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Where the Light Shines Through

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WHERE THE LIGHT SHINES THROUGH

by

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DEDICATION

To my Mom and Dad who always challenged me to be true

to myself and dream big.

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ABSTRACT

The purpose of this thesis is an analysis of my journey as a lighting designer studying at The University of South Carolina's graduate program. This paper examines to the successes and failures of my realized practicum productions while attending the university and my concluding professional internship at The Arkansas Repertory Theatre.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

WHY LIGHTING DESIGN: AN INTRODUCTION

It was a cold, January morning when I decided to call the University of South Carolina's Theatre and Dance department and enquire about graduate school. The conversation started something like this:

"Hello? Yes, what do I need to do to get an MFA in lighting design from your school?"

I had talked about maybe going back to grad school for a while. I had moved to South Carolina about six months prior. One day, looking through South Carolina schools and what degrees they offered, I found the University of South Carolina had a graduate program in Lighting Design. I had seen a few lighting design programs in the country and I already knew I was not qualified for a place like Yale, I did not have enough experience. The thought of graduate school seemed more like a pipe dream. My education up to that point had been only practical. No theatre classes were needed for me to graduate from undergrad with a Geography Major.

I had enjoyed designing for the school dance club in undergrad. It was not until my last semester of school that I discovered that lighting might be more than just a fun hobby. At that point, I decided to take my chances in the real world as opposed to

staying in school for another year to complete a second major in Theatre. At the time, the theatre classes were too time consuming for my schedule.

My concept of design after undergrad was very simplistic and instinct driven. I would watch a dance piece, then decide what needed to happen with the lighting though my own concepts and through talking with the choreographer. If the piece was angry make it red, if it was sad make it blue. I designed from the viewpoint of an electrician. I worked with a rep plot and had no idea what skills were needed to design on a broader scale such as drafting and pre-planning for a specific show sometimes months in advance. The idea of planning for a show prior to seeing it was a foreign concept.

I never thought of myself as an artist. I thought of myself as helping to facilitate another's vision. Thinking about grad school, I thought it would be very hands on, in the space hanging and designing. It never occurred to me that "lighting design" was as much about the forethought and collaboration with the rest of the design team months in advance as it was about being in the room and using the rig in the air.

If someone had told me that getting my MFA in lighting design had much more of an emphasis on the FA (Fine Arts) I would not have pursued it because I did not think of myself as a very artistically creative person. I had not taken any art classes before. I had never considered them important for my career. I had ideas and I could 'paint with light' if you will, but I could not (and still can't) draw to save my life. Everything I knew up to that point about line and composition had more to do with imitating things seen on TV or at the theatre.

Why graduate school? I wanted to obtain the knowledge and tools to be able to work as a designer. I had no idea even where to get jobs let alone how to market myself as a lighting designer. What I did not understand was that those tools would be more arts based and less tech based. I started out on this adventure knowing nothing about what theatrical lighting design entailed. I learned more than can be put in this thesis not only about the art but about myself and what it means to be an artist.

CHAPTER 2

DON'T BE SO CAVALIER

". . . Allow me explain something about the theatre business. The natural condition is one of insurmountable obstacles on the road to imminent disaster. . . . Strangely enough, it all turns out well."

--Phillip Henslowe from *Shakespeare in Love*

A swashbuckling, comic book adventure is the contract that Ken Ludwig's *The Three Musketeers* sets up with the audience in almost in the first scene. The fast-paced nature of the play mirrored the design process of the University of South Carolina's spring 2015 production of Ken Ludwig's adaption. With interweaving story arcs and cinematic action, the sheer scope of Ludwig's play was both exciting and daunting. Faculty director Robert Richmond added his own totally immersive, outside of the box vision which drove this play even further down the rabbit hole.

The Three Musketeers is an intrepid coming of age story follows D'Artagnan and his sister Sabine as they travel to Paris to find their destinies. This contemporary humorous adaption updates the story for modern audiences while successfully condensing Dumas' famously sprawling story. Most productions, though, seem to have a hard time finding cohesion with so many story lines happening on top of each other. Ludwig's added character of Sabine, D'Artagnan's little sister, was one of the elements,

that made this play something Robert wanted to do at the University of South Carolina. Though Sabine's character felt forced in the script and if her part were cut entirely, no important information would be lost, Robert saw Sabine as the way to make this show accessible to the student population. As he said, eighty percent of the people who would see the show would be college-aged women. Sabine gave the female audience members a character they could identify with as the hero not just the damsel in distress.

Robert took Ludwig's character and helped to flesh out Sabine by making her more central to the story. He decided that this play was a look at the book *The Three Musketeers* through the eyes of a child's imagination. Robert's added prologue explains that a young girl, Sabine, who is attending a French convent school is being punished by one of her teachers by being forced to sit down and read *The Three Musketeers*. As she does the audience follows her imaginary trip to 1625 France where she inserts herself into the story as D'Artagnan's younger sister. In many ways, she mirrors D'Artagnan's journey seeking adventures and discovering herself along the way. This story was summed up at the end by having each of the main characters addressing young Sabine, asking her to choose who she wanted to be: a damsel in distress like Constance, conniving elite like Milady, or a strong woman like the older version of herself. This question is put to the audience as well as young Sabine. Sabine seems to choose the older, idealized version of herself, but it's left ambiguous for the audience to make up their own minds.

As a lighting design, *The Three Musketeers* was a challenge. It encompassed a massive swordfight, actors swinging on chandeliers, and switching to about twenty different locations all in an hour and a half. The design team consisted of Professor Lisa

Martin-Stuart, Department Chair, who designed costumes with a cavalier base, but added tighter fitting elements to modernize and add some sex appeal to the characters. First year MFA candidate Tamara Joksimovic designed the revolving carousel-like set that allowed the actors to release their inner child by playing, swinging and climbing all over the structure (Fig 2.1). Danielle Wilson, a graduate of the MFA lighting program at the University of South Carolina, designed the sound with a modern twist, using artists such as Queen and Chumbawamba to play on the idea used in movies like *A Knights Tale* where the music allowed the subject matter to be more humorous and more accessible to audiences.

Figure 2.1: example of the multilevel set.
(Ayers, Jason. *The Three Musketeers*.
uscphotos.com. 2015. Web. Accessed 4/25/15)

The lighting was inspired by three elements. First, bring a sense of heightened color to lend to the imagination of the story, like *Life of Pi*. Second, capture the rollicking adventure of the play, like the popular *Pirates of the Caribbean* film. Lastly, give the play the crispness of a comic book panel like director Frank Miller's striking world of *Sin City*, isolating each moment. These aesthetic choices were somewhat contrived on the part of the designer. This was the first time that strong visual research choices had influenced my lighting design choices. Incorporating these images instead of just imagination and a conversation was a new experience. How to use images to explain a lighting design was something I did not know how to do. In the mind of the lighting designer, if one of the key images to the play was a picture of a girl walking into the dark void of a cave, then, in my mind the lighting had to be able to do that as well. I did not understand that some of these pictures gave an emotional feeling of the world. The term "aesthetic" is defined by the Oxford Living Dictionary to mean "a set of principles underlying and guiding the work of a particular artist or artistic movement" ("aesthetic"). What it meant to this designer at the start of this process was "What artists said when they wanted to sound pretentious." What Robert was trying to create was the comic book world that was inside this little girl's head, only alluding to location enough to make the story plausible however, the lighting design also needed to be much more concerned with showing location and time of day at the expense of magic and illusion. This play was at best suggestive realism, borderline constructivism and the lighting design was stuck in the literal.

Having come from a dance background where the emotion of the piece was what needed to be expressed; I chose side lighting dance lighting elements such as shins and

head highs as major elements of this design to insure crispness (Fig 2.2). Unfortunately, due to inexperience, achieving crispness was much more difficult than anticipated. Not having a good understanding is something this show lacked in many scenes. The lighting design was basic in the sense that the tool box was safe. There was a front light, two color back lights, pipe end side light, shins and heads. What was missing were designated magic lights, and enough coverage for the two-story central structure revolve.

Figure 2.2: Successful Dance Sidelight. (Ayers, Jason. *The Three Musketeers*. uscphotos.com. 2015. Web. Accessed 4/25/15.)

My lack of control of all the lighting systems (the rig) made creating the comic book crispness of *Sin City* almost impossible. Drafting and focusing the plot should have provided me with a good understanding of where the channels were and the where they were focused but my lack of experience contributed to my struggles.

The biggest lesson learned on this show was communication. Communication suffered in all aspects of the production. There were several departments that refused to communicate with each other. From the onset the director did not have a strong vision of what he wanted this play to be and he looked to the design team for inspiration. In the design meetings, it seemed like each member of the team came to the table with a slightly different vision of what this show should be, and all of these views were accepted by the director no matter how disparate. This led to problems especially between the set and the lights. For example, one day six scrim doors suddenly appeared on the revolve. These doors had been briefly talked about in the first couple of designer meetings, but they were not in the drafting, nor were they on the model. The addition of these doors was an issue for the side light creating odd shadows on the scrim. These sorts of surprises became commonplace for this show. It became difficult to then accommodate some of set changes with lighting because the rig was in the air and the available circuits were almost maxed out. Trying to communicate with the set designer was difficult because she did not know when things would be done or what else was going to be added to the set. It was easier to get information from the technical directors than from the set designer, it seemed. This made it hard to anticipate what I could do to help further the production.

The director and I did not start communicating very well until technical. This was my fault. I was intimidated by Robert and afraid of asking the wrong questions and losing the confidence of the director. Instead, I lost the confidence of the director almost as soon as technical started and spent the rest of tech trying to gain it back. That trust was never fully regained. The first day of tech was very slow going. Almost every cue in the board had to be re-written from scratch because they were all very muddy.

Finally, I realized nothing was lost by asking the 'stupid questions' for no other reason than to understand the director's vision of the play better. Most of the cue choices had been based on the script. For example, the first scene in the cardinal's palace is set in the morning per the script. But, Robert made the choice to make the cardinal's palace much more like an evil, comic book villain's dungeon lair. In tech, the scene came up as happy and sunshine, not the dark dank dungeon it needed to be. If I hadn't been so concerned about personal appearances, the first two days of technical would have run much smoother and the appearance of the play would have been better overall.

This was the first time I had designed lights for a show lasting longer than five minutes. Much like film, the approach one takes for a short subject and a feature length film are similar in theory, but in practice, when dealing with a three-minute song, there is only so much lighting that can be fit in that length of time, and the rise in action and magic is relatively quick compared to that of an hour and a half play. The learning curve of how many cues go into a show and how not to reveal all the tricks of the lighting in the first few minutes of the show was a big lesson.

The whole process felt rushed. It seemed like all the decisions were very last minute, and the whole thing seemed to move much faster than the other main stage shows that season. I kept having this feeling that I needed more time. It was so rushed in fact that certain key tech details were skipped such as a complete channel check, which led to errors being found in the channeling during technical.

The Three Musketeers was the most difficult show of the 2014-2015 season. It was the only main stage show to take place in the proscenium space, Drayton Hall, which meant that none of the first-year MFA candidates were familiar with the space or the

technical issues that were commonplace in that theatre. Communication problems and new key elements appearing on the set day to day made lighting the set much more difficult and in some ways detracted from the overall look of the show simply because of time and dimmer constraints. Poor rig control meant that the scenes were not as crisp as they could have been, and the goal of each moment feeling like a comic book panel fell short. The colors used did lend themselves to both the heightened color and the rollicking fun of the play, but some of the colors chosen were too saturated and did not show up as well as they could have (Fig 2.3).

Figure 2.3: Using saturated colors to create an illustrated *Sin City* look. (Ayers, Jason. *The Three Musketeers.* uscphotos.com. 2015. Web. Accessed 4/25/15)

Planning is really the most important part of any production. The more planning and implementation of that planning, the easier it is to roll with the punches and the last-minute things that come up on a show. The most important thing I learned was to communicate, to keep up with people by communicating, and to be able to try and roll with the changes or "Candid Communication Creates a Cohesive Conclusion."

CHAPTER 3

I SMELL ECTOPLASM STRONGLY

O thou invisible spirit [. . .] if thou hast no name to be known by, let us call thee devil.

--William Shakespeare (*Othello* Act 2 Scene 3)

Noel Coward's *Blithe Spirit* is a comedy written and first performed in the midst of the Blitz bombing of WWII. It is an amusing escapist piece about what happens to a man and his wife when a séance accidently brings the spirit of his deceased first wife into their house. The University of South Carolina's fall 2015 production of *Blithe Spirit* sought to bring this classic play to our modern audiences with the spirit and fast-paced banter of the original production. The lighting design for *Blithe Spirit* had to both exude the warmth of hearth and home as well as breathe life on the supernatural world that Madam Arcati taps into several times throughout the play.

Blithe Spirit is about the games people play with each other, especially in marriages, and how extreme those games can become when love is at stake. Charles Condomine and his wife, Ruth, invite a medium, Madam Arcati, to their home to perform a séance as research for a book Charles is working on. Charles gets the surprise of his life when his deceased first wife, Elvira, returns from beyond the grave. She wreaks havoc in the house, causing accidents for both the residents and staff, eventually

taking Ruth's life by accident. Charles and Madam Arcati work together to send Ruth and Elvira back to the other side. They seemingly succeed, but Madam Arcati warns Charles that the ghosts might still be in the house and that he should take a holiday. The play ends with Charles leaving as his two wives tear the house apart (Fig 3.1).

Figure 3.1: The Set top of Act 2. (Ayers, Jason. *Blithe Spirit*. uscphotos.com. 2015. Web. Accessed 11/25/15)

Circumstance and dialogue make this story a comedy rather than a tragedy. The thought that Charles dead wife could be brought back in a séance to haunt him and his new wife is absurd. Then, that she would try and steal the still-alive Charles away from Ruth by trying repeatedly to kill him is fantastic in its truest sense. The witty banter between the main characters could best be described as a verbal tennis match which runs rampant thought out the play. This style of dialogue helps to drive the action forward in a play that takes place all in the same room as well as gives comic relief when the subject matter gets too heavy. For example, Madam Arcati talks about the realm of the unseen world and the trade lingo of mediums as if it were common place, such as "ectoplasm."

The University of South Carolina's production was directed by Professor Stan Brown with an all second-year MFA design team. The disappearing set and eerie projections were designed by Baxter Engle. The fun but period costumes were designed by Rachel Harmon. University of South Carolina MFA alum Danielle Wilson designed the soundscape of 1940s era music.

The box set interior of the Condomine's living room was made primarily of scrim walls. The set was to disappear during the four séances to reveal the supernatural world made of projections also designed by Baxter (Fig 3.2). His design allowed the audience to see not only the room where the play took place but also the hall, staircase and (presumably) another room beyond the hall. This open structure allows the lighting to help augment the depth of field the set had established.

Figure 3.2: The Set with projections behind it indicating the supernatural world. (Ayers, Jason. *Blithe Spirit.* uscphotos.com. 2015 Web. Accessed 11/25/15)

The director had very concrete ideas of what the world of the play and was not. Professor Brown told the design team at the first meeting that we had been given a tried

and true recipe from Noel Coward in this play and for us to try and make it according to that recipe. For lighting this meant a study in subtlety for ninety percent of the play. The director found a good balance of letting the designers design and create but also asking questions and giving notes about the storytelling aspects of the play to help the story be even clearer. All of the members of the design team were open about what they wanted to do and had an open dialogue, throwing around ideas of what the world of the play should be.

The lighting for *Blithe Spirit* had to be both subtle and magical. Space was limited overhead due to the structure of the set. Over ninety percent of the play took place in the real world with normal earth rules. About five minutes of the play took place in the unseen supernatural world where literally anything could happen. The set was entirely indoors with one set of French doors opening out into a garden or patio off stage

Figure 3.3: Sun from the patio helped key interior daytime scenes. (Ayers, Jason. *Blithe Spirit.* uscphotos.com. 2015 Web. Accessed 11/25/15)

which allowed sunlight or moonlight to stream in through the doors (Fig 3.3). The primary concern of the lighting was to make the play appealing by using beauty. The play also had moments of high theatricality in the séances, using footlights to insinuate an almost unnerving look to Madam Arcati as she ushers in the world of the supernatural. (Fig 3.4)

Figure 3.4: Example of footlights in the supernatural world. (Ayers, Jason. *Blithe Spirit.* uscphotos.com. 2015 Web. Accessed 11/25/15)

The story was escapist and fantastical by nature, so the lighting sought to achieve a purely beautiful look where all of the colors are just a little bit more intense than normal.

The time of day was a very important storytelling element in this play. Most of the instrumentation used to express time of day through the garden window was hung from above, but due to the scrim walls, the lights had to be cut tight to the door so the

audience could not see that anything was going on outside the doors through the translucent walls. The primary source of light used was a high-output, automated fixture mounted off stage in the garden. This *mover* could shift colors easily making the transition from night to day seamless. Accommodating the need to tone the set to show time of day, or the move into the séance scenes, the cool backlight was changed from R65, a bright daylight blue, or R74 which was much colder and even ominous blue. Switching the backlight color allowed the lighting to be much colder and more somber in places like the night scene after Ruth dies where a much more reverent and sad tone was needed.

Lighting the scrim walls was where most of the pre-planning energy went. Full coverage had to be achieved to ensure the walls stayed solid during most of the play. During tech, however, the lit walls drew the eye up and away from the action too much. Without the scrim wall system on, there was enough ambient light that the walls remained solid. Suddenly there were fourteen circuits and instruments available to re-purpose. Several of these became a fill system for the side light. After the wall system became irrelevant, the walls receded too much into the background. Repurposing some of these lights to specifically accent the bookcases and the portrait above the fireplace helped bring the set to life and allowed the lighting to highlight the tricks that took place in the very last scene.

Recovering from a concussion, I needed to avoid computer screens so hand drafted the light plot. Drafting by hand was faster than expected. The downside was when a mistake was inevitably made, erasing was next to impossible, and so the entire plot had to be drawn again. The tactile motion of actually drawing the lights and the set

helped me to visualize exactly where the lights were in the air and exactly where they were going to be focused. While drafting on the computer is basically the same thing, it is much less personal. Essentially the lighting designer just has to drag and drop the lighting instruments onto the plot over the set. Vectorworks is a wonderful tool that has allowed a standardization of drafting and allows for very quick transfers of information between all parties involved. Hand drafting, while almost archaic in practice, not only forces the designer to draw the space and therefore know the space, but also gives the designer one more creative outlet. Hand drafting allows the personal style of the designer to come through in one more aspect of the design; the drafting itself becomes part of the art of production (Fig 3.5).

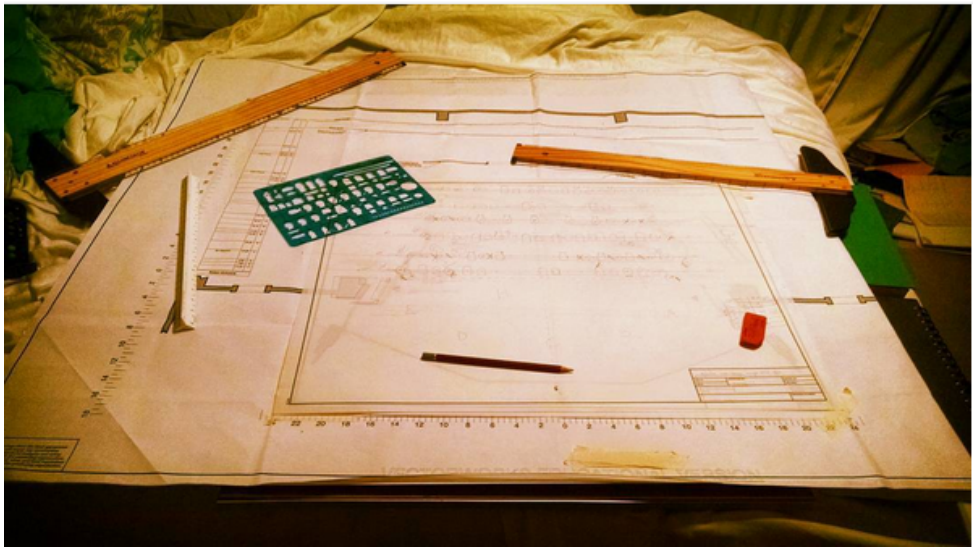

Figure 3.5: Hand Drafting. (Sheets, Rachel. *Camera phone.* 2015. Web. Accessed 11/25/15)

Having control of both the rig and the technical rehearsals is paramount for a lighting designer. While having control of the lighting rig is something that depends solely on the lighting designer doing and carrying out her plan correctly, having a certain amount of control of the technical rehearsal is a fine balance. This is the opportunity for

the designer to see what the lights look like on the actors and so it is essential to not only have the ability to hold the rehearsal and fix cues (in a timely manner, of course) but also to exude confidence and actively problem solve everything she sees during the runs. Something as simple as setting up the lighting designer's tech area in a way where the designer does not have to fold a magic sheet or flip though pages of a hookup will help her find the lights she needs faster and accomplish more in the tech time allotted. Things like standing to help keep the designer's eye constantly on alert for lights that need to be adjusted help put the designer in an active capacity and mind set as opposed to sitting though all of technical which put the designer in more of a passive body language.

The communication on this show was much more open than previous productions I have been a part of at the University of South Carolina. The design team and the director had very candid communication throughout the process. Baxter showed preliminary drawings early in the design process that suggested he was thinking of going with a scrim based set so he could reveal the supernatural world though projections. This allowed the lighting to have the chance early on to explore how it could augment the supernatural world as well as knowing that a significant amount of the inventory and circuits would be allocated to keeping the scrim walls solid throughout the show.

Due to the time constraints forced by a flood earlier in the semester, it proved evident that planning is essential to executing good professional quality theatre. Having very little time to put up the lights and having to work closely with the scenic crew to coordinate times different groups could be in the space meant that it was paramount that the lighting designer be on point when it came to where something went. Though a fair amount of re-focusing did occur once tech was over due to a mis-focus of the last zone

inside the main room, the majority of the rig was in good working order and did not need to be touched.

Blithe Spirit had a much more collaborative atmosphere compared to other productions. This helped the story because all the designers were working towards one unified goal. Having good communication with both the director and the set designer helped me gain confidence as a lighting designer not only to be able to make my concept realized but also to further the story and come to a truly collaborative final product.

In looking forward to future projects, having a "Yes, and . . ." attitude like one sees in improv groups can help the collaboration because you are not automatically shutting down someone else's idea, and are willing to give it a shot. Later in the process if you come to the table with an idea, that person will be more likely to hear you out. The amount of questions the crew, director, other designers, etc. ask the lighting designer is staggering, and by pre-planning and implementing the plan it helps the designer to be able to answer those questions in a quick and effective manner.

The big take way from my pervious lighting design at the University of South Carolina, *The Three Musketeers*, was having control of the rig. Another improvement was having command of the tech table and my mood and energy level at tech. This is always difficult because tech is stressful and all eyes are looking to the lighting to see if they can move on. Communication, especially with the stage manager, is critical to a smooth flowing tech. By being an active participant in tech, standing, walking around as needed to see all angles of the space, and being on top of any issue that comes up will not only help the designer to notice more during the process but also can help inspire confidence from the stage manager and the director by their active participation.

CHAPTER 4

THE SCHEMER'S BOOGIE, PLEASE

If it proves so, then loving goes by haps; Some Cupid kills with arrows, some with traps.

--William Shakespeare(*Much Ado about Nothing*, Act 3, Scene 1)

Cigar smoke, a sultry voice at the mic, and a glass of cognac in your hand—this might not sound like the start of one of Moliere's plays, let alone one adapted by comic genius Bill Irwin, known for his slapstick style and energetic comedy, but the 1950s Jump Blues scene was the perfect vehicle in which to start our next production, *Scapin*. Moliere's 17th century *Scapin* was given a radical facelift by Bill Irwin back in 1997. The play tells the story of a servant who uses his scheming nature to bring two sets of young lovers together as well as get revenge for himself by beating his master. *Scapin* is not a heroic character. He is based on stock character Zanni from Comedia del Arte. Zanni uses his wit to get what he wants. True to Moliere's tradition, most of the characters in this play are based on Comedia characters (Rudlin 147-8). The University of South Carolina's production of *Scapin* took place in Longstreet Theatre, an arena stage converted to three-quarters thrust. Guest Director Louis Butelli headed up the project. The design team consisted of second year MFA set design candidate Tamara Joksimovic who designed the playground-like set, second year MFA costume design candidate

Rachel Harmon who designed the whimsical 1950s era costumes, and University of South Carolina graduate Danielle Wilson who engineered the sound for the live band.

The design process started with a note from the director. Louis explained that he wanted to set this play in a 1950s jazz club. He wanted the audience to come in as a band played live music and he wanted a world where anything was possible and anything could happen. He wanted to use the whole space. The play was going to be in the Longstreet Theatre. At the initial design meeting, Louis expressed an interest in making sure the actors could go anywhere in the space. Anywhere meant anywhere—in the isles, on the stairs, repelling down from the grid, anywhere and everywhere was fair game. The plan of action set forth by the director gave us all a common jumping off point with which to start.

From Louis' initial design idea, the lighting for this show would have to be handled more like a musical or a rock concert rather than a straight play. The jazz club feel had to be balanced with the fact that comedies are usually big and bright so the physical aspects can be seen well. The play was very fast-paced. There were no scene breaks or moments to breathe. The whole play was one large roller coaster ride.

The initial lighting research focused on jazz clubs and the streets of cities like Nashville and New Orleans. The jewel tones used on the street (Fig 4.1) and in the bars were the feel this play needed to ground it in the dark blues and smoky haze of a dive bar. Keeping the feel of being in a jazz club at the beginning of the play was important. As the play progressed the brighter it would become until the end when it would explode into an all-out rock concert number.

As the research phase continued, Bill Irwin's original production of *Scapin* and fear were primary motivators. In the production photos I had seen of the original production of the play, there was not much in the way of lighting design. It looked like

Figure 4.1: Research image of New Orleans street. (Baldwin, Ellis C. *Pirates Alley New Orleans*. 2011. Fineartamerica.com. Web Accessed 11/27/2015)

just a big bright set where Bill Irwin and company could play. Recalling the risks I took during *The Three Musketeers* and how I felt that they did not meet the reward needed to get that show off the ground, I was unsure of how to use the big bold, circus like colors *Scapin* needed (and would ultimately get). When designing the plot I chose safer colors. Comedy is always bright so the audience can see the characters clearly. This contrasted

with the jazzy feel of the beginning and the circus flare that ended up driving the production.

One area of research overlooked was that into the original play by Moliere. I focused most of my energy on the concept and the script put before me. Considering blues clubs and rock and roll style lighting and examining the script for what it was. What was missing from this information was "how did Moliere's original compare?" What kind of lighting and sets would have been used back then, and how does Bill Irwin's version both inform and make fun of the original? These questions, while not immediately relevant to the design, would have helped in talks with the director and given me, as a designer, a much more complete understanding of the world of the play.

The set was a rooftop playground (Fig 4.2). Longstreet Theatre stage was turned

Figure 4.2: the set with the band. (Ayers, Jason. *Scapin.* uscphotos.com. 2016. Web. Accessed 2/25/16)

into a thrust for this show and the playing area had everything the actors could possibly want to play with. There were trap doors in the floor so actors could appear out of

nowhere. There were ladders and climbing apparatuses for the actors to climb on, almost reaching the grid at times. And, of course, there was the natural playing area of Longstreet: the stairs and walkways that encompassed the audience. All of these elements were used by the actors. What this meant for the lighting was that the lighting had to go everywhere in the space.

When tech came, it became evident that this was not Bill Irwin's production of the play. Our production took much more of a circus turn that had to be accommodated for quickly. The big, bright look that was used for the majority of the show worked for when there were many characters on the stage (Fig 4.3), but the opening segment

Figure 4.3: Full Stage Look. (Ayers, Jason. *Scapin.* uscphotos.com 2016.Web. Accessed 2/25/16)

called for much more of a circus ring introduction feel (Fig 4.4). In fact, the play really worked best when the lighting was low to show the opaque colors on the floor and on the

set, and the people were lit primarily by follow spot. This is where four follow spots would have come in handy rather than the two operators we settled on. Because we were in a thrust space, it was hard to get the actors lit from all sides with just one follow spot. When we had more than one character on stage that needed to be spotted it was almost impossible.

Originally, the design called for four follow spots, one over each vom on the grid. (Fig 4.3). This was to help isolate the main players during the show and to take some of

Figure 4.4 Example of follow spot work. (Ayers, Jason. *Scapin.* uscphotos.com 2016. Web. Accessed 2/25/16)

the strain off the design to light everywhere. During the design discussions, we attempted to go away from having it be a spot heavy show, looking for more of a full stage, bright look. Also due to lack of resources, only two followspot operators could be found. The week before tech, once the show had moved into spacing in the theatre, I discovered that four follow spots were really what we needed to be successful. Knowing

that we only had two operators, we placed four follow spot stations up on the grid as originally planned for and decided to have the operators walk back and forth between the different spots as needed.

The production was very musically based. The live band we had on stage was always noodling around and would help moments of the play go into other worlds. For example, there is a moment when *Scapin* tells one of the fathers not to get a lawyer and as they launch into this conversation the *Mission Impossible* theme (Fig 4.5) starts playing. The lighting dropped in intensity until there were just specials on the actors. After the moment was over, the lighting returned to the normal look of the world.

Figure 4.5 *Mission Impossible* close-up showing follow spot isolations. (Ayers, Jason. *Scapin.* 2016 uscphotos.com 2016. Web. Accessed 2/25/16)

This project stretched who I was as a designer. Through this project the fear. about handling big productions with lots of intelligent instruments was diminished.

Managing the technical rehearsal from a people standpoint was also a valuable lesson. The stage manager on this show was brand new and originally only supposed to be one of the assistant stage managers. Working on this show, I was the most experienced person on headset. Not only was there communicating with the board op and making sure the SM got any notes that she needed for the book but there were large segments where the follow spots were on and following one person then swinging to another person and all of that had to be talked through and coached. Keeping a handle on all these elements at once was challenging.

There was a lot of open communication on this project. The design team met early on and we all tried to keep others open about what was going on. The director was up for anything and encouraged me to go in new directions even throughout tech. Louis had the mentality of an improvisation comedian, so when it came to anyone suggesting an idea, pretty much the answer was "yes, and . . ." The idea was that whatever look was achieved or whatever motif we wanted, take it to the extreme and see where that lands us.

Another way I grew was in how to use gobos in a play. In all of my designs at University of South Carolina, I had not used any kind of a gobo system. I did not really see why one would use it on anything but the set. In this design, I ended up repurposing some of the 45 degree angle front light into a side system in which I put breakup patterns. These patterns helped to texture the floor, a very prominent piece in this thrust space, and it gave me another set of tools to color the world. It was useful to see how to use pattern in a play. I learned that it is just as valuable of a tool as anything else in the rig and it can do more than just create the look of trees or a window. It can also help with the emotional content of the scene.

The biggest challenge with *Scapin* came with the cueing. Scenes slammed into each other. There were no blackouts for scene changes like there had been in *Blithe Spirit*. It was all about making the transition interesting and drawing the audience's attention away from anything we did not want them to see. Watching the play later, the cuts seemed jumpy and somewhat sloppy. They were not as smooth as they could have been or as they had been in other shows like *Blithe Spirit*. Trying to get the fast pace cutting with a smooth transition is something to continue to work on.

In this farce, our greatest accomplishment was creating an atmosphere where anything could happen. The play had the actors sitting with people in the audience, running around the theatre and dropping in from the grid above. All of these things would not have been possible without the atmosphere created by the director. Louis is a true improv artist so when one of the cast or artistic team had an idea he went with it unless it did not work with the story. Bits were being added and tweaked up to the last day before open and the whole thing was very organic in that sense. This meant having good communication and relationship with the director was a must.

This last design at the University of South Carolina saw things come full circle for me. There were many elements that were present in my first design for the school such as follow spots and a big musical-like play. *Scapin* was a much smoother process overall than *The Three Musketeers* had been. The difference was in the design team as a whole. Though three fourths of the design team were the same as in *The Three Musketeers*, we had gown as artists and people and understood better how to communicate with each other. There was much more collaboration and a "yes, and . . ." mentality to this production. Finally, after a year and a half of grad school, I had a greater understanding

of how to control my tech to help make it smoother for everyone. From coaching the follow spot to training the board op, to trying new and different ideas with the director, we had the time to play and make the show what it needed to be to be successful.

CHAPTER 5

ARKANSAS, ARKANSAS, I JUST LOVE OL' ARKANSAS: THE INTERNSHIP

"Life is really up to you, you must choose what to pursue."

--Lady of the Lake (*Spamalot*)

After attending the Southeastern Theatre Conference (SETC) in March of 2016, The Arkansas Repertory Theatre (The Rep) offered me the position of electrics intern. Out of several offers received, The Rep was most appealing because they are a LORT D theatre with an Equity contract and that meant a higher likelihood of working with USA artists. The internship was for a year; July 2016 to June 2017. There were no design opportunities at this internship but I would get the opportunity to see how a theatre handled an entire season of shows.

When attempting to find an internship for the University's requirements, I looked for something that would help to propel me forward in the field I wanted to work in. Ideally that would have been a design internship but there were very few of them available. There were several summer places hiring designers at SETC, but most people were looking to hire electricians. Within the electrician category there were even

specializations that people were looking for. Can you run this type of board? Do you know how to follow spot? Selling yourself on technical skill rather than artistic direction seemed to be the way to get a job.

At The Rep, I have the title of Electrics Intern. The job involves all the responsibilities of a theatre electrician but the knowledge base does not have to be as wide. For example, The Rep does several musicals every season. I have no experience doing musicals or the practical wiring that seems to go with them. It is a good job, but there are not a lot of other personnel. Electrics is just two people, the Lighting Supervisor and myself. Time management has been a skill I've had to use here.

The need for good technical staff is always prevalent and I can see where people get derailed. They go into school or a job thinking that it will be a stepping stone to something else, something they want to do like from an electrician to a designer. The reality can be a little different. It can be easy to settle for stopping somewhere along the way to the goal. In the play *Spamalot* the song "Find your Grail" talks about having to decide what you want to do and doing it and that's how you find your grail. In life, we have to decide what it is we want to do, want to be when we grow up. In the theatre, it is easy to say, "well, the money is decent working as a technician or a roadie. I'll pursue design down the road when the opportunity presents itself." Now, several months into the internship, the opportunity to design probably won't present itself because as an intern, even though I have design experience, my boss has more, and who will the theatre trust to design a show—the kid they hired from SETC or the lighting guy they have had on staff for six years who has designed four or five shows there already? If you want to succeed in theatre, you do have to choose what to pursue. Are you a tech or a designer?

For a long time I thought of myself as a tech. Although through graduate school I always excelled at the technical aspects of the job like drafting or knowing the ins and outs of the ETC Ion console, after having lived that life in the real world for a while, the job has lost its glamour. Pinching a nerve in my back while on the job during *Spamalot*, I began to realize that the physical requirements of working technical theatre were much more intense than the twenty plus hours a week I had put in in school. I enjoyed the physical aspect of the job, but the toll it took on my body was starting to show.

Now, I can say that tech is not where I want to be anymore. I want to design. I can see the art where only a couple of years ago I would not have known what I was looking at. After being here in Little Rock for several months, I know that I will still have to work my way up the ladder, but I also know that I want to keep working my way up the ladder.

Professional theatre is very different from academic theatre. In academic theatre, there can be pressure to get the grade but more so there is pressure to learn and to synthesize all of the new information from professors and directors in a short time period to create or recreate your artistic vision. In professional theatre everything is about the bottom line. It does not matter if the design is visionary, it is all about what market the theatre is in. For example, The Rep opened their season with *Spamalot*. The show ran for six weeks, but rarely sold out, not because the show was bad, but because the audience in Little Rock were not as receptive as more liberal audiences would have been. I have learned several things while here in Little Rock. Most of them were reinforcements from grad school.

Memory is fallible but if is written down it will still get done. This seems like something I should have learned in graduate school. But, over the first couple of events at The Rep, I was discouraged from making lists of what I needed to do pre and post show. No one ever said directly not to, but it seemed like well, you should be able to remember everything you need to do. What I have discovered is that it does not matter if you can remember everything you must do or not, it is about also making a record that someone else can follow. If something happens and I am unable to do my job having a record that is clear and direct will help Stage Management or the person who fills in for me to be able to pick up the show seamlessly as if I were the one doing it. At the end of the day we are all replaceable, but the product, the performance should not suffer or change just because someone else is running the lighting console or someone is sick and absent for a day.

Balance is one thing that I did not have while doing class work in grad school. There was always a project that needed to be completed or a paper that needed to be finished. Thinking of nothing but theatre for two years is one thing and it can be done pretty reasonably. Now I am out in the real world and I find a need for more balance in my life. The hours in the internship are comparable to those in school but instead of class and homework it is all on the job at the theatre. It is less head work and more physical. It is much more physically exhausting than grad school. Schools have a lot of green space in which students may work or take a break and walk around. I took advantage of this in school and would walk around the USC Horseshoe frequently. Now, in this internship I live and work downtown and there is very little green space within walking distance that is safe to walk around alone. I find myself missing and needing to get away

and see beauty and be outside. The internship is hard work. Arkansas is a very hot state and it is hard to get outside when its ninety degrees in late September. Another way of finding balance is finding the time and energy to stay creative. While working fifty plus hours a week regularly, it is hard to find the time to devote to staying up with school and creative projects.

This internship has prepared me for the real working world. Watching lighting designers work in a tech and doing hang and focus regularly has helped to solidify many of the lessons learned in graduate school. In school it is easy to think that professors are just making the student jump through hoops because they can but every designer I have seen this season knows the show they are doing better than anyone else in the room, save the director. The importance of preplanning is evident in all of the designs I have seen as well. Even when one of the designers had to design their plot last minute due to a scheduling issue, he had what he needed into the theatre within a week, and when he showed up on site he was the most prepared person in the room. This internship has been invaluable. It has helped me start to network in the theatre community. It has helped me see what lighting design can be. It has helped me solidify in my own life that graduate school was the correct step and the program did indeed prepare me for the next phase of my life.

CHAPTER 6

LOOKING TO THE FUTURE:
A CONCLUSION

Looking to the future, I hope to design. Several opportunities have presented themselves already and, as I continue to work with many different people, those opportunities will only increase. Deciding to go to graduate school was the only way I knew to get the experience to be able to design on the stage. Had I realized what the process entailed at the time, I doubt I would have pursued it.

Starting on this journey, I used the Oxford Living Dictonary to defined aesthetic as "a set of principles underlying and guiding the work of a particular artist or artistic movement" ("aesthetic"). Now that I am closing the chapter on education and looking towards practical application, I am thinking about my definition of aesthetic. As an artist, I should always be growing and changing, and thus my aesthetic should continuously be refined. I use a set of guidelines such as; making sure the actors faces are seen, popping people away from the background, and using light like a camera shot to direct the audience's attention towards the action. These guidelines mean nothing if they do not serve the story. It is only through a deep understanding of the narrative, script, piece of music, etcetera that we as theatre designers and performers can come to an understanding about the human condition and portray that understanding to the audience in a

meaningful and impactful way. By staying true to the story and working with the other designers to make the directors vision a reality I will continue to grow as a designer.

The skills acquired from working on the shows at USC as well as the internship have propelled me from unskilled novice to a working professional in some respects. There is still a long way to go before I am designing full time. Now, learning though doing more designs, discovering my style (aesthetic) as an artist and gaining more knowledge of the industry will thrust me further into this career of lighting design.

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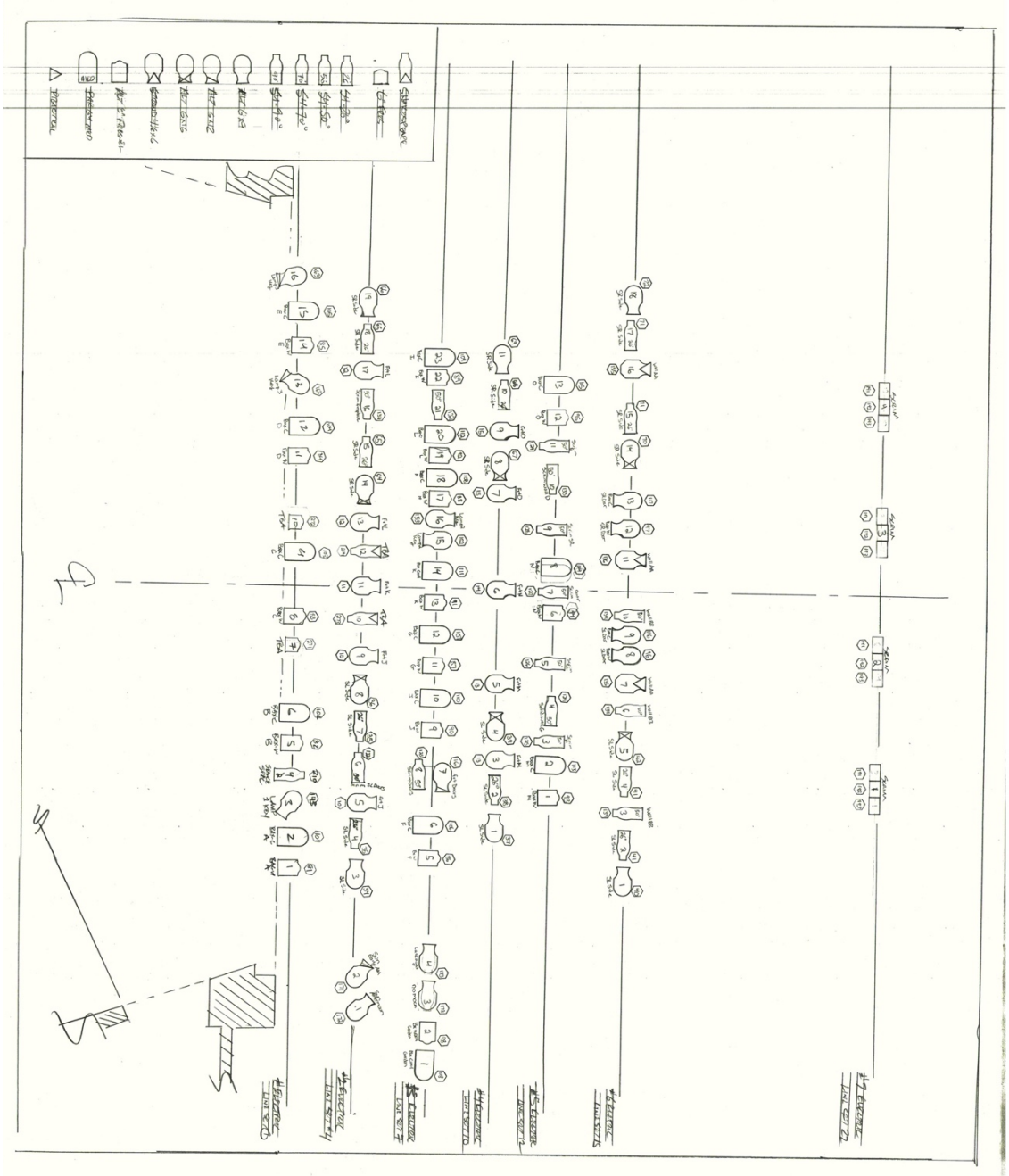
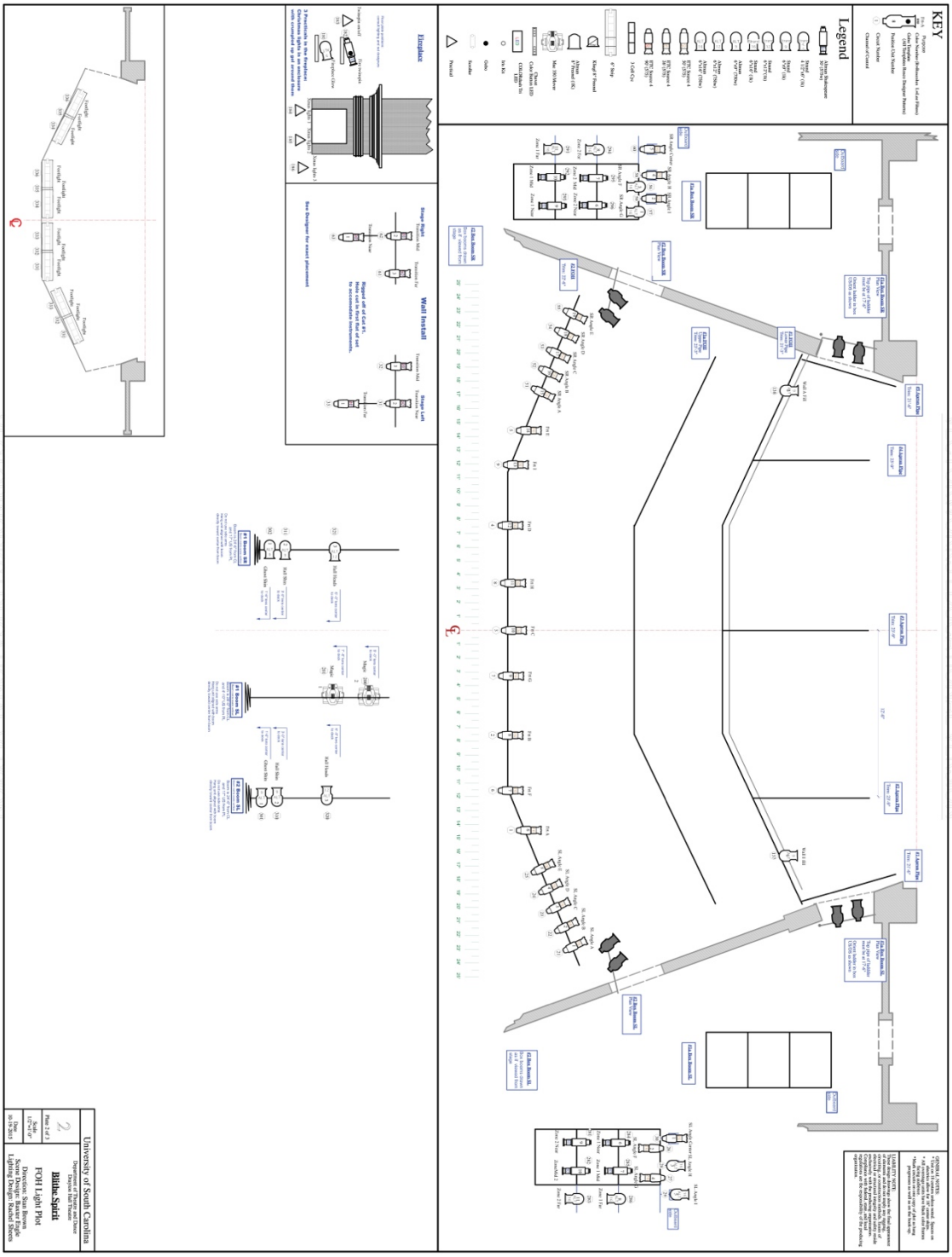
APPENDIX A – PLOT AND PAPERWORK: BLITHE SPIRIT

Blithe Spirit: Over Stage Plot



Blithe Spirit: FOH Plot



Blithe Spirit CHANNEL HOOKUP

University of South Carolina
Drayton Hall
ME: Chris Patterson

Dir: Stan Brown

LD: Rachel Sheets

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(1)	Frt Straight in	source 4 26 degree	575w	#2 CAT	6	R320 2		13
(2)	Frt Straight in	source 4 26 degree	575w	#2 CAT	8	R320 2		15
(3)	Frt Straight in	source 4 26 degree	575w	#2 CAT	10	R320 2		17
(4)	Frt Straight in	source 4 26 degree	575w	#2 CAT	12	R320 2		19
(5)	Frt Straight in	source 4 26 degree	575w	#2 CAT	14	R320 2		21
(6)	Frt Straight in	source 4 26 degree	575w	#2 CAT	7	R320 2		14
(7)	Frt Straight in	source 4 26 degree	575w	#2 CAT	9	R320 2		16
(8)	Frt Straight in	source 4 26 degree	575w	#2 CAT	11	R320 2		18
(9)	Frt Straight in	source 4 26 degree	575w	#2 CAT	13	R320 2		20
(10)	Frt Straight in	Altman 6X9	1kW	#2 ELEC	5	R320 2		78
	Frt Straight in	Altman 6X9	1kW	#2 ELEC	9	R320 2		78
(11)	Frt Straight in	Altman 6X9	1kW	#2 ELEC	11	R320 2		80
(12)	Frt Straight in	Altman 6X9	1kW	#2 ELEC	13	R320 2		82
	Frt Straight in	Altman 6X9	1kW	#2 ELEC	17	R320 2		82
(13)	Frt Straight in	Altman 6X9	1kW	#4 ELEC	3	R320 2		109
	Frt Straight in	Altman 6X9	1kW	#4 ELEC	5	R320 2		109

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(14)	Frt Straight in	Altman 6X9	1kW	#4 ELEC	6	R3202		113
(15)	Frt Straight in	Altman 6X9	1kW	#4 ELEC	7	R3202		110
	Frt Straight in	Altman 6X9	1kW	#4 ELEC	9	R3202		110
(16)	Frt Straight in	Altman 6X12	1kW	#3 ELEC	7	R3202		536
(21)	SL Diagonal	source 4 26 degree	575w	#2 CAT	1	R51		8
(22)	SL Diagonal	source 4 26 degree	575w	#2 CAT	2	R51		9
(23)	SL Diagonal	source 4 26 degree	575w	#2 CAT	3	R51		10
(24)	SL Diagonal	source 4 26 degree	575w	#2 CAT	4	R51		11
(25)	SL Diagonal	source 4 26 degree	575w	#2 CAT	5	R51		12
(26)	SL Diagonal F	source 4 26 degree	575w	#2 BOX BOOM SL	2	R51		6
(27)	SL Diagonal G	source 4 26 degree	575w	#2 BOX BOOM SL	4	R51		5
(28)	SL Diagonal H	Altman 6X16	1kW	#2 BOX BOOM SL	3	R51		1
(29)	SL Diagonal I	Altman 6X16	1kW	#2 BOX BOOM SL	5	R51		4
(30)	SL Diagonal Center	source 4 26 degree	575w	#2 BOX BOOM SL	1	R51		2
(31)	SL Diagonal Transition	Source 4 50 degree	575w	WALL INSTALL	2	R51		47
(32)	SL Diagonal Transition	source 4 26 degree	575w	WALL INSTALL	3	R51		43
(33)	SL Diagonal Transition	source 4 26 degree	575w	WALL INSTALL	1	R51		45

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(34)	SL Diagonal Z2	Altman 6X9	1kW	#2 ELEC	3	R51		73
(35)	SL Diagonal Z2	source 4 26 degree	575w	#2 ELEC	4	R51		74
	SL Diagonal Z2	source 4 26 degree	575w	#2 ELEC	7	R51		74
(36)	SL Diagonal Z2	Altman 6X16	1kW	#2 ELEC	8	R51		77
(37)	SL Diagonal Z3	Altman 6X9	1kW	#4 ELEC	1	R51		516
(38)	SL Diagonal Z3	source 4 26 degree	575w	#4 ELEC	2	R51		112
(39)	SL Diagonal Z3	Altman 6X16	1kW	#4 ELEC	4	R51		111
(40)	SL Diagonal Z4 Hallway	Altman 6X9	1kW	#6 ELEC	1	R51		129
(41)	SL Diagonal Z4 Hallway	source 4 26 degree	575w	#6 ELEC	2	R51		130
	SL Diagonal Z4 Hallway	source 4 26 degree	575w	#6 ELEC	4	R51		130
(42)	SL Diagonal Z4 Hallway	Altman 6X16	1kW	#6 ELEC	5	R51		119
(51)	SR Diagonal Z1	source 4 26 degree	575w	#2 CAT	15	R51		22
(52)	SR Diagonal Z1	source 4 26 degree	575w	#2 CAT	16	R51		23
(53)	SR Diagonal Z1	source 4 26 degree	575w	#2 CAT	17	R51		24
(54)	SR Diagonal Z1	source 4 26 degree	575w	#2 CAT	18	R51		25
(55)	SR Diagonal Z1	source 4 26 degree	575w	#2 CAT	19	R51		26
(56)	SR Diagonal Z2	Altman 6X16	1kW	#2 BOX BOOM SR	3	R51		29
(57)	SR Diagonal Z2	Altman 6X16	1kW	#2 BOX BOOM SR	1	R51		32

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(58)	SR Diagonal Z2	source 4 26 degree	575w	#2 BOX BOOM SR	4	R51		28
(59)	SR Diagonal Z2	source 4 26 degree	575w	#2 BOX BOOM SR	2	R51		64
(60)	SR Diagonal Z2	source 4 26 degree	575w	#2 BOX BOOM SR	5	R51		54
(61)	SR Diagonal Transition Z1/2	source 4 26 degree	575w	WALL INSTALL	3	R51		53
(62)	SR Diagonal Transition Z1/2	source 4 26 degree	575w	WALL INSTALL	2	R51		52
(63)	SR Diagonal Transition Z1/2	Source 4 50 degree	575w	WALL INSTALL	1	R51		51
(64)	SR DiagonalZ2	Altman 6X16	1kW	#2 ELEC	14	R51		83
(65)	SR DiagonalZ2	source 4 26 degree	575w	#2 ELEC	15	R51		84
	SR DiagonalZ2	source 4 26 degree	575w	#2 ELEC	18	R51		84
(66)	SR DiagonalZ2	Altman 6X9	1kW	#2 ELEC	19	R51		87
(67)	SR Diagonal Z3	Altman 6X16	1kW	#4 ELEC	8	R51		116
(68)	SR Diagonal Z3	source 4 26 degree	575w	#4 ELEC	10	R51		114
(69)	SR Diagonal Z3	Altman 6X9	1kW	#4 ELEC	11	R51		115
(70)	SR Diagonal Z4 Hallway	Altman 6X16	1kW	#6 ELEC	14	R51		117
(71)	SR Diagonal Z4 Hallway	source 4 26 degree	575w	#6 ELEC	15	R51		151
	SR Diagonal Z4 Hallway	source 4 26 degree	575w	#6 ELEC	17	R51		151
(72)	SR Diagonal Z4 Hallway	Altman 6X9	1kW	#6 ELEC	18	R51		150
(81)	Warm Back Lip	Altman 8" Fresnel	1kW	#1 ELEC	1	R02		39

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(82)	Warm Back Lip	Altman 8" Fresnel	1kW	#1 ELEC	5	R02		40
(83)	Warm Back Lip	Altman 8" Fresnel	1kW	#1 ELEC	8	R02		41
(84)	Warm Back Lip	Altman 8" Fresnel	1kW	#1 ELEC	11	R02		50
(85)	Warm Back Lip	Altman 8" Fresnel	1kW	#1 ELEC	14	R02		59
(86)	Warm Back Under Pro	Altman 8" Fresnel	1kW	#3 ELEC	5	R02		523
(87)	Warm Back Under Pro	Altman 8" Fresnel	1kW	#3 ELEC	11	R02		528
(88)	Warm Back Under Pro	Altman 8" Fresnel	1kW	#3 ELEC	17	R02		532
(89)	Warm Back Under Pro	Altman 8" Fresnel	1kW	#3 ELEC	22	R02		529
(90)	Warm Back Z3	Altman 8" Fresnel	1kW	#3 ELEC	9	R02		535
(91)	Warm Back Z3	Altman 8" Fresnel	1kW	#3 ELEC	13	R02		525
(92)	Warm Back Z3	Altman 8" Fresnel	1kW	#3 ELEC	19	R02		513
(93)	Warm Back Z4	Altman 8" Fresnel	1kW	#5 ELEC	1	R02		94
(94)	Warm Back Z4	Altman 8" Fresnel	1kW	#5 ELEC	6	R02		96
(95)	Warm Back Z4	Altman 8" Fresnel	1kW	#5 ELEC	12	R02		89
(96)	Warm Back USL Door	Altman 6X9	1kW	#6 ELEC	8	R02		122
(97)	Warm Back USR Door	Altman 6X9	1kW	#6 ELEC	12	R02		120
(98)	Warm Back Garden	Altman 8" Fresnel	1kW	#3 ELEC	2	R02		524

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(101)	Cool Back A	PAR 64	1kW	#1 ELEC	2	R65		69
(102)	Cool Back B	PAR 64	1kW	#1 ELEC	6	R65		38
(103)	Cool Back C	PAR 64	1kW	#1 ELEC	9	R65		58
(104)	Cool Back D	PAR 64	1kW	#1 ELEC	12	R65		56
(105)	Cool Back E	PAR 64	1kW	#1 ELEC	15	R65		92
(106)	Cool Back F	PAR 64	1kW	#3 ELEC	6	R65		521
(107)	Cool Back G	PAR 64	1kW	#3 ELEC	12	R65		531
(108)	Cool Back H	PAR 64	1kW	#3 ELEC	18	R65		530
(109)	Cool Back I	PAR 64	1kW	#3 ELEC	23	R65		515
(110)	Cool Back Z3	PAR 64	1kW	#3 ELEC	10	R65		520
(111)	Cool Back Z3	PAR 64	1kW	#3 ELEC	14	R65		533
(112)	Cool Back Z3	PAR 64	1kW	#3 ELEC	20	R65		526
(113)	Cool Back Z4	PAR 64	500w	#5 ELEC	2	R65		98
(114)	Cool Back Z4	PAR 64	500w	#5 ELEC	8	R65		99
(115)	Cool Back Z4	PAR 64	500w	#5 ELEC	13	R65		88
(116)	Cool Back USL Door	Altman 6X9	1kW	#6 ELEC	9	R65		121
(117)	Cool Back USR Door	Altman 6X9	1kW	#6 ELEC	13	R65		118
(118)	Cool Back Garden	PAR 64	1kW	#3 ELEC	1	R65		522
(121)	Solid Scrim Wall H	Altman 6X9	1kW	#1 ELEC	1a	R321 6		76
(122)	Solid Scrim Walls SL Door	Source 4 50 degree	575w	#2 ELEC	6	R321 6		75
(123)	Solid Scrim Walls SL Door	Source 4 50 degree	575w	#3 ELEC	8	R321 6		527
(124)	Solid Scrim Walls G	Source 4 50 degree	575w	#5 ELEC	4	R321 6		100

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(125)	Solid Scrim Walls	Source 4 50 degree	575w	#5 ELEC	3	R3216		93
(126)	Solid Scrim Walls Bx SL Door	Source 4 50 degree	575w	#5 ELEC	5	R3216		95
(127)	Solid Scrim Walls Bx Center	Source 4 50 degree	575w	#5 ELEC	7	R3216		97
(128)	Solid Scrim Walls SR Door	Source 4 50 degree	575w	#5 ELEC	9	R3216		104
(129)	Solid Scrim Walls E	Source 4 50 degree	575w	#5 ELEC	11	R3216		86
(130)	Solid Scrim SR Wall B	Altman 6X9	1kW	#1 ELEC	16a	R3216		57
(131)	Solid Scrim SR Fireplace	Source 4 50 degree	575w	#2 ELEC	16	R3216		85
(132)	Solid Scrim SR Wall B	Source 4 50 degree	575w	#3 ELEC	21	R3216		518
(133)	Solid Scrim WallD	Source 4 50 degree	575w	#5 ELEC	10	R3216		106
(134)	Solid Scrim Walls Wall BB (staires)	Source 4 50 degree	575w	#6 ELEC	3	R3216		124
	Solid Scrim Walls Wall BB (staires)	Source 4 50 degree	575w	#6 ELEC	6	R3216		124
	Solid Scrim Walls Wall BB (staires)	Source 4 50 degree	575w	#6 ELEC	10	R3216		124
(135)	Solid Scrim Wall AA	Strand 4.5	1kW	#6 ELEC	7	R3216		149
	Solid Scrim Wall AA	Strand 4.5	1kW	#6 ELEC	16	R3216		149
(136)	Solid Scrim Wall AA Center	Strand 4.5	1kW	#6 ELEC	11	R3216		123

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(137)	Solid Scrim Wall I (SL)	Altman 6X9	1kW	#1 CAT	2	R3216		46
(138)	Solid Scrim Wall A (SR)	Altman 6X9	1kW	#1 CAT	1	R3216		49
(141)	Lamp 1	Practical	100w	STAGE		N/C		60
(143)	Lamp 1 Key	Altman 6X9	1kW	#1 ELEC	3	N/C		42
(151)	Lamp 2	Practical	100w	STAGE		N/C		105
(152)	Lamp 2 Key	Altman 6X12	1kW	#3 ELEC	15	N/C		517
(153)	Lamp 2 Key	Altman 6X12	1kW	#3 ELEC	16	N/C		514
(161)	Lamp 3	Practical	100w	STAGE		N/C		125
(162)	Lamp 3 Key	Altman 6X12	1kW	#1 ELEC	13	N/C		55
(163)	Lamp 3 Key	Altman 6X12	1kW	#1 ELEC	16	N/C		90
(171)	Sun Early AM	Altman 6X12	1kW	#2 ELEC	2	R09		72
(172)	Sun Afternoon	Altman 6X9	1kW	#2 ELEC	1	R16		71
(173)	Moon "No Moon"	Altman 6X9	1kW	#3 ELEC	4	R378	TBD	534
(174)	Moon Late night	Altman 6X9	1kW	#3 ELEC	3	R369		519
(181)	Fireplace Glow	Altman 6X9	1kW	FIREPLACE FLOORPLATE		R17		101
(182)	Fireplace Gobo	shakespeare 30	750w	FIREPLACE FLOORPLATE		N/C		102
(183)	Fireplace Twinspin on/off	Twinspin Gobo Rotator		FIREPLACE FLOORPLATE				103
(184)	Fire	Xmas lights	40w	FIREPLACE		N/C		107

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(185)	Fire	Xmas lights	40w	FIREPLACE		N/C		108
(186)	Fire	Xmas lights	40w	FIREPLACE		N/C		109
(191)	Cyc Light Color #1	3 Cell Cyc	1kW	#7 ELEC	1	R50		131
	Cyc Light Color #1	3 Cell Cyc	1kW	#7 ELEC	2	R50		131
	Cyc Light Color #1	3 Cell Cyc	1kW	#7 ELEC	3	R50		135
	Cyc Light Color #1	3 Cell Cyc	1kW	#7 ELEC	4	R50		135
(192)	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	1	R73		132
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	2	R73		132
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	3	R73		134
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	4	R73		134
(193)	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	1	R377		136
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	2	R377		136
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	3	R377		133
	Cyc Light Color #2	3 Cell Cyc	1kW	#7 ELEC	4	R377		133
(200)	Magic	MAC 350	575w	SL #1 BOOM	1	color changer		127
(201)	Magic	MAC 350	575w	SL #2 BOOM	4	color changer		137

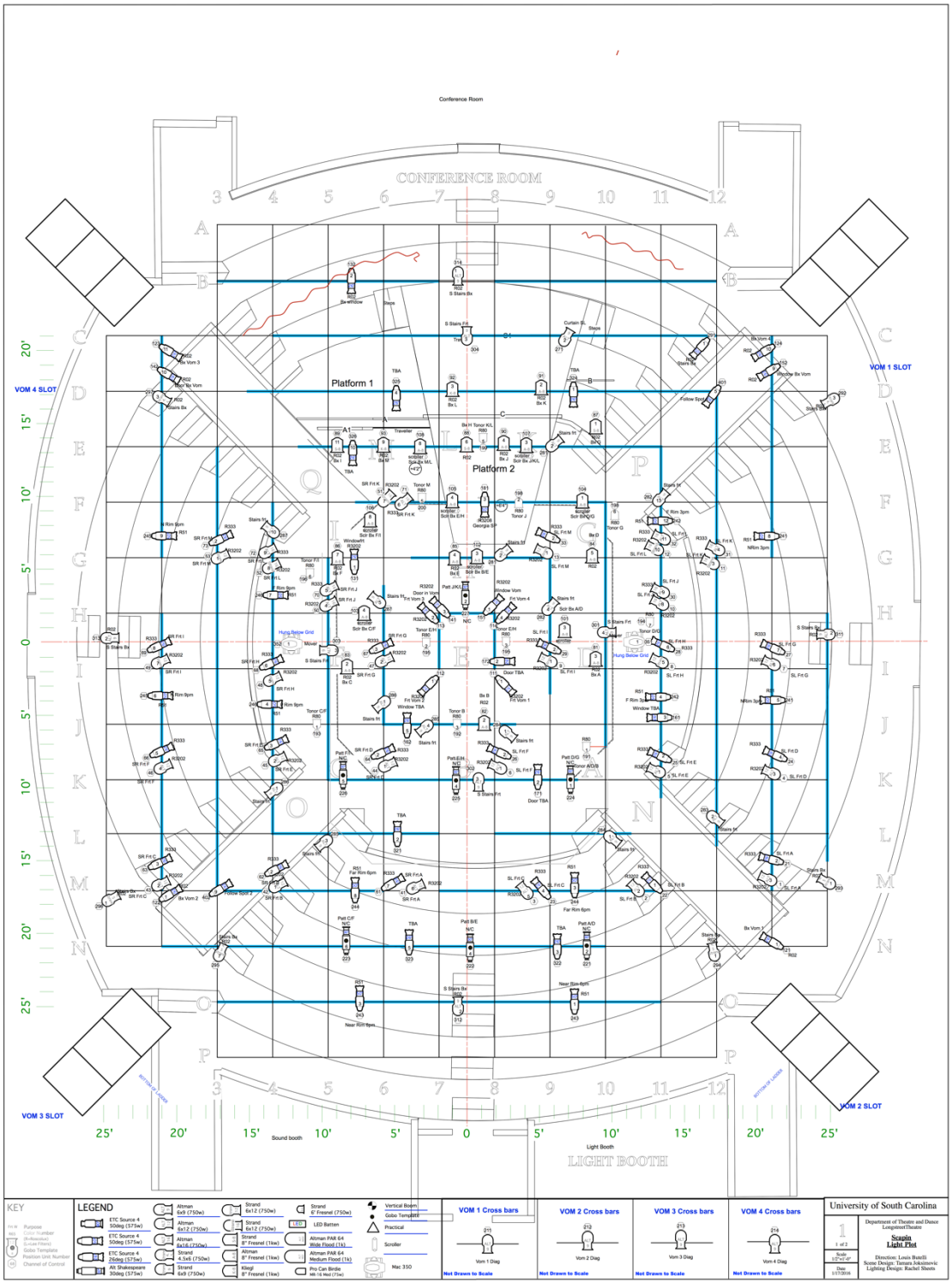
Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(271)	TBA	Altman 8" Fresnel	1kW	#1 ELEC	7	R80		37
	TBA	Altman 8" Fresnel	1kW	#1 ELEC	7a	R80		37
(272)	TBA	Altman 8" Fresnel	1kW	#1 ELEC	10	R80		91
	TBA	Altman 8" Fresnel	1kW	#1 ELEC	10a	R80		91
(273)	TBA	shakespeare 30	750w	#2 ELEC	10	N/C		79
(274)	TBA	shakespeare 30	750w	#2 ELEC	12	N/C		81
(281)	SL Fill Front Z1 Near	shakespeare 30	750w	#2 BOX BOOM SL	9	R361		7
(282)	SL Fill Front Z1 Mid	shakespeare 30	750w	#2 BOX BOOM SL	10	R361		35
(283)	SL Fill Front Z1 Far	Altman 6X16	1kW	#2 BOX BOOM SL	11	R361		33
(284)	SL Fill Front	shakespeare 30	750w	#2 BOX BOOM SL	6	R361		36
(285)	SL Fill Front	shakespeare 30	750w	#2 BOX BOOM SL	7	R361		34
(286)	SL Fill Front	Altman 6X16	1kW	#2 BOX BOOM SL	8	R361		3
(291)	SR Fill Front	shakespeare 30	750w	#2 BOX BOOM SR	11	R361		62
(292)	SR Fill Front	shakespeare 30	750w	#2 BOX BOOM SR	10	R361		27
(293)	SR Fill Front	Altman 6X16	1kW	#2 BOX BOOM SR	9	R361		30
(294)	SR Fill Front	shakespeare 30	750w	#2 BOX BOOM SR	8	R361		61
(295)	SR Fill Front	shakespeare 30	750w	#2 BOX BOOM SR	7	R361		31

Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(296)	SR Fill Front	Altman 6X16	1kW	#2 BOX BOOM SR	6	R361		63
(301)	Ghost Shin SL	Altman 6X9	1kW	SL #2 BOOM	1	R330 4		126
(302)	Ghost Shin SR	Altman 6X9	1kW	SR #1 BOOM	1	R330 4		146
(310)	Hall Shin SL	Altman 6X9	1kW	SL #2 BOOM	2	R02		128
(311)	Hall Shin SR	Altman 6X9	1kW	SR #1 BOOM	2	R02		70
(320)	Hall Head SL	Altman 6X12	1kW	SL #2 BOOM	3	R320 2		68
(321)	Hall Head SR	Altman 6X12	1kW	SR #1 BOOM	3	R320 2		65
(331)	SL Footlights	6" Strip	300w	STAGE LIP	3	R37		147
	SL Footlights	6" Strip	300w	STAGE LIP	4	R37		147
(332)	SL Footlights	6" Strip	300w	STAGE LIP	3	R37		148
	SL Footlights	6" Strip	300w	STAGE LIP	4	R37		148
(333)	SL Footlights	6" Strip	300w	STAGE LIP	3	R37		145
	SL Footlights	6" Strip	300w	STAGE LIP	4	R37		145
(334)	SR Footlights	6" Strip	300w	STAGE LIP	1	R37		144
	SR Footlights	6" Strip	300w	STAGE LIP	2	R37		144
(335)	SR Footlights	6" Strip	300w	STAGE LIP	1	R37		143
	SR Footlights	6" Strip	300w	STAGE LIP	2	R37		143

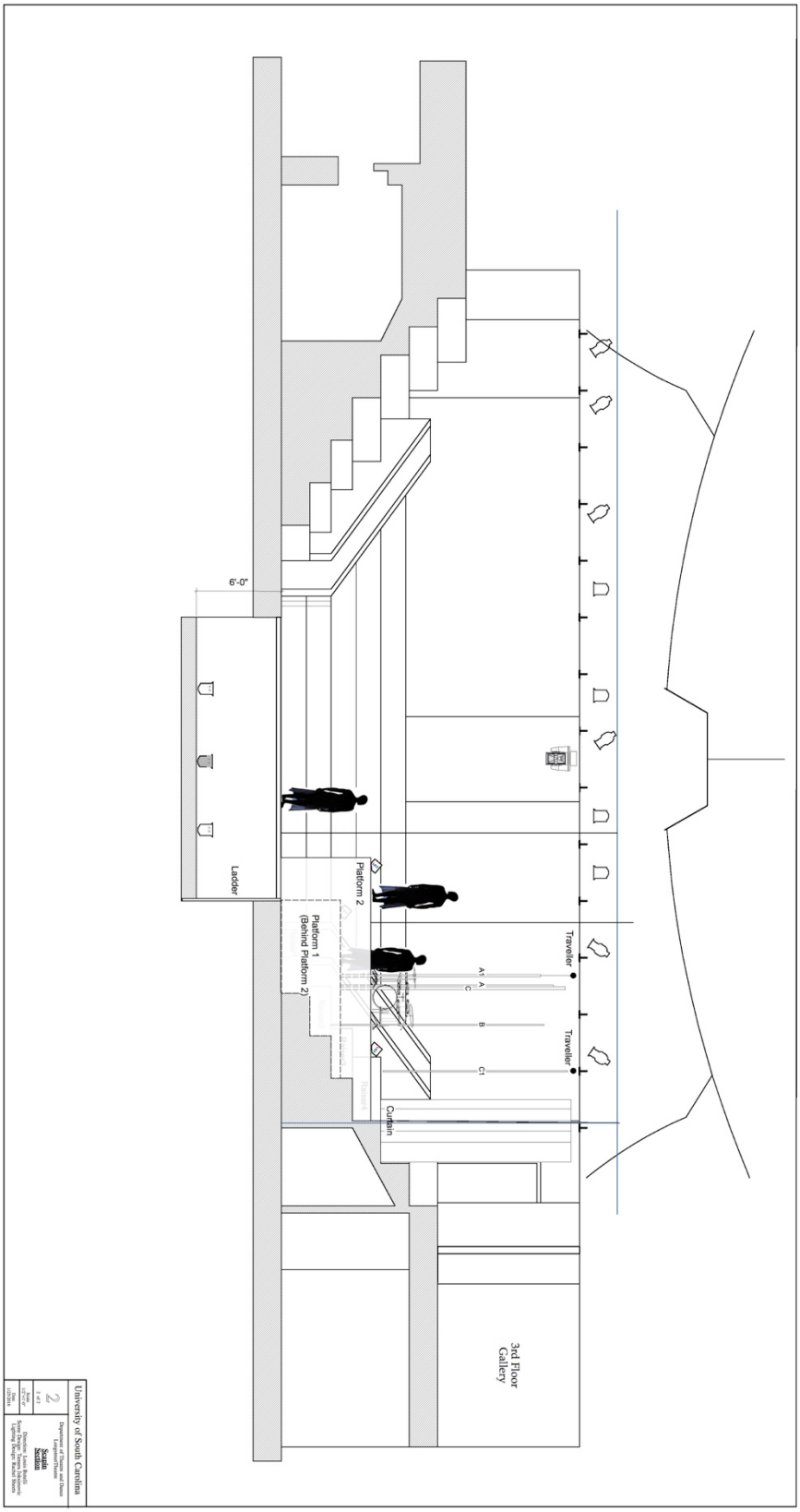
Channel	Purpose	Inst Type	Watt	Position	U#	Color	Gobo	Dm
(336)	SR Footlights	6" Strip	300w	STAGE LIP	1	R37		142
	SR Footlights	6" Strip	300w	STAGE LIP	2	R37		142

APPENDIX B – PLOT AND PAPERWORK: SCAPIN

Scapin: Over Stage Plot



Scapin: Section



Scapin CHANNEL HOOKUP

Unveristy of South Carolina
Longstreet Theatre
ME: Chris Patterson

Dir: Louis Butelli

LD: Rachel Sheets

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(1)	SL Frt A	Altman 6X9	750w	3	R3202	-	
(2)	SL Frt B	Altman 6X12	750w	2	R3202	-	
(3)	SL Frt C	Altman 6X12	750w	5	R3202	-	
(4)	SL Frt D	Altman 6X12	750w	3	R3202	-	
(5)	SL Frt E	Altman 6X12	750w	1	R3202	-	
(6)	SL Frt F	Altman 6X12	750w	1	R3202		
(7)	SL Frt G	Altman 6X12	750w	6	R3202	-	
(8)	SL Frt H	Strand 6X12	1kW	5	R3202		
(9)	SL Frt I	Strand 6X12	1kW	1	R3202	-	
(10)	SL Frt J	Altman 6X16	750w	8	R3202		
(11)	SL Frt K	Strand 6X16	1kW	3	R3202	-	
(12)	SL Frt L	Strand 6X16	1kW	10	R3202		
(13)	SL Frt M	Strand 6X12	1kW	1	R3202	-	
(21)	SL Frt A	Source 4 26deg	575w	2	R333	-	
(22)	SL Frt B	Source 4 26deg	575w	1	R333	-	
(23)	SL Frt C	Source 4 26deg	575w	4	R333	-	
(24)	SL Frt D	Source 4 26deg	575w	4	R333	-	
(25)	SL Frt E	Source 4 26deg	575w	2	R333	-	
(26)	SL Frt F	Source 4 26deg	575w	2	R333		
(27)	SL Frt G	Source 4 26deg	575w	7	R333	-	
(28)	SL Frt H	Source 4 26deg	575w	6	R333		
(29)	SL Frt I	Source 4 26deg	575w	2	R333	-	
(30)	SL Frt J	Altman 6X16	750w	9	R333		
(31)	SL Frt K	Altman 6X16	750w	4	R333	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(32)	SL Frt L	Altman 6X16	750w	11	R333		
(33)	SL Frt M	Source 4 26deg	575w	2	R333	-	
(41)	SR Frt A	Altman 6X12	750w	6	R3202		
(42)	SR Frt B	Altman 6X12	750w	1	R3202	-	
(43)	SR Frt C	Altman 6X12	750w	2	R3202	-	
(44)	SR Frt D	Altman 6X12	750w	1	R3202	-	
(45)	SR Frt E	Altman 6X12	750w	2	R3202	-	
(46)	SR Frt F	Altman 6X12	750w	4	R3202	-	
(47)	SR Frt G	Altman 6X12	750w	2	R3202	-	
(48)	SR Frt H	Strand 6X12	1kW	5	R3202	-	
(49)	SR Frt I	Strand 6X12	1kW	7	R3202	-	
(50)	SR Frt J	Altman 6X16	750w	4	R3202	-	
(51)	SR Frt K	Strand 6X16	1kW	7	R3202		
(52)	SR Frt L	Strand 6X16	1kW	8	R3202	-	
(53)	SR Frt M	Strand 6X12	1kW	1	R3202	-	
(61)	SR Frt A	Source 4 26deg	575w	7	R333		
(62)	SR Frt B	Source 4 26deg	575w	2	R333	-	
(63)	SR Frt C	Source 4 26deg	575w	3	R333	-	
(64)	SR Frt D	Source 4 26deg	575w	2	R333	-	
(65)	SR Frt E	Source 4 26deg	575w	3	R333	-	
(66)	SR Frt F	Source 4 26deg	575w	5	R333	-	
(67)	SR Frt G	Source 4 26deg	575w	3	R333	-	
(68)	SR Frt H	Source 4 26deg	575w	6	R333	-	
(69)	SR Frt I	Source 4 26deg	575w	8	R333	-	
(70)	SR Frt J	Altman 6X16	750w	5	R333	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(71)	SR Frt K	Altman 6X16	750w	6	R333		
(72)	SR Frt L	Altman 6X16	750w	9	R333	-	
(73)	SR Frt M	Source 4 26deg	575w	2	R333	-	
(81)	Bx A	Altman 8" Fres	1kW	3	R02	-	
(82)	Bx B	Altman 8" Fres	1kW	2	R02	-	
(83)	Bx C	Altman 8" Fres	1kW	2	R02	-	
(84)	Bx D	Altman 8" Fres	1kW	5	R02	-	
(85)	Bx E	Altman 8" Fres	1kW	4	R02	-	
(86)	Bx F	Altman 8" Fres	1kW	7	R02	-	
(87)	Bx G	Strand 8" Fres	1kW	1	R02		
(88)	Bx H	Strand 8" Fres	1kW	6	R02	-	
(89)	Bx I	Strand 8" Fres	1kW	11	R02	-	
(90)	Bx J	Altman 8" Fres	1kW	4	R02	-	
(91)	Bx K	Altman 8" Fres	1kW	2	R02	-	
(92)	Bx L	Klegl 8" Fres	1kW	3	R02	-	
(93)	Bx M	Klegl 8" Fres	1kW	9	R02	-	
(101)	Sclr Bx A/D	Altman 8" Fres	1kW	3	scroller		
(102)	Sclr Bx B/E	Altman 8" Fres	1kW	3	scroller	-	
(103)	Sclr Bx C/F	Altman 8" Fres	1kW	4	scroller	-	
(104)	Sclr Bx D/G	Altman 8" Fres	1kW	1	scroller	-	
(105)	Sclr Bx E/H	Altman 8" Fres	1kW	4	scroller	-	
(106)	Sclr Bx F/I	Altman 8" Fres	1kW	8	scroller	-	
(107)	Sclr Bx J/K/L	Altman 8" Fres	1kW	3	scroller	-	
(108)	Sclr Bx M/L	Altman 8" Fres	1kW	8	scroller	-	
(111)	Frt Vom 1	Source 4 26deg	575w	1	R3202	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(112)	Frt Vom 2	Source 4 26deg	575w	1	R3202	-	
(113)	Frt Vom 3	Source 4 26deg	575w	2	R3202	-	
(114)	Frt Vom 4	Source 4 26deg	575w	4	R3202	-	
(121)	Bx Vom 1	Source 4 26deg	575w	1	R02	-	
(122)	Bx Vom 2	Source 4 26deg	575w	1	R02	-	
(123)	Bx Vom 3	Source 4 26deg	575w	11	R02	-	
(124)	Bx Vom 4	Source 4 26deg	575w	10	R02	-	
(131)	Windowfrt	Source 4 26deg	575w	1	R3202	-	
(132)	Bx window	Source 4 26deg	575w	2	R02	-	
(141)	Door in Vom	Source 4 26deg	575w	3	R3202	-	
(142)	Door Bx Vom	Source 4 26deg	575w	10	R02	-	
(151)	Window Vom	Source 4 26deg	575w	1	R3202	-	
(152)	Window Bx Vom	Source 4 26deg	575w	9	R02	-	
(161)	Window TBA	Source 4 26deg	575w	3	N/C	-	
(162)	Window TBA	Source 4 26deg	575w	5	N/C	-	
(171)	Door TBA	Source 4 26deg	575w	2	N/C		
(172)	Door TBA	Source 4 26deg	575w	2	N/C	-	
(181)	Georgia SP	Source 4 50deg	575w	3	R3208		
(191)	Tonor A/D/B	6" Fres	750w	1	R80	-	
(192)	Tonor B	6" Fres	750w	3	R80	-	
(193)	Tonor C/F	6" Fres	750w	1	R80	-	
(194)	Tonor D/G	6" Fres	750w	7	R80		
(195)	Tonor E/H	6" Fres	750w	2	R80	-	
	Tonor E/H	6" Fres	750w	3	R80	-	
(196)	Tonor F/I	6" Fres	750w	6	R80	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(198)	Tonor J	6" Fres	750w	2	R80	-	
	Tonor G	6" Fres	750w	6	R80	-	
(199)	Tonor K/L	6" Fres	750w	5	R80	-	
(200)	Tonor M	6" Fres	750w	5	R80	-	
(211)	Vom 1 Diag	Altman 6X9	750w	1	R51		
(212)	Vom 2 Diag	Altman 6X9	750w	1	R51	-	
(213)	Vom 3 Diag	Altman 6X9	750w	1	R51	-	
(214)	Vom 4 Diag	Altman 6X9	750w	1	R51	-	
(221)	Patt A/D	Shakespeare 30deg	575w	2	N/C	R71010	
(222)	Patt B/E	Shakespeare 30deg	575w	4	N/C	R71010	
(223)	Patt C/F	Shakespeare 30deg	575w	6	N/C	R71010	
(224)	Patt D/G	Shakespeare 30deg	575w	1	N/C	R71010	
(225)	Patt E/H	Shakespeare 30deg	575w	4	N/C	R71010	
(226)	Patt F/I	Shakespeare 30deg	575w	5	N/C	R71010	
(227)	Patt J/K/L	Shakespeare 30deg	575w	2	N/C	R71010	
(228)	Patt M	Shakespeare 30deg	575w	1	N/C	R71010	
(241)	NRim 3pm	Source 4 50deg	575w	5	R51	-	
	NRim 3pm	Source 4 50deg	575w	8	R51	-	
(242)	F Rim 3pm	Source 4 50deg	575w	7	R51	-	
	F Rim 3pm	Source 4 50deg	575w	4	R51	-	
(243)	Near Rim 6pm	Source 4 50deg	575w	3	R51		
	Near Rim 6pm	Source 4 50deg	575w	1	R51	-	
(244)	Far Rim 6pm	Source 4 50deg	575w	1	R51	-	
	Far Rim 6pm	Source 4 50deg	575w	5	R51	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(245)	N Rim 9pm	Source 4 50deg	575w	1	R51	-	
	N Rim 9pm	Source 4 50deg	575w	2	R51	-	
(246)	F Rim 9pm	Source 4 50deg	575w	4	R51	-	
	F Rim 9pm	Source 4 50deg	575w	7	R51	-	
(271)	Curtain SL	Altman 6X9	750w	2	R26	-	
(281)	Stairs frt	Altman 6X9	750w	3	R3206	-	
	Stairs frt	Altman 6X9	750w	12	R3206	-	
(282)	Stairs frt	Altman 6X9	750w	13	R3206		
	Stairs frt	Altman 6X9	750w	4	R3206		
(283)	Stairs frt	Altman 6X9	750w	1	R3206	-	
	Stairs frt	Altman 6X9	750w	2	R3206	-	
(284)	Stairs frt	Altman 6X9	750w	1	R3206	-	
	Stairs frt	Altman 6X9	750w	6	R3206	-	
(285)	Stairs frt	Altman 6X9	750w	3	R3206	-	
	Stairs frt	Altman 6X9	750w	4	R3206	-	
(286)	Stairs frt	Altman 6X9	750w	1	R3206	-	
	Stairs frt	Altman 6X9	750w	1	R3206	-	
(287)	Stairs frt	Altman 6X9	750w	10	R3206	-	
	Stairs frt	Altman 6X9	750w	5	R3206	-	
(291)	Stairs Bx	Source 4 50deg	575w	1	R02	-	
(292)	Stairs Bx	Strand 4.5	1kW	3	R02	-	
(293)	Stairs Bx	Strand 4.5	1kW	1	R02	-	
(294)	Stairs Bx	Strand 4.5	1kW	1	R02	-	
(295)	Stairs Bx	Strand 4.5	1kW	7	R02	-	
(296)	Stairs Bx	Strand 4.5	1kW	1	R02	-	
(297)	Stairs Bx	Strand 4.5	1kW	3	R02		
(301)	S Stairs Frt	Altman 6X9	750w	4	N/C	-	

Channel	Purpose	Instrument Type	Watt	U#	Color	Gobo	Dm
(302)	S Stairs Frt	Altman 6X9	750w	3	N/C		
(303)	S Stairs Frt	Altman 6X9	750w	3	N/C		
(304)	S Stairs Frt	Altman 6X9	750w	3	N/C	-	
(311)	S Stairs Bx	Altman 6X9	750w	2	R02		
(312)	S Stairs Bx	Altman 6X9	750w	2	R02	-	
(313)	S Stairs Bx	Altman 6X9	750w	2	R02		
(314)	S Stairs Bx	Altman 6X9	750w	1	R02	-	
(321)	TBA	Source 4 26deg	575w	2	TBA	-	
(322)	TBA	Source 4 26deg	575w	3	TBA	-	
(323)	TBA	Source 4 26deg	575w	5	TBA	-	
(324)	TBA	Source 4 26deg	575w	1	TBA		
(325)	TBA	Source 4 26deg	575w	4	TBA		
(326)	TBA	Source 4 26deg	575w	10	TBA		
(351)	Mover	MAC 350	575w	1	color changer	-	
(352)	Mover	MAC 350	575w	3	color changer	-	
(401)	Follow Spot 1	Source 4 26deg	575w	5	R3206		
(402)	Follow Spot 2	Source 4 26deg	575w	9	R3206		