taking a class that has a student designing a full theoretical show with other student designers is a large jump. Although it is not hard to make the jump, many steps are missed that are critical in design. This includes working with just lighting plots and discovering the different angles with

different lights could do and how to interpret that onto the paper plot, and more time to spend on just rendering specifically for the design.

Experience

The experience I received at UCF before my first design was also critical in preparing for the design. The first real experience I received was on *Learned Ladies*, a show that I served as master electrician for. During this show I used information about the lighting equipment that I had learned from past experiences from high school and expanded on them. Learning how to properly maintain a light and not just use it and how to work on a lighting system that has a limited amount of dimmer power where everything does not run on a one to one patch. This set the foundation for my lighting design and gave me the practical knowledge that designers need to fully understand how to use their equipment. This show also allowed me to help with and view the focus and programming process.

Watching Charles Perry set up his areas or pools of light individually and how he mixed them together during the focusing process of this show gave me an a specific process to follow when doing this myself. During the programming of *Learned Ladies* I was able to view how Perry mixed the different systems of light through intensity and color to create the “look” he wanted on stage. Another important observation I made during his process is how he communicated with the director. The relationship between the director and himself was a constant flow of

opinions that helped pull and push each color and intensity of the light too not only meet the wants and needs of Perry but also the artistic vision of the director.

Next, as the assistant lighting designer on *Dracula*, I aided Bert Scott in the design of the lights. The main job I had for this show was to create all vital paperwork and make sure everything in the theatre was ready for Bert to start programming. This was a great learning experience in the fact that I was really able to get a grip on much of the paperwork that needed to be created and what was absolutely needed for programming.

The last position I had before my first main stage design was a designer on the dance concert for the two year previous to my design. During this show I was given a chance to be design multiple short dance pieces and help with the setup of the technology. This gave me my first real taste for design on a designers level. I was given freedom to design my piece in accordance with the choreographer. This was the most practical experience designing I had ever gotten and helped the most in my first design of my show.

Gaining experience within a design is the only way to really progress as a designer. There is only so much knowledge gained by studying with books and in class exercises. That is why even though I feel as if there were some gaps within the classes that I had taken the practical experience that students are given are more then enough to compensate.

CONCLUSION

Savage In Limbo opened on September 22nd 2011 in the University of Central Florida Black Box Theatre. The run of this show was three weeks ending on October 9th. The design process began Summer 2011 and was completed when the show opened.

The study of my trial and error process that I went through for *Savage In Limbo* was essential to the growth of my design process as a whole. Moving through this process set the stage for my next design *Bury The Dead*. Throughout the process for *Bury The Dead* I used many of the techniques that I used during *Savage In Limbo*, and changed many things that did not work as well.

During *Bury The Dead*, I started working closer with the scenic designer. Though I worked with professor Scott during *Savage In Limbo*, but there wasn't as much sharing of ideas and discussions about the show and designs collectively. The Scenic designer for my second show and I talked about each part of the design as it happened adding elements that helped each other. The scenic designer added in extra set dressing that I suggested would help create more dynamic shadows and light play. While she asked if it were possible to take into consideration the contrast in texture from downstage to upstage while designing and to possibly add more texture upstage. This collaboration added a new dynamic to both designs allowing the design to become even more intertwined.

Bury The Dead was in the same space as *Savage* and knowing that I would have to run light levels low, I knew I would be confronted by amber drift again. This

amber drift would have been very extreme due to the fact that the set was a mixture of sand and earth tone colors. This combination would have blended much of the set and actors together giving no depth to the playing area. To counteract that I once again picked a cool gel that would take out much of the amber wavelength from the light. To further protect myself from amber drift I utilized a cool backlight color. What this did was not only block out much of the amber wavelength but gave an extreme contrast between the actors and the set by highlighting the actor's outline.

Lastly, a major change I made for *Bury The Dead* was the pre-cueing of the show while the actors first walked through space. During *Savage In Limbo*, as mentioned earlier, I spent a lot of time the week before cue to cue getting much of my cueing done only to have to fine tune and re program much of it before showing it to Professor Ingram. This exploration in *Savage In Limbo* wasted too much time so for *Bury The Dead* I tried something different. I spent much less time in the theatre and most of the time I spent in the theatre I spent watching not programming. This allowed me to understand the flow and directorial choices on the stage making it easier to make the smarter choices for the flow of my lighting. After spending a day or two watching and making notes the only programming I set up were the four basic looks I wanted to express the four times of day on stage. Creating this look let me set the base for all of the cues in the show and gave the show a clear and solid look as a whole. Only after I got these basic light looks approved by the director did I continue to cue the rest of the show.

These changes I made were only possible due to the experience I gained from *Savage In Limbo* and the extended study of the show afterwards. Lighting Design is a process of great complexity. A mix between art and technology it is not always easy to create or execute properly. Through the study of my own designs, legitimacy in holding up the director's concepts and by studying how I used my past experience and education I have found how I created my first full design of my own.

APPENDIX A: INSPRIATION



Figure 1: Inspiration for general “look” for bar (Unknown)



Figure 2: The Old Town Bar – Inspiration for the “aria” moments (Sylvester)

APPENDIX B: RENDERING



Figure 3: Initial rendering for general look



Figure 4: Initial rendering for "aria" moments



Figure 5: Final rendering for general look

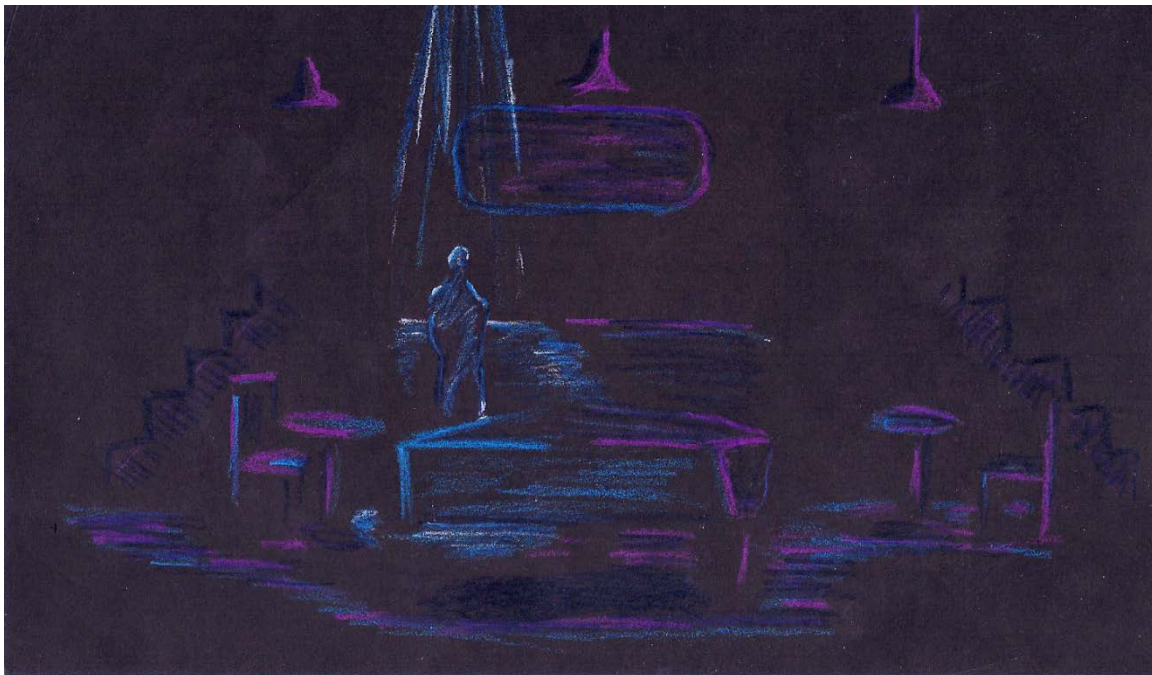


Figure 6: Final rendering for "aria" moments

APPENDIX C: PLOT

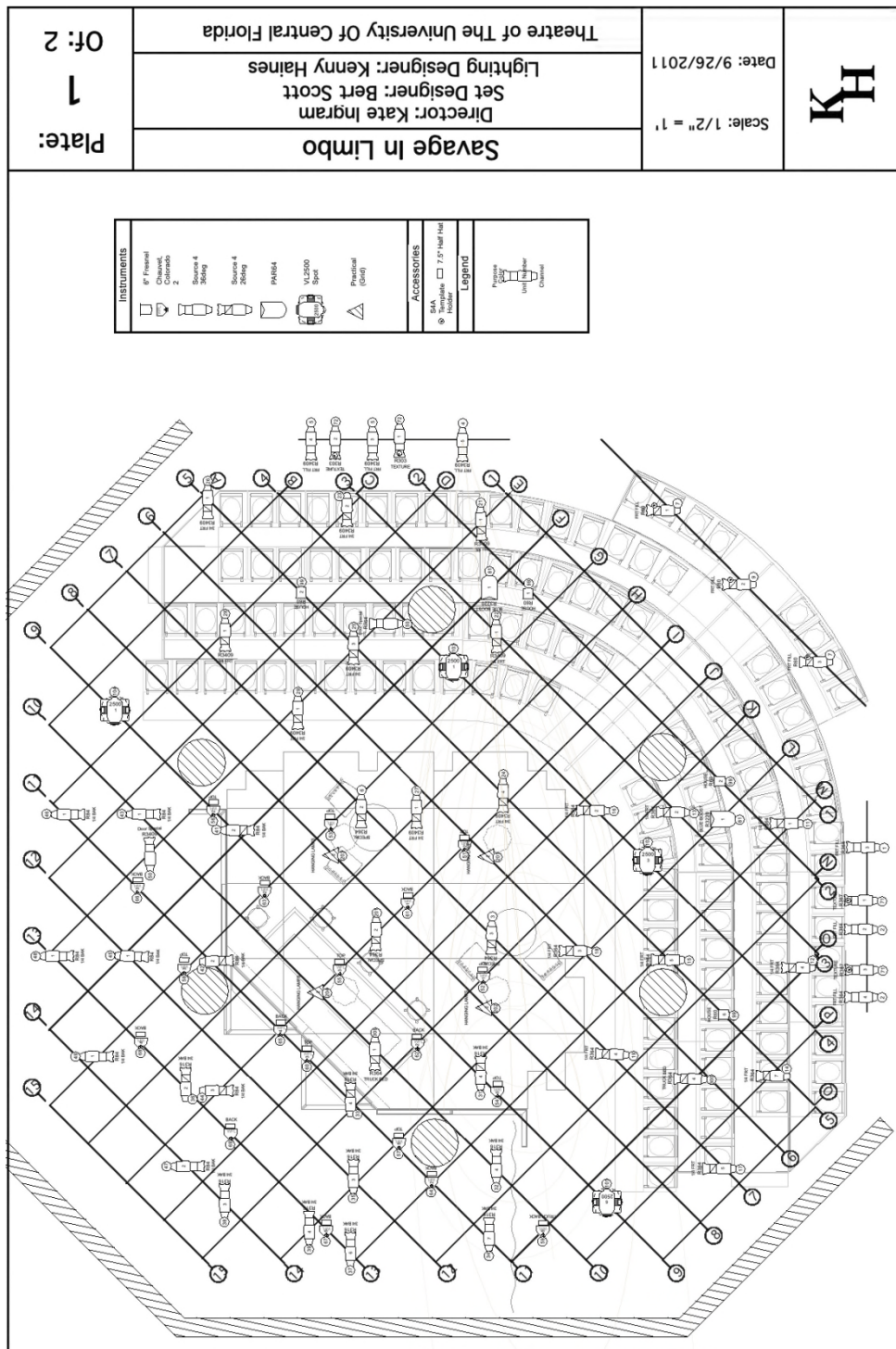


Figure 7: Final Lighting Plot

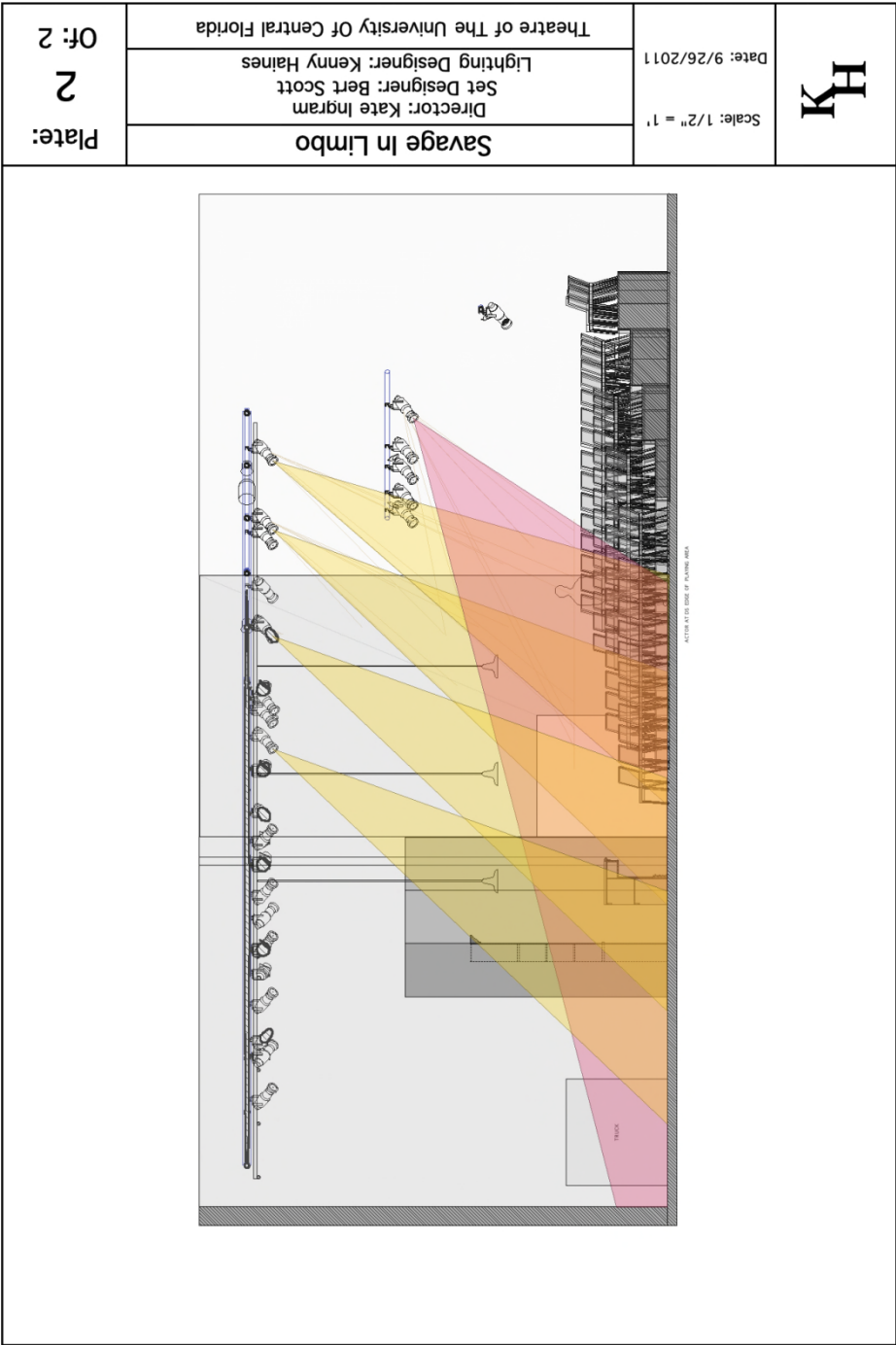


Figure 8: Final Section View

APPENDIX D: PAPERWORK

Cue Sheets

Savage In Limbo - Cue Score				
#	PAGE	COLOR	AREA	LIGHTING DESCRIPTION
1	7	Warm, dingy	Bar is lit brighter then surrounding area	Pre-Show , lit dimly with a murky feeling, the bar is lit brighter then the rest of the stage, thinking about hanging bare light bulbs, if this is the case all bulbs would be at the same level, low
2	7		Bar	Murk wakes April , The same lighting except the bar would brighten a bit more the surrounding area would get lower and the light bulbs would all go out except for the ones near the bar.
3	7		Bar/Entrance	Savage enters , more general lighting in area Savage is in and a few more light bulbs come on.
4	9		Bar/ D.L. Table	Savage Sits , Lights focus down on just the table and bar
5	9		General Lighting	Linda Enters , General lighting up for Linda entering, more light bulbs come on, all still dim.
6	10		Bar/ D.L. Table	Linda/Savage , Lighting is hotter on table then bar, general lighting is dim
7	11		D.L. Table	Bar slowly fades dim and D.L. Table gets hotter, as the conversation does
8	14	gets a little whiter/pools		Gotta Make a change , Light bulbs change, lights on table get a little whiter
9	16	whiter pools	Bar/ D.L. Table	April Talks , Bar gets brighter, similar light to table around April, Murk still left in the "Murky" lighting
10	17	dingy	Bar/ D.L. Table	Talks about past , When the girls start to talk about the past the light goes back to how it was before any change was brought up
11	18	whiter pools	Bar/ D.L. Table	changes back when they start talking about the apartment
12	19	dingy	General Lighting	Tony Enters , the introduction of tony brings lights back to where they were and changes area, light bulbs change
13	19	whiter pool	Tony	Tony Mono , When Tony talks about the girl in the the car all other lights dim he becomes brighter, light bulbs change
14	20			back to previous
15	20-28		General Lighting	Through these pages each of the three girls and Tony have their moment and switch between each other, the lights will follow as they get brighter as the scene goes on. The lightbulbs starts to get brighter as well, all on

Savage In Limbo Cue Sheet		
Cue #	Page #	Description
1	7	Preshow - murk enters and walks around in darker preshow look, once he
4	7	Downstage Dims, Upstage (by bar) brightens - Murk takes his place at the bar
7	7	Entrance Light - Savage Enters
8	7	Entrance Light Down - More light downstage
9		No cue 9
10	9	Murk Moves to water Plants
11	9	Linda Enters
13	9	When savage crosses to linda (entrance light down)
14	11	savage crosses back - brings more general light up
15	11	Light On Linda
16	12	For Linda Movement
17	12	"I feel ugly - I feel fat"
18	12	When savage stands
19	13	savage at pool table
21	13	back to general room
23	13	when she starts to move again
23.5	14	Savage moves around
24	14	"Me neither"
25	15	When linda moves down center to pool table
26	16	When April Talks
27	17	April Goes to linda
28	17	When she moves center
29	17	"Help Me"
30	18	When april moves center "the animal"
31	18	End of april talking
32	19	Tony Enters
34	19	Door light down - before tony moves to center
35	19	tony moves center
36	20	tony moves to savage
37	20	when tony settles at the bar (center)
38	20	when linda speaks - the lights switch back to normal
39	21	tonys next speech
40	21	"fuckin green"
40.5	22	"your talkin different"
41	24	tony, what I said"
41.5	25	"savage crosses"
42	25	when tony crosses
43	26	After speech "I got my own problems"
45	28	When they move downstage
48	29	Murks Moment
48.5	29	When murk crosses
48.7	29	Murk crosses back
49	30	"Now, that was a brandy"
49.5	31	savage talks
49.7	31	after takin linda's place

















Lightwright Paperwork

Nice Savages - ... CHANNEL HOOKUP

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Nice Savages - Schedules (Ver 5).lw5

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




Channel	Dm	Pos	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(1)	1	LEF T	1	FRT FILL	Source 4 36deg+half Hat 575w	 R364	
(2)	2	LEF T	3	FRT FILL	Source 4 36deg+half Hat 575w	 R364	
	*	*	5	"	"	"	
(3)	3	7	3	SPECIAL	Source 4 26deg+half Hat 575w	 R364	
(4)	4	RIG HT	3	FRT FILL	Source 4 36deg+half Hat 575w	 R3409	
(5)	5	RIG HT	1	FRT FILL	Source 4 36deg+half Hat 575w	 R3409	
	*	*	5	"	"	"	
(6)	6	7	2	SPECIAL	Source 4 26deg+half Hat 575w	 R364	
(7)	7	CE NTE R	1	TEXTURE	Source 4 26deg+S4A Template Holder, half hat 575w	 R60	R821 7
	*	*	3	"	Source 4 26deg+S4A Template Holder, half hat 575w	"	"
(9)	8	CE NTE R	2	TEXTURE	Source 4 26deg+S4A Template Holder, half hat 575w	 R60	R990 73
	*	*	4	"	Source 4 26deg 575w	"	"
(11)	9	M	1	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(12)	10	3	3	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(13)	11	3	2	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(14)	12	5	7	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(15)	13	5	5	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(16)	14	4	3	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(17)	15	7	5	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(18)	16	6	3	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	

Nice Savages - ... CHANNEL HOOKUP

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Nice Savages - Schedules (Ver 5).lws

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Channel	Dm	Pos	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(19)	17	7	4	1/4 FRT	Source 4 26deg+half Hat 575w	 R364	
(21)	18	E	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(22)	19	3	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(23)	20	C	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(24)	21	5	4	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(25)	22	5	3	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(26)	23	5	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(27)	24	H	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(28)	25	C	2	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(29)	26	7	1	3/4 FRT	Source 4 26deg+half Hat 575w	 R3409	
(31)	27	9	3	3/4 BAK	Source 4 26deg+half Hat 575w	 R316	
(32)	28	10	3	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(33)	29	11	4	3/4 BAK	Source 4 26deg+half Hat 575w	 R316	
(34)	30	11	7	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(35)	31	12	2	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(36)	32	13	2	3/4 BAK	Source 4 26deg+half Hat 575w	 R316	
(37)	33	13	7	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(38)	34	14	3	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(39)	35	13	6	3/4 BAK	Source 4 36deg+half Hat 575w	 R316	
(41)	36	9	2	1/4 BAK	Source 4 26deg+half Hat 575w	 R84	
(42)	37	11	2	1/4 BAK	Source 4 26deg+half Hat 575w	 R84	
(43)	38	10	1	1/4 BAK	Source 4 36deg+half Hat 575w	 R84	
(44)	39	13	3	1/4 BAK	Source 4 26deg+half Hat 575w	 R84	

UCF Conservatory Theatre / Lightwright 5

(19) thru (44)

Nice Savages - ... CHANNEL HOOKUP

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Nice Savages - Schedules (Ver 5).hw5

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Channel	Dm	Pos	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(45)	40	12	1	1/4 BAK	Source 4 36deg+half Hat 575w	R84	
(46)	41	11	1	1/4 BAK	Source 4 36deg+half Hat 575w	R84	
(47)	42	14	2	1/4 BAK	Source 4 36deg+half Hat 575w	R84	
(48)	43	13	1	1/4 BAK	Source 4 36deg+half Hat 575w	R84	
(49)	44	14	1	1/4 BAK	Source 4 36deg+half Hat 575w	R84	
(51)	6	2	TOP		Chauvet, Colorado 2+half Hat 20w	LED	
(52)	K	1	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(53)	G	1	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(54)	M	2	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(55)	I	3	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(56)	E	2	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(57)	11	5	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(58)	G	3	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(59)	10	4	TRUCK BACK		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(60)	11	3	TOP		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(61)	I	1	BACK		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(62)	K	2	BACK		Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(63)	G	2	BACK		Chauvet, Colorado 2+lens' for Colorados 20w	LED	

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(45) thru (63)

Nice Savages - ... CHANNEL HOOKUP

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Nice Savages - Schedules (Ver 5).hw5

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Channel	Dm	Pos	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(64)		M	3	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(65)		I	4	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(66)		E	3	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(67)		13	5	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(68)		G	4	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
(69)		13	4	BACK	Chauvet, Colorado 2+lens' for Colorados 20w	LED	
		I	5	"	"	"	
(71)	45	LEF T	2	TEXTURE	Source 4 36deg+S4A Template Holder 575w	R367	R821 7
	"	"	4	"	"	"	"
(72)	46	RIG HT	2	TEXTURE	Source 4 36deg+S4A Template Holder 575w	R303	R990 73
	"	"	4	"	"	"	"
(81)	47	F	1	BLUE BOOST	PAR64 1kw	R3220	
	"	L	"	"	"	"	
(99)	48	5	2	HOUSE	6" Fresnel 575w	R60	
	"	"	6	"	"	"	
	49	2	1	"	"	"	
	"	"	2	"	"	"	
(101)	9	4	SPECIAL	VL 2500 700w			
(102)	4	4	SPECIAL	VL 2500 700w			
(103)	4	1	SPECIAL	VL 2500 700w			
(104)	9	1	SPECIAL	VL 2500 700w			

UCF Conservatory Theatre / Lightwright 5

(64) thru (104)

Nice Savages - ... CHANNEL HOOKUP

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Nice Savages - Schedules (Ver 5).lws

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Channel	Dm	Pos	U#	Purpose	Inst Type & Access & Watt	Color	Gobo
(201)	54	I	2	SPECIAL	Source 4 26deg+half Hat 575w	R364	
	50	TRUCK	1	TRUCK LIGHTS	Practical		
(202)	56	6		HANGING LAMPS	Practical		
	51	10	2	STREET LIGHT	"		
(203)	57	8		HANGING LAMPS	Practical		
	52	SET MO UNT	2	PARTY LIGHTS	"		
(204)	58	10		HANGING LAMPS	Practical		
(205)	59	8		HANGING LAMPS	Practical		
(300)	53	J	2	TRUCK BED	Source 4 26deg+half Hat 575w	R364	
	"	6	4	"	"	"	
(302)	55	11	6	CYC	Source 4 36deg+half Hat 575w	L201	
	"	N	1	"	"	"	

Nice Savages... INSTRUMENT SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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Nice Savages... INSTRUMENT SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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RIGHT

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	FRT FILL	Source 4 36deg+half Hat 575w			R3409			5	(5)
2	TEXTUR E	Source 4 36deg+S4A Template Holder 575w			R303	R99 073		46	(72)
3	FRT FILL	Source 4 36deg+half Hat 575w			R3409			4	(4)
4	TEXTUR E	Source 4 36deg+S4A Template Holder 575w			R303	R99 073		46	(72)
5	FRT FILL	Source 4 36deg+half Hat 575w			R3409			5	(5)

CENTER

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	TEXTUR E	Source 4 26deg+S4A Template Holder, half hat 575w			R60	R82 17		7	(7)
2	TEXTUR E	Source 4 26deg+S4A Template Holder, half hat 575w			R60	R99 073		8	(9)
3	TEXTUR E	Source 4 26deg+S4A Template Holder, half hat 575w			R60	R82 17		7	(7)
4	TEXTUR E	Source 4 26deg 575w			R60	R99 073		8	(9)

LEFT

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	FRT FILL	Source 4 36deg+half Hat 575w			R364			1	(1)
2	TEXTUR E	Source 4 36deg+S4A Template Holder 575w			R367	R82 17		45	(71)
3	FRT FILL	Source 4 36deg+half Hat 575w			R364			2	(2)
4	TEXTUR E	Source 4 36deg+S4A Template Holder 575w			R367	R82 17		45	(71)
5	FRT FILL	Source 4 36deg+half Hat 575w			R364			2	(2)

UCF Conservatory Theatre / Lightwright 5

RIGHT thru LEFT

Nice Savages... INSTRUMENT SCHEDULE

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Nice Savages - Schedules (Ver 5).hw5

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U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	SPECIAL	VL 2500 700w							(103)
3	1/4 FRT	Source 4 26deg+half Hat 575w			R364			14	(16)
4	SPECIAL	VL 2500 700w							(102)

9

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	SPECIAL	VL 2500 700w							(104)
2	1/4 BAK	Source 4 26deg+half Hat 575w			R84			36	(41)
3	3/4 BAK	Source 4 26deg+half Hat 575w			R316			27	(31)
4	SPECIAL	VL 2500 700w							(101)

13

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	1/4 BAK	Source 4 36deg+half Hat 575w			R84			43	(48)
2	3/4 BAK	Source 4 26deg+half Hat 575w			R316			32	(36)
3	1/4 BAK	Source 4 26deg+half Hat 575w			R84			39	(44)
4	BACK	Chauvet, Colorado 2+lens for Colorados 20w			LED				(69)
5	BACK	Chauvet, Colorado 2+lens for Colorados 20w			LED				(67)
6	3/4 BAK	Source 4 36deg+half Hat 575w			R316			35	(39)
7	3/4 BAK	Source 4 36deg+half Hat 575w			R316			33	(37)

F

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	BLUE BOOST	PAR64 1kw			R3220			47	(81)

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Nice Savages... INSTRUMENT SCHEDULE

Nice Savages - Schedules (Ver 5).hw5

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L

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	BLUE BOOST	PAR64 1kw			R3220			47	(81)

J

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
2	TRUCK BED	Source 4 26deg+half Hat 575w			R364			53	(300)

C

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			R3409			20	(23)
2	3/4 FRT	Source 4 26deg+half Hat 575w			R3409			25	(28)

6

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
	HANGIN G LAMPS	Practical						56	(202)
2	TOP	Chauvet, Colorado 2+half Hat 20w			LED				(51)
3	1/4 FRT	Source 4 26deg+half Hat 575w			R364			16	(18)
4	TRUCK BED	Source 4 26deg+half Hat 575w			R364			53	(300)

8

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
	HANGIN G LAMPS	Practical						59	(205)
	HANGIN G LAMPS	Practical						57	(203)

Nice Savages... INSTRUMENT SCHEDULE

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Nice Savages - Schedules (Ver 5).hws

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G

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(53)
2	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(63)
3	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(58)
4	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(68)

K

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(52)
2	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(62)

7

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			R3409			26	(29)
2	SPECIAL	Source 4 26deg+half Hat 575w			R364			6	(6)
3	SPECIAL	Source 4 26deg+half Hat 575w			R364			3	(3)
4	1/4 FRT	Source 4 26deg+half Hat 575w			R364			17	(19)
5	1/4 FRT	Source 4 26deg+half Hat 575w			R364			15	(17)

H

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			R3409			24	(27)

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G thru H








Nice Savages... INSTRUMENT SCHEDULE

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Nice Savages - Schedules (Ver 5).hw5

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5

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			 R3409			23	(26)
2	HOUSE	6" Fresnel 575w			 R60			48	(99)
3	3/4 FRT	Source 4 26deg+half Hat 575w			 R3409			22	(25)
4	3/4 FRT	Source 4 26deg+half Hat 575w			 R3409			21	(24)
5	1/4 FRT	Source 4 26deg+half Hat 575w			 R364			13	(15)
6	HOUSE	6" Fresnel 575w			 R60			48	(99)
7	1/4 FRT	Source 4 26deg+half Hat 575w			 R364			12	(14)

12

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	1/4 BAK	Source 4 36deg+half Hat 575w			 R84			40	(45)
2	3/4 BAK	Source 4 36deg+half Hat 575w			 R316			31	(35)

10

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
	HANGIN G LAMPS	Practical						58	(204)
1	1/4 BAK	Source 4 36deg+half Hat 575w			 R84			38	(43)
2	STREET LIGHT	Practical						51	(202)
3	3/4 BAK	Source 4 36deg+half Hat 575w			 R316			28	(32)
4	TRUCK BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(59)

Nice Savages... INSTRUMENT SCHEDULE

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Nice Savages - Schedules (Ver 5).hw5

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11

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	1/4 BAK	Source 4 36deg+half Hat 575w			R84			41	(46)
2	1/4 BAK	Source 4 26deg+half Hat 575w			R84			37	(42)
3	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(60)
4	3/4 BAK	Source 4 26deg+half Hat 575w			R316			29	(33)
5	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(57)
6	CYC	Source 4 36deg+half Hat 575w			L201			55	(302)
7	3/4 BAK	Source 4 36deg+half Hat 575w			R316			30	(34)

3

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			R3409			19	(22)
2	1/4 FRT	Source 4 26deg+half Hat 575w			R364			11	(13)
3	1/4 FRT	Source 4 26deg+half Hat 575w			R364			10	(12)

M

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	1/4 FRT	Source 4 26deg+half Hat 575w			R364			9	(11)
2	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(54)
3	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(64)


Nice Savages... INSTRUMENT SCHEDULE

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Nice Savages - Schedules (Ver 5).hw5

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E

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	3/4 FRT	Source 4 26deg+half Hat 575w			 R3409			18	(21)
2	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(56)
3	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(66)


I

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(61)
2	SPECIAL	Source 4 26deg+half Hat 575w			 R364			54	(201)
3	TOP	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(55)
4	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(65)
5	BACK	Chauvet, Colorado 2+lens' for Colorados 20w			LED				(69)

2

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	HOUSE	6" Fresnel 575w			 R60			49	(99)
2	HOUSE	6" Fresnel 575w			 R60			49	(99)

N

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	CYC	Source 4 36deg+half Hat 575w			 L201			55	(302)

UCF Conservatory Theatre / Lightwright 5

E thru N

Nice Savages... INSTRUMENT SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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SET MOUNT

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
2	PARTY LIGHTS	Practical						52	(203)

TRUCK

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	TRUCK LIGHTS	Practical						50	(201)

14

U#	Purpose	Inst Type & Access & Watt	Ck	C#	Color	Gobo	Gsiz	Dm	Chan
1	1/4 BAK	Source 4 36deg+half Hat 575w			R84			44	(49)
2	1/4 BAK	Source 4 36deg+half Hat 575w			R84			42	(47)
3	3/4 BAK	Source 4 36deg+half Hat 575w			R316			34	(38)

Nice Savages - S... COLOR SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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DESIGNER

Nice Savages - S... COLOR SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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R303

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
RIG HT	2	Source 4 36deg	575w	TEXTURE	46	(72)	S4A Template Holder	R990 73	
RIG HT	4	Source 4 36deg	575w	TEXTURE	46	(72)	S4A Template Holder	R990 73	



R367

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
LEF T	2	Source 4 36deg	575w	TEXTURE	45	(71)	S4A Template Holder	R821 7	
LEF T	4	Source 4 36deg	575w	TEXTURE	45	(71)	S4A Template Holder	R821 7	

UCF Conservatory Theatre / Lightwright 5

R303 thru R367

Nice Savages - S... COLOR SCHEDULE

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Nice Savages - Schedules (Ver 5).hws

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R364

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
LEF T	1	Source 4 36deg	575w	FRT FILL	1	(1)	half Hat		
LEF T	3	Source 4 36deg	575w	FRT FILL	2	(2)	half Hat		
LEF T	5	Source 4 36deg	575w	FRT FILL	2	(2)	half Hat		
4	3	Source 4 26deg	575w	1/4 FRT	14	(16)	half Hat		
J	2	Source 4 26deg	575w	TRUCK BED	53	(300)	half Hat		
6	3	Source 4 26deg	575w	1/4 FRT	16	(18)	half Hat		
6	4	Source 4 26deg	575w	TRUCK BED	53	(300)	half Hat		
7	2	Source 4 26deg	575w	SPECIAL	6	(6)	half Hat		
7	3	Source 4 26deg	575w	SPECIAL	3	(3)	half Hat		
7	4	Source 4 26deg	575w	1/4 FRT	17	(19)	half Hat		
7	5	Source 4 26deg	575w	1/4 FRT	15	(17)	half Hat		
5	5	Source 4 26deg	575w	1/4 FRT	13	(15)	half Hat		
5	7	Source 4 26deg	575w	1/4 FRT	12	(14)	half Hat		
3	2	Source 4 26deg	575w	1/4 FRT	11	(13)	half Hat		
3	3	Source 4 26deg	575w	1/4 FRT	10	(12)	half Hat		
M	1	Source 4 26deg	575w	1/4 FRT	9	(11)	half Hat		
I	2	Source 4 26deg	575w	SPECIAL	54	(201)	half Hat		

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Nice Savages - Schedules (Ver 5).hw5

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R316

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
9	3	Source 4 26deg	575w	3/4 BAK	27	(31)	half Hat		
13	2	Source 4 26deg	575w	3/4 BAK	32	(36)	half Hat		
13	6	Source 4 36deg	575w	3/4 BAK	35	(39)	half Hat		
13	7	Source 4 36deg	575w	3/4 BAK	33	(37)	half Hat		
12	2	Source 4 36deg	575w	3/4 BAK	31	(35)	half Hat		
10	3	Source 4 36deg	575w	3/4 BAK	28	(32)	half Hat		
11	4	Source 4 26deg	575w	3/4 BAK	29	(33)	half Hat		
11	7	Source 4 36deg	575w	3/4 BAK	30	(34)	half Hat		
14	3	Source 4 36deg	575w	3/4 BAK	34	(38)	half Hat		



R84

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
9	2	Source 4 26deg	575w	1/4 BAK	36	(41)	half Hat		
13	1	Source 4 36deg	575w	1/4 BAK	43	(48)	half Hat		
13	3	Source 4 26deg	575w	1/4 BAK	39	(44)	half Hat		
12	1	Source 4 36deg	575w	1/4 BAK	40	(45)	half Hat		
10	1	Source 4 36deg	575w	1/4 BAK	38	(43)	half Hat		
11	1	Source 4 36deg	575w	1/4 BAK	41	(46)	half Hat		
11	2	Source 4 26deg	575w	1/4 BAK	37	(42)	half Hat		
14	1	Source 4 36deg	575w	1/4 BAK	44	(49)	half Hat		
14	2	Source 4 36deg	575w	1/4 BAK	42	(47)	half Hat		



R3220

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
F	1	PAR64	1kw	BLUE BOOST	47	(81)			
L	1	PAR64	1kw	BLUE BOOST	47	(81)			

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R316 thru R3220

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Nice Savages - Schedules (Ver 5).hws

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LED

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
13	4	Chauvet, Colorado 2	20w	BACK		(69)	lens' for Colorados		
13	5	Chauvet, Colorado 2	20w	BACK		(67)	lens' for Colorados		
6	2	Chauvet, Colorado 2	20w	TOP		(51)	half Hat		
G	1	Chauvet, Colorado 2	20w	TOP		(53)	lens' for Colorados		
G	2	Chauvet, Colorado 2	20w	BACK		(63)	lens' for Colorados		
G	3	Chauvet, Colorado 2	20w	TOP		(58)	lens' for Colorados		
G	4	Chauvet, Colorado 2	20w	BACK		(68)	lens' for Colorados		
K	1	Chauvet, Colorado 2	20w	TOP		(52)	lens' for Colorados		
K	2	Chauvet, Colorado 2	20w	BACK		(62)	lens' for Colorados		
10	4	Chauvet, Colorado 2	20w	TRUCK BACK		(59)	lens' for Colorados		
11	3	Chauvet, Colorado 2	20w	TOP		(60)	lens' for Colorados		
11	5	Chauvet, Colorado 2	20w	TOP		(57)	lens' for Colorados		
M	2	Chauvet, Colorado 2	20w	TOP		(54)	lens' for Colorados		
M	3	Chauvet, Colorado 2	20w	BACK		(64)	lens' for Colorados		
E	2	Chauvet, Colorado 2	20w	TOP		(56)	lens' for Colorados		
E	3	Chauvet, Colorado 2	20w	BACK		(66)	lens' for Colorados		

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LED

Nice Savages - S... COLOR SCHEDULE

Nice Savages - Schedules (Ver 5).hws

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LED

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
I	1	Chauvet, Colorado 2	20w	BACK		(61)	lens' for Colorados		
I	3	Chauvet, Colorado 2	20w	TOP		(55)	lens' for Colorados		
I	4	Chauvet, Colorado 2	20w	BACK		(65)	lens' for Colorados		
I	5	Chauvet, Colorado 2	20w	BACK		(69)	lens' for Colorados		



R60

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
CEN TER	1	Source 4 26deg	575w	TEXTURE	7	(7)	S4A Template Holder, half hat	R821 7	
CEN TER	2	Source 4 26deg	575w	TEXTURE	8	(9)	S4A Template Holder, half hat	R990 73	
CEN TER	3	Source 4 26deg	575w	TEXTURE	7	(7)	S4A Template Holder, half hat	R821 7	
CEN TER	4	Source 4 26deg	575w	TEXTURE	8	(9)		R990 73	
5	2	6" Fresnel	575w	HOUSE	48	(99)			
5	6	6" Fresnel	575w	HOUSE	48	(99)			
2	1	6" Fresnel	575w	HOUSE	49	(99)			
2	2	6" Fresnel	575w	HOUSE	49	(99)			

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Nice Savages - Schedules (Ver 5).hws

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L201

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
11	6	Source 4 36deg	575w	CYC	55	(302)	half Hat		
N	1	Source 4 36deg	575w	CYC	55	(302)	half Hat		



R3409

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Gobo	Gsiz
RIG HT	1	Source 4 36deg	575w	FRT FILL	5	(5)	half Hat		
RIG HT	3	Source 4 36deg	575w	FRT FILL	4	(4)	half Hat		
RIG HT	5	Source 4 36deg	575w	FRT FILL	5	(5)	half Hat		
C	1	Source 4 26deg	575w	3/4 FRT	20	(23)	half Hat		
C	2	Source 4 26deg	575w	3/4 FRT	25	(28)	half Hat		
7	1	Source 4 26deg	575w	3/4 FRT	26	(29)	half Hat		
H	1	Source 4 26deg	575w	3/4 FRT	24	(27)	half Hat		
5	1	Source 4 26deg	575w	3/4 FRT	23	(26)	half Hat		
5	3	Source 4 26deg	575w	3/4 FRT	22	(25)	half Hat		
5	4	Source 4 26deg	575w	3/4 FRT	21	(24)	half Hat		
3	1	Source 4 26deg	575w	3/4 FRT	19	(22)	half Hat		
E	1	Source 4 26deg	575w	3/4 FRT	18	(21)	half Hat		

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DESIGNER





Nice Savages - S... GOBO SCHEDULE

Nice Savages - Schedules (Ver 5).hw5





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R99073

Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Color	Gsiz
RIG HT	2	Source 4 36deg	575w	TEXTURE	46	(72)	S4A Template Holder	 R303	
RIG HT	4	Source 4 36deg	575w	TEXTURE	46	(72)	S4A Template Holder	 R303	
CEN TER	2	Source 4 26deg	575w	TEXTURE	8	(9)	S4A Template Holder, half hat	 R60	
CEN TER	4	Source 4 26deg	575w	TEXTURE	8	(9)		 R60	

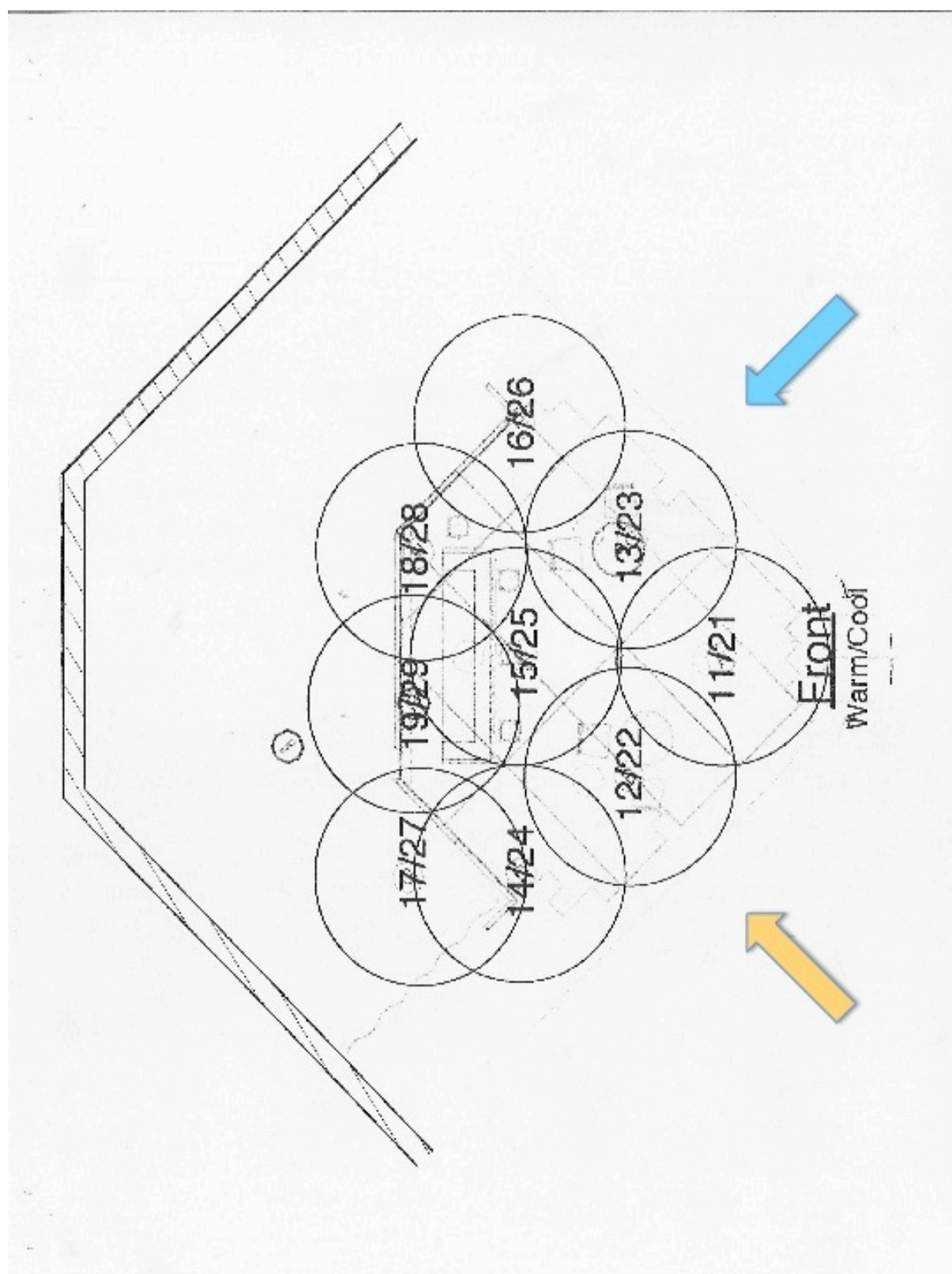
R8217

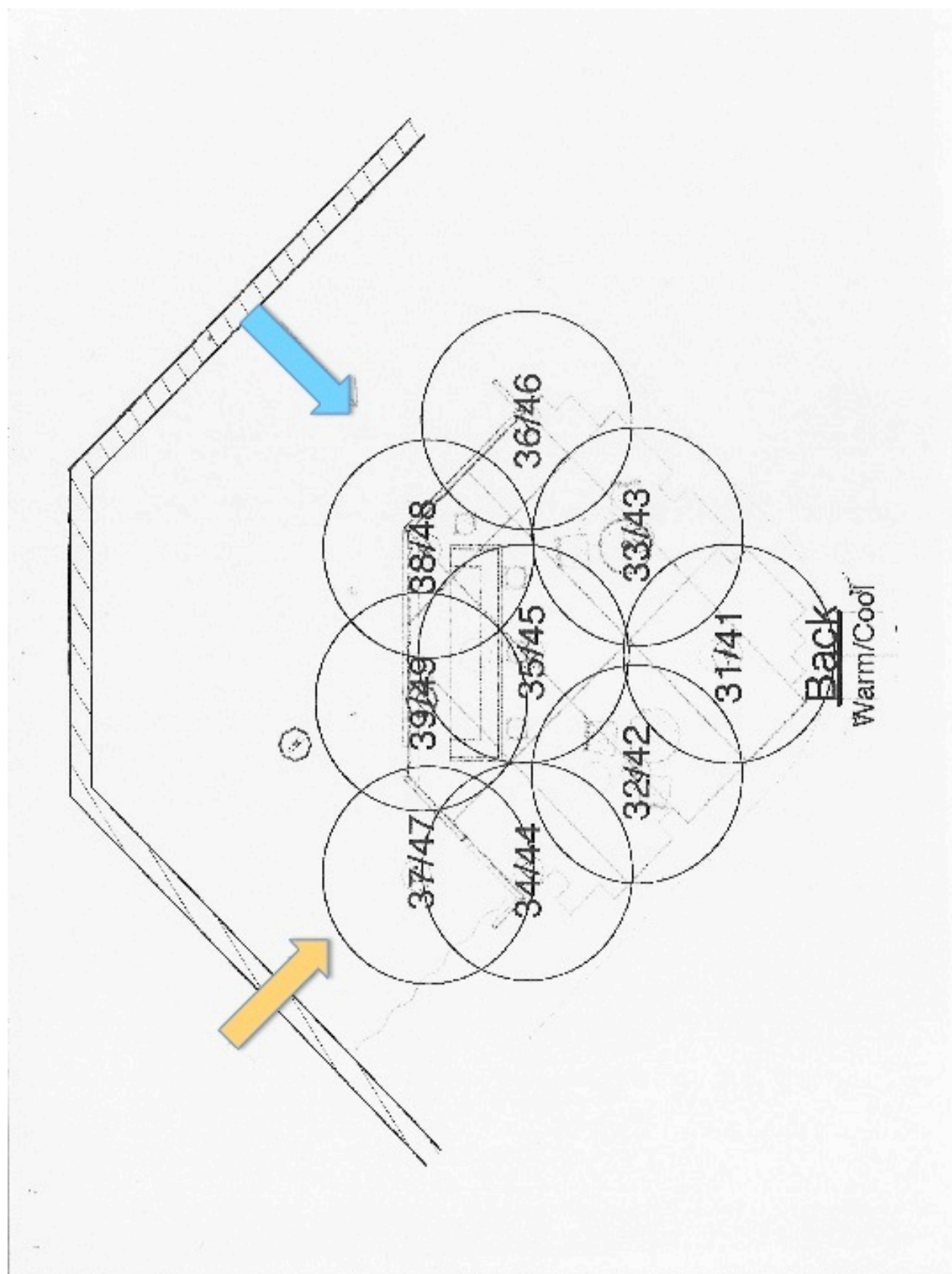
Pos	U#	Instrument Type	Watt	Purpose	Dm	Chan	Accessory	Color	Gsiz
CEN TER	1	Source 4 26deg	575w	TEXTURE	7	(7)	S4A Template Holder, half hat	 R60	
CEN TER	3	Source 4 26deg	575w	TEXTURE	7	(7)	S4A Template Holder, half hat	 R60	
LEF T	2	Source 4 36deg	575w	TEXTURE	45	(71)	S4A Template Holder	 R367	
LEF T	4	Source 4 36deg	575w	TEXTURE	45	(71)	S4A Template Holder	 R367	

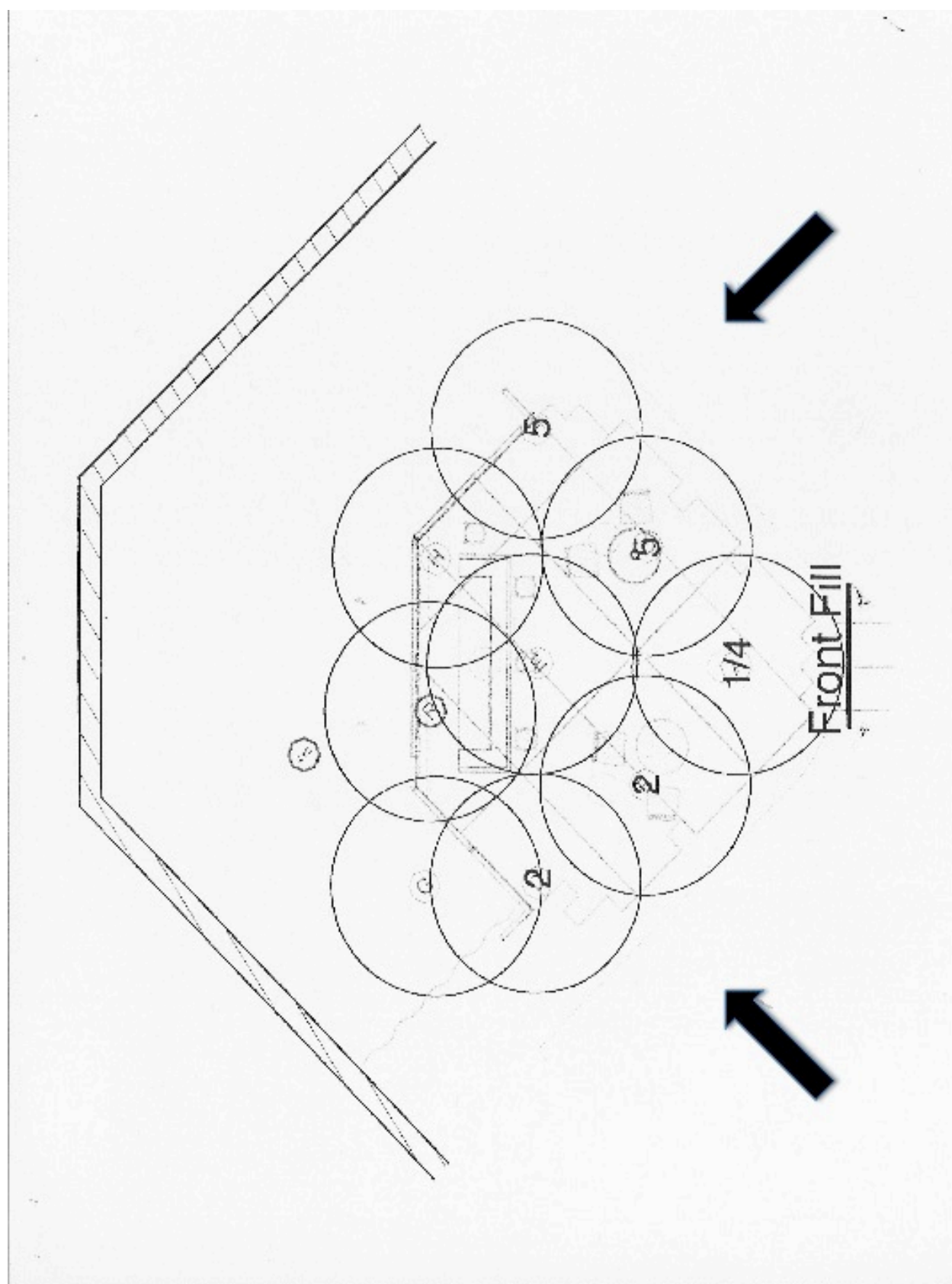
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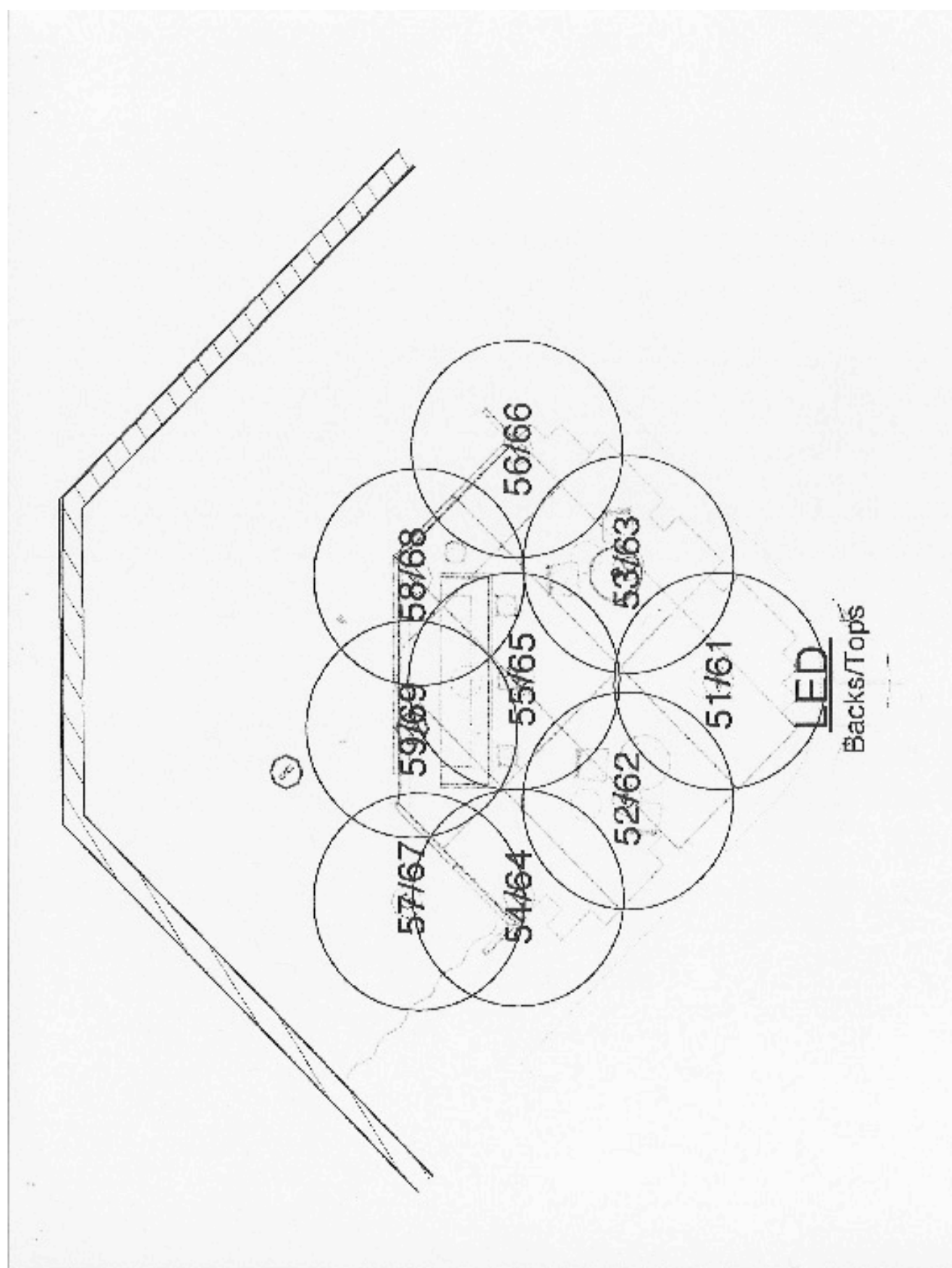
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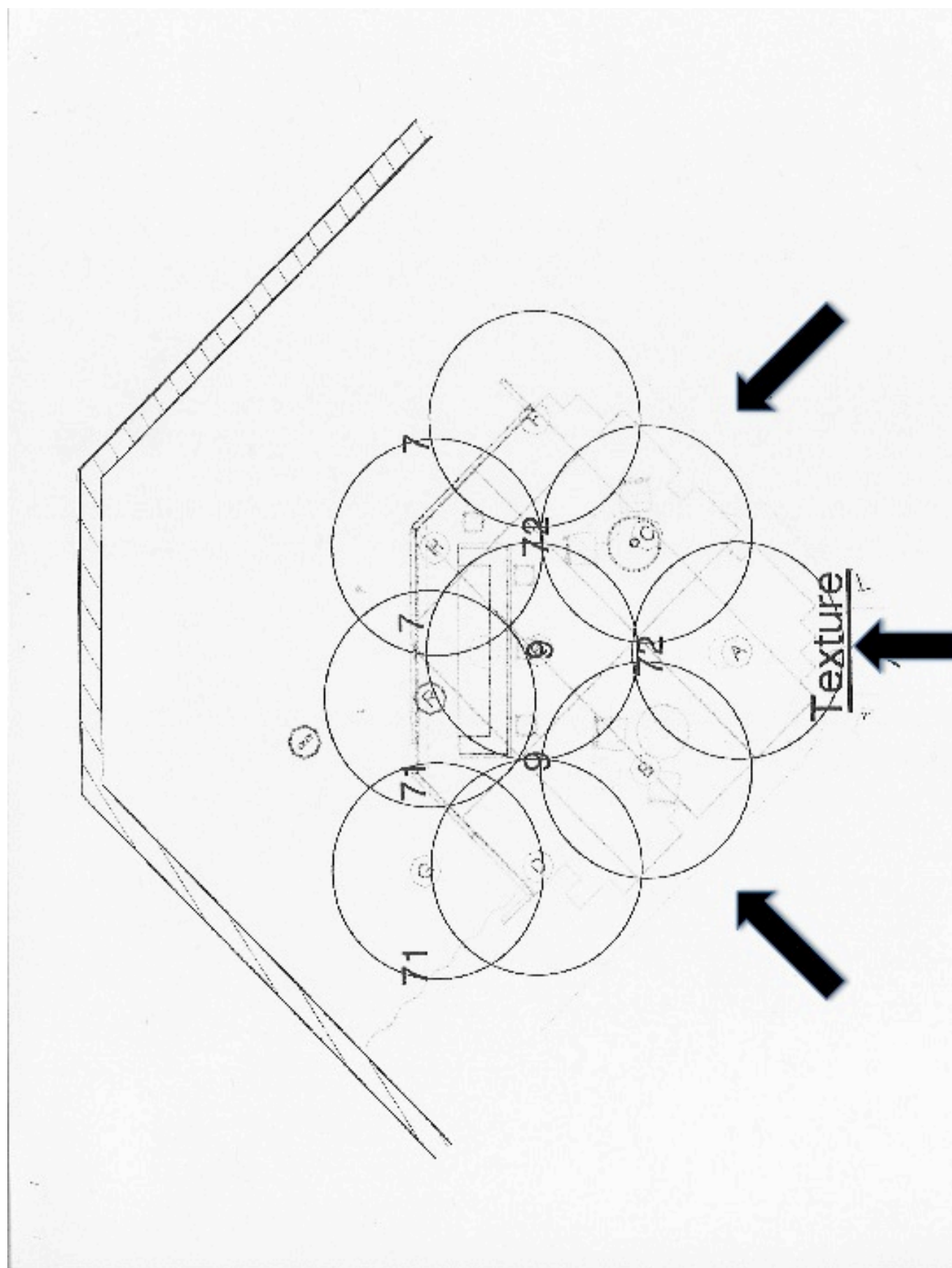
APPENDIX E: MAGIC SHEETS











APPENDIX F: SHOW PHOTOGRAPHS



Figure 9: Final Show Photograph 1



Figure 10: Final Show Photograph 2



Figure 11: Show Photograph 3

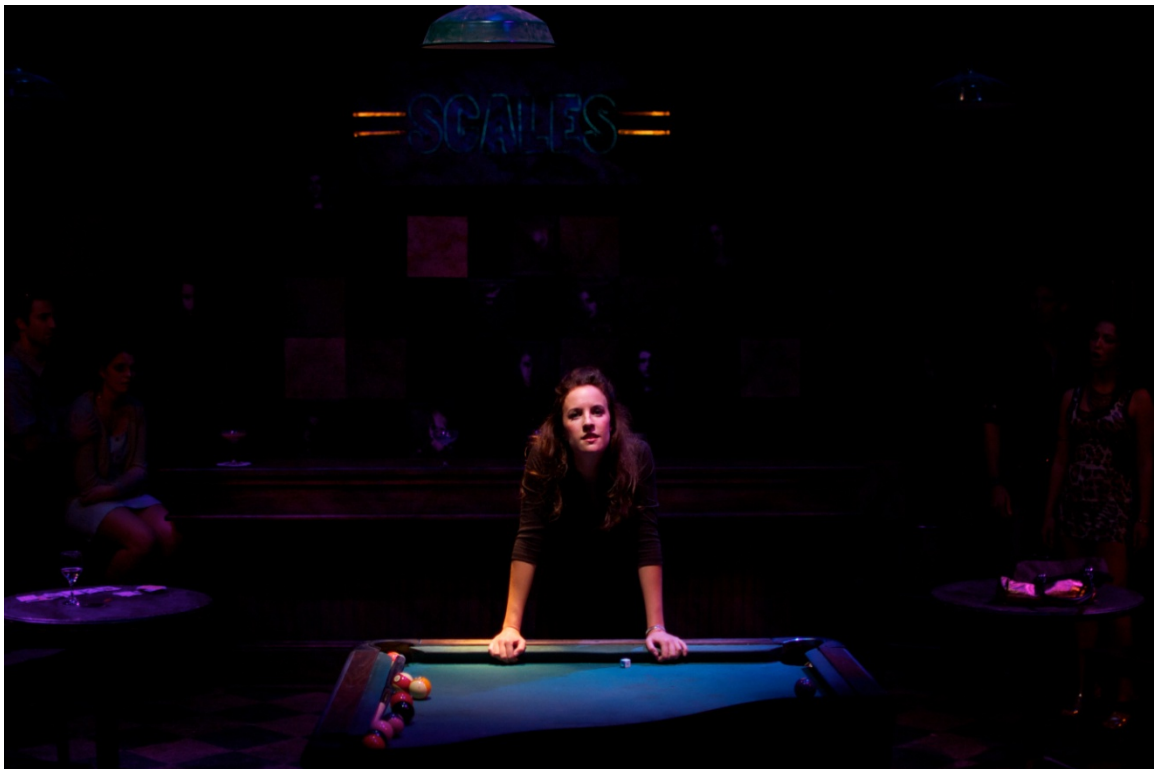


Figure 12: Show Photograph 4

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