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A LIGHTING AND SCENIC DESIGN FOR THE UNIVERSITY OF CENTRAL FLORIDA’S
*A SYMPHONY OF DANCE*

by

TERRA NICOLE BALDWIN
B.F.A. Florida State University, 2006

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Department of Theatre
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Summer Term
2010
ABSTRACT

The beginnings of modern stage lighting emerged during the late 1800s when Adolphe Appia and Edward Gordon Craig theorized about the potential use of lighting to create plasticity in a theatrical production. Appia and Craig conducted experiments, only to find that the limitation of the instruments available at the time prevented the achievement of their theory. The next documented step was when Stanley McCandless proposed and published a system for implementing the Appia and Craig theory of plasticity.

Stanley McCandless’ lighting textbook, *A Syllabus of Stage Lighting*. The book broke down the elements and function of light; ultimately becoming the common practice of academic lighting designers. One of his students, Jean Rosenthal, studied the theory and became aware of its limitations.

Jean Rosenthal attempted to apply the McCandless theory to dance and found that it was not useful for sculpting the body. She then developed a new technique that better served dance lighting and adhered to the ideas of Appia and Craig. Rosenthal’s theory became the foundation of contemporary dance lighting practice.

The aim of this thesis consists of four parts. First is to research the evolution of dance lighting, second is to explore and apply the Rosenthal Theory of Dance Lighting, third is to document the design process and the fourth part is the personal growth and development throughout this entire process.

As the Lighting and Scenic Designer I will have extensive documentation of both the process of design and the production. I will also have documentation on my growth and development based on this thesis project.
To Mom, Dad and Grandparents for supporting my continuing education
and for always encouraging me to never give up.

To Bert, Brian and Christopher for their constant support and guidance through
this challenging and enlightening journey.
ACKNOWLEDGEMENTS

I would like to acknowledge Gregory Montague and Brianne Hiroya as Assistant Lighting Designers and Heidi Flemming as Scenic Charge for this production of A Symphony of Dance at the University of Central Florida, Spring 2008.
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CHAPTER 1: INTRODUCTION

As my educational career progressed, so did my love for lighting and especially for dance lighting. The first dance production that I designed was during my freshman year of college. It was a local dance company that rented out the theatre. The company did not have a lighting designer and my professor felt I was ready to step up to the plate. The dance works varied from ballet and jazz to modern and contemporary; this made it possible to explore different lighting techniques. During the process, I discovered that light, music and dance truly do intertwine and can evoke a wide range of emotions. It was during this dance concert that I discovered my passion for lighting and would continue to design lights for dances when given the opportunity.

When the University of Central Florida chose A Symphony of Dance to be my thesis production, I was elated. The dance production was another opportunity to explore newer lighting techniques and equipment as well continuing to follow a passion. This production would also provide a chance for me to work with a different production staff from previous dance concerts. I would utilize this opportunity to strengthen my communication skills. The process was long, difficult and rewarding at the same time. As with any production, there will be some shortcomings that are resolved. I experienced such short comings in communication, professional rapport and product. The communication during this production fell short and I should have done a better job of expressing ideas and concerns. My lack of communication damaged the rapport I had between some of the production staff. My lighting product and lack of experience with newer lighting equipment (which will be discussed further in this document) raised concerns with the production team. Despite those challenges, we were able to come up with solutions and salvage the short-comings; producing a great night of dance performances.
Swiss lighting design innovator, Adolphe Appia (1862-1928), saw the possibility of using light during scenic changes and striking (special) effects. Appia was the first to develop and practice multi-directional colored lighting that painted the stage and moved in harmony with the production (Brockett 78). Adolphe Appia believed that light was a medium capable of conveying both external and internal meanings. Appia observed contemporary theatre and thought that most productions failed to use light and its potential to serve a production. The newly introduced electrical lighting was practiced with a dull notion of how light can work and appeared exceedingly bright, which destroyed any sense of dimensionality.

Appia began to study light and mapped out a detailed course to follow in order for light to become an aesthetic medium. With this concept in mind, he theorized that “light must break away from its enslavement to painted scenery” (Beacham 25). Appia stated that “an object lit from three or four directions throw no shadows” (Beachman 25). Appia then decided that light did not support the expressiveness of music nor did it properly emphasize the plastic [three dimensional] form of the actor and the setting (Beachman 24).

Appia discovered that in order to enhance the plastic setting and create a three dimensional look, he first had to indentify and then utilize two types of light. The first type is diffused light, which provides an undercoat illumination for the more suggestive effects. The second type of light was active, which molded what it lit; providing the means for enhancing both the external setting and the inner life as well. Active light allows night (be it moonlight or torches) and/or the supernatural to be expressed. Diffused and active lighting are used simultaneously, however, only in terms of the intensity. Appia discovered that to avoid extreme
shadows, which weakens the effect of active light; diffused lighting can illuminate the setting and the actor. When visibility on stage and shadows are suppressed, active light can be used (enabling for a more dimensional atmosphere). Using these two types of light Appia began to define the shapes and objects on stage (enhancing the plastic form) and transformed the idea of plasticity with light on stage (Beachman 26).

As part of an exploration of this idea, Appia applied his theory to a stage that did not have true dimensions. He developed the use of lighting in four forms: 1) The fixed border lights illuminated the painted flats. 2) Footlights were used to light the set and actor from both front and below. 3) Moveable spotlights focused a precise beam or various projections. 4) Light from behind to create a transparent illusion. Appia did find it most difficult to harmonize all of the forms together. His findings of how to use multiple light effects enabled him to manipulate the present instrumentation and as well as progress into the future (Beachman 27).

Appia then began to realize that light could also give a sense of time, emotion and dimension (Beachman 62). He began intertwining light and music and time. By this he established the convention of light moving (while in sync with the music) and capturing the audience’s attention (Brockett 142). As he continued to apply and adapt his own theory to theatrical festivals he designed and/or collaborated with, Appia concludes:

“Light, just like the actor, must become active…Light has an almost miraculous flexibility…it can create shadows, make them living, and spread the harmony of their vibrations in space just as music does. In light we possess a most powerful means of expression.”

Appia conceptualized ahead of his time; he theorized that by having more mobile and easily handled instruments will produce active lighting, but will also require further research to
perfect their operation. The diffused light will require more fixed installations in order to complement big screens of transparency (Beachman 28).

Appia was highly influential in the theatre arts and continued his theories with other theatrical theorists as well as working with Edward Gordon Craig to further develop the idea of complete plasticity through light.

Edward Gordon Craig

English modern stage design innovator, Edward Gordon Craig (1872-1966) defined stage lighting for the modern theatre. He believed that the theatre should be free from dependency on realism and the actor; that light as a key element should be controlled by one person, the master artist. Unlike Adolphe Appia, Craig thought that the theatre only needed one master artist to create all of the production elements and focused on lighting as a general illumination for the whole composition (Brockett 146).

Craig’s focus on scenic design began to take a more prominent role that light became only an encouraged general wash; for which all of his sets and actors were visible to the audience. He achieved this by using border lights, wing strip lights and footlights (Pilbrow 3). With Craig focusing more on the overall visual impact of ordination and balance between light movement, objects and special relationships, he found himself strongly in disagreement with Appia’s theory that the human body movement was more significant to be considered above all other elements (Beachman 68). Appia took a deep interest as to why Craig disagreed, so he corresponded with Craig, discussing ideas and concerns.

Through this collaboration Craig and Appia combined their ideas into one theory: creating complete plasticity with light. They were to present the Plasticity Theory at the Cologne Exhibit
of 1913. However, their first meeting (prior to the Exhibit) in person was rather heated and Craig refused to present. Frustrated with Appia’s constant focus on the human body and music, Craig voiced his opinion rather sternly: “I told him that for me, the human body in movement seemed to signify less and less and that his vision was clouded by the veils of music and the human form” (Beachman 69). Appia refused to present without Craig and after much discussion, they were able to set aside their differences and presented *Appia and Craig Theory of Plasticity* at the Cologne Exhibit on May 19, 1913 (Beachman 70).

Both Edward Gordon Craig and Adolphe Appia were the prophets of modern stage lighting; their ability to think beyond the technology available at the time, has paved the way to lighting design. Craig and Appia have inspired other designers like Stanley McCandless.

**Stanley McCandless**

Stanley McCandless (1897-1967) is considered to be the grandfather of lighting design. He paved the way for future designers (Rosenthal 16). McCandless took the theory of Appia and Craig to establish what would become the common practice of lighting design in the academic realm. He began to apply the ideas of Appia and Craig, realizing that their idea of plastic composition (plasticity) really relied on light to increase the mood of a play. McCandless wrote and published the first lighting text book. While teaching at Yale University in 1931, McCandless wrote *A Syllabus of Stage Lighting* which broke down the elements and functions of light.

Stage lighting is loosely defined by McCandless as the use of light to create a sense of visibility, naturalism, composition and mood. He then breaks down light to functions: A) Visibility-covering the range from threshold sensitivity to the extreme sharpness of the vision; allowing the audience to see the actor even if the moment is dark and troublesome or bright and
cheery. B) Naturalism- covers the approach which may extend from utter abstraction through stylized effects to naturalistic light in terms of realism-making the light appear to the audiences as they would see it or relate to it in reality (McCandless 2). C) Composition-the style of the production as indicated by the playwright and chosen by the producer or director, determines the designer’s approach- how does it look as a whole? D) Mood-the atmosphere or feeling created by the visual effect- does it express the proper mood/emotion? He further defines light into four qualities: Intensity, Color, Form and Movement (McCandless 3). McCandless uses intensity to describe how bright and/or dim the light is. He defines the following: color as all the ranges of hues in warm and cool spectrum, form is the pattern, size, shape, etc. of the light and finally movement is how the light moves (McCandless 4).

Upon writing and defining the elements and functions of light, Stanley McCandless theorized that the stage could be broken down into six areas (McCandless-Method 33). He further theorized that each area should be lit diagonally from the front by two instruments to give a flexibility of brightness and color to the stage, for which would give a proper degree of plasticity on the actor’s face without causing extreme shadows.

The instruments should be installed and directed so that the throw angles lie consistently along the diagonal of the cube. Each should maintain a soft-edged focus and blend together (McCandless 4). He thought that warmer tones should come from the left and cooler colors from the right, which provided light on the actor’s face, even if the actor moves left or right-maintaining as much plasticity as possible (McCandless-Method 34). See figure 1.
Stanley McCandless’ method has been and will continue to be used in a designer’s approach to lighting. He has inspired other designers to further adapt his theory; one of his students, Jean Rosenthal did just that.

Jean Rosenthal

Jean Rosenthal (1912-1969) was no stranger to the theatre. Her mother was an actress and Rosenthal fell in love with theatre. Coming from a big city and constant movement, she naturally had a passion for movement and dance (Rosenthal 12). Rosenthal’s mother knew about the George Pierce Baker Workshop at Yale University; where after only five minutes, the interview was over and George Baker accepted Rosenthal into the Theatre Program, despite the fact that she did not have much of an education (Rosenthal 15). To her surprise, Rosenthal began her highly impactful theories while attending Yale University.

Rosenthal studied with marvelous people at Yale, however, she worked more closely with Stanley McCandless (whom she found to have difficulty expressing his fundamentals). Despite his inability to talk in layman’s terms to the average person, Rosenthal is quoted “somehow or other I learned a lot” (Rosenthal 16). She knew very little about lighting while McCandless knew...
so much, therefore, she listened to every word he had to say. Rosenthal did not learn practical
things from McCandless; however she “learned an orderliness, a way of thinking about lighting,
and certainly a way of organizing it” (Rosenthal 17).

Rosenthal has always been drawn to lighting design, for which grew to a fascination with
dance while attending Yale University. “Designing lights for dance has always been my most
constant love.” She applied the McCandless Method to dance and found that it did not mold and
sculpt the body, instead it flattened out both the body and the surroundings (Rosenthal 17). She
began to experiment with lighting positions and in doing so she [ultimately] established a direct
approach for lighting a dance.

Rosenthal described the direct approach as “my system required fixed booms along the side
at every entrance as a basis for flexibility and for lighting the whole stage” (Rosenthal 117).
Rosenthal took this idea and created a miniature stage and then proceeded to use photos to show
her ideas. During this experiment, Rosenthal discovered that placing light from the sides of the
stage will give shape and definition to the human body, thus creating three-dimensional lighting
(Rosenthal 120). The light instruments on the booms became known as the lows (shin busters),
mids and heads. The low starts from the floor to the shins, the mid started from shin to waist and
the head was from the chest to just above the head. She then added high sides and back lighting
to the equation. This system became a basis for flexibility as well as lighting the whole stage. It
also enables dances to look different from each other. After leaving in Yale, Rosenthal continued
to work in dance with various companies such as American Ballet Theatre and Ballet
International in 1944. Rosenthal’s approach; how her systems made each ballet look different
(Rosenthal 117). However, the system Rosenthal created was a constant work in progress.
Although Rosenthal ingeniously created the first approach to lighting dance, even she [herself] recognizes the flaws and adapts ideas to reach its full potential. “To plan your system for dance, you need to study each ballet thoroughly. You cannot just take the first one and then add the rest.” One plot and one control is required and a handful of specials. One can change the color of the light in a respectable amount of time, but not the direction of the plot. This limitation left the door open for future designers to implement dance lighting and move the lights around [moving lights] (Rosenthal 118). Rosenthal’s idea of studying each dance thoroughly had been the key to properly plotting lighting instruments. It had also prompted Rosenthal to further explore her ideas.

Rosenthal continued to experiment with light placement. During one of these experiments, she decided to set the booms on opposite sides in the wings. The boom on stage left would be closer downstage while the stage right boom would be on the upstage side. The instruments would be pointed at each other. This slight difference in throw and placement provided a great example of plasticity (Rosenthal 138). In a miniature light box Rosenthal experimented with two over head lights [one from the left side and the other from the right]. The lights produced an x-shape for stage coverage. She then applied the same idea to two lights on the floor. The results were the same. Rosenthal set the floor units at different points [opposite of each other], shuttered off the upstage side on one unit and then the downstage side of the opposite unit; making the beam come off the ground and invisible until a person moved through it (Rosenthal 150).

Jean Rosenthal continued to experiment and expand in order to create new and exciting ways to light dance. Her influence has inspired other designers. Designers have used Rosenthal’s approach and adapted it to their own and some have added techniques to better perfect
Rosenthal’s approach. Such designers include Thomas Skelton and Jennifer Tipton (to name a couple).

**Thomas Skelton**

Like his mentor Jean Rosenthal, Thomas Skelton (1928-1994) developed a method to light the dance stage. Skelton used the McCandless Method of six acting areas and expanded it into twelve dance areas. McCandless’ six areas related to stage geography while Skelton’s twelve areas related to a dancer’s movement. The twelve areas are: Center Path (Lights 1&5), diagonal: up stage left to down stage right (light 9), diagonal: up stage right to down stage left (light 10), center pool of down light (light 7), center stage plane lights (12&13), down stage plane (lights 8&11), up stage plane (lights 14&15), side wash: right to left (lights 8, 12, 14), side wash: left to right (lights 11, 13, 15), front wash (lights 1-6), right path (lights 1&4), and left path (lights 3&6). See figure 2.

![Figure 2: Skelton’s 12 dancing areas](image)

The twelve areas could be lit with fifteen lamps; three on in the cove, three on the first electric, one in the center on the second electric and four on stage left and stage right. Each side
would contain three booms; the first boom has two lighting instruments and the other two booms would have one instrument each (www.northern.edu).

Thomas Skelton is one of the most distinguished lighting designers. His credits include *Clair De Lune* at the Metropolitan Opera House in New York, and three Tony Award winning shows on Broadway: *The Iceman Cometh, All God’s Chillum Got Wings and Indians*. Like Rosenthal, most of Skelton’s work was in dance.
CHAPTER 3: RESEARCH APPLICATIONS

*A Symphony of Dance* was not a traditional production. Unlike typical theatrical productions, this particular dance production requires the process to be much shorter: less time for design, construction and rehearsals. The production was performed at a different venue off campus, which takes out a huge chunk of light programming time. For this particular production the Artistic Staff consisted of the following:

*A Symphony of Dance* Artistic Staff  
Bush Theatre at The Orlando Repertory Theatre

**Technical Staff:**  
**Choreographers:**

<table>
<thead>
<tr>
<th>Artistic Manager:</th>
<th>Brian Vernon</th>
<th>Carlos Aviles</th>
<th>Heather Romot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light/Set Design:</td>
<td>Terra Baldwin</td>
<td>Christin Carlow</td>
<td>Shana Snodgrass</td>
</tr>
<tr>
<td>Asst. Light Design:</td>
<td>Gregory Montague</td>
<td>Luigi Digangi</td>
<td>Erin Stillson</td>
</tr>
<tr>
<td></td>
<td>Brianne Hiroya</td>
<td>Timothy Ellis</td>
<td>Macarena Torres</td>
</tr>
<tr>
<td>Master Electrician:</td>
<td>Matt Brandt</td>
<td>David Lee</td>
<td>Brian Vernon</td>
</tr>
<tr>
<td>Technical Director:</td>
<td>Zachary Stribling</td>
<td>Christopher Niess</td>
<td>Brent Wakelin</td>
</tr>
<tr>
<td>Asst. Technical Director:</td>
<td>Barkley Finsterbush</td>
<td>Bianca Nobel</td>
<td>Mary Clymene Wilkins</td>
</tr>
<tr>
<td>Sound Designer:</td>
<td>Martin Wootton</td>
<td>James Rinaldi</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 3: A Symphony of Dance* Artistic Staff List

Despite the crunch for time of this production, I had sufficient amount of time for research work. This was possible since the show was my thesis project and it required me to do some research, which lead me to the direction of where my thesis was headed.

The research for dance lighting was most rewarding. I was able to look at how the world of dance lighting began. During the historical research, I became fascinated with Jean Rosenthal’s experiment of shuttering the instruments to opposite sides (which I based the plot on).
wondered if this idea could work with just placing the booms on opposite ends of the wing entrance; one boom on the upstage side and one on the down stage side.

There were two other lighting designers: Gregory Montague and Brianne Hiroya. I discussed the research and the idea of using this in the plot with the other designers. With much excitement and concern at the same time, Gregory and I went over to the venue where the production was taking place (Orlando Repertory’s Bush Theatre). Along with the Master Electrician, Matt Brandt, Gregory and I placed one boom on stage left and one on stage right (on the same dance lane). The stage right boom was placed on the upstage side of the lane and the left boom on the downstage side of the lane. This enabled for a more plasticity and definition to the body (sculptural). After several moves further offstage we were left with just enough room for the dancers to move comfortably. Gregory and I both stepped into the house while Matt became the model. Both Gregory and I saw the slight differences this placement made and decided to keep it; of course waiting to see it with all the dancers on stage.

We took the information to Brianne (who could not attend the session) and she was in agreement. With the lab example proving to have a strong potential for success of complete plasticity, we agreed to move forward with the plot; not forgetting that we needed to be prepared to change the booms if it was not successful when put into practice.

Color choice for dance can be particularly difficult. I conducted research on how to choose color for the booms and most of the findings were that one side of the stage (stage left) would have one particular hue and the other (stage right) opposite of it would have a complementary color or a different hue of that first color. For example, stage right would have a brilliant blue low boom and the stage left would have a deeper, more saturate blue. For A Symphony of Dance production I was concerned about time and remembered that Jean Rosenthal suggested choosing
colors that work with all dances and only change during intermission. Keeping that in mind, I tangoed with the idea of using the traditional way of applying color to the dance or using the same colors for all booms and then compensated the results by intensity fluctuations.

A plethora of factors were involved; such as each number incorporated a different style of dance, different moods, emotions and texture and the biggest factor was that each designer’s dance was not consecutive. With all these considerations, I spoke with the other two designers about my colors being the same while exploring using the intensity to manipulate the color. Both Gregory and Brianne encouraged me to take this opportunity to experiment and if I need to change directions to just let them know, they’d be happy to help. My instincts were to try something new, therefore, I applied this idea of each dance number having the same color in all the booms (keeping in mind that each dance would have their own color concept) in order to use intensity as the main color control.

Upon incorporating each designer’s ideas, Gregory and I created a plot that had accommodated the experimental boom placement (as it has not been documented as a practiced technique) and applied Tom Skelton’s twelve dance areas. We also generated another version of the plot that kept the booms in the general lane placements [center of the lane of each wing]. Once the plot was hung, circuited and focused we utilized the extra time to work with the boom placements. We were able to borrow some dancers to model for us while the director and designers looked at the sculptural qualities. During the demonstration, we had to move the booms back three times (3 feet at a time). The final move brought us to nine feet off stage, and the director (Brian Vernon) and designers agreed that the placement gave a better sense of plasticity and were willing to try to incorporate the idea and asked me to be prepared to make changes if the placements no longer worked for the production as a whole. As a designer, I was
appreciative of the artistic staff’s willingness to work with me; therefore, I was prepared to do the same. I assured Brian that I had another plot as a backup if this exploration did not work; Brian was elated that I was not married to the idea and had been prepared for something else. Therefore, Brian and I began to establish a strong relationship, which was a huge part of the success of the dance and my design work.

As the rehearsal process began, Brian liked how the boom positions were working and only asked to tweak the low units to where they were not so bright on the floor. Once the low lighting units were focused off the floor, Brian and all the designers agreed to leave the booms in their current positions unless great problems arose.
CHAPTER 4: INITIAL DANCE MEETINGS
First Workshop Preview

Notes from Workshop Preview

Prior to the first workshop preview, Brian and I had only met once to discuss the designers attending the preview on October 10, 2007. Before the preview began, Brian briefly talked to all designers about the process of the previews while the Stage Manager (Courtney Melchich) handed out the choreographer worksheets. These packets provided a brief description of what the dance selection was about, the music and a very vague idea about lighting. After we quickly looked at the packets, Brian informed us that if we had questions during the number, feel free to ask away (to him or the stage managers) and that we would be meeting afterwards to discuss the dance works and which ones had more strength and potential. This gave us a better idea of what dance works we could start researching design concepts and which other contenders need more time for further development.

The first preview consisted of fourteen dance numbers, for which Brian had expressed earlier that some were not complete and/or were a work in progress. I took some quick notes on each dance and conversed with Gregory on which ones we would like to design (if they made the final cut). I took note of the number of dancers, dancer’s locations, how the work felt and the strength of the dance number.

Once the dancers left the studio, all directors, designers and stage managers met to converse about the first showing. In this meeting we discussed the possibility of some pieces being cut or asked to be restructured by the choreographer. One dance in particular raised many concerns; *PSYCHE* by Macarena Torres was described as a dance based on fears and phobias Contrary to this description, the movements were extremely strong and powerful; giving the illusion of
strength, pride and power, rather than fear. We all discussed that the dance number needed to remain in the line-up, however, we need to talk to Macarena about the foundation of her dance. As a result, we all agreed that the first design meeting with choreographers needed to include Macarena in the group of choreographers we would be meeting with.

The first preview sparked some energy and I was ready to start researching some color, movement, and mood images. However, Brian did not want me to get too far ahead of myself. He requested that I do baby research and explore the ideas of what dance numbers I would like to design. Brian also showed strong interested in being a thesis committee member for my project. I was more than honored and we had discussed using the baby research as a guide for my abstract because things would change and some dances would be cut. Brian then addressed some concerns about last year’s dance concert and wanted to suggest some ideas.

Brian thought that this year the cues should be written before the rehearsals began at the Orlando Repertory Theatre Venue. I requested that he provide a little more detail (we only have limited access to the theatre and cue writing had taken a lesser priority until hanging and focus were completed). Brian further explained that he would like the lighting designers to have all of their cue lists written out, discussed with the proper choreographers and that we at least have some cues written on the board so that we can show the choreographers and make changes if need be. All the lighting designers agreed that this would be a simple and followed request. One last note Brian wanted to discuss was who the designer was going to be for each dance work. According to artistic staff last year, this was a major issue. I wanted to make this years’ dance concert a smoother experience. Brian, Gregory and I agreed that we would let him know who was designing which piece after we found out the final line-up for the dance concert (after the final preview).
After the first preview Gregory and I discussed which dance we would like to design for and that we would conduct baby research as Brian had requested. I used this as a stepping stone for the writing of my abstract and understood that I would adapt the document accordingly after I met with the choreographers. I started out researching different genres of dance and how they were commonly designed. Once I had a more concrete idea of what each dance would need, I could research more specific topics.

Notes from Design Meeting

The first design meeting with choreographers took place on October 30th, 2007. Here we met the choreographers. The first dance discussed was Earl Weaver’s *Homage to Vaslav and Tachikata*. This dance work was based around the life of Vaslav Nijinski and takes place in an asylum. Earl would like the lighting to set the mood to each piece and the make-up to resemble kotobuki theatrics. Brian suggested that maybe some projected images of Nijinski would help the audience understand. The technical director was not present at this meeting. Therefore, we left this as a note to be discussed.

The second dance discussed was *Carnival Attractions* by Brent Wakelin and Bianca Nobel. The title was designed purposely with a strike through the “iv” because the choreographers were wanted to insinuate carnal sins. They explained that the dance was not a typical carnival experience, Brent and Bianca wanted the theme to have a sinful-carnival feel. This number is plot driven: girls vs. boys. It would start out with four girls on boxes, the girls come alive and fight with the boys, eventually winning and making them stand on the boxes (becoming the dolls). Then the question of scenic elements rose. It was in this meeting that I officially became the scenic designer as well. I began discussing the boxes in question. Brent and Bianca requested that there be four boxes resembling child-like letter blocks using both dark and bright
colors. The lighting would have four shafts of light on the girls and then crossfade to all stage when the dance starts (keeping the creepy and sinful atmosphere). I then began to ask questions about the concept and we came up with a punkish-creepy carnival. With this in mind, I thought about having stringed lights to represent a carnival tent. Brent, Bianca and I thought it was a great start and requested that I bring in some research and sketches for the next meeting.

Next up was Heather Romot’s 3am. In the beginning Heather was describing being home alone at 3am and being afraid. The movements were extremely technical and I was curious to know the connection. I asked her what the movements meant to her and she explained “that is more about the emotions going through you after your boyfriend leaves you for the night”. I automatically thought about the atmosphere of late night/early morning and how the ambient light becomes more potent. Heather was excited about how the ambient light could co-exist with the emotional rollercoaster the dance traveled through. I expressed that I would come to the next meeting with some more ideas.

Shana Snodgrass’ I’m Sorry was humanistic, morbid and dark. The dance dealt with death and regrets that were represented through contemporary movement. She talked about how the lighting would have a red wash and specials that would give it a more chopped look. Shana’s SMAACK was a hip-hop tap that focused on attitudes and skills. It required an urban atmosphere and being a tap number, Shana requested some type of tap box; roughly bigger than a brief case. In the meeting we actually took a yard stick and measured the tables to give us a better idea of what she was looking at. As Shana spoke more directly to costuming, I started sketching out some ideas. I used the brief case idea and sketched out a rectangular box with a two inch thickness and had either sheet metal or aluminum siding on the top for the tapping and a handle on one edge for easy transport. On the opposite side, the dance title SMAACK would be visible
on each box. We loved the idea and wanted to correlate the color with the costumes, she
requested that the colors and letters corresponded to their costumes and dance title. The technical
director was not present, therefore we all understood that these were ideas and until I spoke to
the Technical Director to find out if the ideas were possible, that we would have to come up with
a backup plan. She had not thought of the lighting prior to this meeting, but she did express that
she wanted it to be aggressive (like the dance itself).

*Phobias* by Macarena Torres was the one dance that had all designers concerned. The dance
itself contradicted the description she provided. We expressed that her piece was extremely
strong and had great potential, but were confused on her description. Macarena was a little bit
apprehensive, but when we all expressed that we loved the dance and only were concerned about
the title, she began to open up about different possibilities. Macarena also thought about the
lighting being dark (red) and having specials on the dancers. Brian spoke with her one on one
while we moved on to another dance number. Afterwards, we all took a few minutes to talk with
Macarena and she agreed to take time to see how the dance developed and about the title.

*Sin* by AC Sandford was a mixture of money and power. He wanted to express what money
can do to a person, struggles for freedom, and being homeless. He didn’t know what he wanted
for lights because the dance was not complete and wished to work on it more. Bianca Nobel’s
*Fosse* was a classic musical theatre jazz performance and she wanted it to have steamy and
flashy atmosphere.

*Mi Macherai* by Erin Stillson was a classic ballet. The story was about losing a spouse and
set in the Romantic period. She requested a chair and coat rack for scenic elements. I let her
know that I would do some research and bring her some sketches at the next meeting. The
lighting would resemble reality going into a dream like state and then back to reality. Erin also
requested that there be a projected window of some sort. Gregory took a strong interest in this piece of work; therefore, he spoke up and talked further into detail with her. This ballet would become his design work and I only consulted him on the gobo choice and a few minor cue adjustments and I focused on the scenic elements for this dance.

**NEXT!** by Christopher Niess was a dance work that consisted of four different looks, but all consisted of the modern dance style. The plot was that Christopher was auditioning as four different characters (using masks and his body to become the character). Christopher gave us an outline of lighting/sound cues at the first showing. The outline broke down the different masks and what cues he had already thought about. I took great interest in this piece; therefore, I spoke directly to Christopher as the lighting/scenic designer of his dance number. He had a red mask, blue mask, yellow mask and a green mask; each having their own characteristics. The red was more mechanical, rock and he gave *Cirque du Soleil’s* Muscle Man as example. The blue mask was sadder and flowed, the green was more Picasso like and the yellow was rhythmic and would have more facial movement (therefore the lighting needed to have focus to the face). For the scenic element Christopher was using his own trunk and only requested that I modify it to whatever we came up with (i.e. paint, decorations, etc).

*Trademarks* by Carlos Aviles was based on the Puerto Rican folk-lore dance that addressed interracial issues, devils and magic. The dance is colorful and the lights should have the same quality; only having a blackout between the first and second parts. *Ode to Susan Sontag* by David Lee and Luigi Digangi was a piece dedicated to the memory of Susan Sontag; about her journey through illness to death. The atmosphere was ominous and sorrowful. Luigi requested a door frame and asked if there could be a projection of Susan Sontag. I told him that I would look into the projection and bring some images to the next meeting.
Tap Ahoy! by Brian Vernon was the last piece discussed. The idea was sailors getting off a boat and seeing (taking in) Broadway. It is bright, highly energetic, electric and explosive. Brian requested that the lights pulsate and change look at a slower pace. I suggested that maybe if we use some abstract form of marquees, it would give the audience a better understanding of the atmosphere. He liked the idea and asked if I could show him some images at the next meeting. I also mentioned that maybe we start the number off in a silhouette and then work our way up to the explosive quality; he said he would consider it and let me know.

This concluded the first design meeting, where it was decided to start meeting with only a few choreographers at a time, because we were not getting enough one on one time with everyone attending. The next meeting would be November, 13, 2007 and Earl Weaver, Carlo Aviles, Brian Vernon and Christopher Niess would attend. Brian also reminded us that there would be one guest artist, VOCI, and that we would receive a video of their pieces by the final showing.

Journal Entries

November 1, 2007

At yesterday’s design meeting I became highly interested in designing the lights for Brian’s and Christopher’s dance numbers. Brian’s tap is energetic and has a Broadway -like quality/feel. Broadway lighting quality has sharp beams, flash and sometimes includes bursting effects (hooking into Brian’s want of explosive). After talking about the different light effects, I started researching Broadway shows and tap numbers alike, for that specific light quality. During the research I found that there were a lot of marquees; therefore, I thought about using this element in a more abstract way. After talking with Bert and Gregory, we concluded that there was not
enough money in the budget to allow for extravagant marquees. Collaboratively, we sketched out some possibilities of having black wooden frames with opened centers and outlining the frames with bare bulbs. It was then I began to look for different bulb sizes and watts. For Christopher’s piece, he had mentioned Cirque du Soliel. I began researching the lighting for Cirque shows and its Lighting Designer, Jules Fischer. I wanted to achieve the crisp, sharp and dramatic qualities that are signature qualities of Cirque lighting. The next step was to sketch out some ideas.

November 4, 2007

Brian’s Tap number felt hot, sensual, steamy, energetic, rhythmic and explosive. Therefore, I thought that red and violet tones would accent the energy of the piece. I sketched out two moments for a visual during the next meeting. The first sketch shows 4 red down lights and 3 violet down lights which complements the constant linear atmosphere. The second sketch has more angular lines and the idea of either a light wall or marquees are present, which displays some the explosive qualities I can explore and apply. Christopher’s dance was more exploratory (something that inspired both of us). He was inspired by Cirque’s body movement and I’ve always been fascinated with the lighting. For the red mask I thought using the different color tones from the actual mask would enhance the atmosphere and manipulating the intensity would reduce the flattening quality.

I sketched out three red and two orange down lights that intersect with each other, yellow high sides, orange mid sides and red low sides. The movement of light would be mechanical as like the Muscle Man in La Nouba. The blue mask had a more sad and sorrowful emotional quality. I found an image by Picasso of a sad and broken man with a guitar. The image flooded me with all the emotional qualities that the blue mask number portrays. The different hues of blue inspired me to experiment with blue and violet tones. The dance is amazing on its own and I
wanted the lighting to only complement it. Therefore, I thought simple, but harsh angles would help define the body and express the pain in the piece. I sketched two deep blues and two violet down lights that crossed each other, brilliant blue high sides, violet mid sides and deep blue low sides. The green mask was more abstract and inspired by Picasso. The sketch showed deep blues and greens down light that were shard and abstract while the various green and blue pallets on the sides gave shard and linear lines. The yellow mask was more rhythmic, bright and energetic. I thought about using a completely different color pallet; more yellows, magentas and blues. The sketch gives the visual of magenta and yellow down lights that would pulsate from one to the next and the blues and magenta sides would simultaneously do the same.

Second Workshop Preview
Notes from Workshop Preview

Prior to this preview, a design meeting was held the day before. At this meeting we learned that AC’s dance piece was cut from the program and we spoke with Christopher Niess, Carlos Aviles and Brian Vernon. I showed Christopher the renderings I had done for some ideas of lighting, for which he loved and wished to explore more. He did hand out a new order as to which masks were potentially in. During this meeting were able to pull more information from Carlos regarding his dance, which gave us a better idea and understanding in the direction the work was going. Gregory felt more comfortable and decided that he’d enjoy designing this dance work. Brian shared his thoughts of the costumes having a French Sailor look and there is an excitement as the sailors are getting off the ship. The scene is set just outside on Broadway at dusk. Brian did like the light wall (recreating outside on the streets of Broadway) and marquee ideas; we just need to make it work with a low budget. Post this meeting, Bert, Gregory, Matt and I sat down and sketched out some abstract ways that would best achieve the idea of a light
wall and marquee. We discovered that the light wall would be out of our price range and directed our focus on the marquees. Brian’s tap number is linear and I felt that if there were at least three marquees (each having different lengths and heights) hanging them on separate batons would suggest [or give the illusion of] dimension. We agreed that this was a better avenue to explore and I just needed to take it to the drawing board.

The second preview did not really differ from the first. The dances still were in process and not complete. Therefore, the notes are pretty much the same from the first showing. However, the two completed works Tap Ahoy and Ode to Susan enabled further discussion of ideas and details with the choreographers. At the end of the preview Brian did express to the dancers and choreographers that the dances needed to be close to being done (with a beginning, middle and end).

After the preview, all the designers met with Brian and we were informed that there might be an added dance performance that would be seen at the final workshop preview. As a production team we were still confused on Psyche by Macarena and decided that she needs to be present at the next meeting. Brian also wanted to discuss Earl Weaver’s dance. Over much debate, we all felt that Earl’s dance did not fit into the direction the dance concert was headed. Therefore, Brian would cut it from the concert. To wrap the night up, we set up the next meeting for November 27, 2007 to meet with Macarena, Brent, Bianca, David Lee and Shana.

Notes from Design Meeting

The second design meeting was held on November 27, 2007. There, we met with Brent and Bianca, David Lee and Macarena. Brent and Bianca’s dance was first to be discussed. Carnival Attractions had a creepy and gothic feel; therefore Brent and Bianca asked about the possibility
of having distressed carnival signs and somehow incorporate a carnival tent. Bert even suggested calling the Orlando Repertory Theatre to see if they still had the scary clown (for which I did and found out that they had already disposed of it). I suggested using a string of lights and form the shape of a tent and Brent loved the idea and asked for a sketch. Bianca loved the idea of childlike alphabet blocks and suggested if I could make them creepy-like and gothic. I agreed and told Brent and Bianca that I would produce research and sketch ideas the next time I meet with them.

David Lee’s dance was a delightful discussion. He described the dance as sterile, sexy and disturbing at the same time. He suggested looking at the film *The Island*. David Lee requested that there either be a projection of Susan Sontag or a gobo that suggests a woman’s form and a door. Martin, Matt and Bert knew that a projection was not going to work (due to the structure of the space) and suggested that I look into the school’s gobo inventory. The next meeting with David Lee I would have some images for him to look at.

Macarena’s dance number was the last to be discussed. Macarena again tried to describe the work as overcoming fears, but only to experience them and not actually overcoming them. Gregory started to ask questions in order to pick her brain. She did express that the lights needed to be simple, dark and that the cyc would not fly in until midway through the dance. Gregory was getting more information out of her, so he announced that he would be designing her dance. Almost immediately after he spoke, Gregory corrected himself and asked if I would mind if he designed the lights for Macarena’s dance. I completely agreed with Gregory. She responded better with him and it only seemed proper that he design the dance number. Once all the choreographers were out of the room, Gregory pulled me aside and apologized if he had overstepped any boundaries. I appreciated his gesture and assured him that it was not an issue. In concluding the meeting, Brian and Courtney reminded everyone that the final workshop preview
would be held on January 10, 2008; they also added that the next design meeting was not until after the final preview.

Journal Entries

November 14, 2007

After the preview Gregory and I came up with a rough idea of lighting positions and dimmer counts. We then downloaded some of the songs for the dance works and discussed which ones we would like to design if they made the final cut. There was discussion of possibly using Wiziwig to design the pieces and make tweaks once we were in the space. Bert and Vandy let us know that there was a possibility that other students would like to design at least one of the dance numbers. We were determined to find out which students were going to design and how many, because we made an agreement with Brian that we would let him know as soon as possible.

Gregory and I were bouncing ideas around of how to make Brian’s tap number appear that sailors were getting off the ship rather than sailors breaking into dance. We came up with the idea of the sailors coming onstage and looking around (taking in Broadway) the streets, at the lights and then start to dance. I took this idea to Brian the next day and he was not pleased. He was adamant on not changing anything. I then eased him into the possibility of a silhouette beginning and as the dance’s tempo increased the lights would have a more explosive quality. Brian was intrigued and asked me to research the architecture and lights on Broadway.

November 19, 2007

Today Brian stopped me in the hallway to discuss his tap dance. He informed me that he thought about the suggestions I had made and decided that he was going back to the original idea of indoor Broadway and showy. I had a mixture of feelings at this point; one was relief because
Brian was becoming more concrete with his ideas, but I was nervous as well; nervous because I didn’t know if Brian would change his mind again. I expressed my concerns in a professional manner and Brian agreed that he has a hard time deciding, but he was sure that this was the final concept. I appreciated Brian’s professionalism and personality. Even though Brian is sometimes fickle, he has the ability to always make me smile and learn from his back and forth moments. This was a great relationship builder as well. I also discussed the other designers possibly coming on board and he just requested I find out and let him know. Low and behold that same day Bert and Vandy let me know that Brianne Hiroya would be joining the production team. I let Brian know that same day and also let Gregory and Courtney (the Stage Manager) know.

**Final Workshop Preview**

**Notes from Workshop Preview**

The final preview on January 10, 2008 was challenging to take notes on. Most of the dances were not complete. For the dances that were complete, I was able to think about lighting moments as they were being performed.

The first dance number was David Lee’s *Ode to Susan Sontag*. The dance work is sexy and disturbing; therefore I felt shades of blues could portray these characteristics. The atmosphere would have a blue wash at the top and white down light spurts that resemble water droplets (as sound had water drops). As the dancers are looking up (as if they are seeing an angel) I thought have having beam shinning down. When the dancers die, the blue lights could fade into a lavender and then fade to a spot on Britney when she falls to the floor. As the other dancers leave there would be a glowing blue coming through a door and then the stage would fade to Britney and then to black.
Brian’s work *Tap Ahoy!* was the next completed dance. At the top of the number the dancers would be in silhouette and the stage wash would gradually come up as the tempo sped up. Since it was Broadway like, sexy and steamy, red and violet tones felt appropriate. There were two moments that felt like isolated moments. When the dancers form an upstage/downstage line and do an Egyptian type wave, it felt like a perfect isolated explosive moment. Another isolated explosive moment is when the dancers are downstage in a linear formation I thought about highlighting just that line and the rest of the stage dim. The end was the big explosive moment. The dancers did a roll off a back flip and then reached up with one hand, it felt like as if there needed to be the biggest explosion (so to speak); what if the movers could be utilized to look like an explosion or fireworks of some kind?

*Next!* was a finished dance and pretty much what Christopher and I talked about. I was able to see the whole picture and could use the previous sketches as a foundation. The only problem was that the dance selection was too long and Christopher was going to cut one section. He would let us know which section was cut as soon as possible.

Tim Ellis was the possible add on dance and he attended the Final Showing. This number had a future/robotic feel. He described it as being corky and funny as well as a female relationship (Stepford Wives). The dance felt dark yet bright at the same time. Yellows, pinks, blues and greens seem to come to mind for color. Brianne actually experienced an automatic connection to this work and asked if she could design this during the showing. Gregory and I were more than happy to give this dance to her, as was Brianne herself.

Shana’s *I’m Sorry* was about suicide and how it affects other people. She described the dance as painful, anguish and sorrowful. This number made me feel trapped and swarmed with dark intensity. I saw deep purples and greens when I closed my eyes. Shana’s strong choreography
and movements were incredible, however they were short lived because it was cut at the end at Shana’s digression. Shana’s S.M.A.A.C.K is as she put it “a battle royale of the chicks”. This dance was full of rhythm, bass, hip-hop and sex appeal. Shana would like the lighting to have a hip-hop flavor and full of punches. She also thought about specials on each of the girls at the top of the number. Shana also had another dance, Anything you can do, which was more showy and consisted of only two dancers. However, she too, cut this one at the end of the showing.

Heather’s dance work Stuck at 3 had a beginning and end, but lacked a middle section. The number felt cold, stark and lonely. The coldness and loneliness made me feel like I was on an empty street with only the street light glowing. The movements were graceful and heartfelt, but they were too fast for the slow tempo of the music. The dancers were inconsistent and each had different movements when they were supposed to be in sync and fluid.

After the preview, the dances that were cut were announced. Once the dancers were released, the production staff organized the remaining dances into a potential order; until we found out more from the guest artists. Before we closed the meeting, we confirmed that the next meeting would be January 15, 2008 and we would meet with Shana, Erin and Heather. On January 30, 2008 we would be meeting with Tim, Carlos and Macarena. Brian also set February 13, 2008 to be the due date for box designs for Shana’s tap number and the light marquees for Brian’s tap number.

Notes from Design Meeting

The Design Meeting on January 15, 2008 consisted of meeting with Carlos, Erin and Heather. Carlos’ On the lower Eastside was described as urban, free spirited and fun. Carlos described the atmosphere as being warm and entertaining. He liked the violet, blue and red lights.
from the original Fosse. I would have to watch it on youtube, so I will be able to make the colors work that were not plagiarizing the original design. Carlos gave me the website address and told me if it had those colors in, he’d be happy.

Heather’s 3am became Stuck at 3 and shortly thereafter changed to Stuck and then eventually changed to Traffic. She described the work as creepy and eerie. She had mentioned at the final showing that she wanted to have the feel of a street light; so I researched some images of eerie streets and lights. I brought these images to the meeting and showed Heather. She connected with the blue tones and fog with the glow of a streetlight. The rendering showed how the street light would highlight a dancer. Heather agreed, but somewhere in this discussion she decided to change it into an interior sleep over. So it’s back to the drawing board with this work in progress.

Erin’s ballet Mi Macherai is a lover’s grieving period and dreams. The husband is grieving his wife’s death and dreams of the time that they were dancing together. It’s moving and touching. Gregory brought in renderings to show Erin; which she loved the warmth and connection of isolation and passion. She requested there be a chair and a coat rack (which sketches are due Feb. 13th).

The next meeting on January 30, 2008 was with Tim, Shana and Macarena. This meeting was more scenic for me as I was not designing the lights for them. Tim requested nine sets of pictures (from a photo booth) as props for the end of the dance. Shana discussed the six tap (Rosin) boxes; briefcase style one side metal to tap on, the other wood and painted to match color of costumes and have SMAACK on them. When then measured one of the design tables in the room and thought the box should be no larger than three feet by 4 feet.
The question of budget was addressed at this meeting; scenic was given three hundred and fifty dollars and lighting was given fifteen hundred dollars. At the conclusion of this meeting we set up a scenic staff meeting for February 12, 2008, confirmed that the build time was March 25-April 17 and reminded that prelim designs are due February 13, 2008.

The February 13, 2008 meeting was a day of showing preliminary scenic and costume designs to the choreographers. David Lee never specified a certain type of door, so I brought in some images of different styles of doors; however he did mention that he wanted to use the door that was in the rehearsal trailer at this meeting. It already had a stand-alone frame and just needed a paint job. I asked the Assistant Technical Director, Barkley Finsterbush, if this would be alright to use and if he could make any minor repairs; he agreed. For lighting purposes, I showed David Lee a few images that captured the adjectives he used to describe the dance. He fell in love with an image of this branchy tree and asked if there could be a gobo of that tree. I said that I could get some gobos to see which ones he likes.

I showed Shana the renderings I came up for the tap boxes. They were briefcase style as requested and each had the color of the undergarment worn and had SMAACK on every box. She loved the colors and requested that each box only contained one letter to spell out SMAACK. I made the minor adjustments and she approved.

Christopher’s dance work only required a trunk for which he was already using his own. Upon his request of the trunk being only painted not altered, I sketched out the trunk and gave it a black body with silver trimming. Christopher loved the rendering and was willing to give us the trunk whenever we were ready to paint it.

Erin’s ballet required only a coat rack and a chair. She had described the costumes previously as something during the 1930s and 1940s. I then researched the styles of chairs during
that period and sketched them. The chairs had a semi-circle back and straight backs with only a

33 top back rest piece. She liked the straight back and Barkley mentioned that we have a few to
choose from in prop storage. The coat racks during that time period had a circle connecting
bottom to hang the umbrellas and/or canes. Barkley also confirmed that we had a coat rack that

fit that description. Upon this information, Barkley and I would set a date to go to prop storage

and take pictures to confirm which pieces Erin would like to use.

Brent and Bianca had described their dance as a creepy, goth-like and had a carnival

atmosphere. They would like CARN to be spelled out on the boxes. Therefore, I researched
gothic elements and incorporated them into the boxes. I used photo shop to illustrate the boxes

and if they were approved the images could be projected and traced onto the boxes. We decided
to use four of the rehearsal cubes and modify them as needed. Brent asked about a wind up key
for musical boxes. I researched keys during the gothic period and found that the key had two
have circled tops. I brought these sketches, however Brent and Bianca had changed the concept
and forgot to tell me. So when Dan showed the costume renderings, everything clashed. He had
the newer concept of punk goth (Rocky Horror) and vinyl. So I needed to incorporate that idea
and color scheme into the next set of renderings. Brent wanted Carnival to be spelled out with
the IV to be fainter.

After making adjustments to the Carnival boxes, I showed Brent and Bianca the revisions on
February 18, 2008. They loved the diamond patterns on boxes and requested that the colors
correspond with the costume colors. The colors of the crinoline were used for the background
color and the dress colors in the foreground.

Journal Entries

November 29, 2008
After the November 27th meeting, I met with Vandy Wood to discuss some of the scenic elements. She suggested that I find gothic elements and use photo shop to as a rendering tool. I came up with some ideas and after a couple days I went back to Vandy with the boxes in photo shop. The inner square had overlay images of different gothic elements and the gothic letter in the center (like the alphabet blocks). Vandy liked the renderings and suggested that I show them as the preliminary designs on February 13, 2009.

December 2, 2008

Today I researched some images for *Stuck at 3* and rendered a light sketch for Heather. I wanted to capture the lonely and creepy feeling Heather described. The images I found conveyed such emotions. Not wanting to forget the street light, I rendered how the street lamp could highlight a dancer.

January 15, 2009

Heather changed the concept of her piece, so I researched some images on ambient light in a room at night. I started to sketch out some ideas, but had a difficult time. I wanted to speak with Bert before I continued. I spoke with him the next day and we both decided that we needed more information in order to continue research. After today’s meeting I sketched out some ideas for Shana’s tap boxes, looked through books on chairs for Erin’s ballet and sketched out a chair and coat rack. The light marquees became a more abstract idea and I sketched out the frame work.

January 30, 2009

After discussing options, I got a better idea of what Shana is looking for. I then took this and sketched out each box and put the costume colors on and SMAACK in the graffiti lettering.
February 13, 2009

Shana liked the renderings and only wanted a few minor adjustments. She would like one letter on each box to spell out SMAACK and the colors correspond to the sports bra and the rims/handle painted black. I made the minor adjustments after the meeting and will show them to Shana at the next meeting. Erin liked the sketches of the chair and coat rack. She would like to see what we have in prop storage that are close as possible to my renderings. Christopher was pleased with the color rendering of the trunk and agreed to let us paint it but not alter the trunk, seeing how it was his personal property. Brent and Bianca changed the concept of the dance, therefore I had to start over and incorporate the colors of the costumes and spell out Carnival as a whole. I went home and gave the boxes have a more carnival feel; mixing polka dots and diamonds on the facings.

February 18, 2009

Brent and Bianca loved the diamond shapes and requested that all the boxes have diamonds. I made those revisions and would show them on February 25, 2009 (at which point the designs for this dance number were finalized).
CHAPTER 5: PRODUCTION
Production Meeting Notes

The first Production Meeting took place on February 25, 2009. Prior to these meetings, we all had reserved questions and concerns for the Technical Director, Zak Stribling. However, Zak did not attend the previous meetings; therefore we left the questions with the ATD, Barkley, in hopes they would get back to the TD.

One of the questions pertained to the tap plates for Shana’s tap number; would the tap boxes have a diamond steel plate facing? This was an ongoing concern that had not been finalized and Brian would like to have this resolved as soon as possible. I sketched out the design of the boxes and only had to make the letters vertical versus horizontal and the box twenty inches by thirty inches.

I had emailed the design prospects of the marquee to Bert, Matt and Zak a week prior. At this meeting we had received feedback from Zak. The frames on the marquee could not be more than six inches wide, so we altered them to be five and a half inches. Zak also had concerns on the top arc on the center marquee. It was originally ten foot in diameter, however, at the end of this meeting we decided to cut out the arc altogether. These changes would be made and turned in tomorrow, February 26, 2009.

Before the meeting was adjourned, I reminded Brian, Matt, Bert and Courtney that I would not be present at the meeting on March 3, 2009 due to a previous school commitment. I assured that I would leave any documents, sketches, or images with Gregory and that I could be reached via email and/or phone.

On March 3, 2009 the tap boxes were addressed and both the director and stage manager confirmed that boxes were going to have diamond plating on one side. However, I was not
present, but I did receive the notes that were emailed post meeting by the stage managers. I was thrilled to receive the news and immediately contacted Barkley to give him some distributor contacts I had found previously. Apparently, there was a huge misunderstanding and I soon received a call from Barkley and an email from Zak. Barkley called to let me know that Zak said he never approved this and the budget did not allow for it. I contacted Matt about the situation. He was confused as well and made a call to Zak. After this conversation, Zak sent out a strongly worded email stating that the tap boxes would not have diamond plating and that we all need to be more professional. Upon my return, I apologized for any confusion or misunderstanding and provided Zak with several ideas and contacts. He suggested that I make the calls and research other means of providing some type of siding for the tap boxes.

I contacted a local signs distributor in Orlando (Fast Signs) and received an electronic quote for aluminum panel. I sent the information to Zak, Barkley and Brian. Zak thought that aluminum would be a possibility, therefore, found a little section of aluminum in the shop. He brought it to the Tech Center for a demonstration with Shana, Bert and Brian. Shana liked the product and we were in agreement that aluminum would be the best way to go. Barkley and Zak placed the order for two sheets of aluminum from Fast Signs.

The meeting on March 24, 2009 addressed several concerns and ultimately made the tension ease. Zak discussed the miscommunication concerning the tap boxes and did apologize for the harsh email. I appreciated his sincerity; it was extremely difficult because he was not present at the meetings and we were told that Barkley is the Assistant Technical Director and would be the liaison in Zak’s absence. The air was clear as to who had what position, which made things run a lot smoother. Matt requested that the light plot be turned in Wednesday, March 26, 2009 once the plot was approved by Bert and Vandy. Concluding this meeting, I would be meeting with
Dan on March 25, 2009 at two in the afternoon to see costume colors for *S.M.A.A.C.K* and *Carnival Attractions*. I would also be meeting with Zak that same day at six in the evening to finalize dimensions of the tap boxes.

The meeting with Dan was a huge success. I saw the colors of the costumes and Dan graciously gave me some samples to work with. Upon seeing the colors, I went home that night to make the changes to the carnival boxes. The meeting with Zak was also a major success. Zak and I sat down to calculate the thickness of each section of material for the tap boxes. We also had a training session with vectorworks. Zak taught me how to make arcs and manipulate them for the specific look needed for the key cranks for the carnival piece. We established that the drafting for all set elements would be turned in on March 26, 2009 and the paint elevations would be due on March 27, 2009.

The final production meeting occurred on March 31, 2009. Here we established that the tap boxes would be complete by April 9, 2009 and the light section including the marquee and trims would be due April 3, 2009. Courtney reminded everyone that this would be the last production meeting and that post mortem would be April 24, 2009. She also added that any concerns or problems would be addressed at the rehearsals. Gregory and I met April 1, 2009 to finalize the section. After several hours of restructuring, we came up with a final section and emailed the final version to Matt and Bert. We then went to the CAD Lab to print a hard copy and left one in Matt’s box.
Dance Selections

On The Lower East Side

Discussion with choreographers

*On The Lower Eastside* was choreographed by Carlos Aviles and James Rinaldi. The dance is a tribute to *Fosse*. Carlos and James described the number as being fun, warm and entertaining. When we first met, Carlos wanted me to watch a clip of *Fosse* and recreate the lighting. I immediately suggested that I could use similar colors and create the atmosphere; however, I could not make it exactly. James agreed and asked if the similar tones could be used and if we could use fog. I assured both that I would bring in a rendering of what we discussed at the next meeting. After this discussion I searched for images that had exhibited the tones for which the choreographers requested and sketched out an idea.

The sketch resembled the violets and magenta tones, which also played on the “cool guys” ambience. I brought the sketch to Carlos and James and they were excited. We both had a little bit of concerns of how the colors might look with the costumes, but I eased their minds with having similar colors on stand-by if need be. We also discussed the beginning and end of the number; both needed to be in spots. I took the note and we all agreed that it would be best if we saved this note for when we were in the space. Once they rehearsed in the space, Carlos and James were able to sit with me at the board and step through all of the cues and colors. After they both saw the cues and were very pleased, I felt I successfully achieved the look they were going for. The moving lights were going to be utilized as spot lights, so we wanted to look at the color wheel of the instruments. As we were scrolling through amber, violet and orange colors of the moving lights, the choreographers, Bert and I felt that orange captured the quality and
atmosphere the best. After the rehearsal I rendered that look and would replicate the color and effect, but the placement would start at center and followed Carlos and James to down stage left.

During the first dress rehearsal, I felt that the section where Carlos and James do a double cartwheel needed some punch. I thought about adding in movers and create beam travel. I discussed the idea with Bert and we sat at the board to implement it. I thought it wasn’t enough and Bert suggested that maybe the movers come on with the beat counts then have a moving effect when Carlos and James do the cartwheels. I thought about having the movers chase, but it did not fit the moment. Bert started to experiment with the effects and actually found a built in fade in and fade out effect. We tried it just to see what it looked like and we both liked the quality of the effect. We then built that cue sequence and worked out the timing to the music. After the programming was complete we put everything together for Carlos and James to see from the beginning to end. Both Carlos and James approved the lighting cues and thanked us for doing a great job.

Carlos and James were a pleasure to work with. Both of them were confident in what they wanted for the dance number, yet were open-minded to other possibilities. I feel that this number was a success. I had direct and open communication and both choreographers and myself had good rapport throughout the entire process. I would have been more successful if I had more experience and skills with moving lights; in that regard, I feel that technically, On The Lower East Side was not successful. I recognize the weaknesses during this dance selection and will continue to improve upon them throughout my career.
Figure 4: Rendering: top of *On The Lower East Side*
Figure 5: Rendering: mid section of *On The Lower East Side*
Production Photos

Figure 6: Production photo: top of *On The Lower East Side*
Figure 7: Production photo: end of *On The Lower East Side*
Figure 8: Production photo: mid section of *On The Lower East Side*
## Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the Lower Eastside</td>
<td>100</td>
<td>top of piece</td>
<td>UCS Orange mover specials</td>
</tr>
<tr>
<td></td>
<td>101</td>
<td>when guys put out cigs</td>
<td>UCS movers out and purple wash up</td>
</tr>
<tr>
<td></td>
<td>102</td>
<td>when guys walk CLS to DSR after cigs</td>
<td>Front purples up</td>
</tr>
<tr>
<td></td>
<td>103</td>
<td>before bumps (before cartwheels)</td>
<td>all stage purple wash</td>
</tr>
<tr>
<td></td>
<td>104</td>
<td>1st bump</td>
<td>CSL orange mover on</td>
</tr>
<tr>
<td></td>
<td>105</td>
<td>2nd bump</td>
<td>CMS orange mover on</td>
</tr>
<tr>
<td></td>
<td>106</td>
<td>3rd bump</td>
<td>CS orange mover on</td>
</tr>
<tr>
<td></td>
<td>107</td>
<td>4th bump</td>
<td>CSR orange mover on</td>
</tr>
<tr>
<td></td>
<td>108</td>
<td>cartwheels</td>
<td>CS movers chase</td>
</tr>
<tr>
<td></td>
<td>109</td>
<td>guys jump up and slide</td>
<td>CS movers go to DSL before slide</td>
</tr>
<tr>
<td></td>
<td>110</td>
<td>end of piece</td>
<td>black out</td>
</tr>
<tr>
<td></td>
<td>111</td>
<td>curtain call</td>
<td>stage up</td>
</tr>
<tr>
<td></td>
<td>112</td>
<td>end of bow</td>
<td>black out</td>
</tr>
</tbody>
</table>

Figure 9: Cue Sheet: *On The Lower East Side*
Traffic

Discussion with choreographers

*Traffic* was one of the more difficult dances to light. The choreographer, Heather Romot, originally described the piece as being cold and isolated outside in the late hours of the night. I searched for images that conveyed these adjectives. I found one particular image that shows a street lamp lit on an empty and foggy street. The ambience of this image has a cold, stark and lonely feel for it. I showed the image to Heather and she appreciated that I found an image that really captured what she had described. However, after discussing with her how the number develops, Heather changed her mind as to what and where the dance was going. Heather decided that she wants it to resemble a bunch of girls in a living room watching late night television. She goes on to describe that the girls are feeling lonely and missing their boyfriends. I was confused and bewildered; I suggested that I conduct further research on what she had described and that I’d get back with her.

On our second meeting I brought in some images of how a room looks with just a television set on late at night; the television produces a natural gray to blue light and then as the program progresses, so do the colors that the television admits. Heather liked the quality and different shades of blue and wanted to go in this direction. However, she still had great difficulty expressing what the dance was really about. After several attempts of trying to pull a cohesive explanation, without any luck, I turned to Brian for some advice. He suggested that I hold off until the final preview to see if the work would be farther along and if Heather could compile a story line. The final preview took place and Heather still had yet to provide a cohesive explanation. Brian and I discussed the possibility of designing the number as it is ran during dress rehearsals. I thought it would be best as well; giving Heather more time.
During the dress rehearsals the dancers were not making the same movements at the same time. This inconsistency made it extremely difficult to create different looks to movements and moods. At the first dress rehearsal I spoke to Heather again and this time she was not sure of what the dance really was or the foundation she had based her choreography on. She apologized for not being prepared, but that still did not make the situation easier. I thought about just having cues go with the tempo of the music and utilize different blue tones. I ran this by Bert first and once we confirmed that this could work, I shared the idea with Brian. The idea seemed to be the only possible solution (at the time), therefore, Brian respectfully asked me to just make cues that would look interesting and would execute at proper tempos.

The second dress rehearsal I had some cues written for Brian and Heather to look at. Brian thought the blues coming on and breaking up at different angles looked interesting and wanted me to explore further with the cues. Heather appeared to like it, but did not really comment on the looks. She only requested that the top of the number and the end be in silhouette. I obliged her request and continued with my exploration of the design elements.

The final dress rehearsal I had all the cues written and executed them during the run. Brian appreciated all the efforts to make the lighting look interesting as did Bert. However, Bert wanted me to give it a little more presence; instead of isolating the movers at common angles, Bert thought it would be a great learning experience to manipulate the movers to give a starker and more pronounced beam. I explored this option and found it more exciting. We added the new angles into the dance and it gave it that final touch we were searching for.
Figure 10: Rendering: Traffic
Figure 11: Rendering: *Traffic*
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Production Photos

Figure 12: Production photo: top of Traffic
Figure 13: Production photo: mid section of *Traffic*
**Cue Sheets**

**A Symphony of Dance 2008**  
Director: Brian Vernon  
LD: Terra Baldwin  
ALD: Gregory Montague/Brianne Hiroya

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**Cue Sheet**

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traffic</td>
<td>200</td>
<td>top of piece</td>
<td>0:00 blue cyc and silhouette for dancers</td>
</tr>
<tr>
<td></td>
<td>201</td>
<td>in place and start dancing</td>
<td>0:16 left high blues up</td>
</tr>
<tr>
<td></td>
<td>201.5</td>
<td></td>
<td>0:40 right low blues up</td>
</tr>
<tr>
<td></td>
<td>202</td>
<td>all stop and look over to SR</td>
<td>1:02 right high blues up</td>
</tr>
<tr>
<td></td>
<td>202.2</td>
<td></td>
<td>1:25 left low blues up</td>
</tr>
<tr>
<td></td>
<td>202.3</td>
<td></td>
<td>1:38 blue sr movers cross to sl</td>
</tr>
<tr>
<td></td>
<td>202.4</td>
<td></td>
<td>2:05 blue sl movers cross to sr</td>
</tr>
<tr>
<td></td>
<td>203</td>
<td></td>
<td>2:20 pump left mids</td>
</tr>
<tr>
<td></td>
<td>203.5</td>
<td>when girls walk to DS</td>
<td>2:45 pump right lows</td>
</tr>
<tr>
<td></td>
<td>204</td>
<td>as girls more toward DS</td>
<td>3:04 pump side lights and cyc fades</td>
</tr>
<tr>
<td></td>
<td>205</td>
<td>end of piece (girls to opening positions)</td>
<td>3:09 return to opening look and fade to black out (5/3 count)</td>
</tr>
</tbody>
</table>

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Figure 14: Cue Sheet: Traffic

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Discussion with choreographers

Christopher Niess was the choreographer and performer for NEXT!. He described the piece as an audition of four characters: Red Mask, Blue Mask, Green Mask and Yellow Mask. He made each character a mask that conveyed the emotional foundations. Red was anger, power and mechanical (Muscle Man from La Nouba), Blue was raw, sorrowful and flowed, Green was remembrance of Picasso and very abstract and Yellow was bright, erythematic and energetic.

Prior to the first design meeting, I researched images and came up with several inspirations from Cirque Du Soleil. I sketched out some ideas for Christopher to look at and then we could start thinking of more lighting qualities he would like to have in the dance. He appreciated the connection I made with Cirque Du Soleil; he too, was inspired by the company. He liked the direction I was headed in and would love to see the Blue and Green Masks sketches on stage.

After the final preview, Christopher announced that the Yellow mask was cut from the dance selection. It was sad to see this section go, but it was a good decision. Christopher did ask for a normal light for the top of the audition and after he changed into the mask, the lighting would then transition into the reflections of each character. He did supply the production team with a cue list, but also leaving us with design liberties. Christopher was very professional and easy to work with. The sketches that he saw during the first design meeting are what we pretty much stuck with. The Green and Blue masks did not have floor mounted moving fixtures and the red was more toned down at the request of Christopher; for which I respectfully agreed. The red moving fixture beams did not work well with the dance section.

The first dress gave me the opportunity to observe the dance in the space. I utilized the borrowed video tape and made key moment renderings for the number. The Red Mask had a
moment where Christopher has his arms out at the sides of his head and has open mouth; it felt powerful and I wanted to highlight that moment. I wanted to make Christopher pop by using the side booms to heighten the reds and yellow tones of the mask. The Blue Mask had a section where Christopher looks broken and it felt completely sorrowful. In order to express the pain, I thought making the body look worn down would accentuate the emotion. The Green Mask had a broken up quality; as if Christopher was isolating his muscles at certain moments. One moment he was in ballerina spin (in slow motion) and it felt like a great opportunity to highlight the leg muscles and arms. I increased the blues and green mid side booms and used the movers to give it a \textit{Cirque Du Soleil} quality.

At the dress rehearsals I sat with Christopher and stepped through the cues. He enjoyed the moving beams during the Blue and Green Masks, but the movers in the Red Mask had to go. Unfortunately, this section was meant for static lighting, but we still enjoyed the quality of the light. After the final dress rehearsal Christopher and I stepped through the cues one last time and declared the design finished. I was pleased with the product, but as with any production, more time would have made it better.

Christopher required only one set piece; a trunk for which he would be using his own. I only needed to spruce it up without altering the trunk. I decided to go with the normal look of a road case; black with silver or chrome trim. I provided a quick sketch and Christopher approved the paint treatments. He was also kind enough to work around our unorthodox building schedule.
Figure 15: Renderings: Next!
Figure 16: Rendering: Red Mask for Next!
Figure 17: Rendering: Green/Blue Masks for *Next!*
Production Photos

Figure 18: Production photo: audition for *Next*!
Figure 19: Production photo: Red Mask for Next!
Figure 20: Production photo: Blue Mask for *Next!*

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Figure 21: Production photo: Green Mask for *Next!*
Cue Sheets

A Symphony of Dance 2008
Director: Brian Vernon
LD: Terra Baldwin
ALD: Gregory Montague/Brianne Hiroya

Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Next!</td>
<td>550</td>
<td>top of piece</td>
<td>natural light (audition lighting)</td>
</tr>
<tr>
<td></td>
<td>552</td>
<td>before yellow mask</td>
<td>yellow and orange abstract look</td>
</tr>
<tr>
<td></td>
<td>553</td>
<td>right before blue mask</td>
<td>blue/green abstract look</td>
</tr>
<tr>
<td></td>
<td>554</td>
<td>right before green mask</td>
<td>green abstract look</td>
</tr>
<tr>
<td></td>
<td>555</td>
<td>end of the mask (chris curls down onto the floor)</td>
<td>green/movers to CS</td>
</tr>
<tr>
<td></td>
<td>556</td>
<td>chris gets up</td>
<td>back to audition look</td>
</tr>
<tr>
<td></td>
<td>557</td>
<td>end of piece</td>
<td>black out</td>
</tr>
</tbody>
</table>

Figure 22: Cue Sheet: Next!
Tap Ahoy!

Discussion with choreographer

Brian Vernon’s *Tap Ahoy!* was completed prior to the first preview, which gave Brian and I more time to work on lighting ideas. In the beginning, Brian had described the piece of work as having a Broadway feel and being explosive. However, the second showing he came up with the idea of sailors getting off a ship and experiencing the atmosphere on the streets of Broadway. In order to achieve the idea of sailors getting off the ship, the dancers would have to enter the stage instead of already being on stage in poses. Brian did not want to change the dynamics of the tap number; the more Brian thought about the concept, he decided that the original idea of Broadway and showy would be the better option.

We had talked about the lighting starting out with a silhouette and then building up to the final exploding moment. The tap number was immensely energetic and appeared linear. I felt that red tones and violets would achieve the typical Broadway show feel and thought of ways to create an explosive look. I began to look at pyrotechnics and fireworks in order to capture the initial explosion and try to recreate it on stage. Then the idea of a huge light wall coming down and the lights chasing would be one way of an explosive moment. However, after a few discussions with Bert, Matt and Gregory, the light wall would be out of our price range. I then thought about the marquees outside on Broadway; I know we had a gobo that had marquees on it. I ran the idea by Brian and he thought the gobos would flatten out the lines and wanted more dimension. I went back to the drawing board and found some marquees that would be nice to build and would most definitely give dimension. Bert and Matt loved the idea of using marquees, however, the budget would not allow for something as lavish. Therefore, we sketched out a more abstract version of the marquee. The marquees would be black frames with light bulbs in the
frames and the center would be completely exposed. I presented the new look to Brian and he thought it was interesting and wanted to use the idea. After speaking with Zak about the arc on the center marquee I decided to cut it; this left one horizontal center marquee and two verticals on the sides.

At the dress rehearsals Brian watched the lighting effects during the run and asked if we could see the mid and low units without the red and violet. I asked the crew to remove the gels and the results gave a more explosive feel. Brian is a simple kind of guy. Not every explosive moment has to be an effect; the slight change in color can be explosive on its own. I agreed with Brian and we kept only the high booms with gel. This made it easier to focus on the three powerful sections. There were two linear lines; one on a vertical line performing a snake like wave and the other was horizontal on the down stage line and the finale which is a roll of the back flip, final tap and a ta-dah moment.

For the vertical line I felt that if I used just the side booms and center downs, it would accent the line. The horizontal line was down stage and I thought it would be more explosive to have the down stage booms on and the rest of the stage dim or black. Brian liked the look; however, he asked for a little front light to see the faces more clearly. I added the front light to twenty-five percent and it was approved. The finale was huge. I wanted to utilize the movers to try to create a star burst like the initial firework explosion. It was successful in programming the steps, but the timing needed some tender, love and care. Once the timing was fixed, we watched the tap number from beginning to end at the final dress rehearsal and everything worked out. I achieved a big portion of goals for this dance selection and was content.
Figure 23: Renderings: *Tap Ahoy!*
Figure 24: Renderings: highlight moments for *Tap Ahoy!*

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Production Photos

Figure 25: Production photo: top of *Tap Ahoy!*

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Figure 26: Production photo: center line for *Tap Ahoy!*

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Figure 27: Production photo: downstage line for Tap Ahoy!
Figure 28: Production photo: finale for *Tap Ahoy!*
### Cue Sheets

**A Symphony of Dance 2008**  
**Director:** Brian Vernon  
**LD:** Terra Baldwin  
**ALD:** Gregory Montague/Brianne Hiroya  

#### Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tap Ahoy!</strong></td>
<td>400</td>
<td>top of piece</td>
<td>red cyc silhouettes for 8 counts/dim marquees</td>
</tr>
<tr>
<td></td>
<td>401</td>
<td>after 8 count cyc</td>
<td>brighter marquees</td>
</tr>
<tr>
<td></td>
<td>402</td>
<td>after first set of taps</td>
<td>marquees chasing</td>
</tr>
<tr>
<td></td>
<td>403</td>
<td>10 counts before DS line</td>
<td>cyc fades to a fushia</td>
</tr>
<tr>
<td></td>
<td>404</td>
<td>DS line</td>
<td>ds booms hot &amp; soft FL/all other lights dim</td>
</tr>
<tr>
<td></td>
<td>405</td>
<td>4 counts before pin wheel</td>
<td>us booms hot</td>
</tr>
<tr>
<td></td>
<td>406</td>
<td>pin wheel</td>
<td>cs hotter</td>
</tr>
<tr>
<td></td>
<td>407</td>
<td>cs line</td>
<td>complete red wash</td>
</tr>
<tr>
<td></td>
<td>408</td>
<td>before spin</td>
<td>marquees at full and chasing</td>
</tr>
<tr>
<td></td>
<td>409</td>
<td>after spin</td>
<td>bright stage (90%)</td>
</tr>
<tr>
<td></td>
<td>410</td>
<td>before back roll flips</td>
<td>movers in position but not beam out</td>
</tr>
<tr>
<td></td>
<td>411</td>
<td>after hand jive</td>
<td>movers on and move from us to audience on a 1 count</td>
</tr>
<tr>
<td></td>
<td>414</td>
<td>end of piece (all dancers arm up)</td>
<td>black out</td>
</tr>
<tr>
<td></td>
<td>415</td>
<td>curtain call</td>
<td>stage up full</td>
</tr>
<tr>
<td></td>
<td>416</td>
<td>after bows</td>
<td>black out</td>
</tr>
<tr>
<td></td>
<td>417</td>
<td>Intermission</td>
<td>soft wash on stage for intermission</td>
</tr>
</tbody>
</table>

**Figure 29:** Cue Sheet: *Tap Ahoy!*  

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Discussion with choreographers

David Lee was a delight to work with. He was simplistic and to the point. I showed him some images that captured pain, sorrow and loss. He connected with the blue tones and emotion. However, he took a passionate liking to the images with trees and fog. David asked if there could be trees on stage. I suggested gobos on the floor as break-ups, but David thought it would be best if the gobos were vertical. I then found a stock gobo that closely resembled the tree image. We projected the gobo onto the cyc and gave it the vertical line David requested.

The sketches I shared with David were a great start. He wanted me to go with them and we would make adjustments as we saw fit during the dress rehearsals. The sketches displayed down lights that would fade in and out for a water droplet effect, when the girl dies she would be in a white spot and the people surrounding her will have brilliant blue glows. When the girl is alone on stage, she will be in a white pool of light and highlights of the brilliant blue outlining the body form. During the rehearsals we only had to raise the intensity when the cast reached up and the tree gobos after the cast comes through the door.

I feel that this dance was successful. All parties were professional, communicated clearly and supported each other. On a technical aspect, I feel that I needed to work more with the gobos. I was only about forty-five percent pleased with their quality. If I could do this number again, I would make the gobos more potent and crisp instead of having a flattened and fuzzed quality. Despite this minor issue, the success in having better communication with choreographers outweighs the minuteness of the gobo.
Figure 30: Renderings: *Ode To Susan Sontag*
Figure 31: Renderings: moments for Ode To Susan Sontag
Production Photos

Figure 32: Production photo: *Ode To Susan Sontag*
Figure 33: Production photo: death moment for *Ode To Susan Sontag*
Figure 34: Production photo: end of *Ode To Susan Sontag*
Cue Sheets

A Symphony of Dance 2008
Director: Brian Vernon
LD: Terra Baldwin
ALD: Gregory Montague/Brianne Hiroya

Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ode to Susan Sontag</td>
<td>500</td>
<td>top of piece</td>
<td>blue dim wash and blue cyc</td>
</tr>
<tr>
<td></td>
<td>501</td>
<td>when all come through the door</td>
<td>brighter and tree gobo on cyc</td>
</tr>
<tr>
<td></td>
<td>504</td>
<td>after door</td>
<td>back to bright and tree gobo look</td>
</tr>
<tr>
<td></td>
<td>505</td>
<td>after fx</td>
<td>brighter blues</td>
</tr>
<tr>
<td></td>
<td>506</td>
<td>when they are reaching- hands go up</td>
<td>special on her</td>
</tr>
<tr>
<td></td>
<td>507</td>
<td>when Brittney dies (falls)</td>
<td>dims stage and hotter spot</td>
</tr>
<tr>
<td></td>
<td>508</td>
<td>when dancers leave Brittney</td>
<td>spot only</td>
</tr>
<tr>
<td></td>
<td>509</td>
<td>when Ryan closes the door</td>
<td>black out</td>
</tr>
</tbody>
</table>

Figure 35: Cue Sheet: Ode To Susan Sontag
Carnival Attractions

Discussion with choreographers

Brent and Bianca were definitely creative and inspiring. The two of them were excited about the lighting and scenic conceptual elements I shared; as I, with their enthusiasm and collaborative efforts. In the beginning, in discussions with Brent and Bianca, they described the dance to be gothic and creepy. I researched dark color techniques and creepy lighting effects, such as putting a down light on the face. They were interested with the idea and wanted to have dark tones and colors. I made some quick sketches that included what was requested and Brent loved the direction I was going in. I would continue research and work on light renderings. However, before I got a chance to render lighting moments, Brent and Bianca changed the concept. It would be more of a punk-goth (Rocky Horror) instead. Therefore, the colors need to have brighter tones.

I researched some carnival lighting effects and based the gel on the costume colors. The colors included bright blues, greens, yellows and pinks. The side booms would create the atmosphere and I would use the movers for more dramatic effects such as strobes and specials. The top of the number required four spots on the ballerinas on the cubes and I created a tent shape with a strand of lights and utilized the marquees from Tap Ahoy! to create a more carnival feel. When the music box effect was finished the side booms would chase and movers would be traveling in a figure eight pattern. When the matrix (slow motion) element occurred, I stopped the booms and slowed the movers. Then the cast congregates in the center of the stage to make some arm movements and I used this time to have strobes, which made the movements and faces appear creepy. At the end of the dance the boys replaced the girls on the cubes and the lighting would revert back to the same look in the beginning.
The scenic elements consisted of four cubes that needed to resemble the child alphabet blocks while maintain a creepy edge. I worked in photo shop to create different layers of gothic elements and the letters spelled CARN, which changed to CARNIVAL. As previously mentioned in the design meeting section, the “iv” had a strike through it in order to keep the carnival aspect while maintaining the carnal sins approach to this dance selection. I presented the renderings to Brent and Bianca, not knowing that they changed the concept. I had to correlate the cubes with the colors of the costumes; more specifically the crinoline of the dresses.

The boxes needed to visually look more like carnival décor, but still maintain a creepy undertone. The boxes went through four design rounds. The last design stage I rendered the cubes to have diamond and polka dot shapes on the facing. Brent and Bianca decided that all the boxes needed a diamond pattern and each would have the colors of the crinoline and the boxes will have a black removable key crank. The boxes will have a black trim and the background colors would have a slight distressed treatment to give that creepy undertone look. The “iv” would be fainter than the rest of the letters to spell out carn for the carnal sins approach.

During rehearsing rehearsals Brent and Bianca took turns coming out in the house to observe the lighting. They both loved the results and only request that all the movers be on strobe mode during the center section. The movers, for me, were the most challenging aspect as I did not have enough previous experience with moving lights to be efficient. Bert and Gregory were my life preservers, if you will. They guided me on how to move them and program them. By opening night, I could make the necessary mover changes on my own, but just to be safe Gregory double checked my work and found it was correct. I appreciated their help more than words can express. In the end, I was pleased with the product and would continue to become more efficient with programming moving fixtures.
Figure 36: Renderings: Carnival Attractions
Figure 37: Renderings: strobe moments for *Carnival Attractions*
Figure 38: Rendering: gothic style boxes for Carnival Attractions

Figure 39: Rendering: carnival style boxes for Carnival Attractions
Figure 40: Rendering: carnival boxes for *Carnival Attractions*

Figure 41: Rendering: Final Boxes for *Carnival Attractions*
Production Photos

Figure 42: Production photo: top of Carnival Attractions

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Figure 43: Production photo: *Carnival Attractions*
Figure 44: Production photo: strobe section for *Carnival Attractions*
Figure 45: Production photo: end of *Carnival Attractions*
### Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnival Attraction</td>
<td>550</td>
<td>before places</td>
<td>BO</td>
</tr>
<tr>
<td></td>
<td>551</td>
<td>top of piece</td>
<td>dim stage, tent lights on, spots on boxes</td>
</tr>
<tr>
<td></td>
<td>552</td>
<td>end of music box FX</td>
<td>spots off boxes and stage up and movers chase</td>
</tr>
<tr>
<td></td>
<td>553</td>
<td>dancers all at CS</td>
<td>movers to CS and strobe FX</td>
</tr>
<tr>
<td></td>
<td>554</td>
<td>after CS- Matrix fight starts</td>
<td>Movers strobe around stage (slower for FX)</td>
</tr>
<tr>
<td></td>
<td>555</td>
<td>girls dance after matrix fight</td>
<td>movers out/ cyc chases with colors</td>
</tr>
<tr>
<td></td>
<td>556</td>
<td>after girls dance</td>
<td>back to movers FX</td>
</tr>
<tr>
<td></td>
<td>557</td>
<td>guys on boxes</td>
<td>strobes out/ movers to boxes</td>
</tr>
<tr>
<td></td>
<td>558</td>
<td>girls run off</td>
<td>black out</td>
</tr>
<tr>
<td></td>
<td>559</td>
<td>curtain call</td>
<td>stage up</td>
</tr>
<tr>
<td></td>
<td>560</td>
<td>after bow</td>
<td>black out</td>
</tr>
</tbody>
</table>

Figure 46: Cue Sheet: *Carnival Attraction*
Ritual

Discussion with choreographers

Prior to the dress rehearsals, I had only received a video of the dance from Voci. The video was an actual performance that already had a lighting design. I talked to Brian and Gregory and we agreed that we would wait to talk to the choreographers at the dress rehearsals. Voci only attended the second dress rehearsal and the performances. Therefore, it was a design on site during the second dress rehearsal. Based on the video, Gregory and I picked similar colors for this production. The choreographers came in with their own cue list and requested we implement them. I programmed the looks right before the run and adjusted as need be. The top of the show a soloist was center stage and required only a spot. Then when the cast enters the stage would brighten to a red-orange wash. When the drums were struck the cyc would turn green and when the dancer falls the lights would go to black on a zero count.

This particular work of dance was actually a relief to me. I feared that without any communication prior to the rehearsal, the color choices wouldn’t work, the lighting plot would not be sufficient and it would require a ridiculous amount of time, for which I did not have. All of these questions I stored in the back of my mind. Fortunately, the choreographers came prepared with cues and were cooperative with the color choices. I did not bring a camera to opening night and I regret not doing so. Voci did not attend the photo call; as a result, there were no production photos of this dance performance.
Cue Sheets

A Symphony of Dance 2008
Director: Brian Vernon
LD: TerraBaldwin
ALD: Gregory Montague/Brianne Hiroya

Cue Sheet

<table>
<thead>
<tr>
<th>Dance Piece</th>
<th>Cue #</th>
<th>Called</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ritual (Voci)</td>
<td>250</td>
<td>before places</td>
<td>black out</td>
</tr>
<tr>
<td></td>
<td>251</td>
<td>Top of piece</td>
<td>CS special</td>
</tr>
<tr>
<td></td>
<td>252</td>
<td>When solo dancer stands straight up</td>
<td>mid orange cyc and some side light</td>
</tr>
<tr>
<td></td>
<td>253</td>
<td>when all dancers are on stage</td>
<td>more orange wash</td>
</tr>
<tr>
<td></td>
<td>254</td>
<td>drum hit</td>
<td>cyc turns green</td>
</tr>
<tr>
<td></td>
<td>255</td>
<td>after drums</td>
<td>red orange wash</td>
</tr>
<tr>
<td></td>
<td>256</td>
<td>when main dancer falls</td>
<td>0 count black out</td>
</tr>
<tr>
<td></td>
<td>257</td>
<td>curtain call</td>
<td>all stage up</td>
</tr>
<tr>
<td></td>
<td>258</td>
<td>after bows</td>
<td>black out</td>
</tr>
</tbody>
</table>

Figure 47: Cue Sheet: Ritual
Discussion with choreographers

At the first showing Erin had thought about possibly having a bed on stage, but then thought it would be more of a hassle. Therefore, she decided to use a chair and a coat rack. Erin described the ballet as about the loss of a spouse and remembering a past time with them. She added that it was set more in the 1930s and 1940s era. I began researching some furniture during that time period and presented a sketch to her at the first design meeting. She thought the pieces were perfect and then Barkley announced that we have similar furniture in prop storage. Barkley and I went to prop storage and picked out three possibilities for chairs, photographed them and took the photos to the next meeting. She picked out the rounded back chair that had arms and we only needed to re-enforce the back, seeing how a dancer would be sitting on it.

After all the repairs we took the chair and coat rack to the dress rehearsals and only had to place the pieces and then spike them. Once the marks were spiked, it was only a matter of keeping the set pieces out of harm’s way.

I particularly liked designing the scenic elements for this piece. Erin made it enjoyable with her enthusiasm and love for a phenomenal time period (for which we both appreciate). Despite all of the short comings with the production, Mi Macherai was the only dance number that was consistent and flowed smoothly from beginning to end. Erin was very professional and had a charisma about her that just seemed to make things run incredibly smooth. She was open minded, honest and had a decisive vision and stuck with it. Therefore, the dance number did not have any kinks, problems or stress. Definitely a great experience and would love to work with Erin again.
Figure 48: Rendering: chair/coat rack for *Mi Macherai*
Figure 49: Production Photo: *Mi Macheraí*
Smaack

Discussion with choreographers

Shana’s tap number required tap boxes in order to achieve the sound quality of tapping. A simple design turned into deep confusion. The box was simple to build, but the material for the top became an issue. In the beginning, I had suggested using aluminum, but the sound quality might not be feasible. Metal would be the best and I thought about using diamond plate steel. Shana liked the idea because she had tapped on this material before. After many conversations, the final material was white aluminum on the top face plate. Shana wanted the boxes to be briefcase style with a handle and the wood facing would have paint treatments and graffiti style letter to spell out the dance title.

I made a quick sketch during the first meeting with Shana and she liked the look, but wanted one letter on each box to spell out the title. I made the adjustments and she decided to make the letter vertical. After making the letters vertical, I met with Dan to get the costume color samples to match with the wood face plates. Once we got one prototype built, we met with Shana to see if it would work. She approved and we then constructed the other five boxes.

During the rehearsals the boxes could not been seen clearly laying flat; Shana requested possibly standing them up. I thought about something similar to a football tee, which only requires one piece. I shared the request and idea with Zak and he created two triangular stands for each box. The boxes required two because of the weight. Upon completion, we stood them up and practiced with both the crew members and the dance cast with placing and removing the boxes. As a result the boxes were incorporated very well and were just as we envisioned them.
Figure 50: Rendering: rough sketch of tap boxes for Smaack
Figure 51: Rendering: lettering style for Smaack
Figure 52: Rendering: final color/letter style of tap boxes for Smaack
Production Photos

Figure 53: Production photo: *Smaack*
Figure 54: Production photo: Smaack
CHAPTER 6: REFLECTION

Strengths and Weaknesses

Dance lighting has always been a passion of mine. *A Symphony of Dance* provided a great opportunity to research how dance lighting design originated and further developed through the years. Jean Rosenthal’s idea of placing floor lights on each side of the stage and then placing them at the opposite angle was ingenious; I wondered if it would work when applied to side booms for dance. After having completed a lab version of this theory, I thought it would actually work well on stage. However, I did find that this theory required a wider stage than the Bush Theatre at Orlando Repertory Theatre structurally supplied, in order to prove or disprove a complete success. Despite this, I feel that this exploration was a huge success. This approach to a production had never been documented if it had been applied and it did prove to be an effective technique; proving that Adolphe Appia and Edward Gordon Graig’s theory of complete plasticity could be achieved. As a designer and person, I explored and applied something completely new. By doing so, I went beyond my way of thinking and thought outside of the box, which was a crucial factor in this thesis project.

*A Symphony of Dance* was a production that consisted of several professional and personal goals. Establishing and maintaining healthy relationships with the production team and performers was one of the foremost important goals. My next goal was to explore and try new things; however, before that could be an option, I had to research the past and present of dance lighting. Lastly, but most important, I hope to find that the research lead to an exploration of an idea that I could apply to this production; will it lead to a successful application or need further explorations?
Relationships require hard work every single moment. In order to establish a healthy relationship, respect and trust must be the foundation. In order to maintain the healthiness of said relationships, communication is an absolute; without it, there would not be a relationship at all. In past productions my communication skills needed some work. I would remain silent when I should have spoken up and vice versa. Therefore, one of my major goals was to communicate clearly, openly and honestly. I needed to develop a new way of expressing my thoughts and feelings using a less aggressive approach. Having such a large production staff and cast, I hoped to have a common foundation for my communication and adapt accordingly; using ways of communications that correlated best with each individual on the production staff, cast and crew.

The Director, Brian, and I began communicating a couple of months before the first showing; giving us the time to build trust and respect before production even began. Because of this, Brian and I were able to communicate professionally and developed a stronger relationship between director and designer than I had previously. Keeping in constant communication with Brian, we were able to confide in one another with deep concerns and ideas about the production. All of the hard work put forth by both parties, the stressful moments (if you will) were short and relatively painless. For this, I can honestly say that I was more successful in communicating more clearly with my director than I had in past productions. The communication with the production team for the most part was successful. Most of the production team and I had a previous working relationship, however, I wanted to further develop those relationships and communications.

Gregory and I worked closely together and had established a constant line of open communication. We agreed to always to try asserting our concerns positively to ensure a smooth and professional collaborative production. There is always a point that will bring tension, but once released and discussed, things will run smoothly again (in most instances). Gregory and I
did have our share of little spurts of problems, but we communicated and the problems ceased and the relationship was building from them. For example, during the console moving process, I intended to keep the cables in order (due to the fact that I did not previous experience with the venue’s console and patching), but before I had the chance to do so, the cables were removed. I had taken too much time trying to figure out the patching; Gregory was upset because the console was not patched in a timely manner and he expressed this rudely with me. In return, I childishly lashed out my frustration with him. After a few minutes of cooling down, Gregory and I discussed the issue and together we re-patched the lighting console. I am not proud of my actions (that could have severely damaged my working relationship with Gregory). On the contrary, I am proud that I pulled myself together to resolve the situation. Gregory suggested that I might try excusing myself (in the future) to contemplate my ideas and re-approach the situation and return when I have organized the proper way of handling myself. Since then, I have been applying this method and it has proven to be successful. Therefore, I am going to keep using this approach in both my professional and personal endeavors.

Dan (Costume Designer), Barkley (ATD), Matt (ME), Courtney, Ashley and Josh (SM/ASM) and I all had good communication during production. However, there was one relationship that was strained and still needed improvement. The Technical Director, Zak, and I had an extremely rocky start. Up until production and building began Zak had been absent. This put a lot of reliance on email (for which has its advantages and disadvantages) and his assistant, Barkley.

Email is a faster form of communication when phones are not available. However, emails can also create misunderstandings. During a meeting (which both Zak and I were absent) confirmation of a particular piece of scenic material had been established; I was emailed this
information and upon trying to confirm with Zak and Barkley, I discovered that Zak had (in fact) not approved the material and was upset with the unprofessionalism. After receiving a harsh email, I went to Brian for advice on how to approach and resolve this situation. Brian was upset himself about the email. He, too, was told that diamond plate steel would be used, so this brought confusion. Brian advised me to look into other alternatives and he would try to contact Zak to get a better understanding of the situation. By seeking out advice with another person and not the actual party made the relationship between Zak and I even more strained. Upon both our returns, I talked to Zak and we cleared the air, but we still had a long way to go. I attempted to keep communication open and more direct between us, rather than going through another person. The communication between Zak and I was not successful and I take full responsibility for causing the break down. I should have communicated more with Zak and not relied on an assistant to be a liaison. In the end, we came out of production with a more professional demeanor.

The choreographers were a nice transition from the hard balance (stress) of production. It seemed that the choreographers and I worked well together. I never received any negative feedback; in fact, we were excited for each others’ works. I would show them my ideas and they would share their excitement and vice versa. As a result, I do feel as if I achieved a clear communication with the choreographers. The crew was a crucial part of the success of the production. Without them, the gels would not have been changed and props would not have been placed. There was only one snag that was continuing for unknown reasons. The gels were labeled with the title of the piece and what unit they needed to go in. However, gels on the stage right low and mids were being inserted wrong. After several conversations and demonstrations, they were still put in wrong.

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At this point I was passed annoyed; I was insulted. I tried every conceivable and clear way to communicate with the crew; as did Courtney and Brian and none of us could get the crew to put the gels in correctly. This was getting out of control and I soon became livid. I was so frustrated that I blurted out to Brian, Bert and Courtney that “I just don’t care anymore, if it’s wrong, it’s wrong.” Bert advised “that’s not a professional way of handling this Terra. You need to calm down and I’ll go see what the problem is.” Bert was working with the crew while Brian and I had a sidebar conversation of trying to cool off and find a way to correct the problem. Afterward we ran the number again. Low and behold, the gels were wrong again. I didn’t even have the chance to comment. Bert noticed it and Brian stopped the dance. Bert, too, became livid and actually yelled at the crew and was determined to get things right. After Bert’s harsh talk with the crew, the gels were placed correctly and everything went smoothly with the crew. I wish I could take back my misspoken words, but I can only learn from my mistakes and fears of coming across as too aggressive in my approach. I have to find a balance in between the “good cop and bad cop” role.

What could have been done better?

Communication is the first and foremost aspect that could have been done better. Time management and being more observant are habits I need to improve upon. Having efficient lighting consol programming training and new lighting equipment knowledge is an area for which I would do a better job.

I was pleased to establish a great working relationship with the production team. However, the strained relationship with Zak was a huge downfall in my goal. Therefore, I do not believe that the goal of full communication was reached. I still need find better ways to communicate directly and more effectively.
Time management is easier said than done. This production required more time than I had experienced with previous dance productions; meaning rehearsals outside of a normal schedule that is applied to theatrical productions. I was co-designing another production that required me to attend nightly rehearsals, which conflicted with the choreographers’ rehearsals. Unfortunately, these conflicting schedules never allowed me to attend dance rehearsals when the choreographers were holding them. I realized that I needed to implement better time management skills and set aside at least one night for each dance I would be designing. This would have made the time at the formal rehearsals much more efficient; I would not have been seeing the final product from the incomplete dances for the first time and trying to redesign them (because they were actually changed) on the spot. Observance is crucial for a lighting designer. I fell short with this skill for the actual writing of the thesis. I made the mistake of not paying close attention to the requirements needed and due dates. I need to improve on attention to detail and following through commitments and even though there is essentially not enough time, I have to make the time.

In order to be a respectable and professional designer, one must have a basic understanding (at the very least) of the different lighting consoles and the lighting instruments. As a young designer and still in an educational environment, I do not have access to all of the new technology in lighting that has become a necessity. It is my responsibility to research equipment and try to find ways of getting manuals and such to learn how to use the equipment. This was a short coming for the production. The Strand 520 console being used did not have an online manual, therefore, I should have found a way to copy the manual the Orlando Repertory Theatre had on hand. Not having a clue as how to use this console, I became intimidated. I requested a possible training session with one of the tech staff from the Rep. Gary Alexander (a fellow
Graduate Student at UCF) gave a quick introduction and a speedy lesson on how to program the board.

Despite Gary Alexander taking time out to make this happen, the training session went by quickly and it made it difficult to keep up and retain days later. I now know that I need to do everything in my power to be more prepared. My lack of experience and knowledge with the consoles and moving lights caused a great deal of annoyance and disappointment with my fellow designers, advisors and myself. I relied too much on their assistance with programming the moving lights. This made me feel embarrassed and I realized that I needed to find some way to make the connection of understanding moving lights and how to maneuver them.

**Skills/techniques learned post production**

*A Symphony of Dance* was an enlightening experience. I learned a lot about myself and where I would like to be as professional and person. I have discovered that there are millions of resources that will help you find the “who, what, when, where and how” of the industry (and outside the lighting industry). I even had the opportunity to work in the entertainment industry in a much more professional manner, which gave me a whole new perspective on both a personal and professional level.

Discovery is great; however, I did not expect to find out so much about myself during this project (which is a wonderful bonus and very much appreciated). I learned that I need to not be so passive and aggressive. There are times to let things roll of my back and there are times that I need to stand firmly in a professional manner. I need to find that balance within myself; when to speak up and when to smile and nod. Lighting is my passion and if I want to continue doing what I love, I must change myself. I understand I do not have to change everything, only key
characteristics that make the difference of being a professional that people want to work with rather than the person that no one wants to work with.

Post production I wanted to research how to communicate more effectively and how to ask proper questions in order to perform my job to the best of my abilities. I came across the book *Stage Lighting Handbook* by Francis Reid that gives a list of questions that could help me understand scripts, discussions and situations better. This book also has questions to ask at a post mortem. Such questions included: what things worked, didn’t work, what were the strong points, weaknesses, did the equipment work properly, etc. This would be a great tool to use in future endeavors.

I had the honor of interning at Walt Disney World Company in Orlando, Florida. While there I learned better ways of communicating and experienced entertainment in many capacities. I worked with props, sound, lights, celebrities, characters and most importantly other designers and technicians that have worldly experiences. I learned about different lighting and sound consoles, different ways of rigging/installations and acquired a better understanding of moving lights. I spent a week at Downtown Disney and in that week I learned how to take apart a moving head, down to the guts, and personally see how they function. I now know how the moving heads work internally, which I can translate to the board much easier than before this internship. I can apply this knowledge for future works with moving head lights.

Walt Disney World Company has helped me become a well-rounded individual and designer. I have learned and applied better communication skills, changed the way I conduct myself both professionally and personally. In particular, Stacey Montgomery, Props Specialist for the Magic Kingdom, has become a mentor in further developing these skills. She graciously gave harsh/positive criticism and gave advice on how to correct my short comings. I owe a lot of my
clarity and development to her. Stacey found a way to connect with me and gave me some tough love that was dearly needed. It was a comfort to know that we were a lot alike when she was my age. I also discovered that she attended and graduated from the same undergrad institution and program as I and amazingly had some of the same professors and training sixteen years apart. Because of this, Stacey knew where I came from and why I am a strong willed individual. She, too, had been in need of the very same things as I; a reality check. Seeing how she changed and further developed both her professional and personal life, I too wanted to become a better person.

I have since then been applying all the lessons learned from this thesis project and other works outside the thesis. *A Symphony of Dance* has made me realize that I need to become less aggressive and more open minded. I have been discovering ways to communicate more effectively, proactively and less complacently. Working outside the thesis project has given me the opportunity to apply such improvements and have proven to work and constantly further develop. As I continue my educational and professional career, I will apply the tools learned during this thesis project and consistently improve upon my weaknesses. These tools will better my skills and will help shape me into a more versatile person and designer.
Figure 55: Inspiration for *On The Lower East Side*
Figure 56: Photoshop collage inspiration for *Traffic*

Figure 57: Creepy dynamic inspiration for *Traffic*
Figure 58: Photoshop Collage inspiration for *Next!* Red Mask

Figure 59: Inspiration for Red Mask
Figure 60: Inspiration for Blue Mask

Figure 61: Inspiration color effect for Green Mask
Figure 62: Abstract inspiration for Green Mask

Figure 63: Concept Inspiration for Tap Ahoy!
Figure 64: Color and explosive inspiration for *Tap Ahoy!*

Figure 65: Concept Inspiration for *Ode To Susan Sontag*
Figure 66: Color and atmospheric inspiration for *Ode To Susan Sontag*

Figure 67: Color and Concept Inspiration for *Carnival Attractions*
Figure 68: Box inspiration for Carnival Attractions

Figure 69: Color, Style and concept inspiration for Smaack
APPENDIX B: LIGHT PLOT AND SECTION
Figure 71: Section
APPENDIX C: MAGIC SHEETS
APPENDIX D: CHANNEL HOOK UP
The table below lists the channel hookups for various equipment and positions. Each row details the channel number, position, equipment type and accessories, watts, purpose, and any additional notes.

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Figure 74: Channel Hook Up Page 2
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Terra Baldwin / Lightweight 4 (124) thru (182)

Figure 75: Channel Hook Up Page 3
## A Symphony of Dance ... CHANNEL HOOKUP

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Terra Baldwin / Lightwright 4

(183) thru (232)

Figure 76: Channel Hook Up Page 4
### CHANNEL HOOKUP

**Items WITHOUT Channel**

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APPENDIX E: MASTER GEL SHEET
In show order as of 2/19/08

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Frost Options: R119, R114

Figure 78: Master Gel Sheet
APPENDIX F: SCENIC DRAFTING
Figure 79: Key Crank draft for *Carnival Attractions* boxes
Figure 80: Tap Box drafting for Smaack
Figure 81: Marquee drafting for *Tap Ahoy!*
LIST OF REFERENCES


http://www.northern.edu/wild/litedes/dance.htm

http://www.images.google.com