

ABSTRACT

Title of Document: THE WILD PARTY: A LIGHTING DESIGN
Robert Gilmer Siler, Master of Fine Arts, 2017

Directed By: Associate Professor, Brian MacDevitt, School of
Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, and production photographs that document the lighting design for the University of Maryland - College Park, School of Theatre, Dance, and Performance Studies' production of *The Wild Party*; book, lyrics, and music by Andrew Lippa. This thesis contains the following: research images collected to develop and visually communicate ideas about color, texture, intensity, form, composition, and mood to the production team; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate to the master electrician; and magic sheets and cue lists used as organizational tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

THE WILD PARTY: A LIGHTING DESIGN

By

Robert Gilmer Siler

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2017

Advisory Committee:
Associate Professor, Brian MacDevitt, Chair
Professor, Daniel Conway
Assistant Professor, Jared Mezzocchi

© Copyright by
Robert Gilmer Siler
2017

Acknowledgements

I would like to thank Colleen for her love, support, and patience.

I would also like to acknowledge my fellow collaborators and assistants:

Directors : Scot Reese and Alvin Mayes

Scenic Designer : Emily Lotz

Costume Designer : Heather Jackson

Sound Designer : Lane Elms

Stage Manager : Matthew Balfour

Assistant Lighting Designer : Christopher Wong

Assistant Lighting Designer : Christopher Brusberg

Lighting Programmer : Coleman Quimby

Table of Contents

Acknowledgements.....	ii
Table of Contents.....	iii
Chapter 1: The Pre-Production Design Process.....	1
1.1: Lighting Design Concept Statement.....	1
1.2: Research Images	4
1.2.1: Lust	4
1.2.2: Longing.....	6
1.2.3: Club Environment.....	7
1.3: Design Meetings	9
1.4: Anticipated Equipment Request	12
Chapter 2: The Production Process.....	15
2.1: Crafting the Lighting Idea.....	15
2.2: Area Layout	18
2.3: Lighting Plot	19
2.3.1: Overhead.....	19
2.3.2: Drop Electrics	20
2.3.3: Deck and Booms.....	21
2.3.4: Section	22
2.4: Paperwork	23
2.4.1 Channel Hookup	23
2.4.2 Instrument Schedule.....	36
2.5: Reflections from the Designer Run	53
Chapter 3: The Tech Process	54
3.1: Designing during Tech.....	54
3.2: Magic Sheet	58
3.3: Cue List.....	60
3.4: Spot Cue List	75
Chapter 4: Production Photographs	80
4.1: Queenie Was A Blonde.....	80
4.2: Out Of The Blue	81
4.3: Raise The Roof	82
4.4: Poor Child.....	83
4.5: Maybe I Like It This Way.....	84
4.6: What Is It About Her?.....	85
4.7: Make Me Happy	86
4.8: Make Me Happy	87
4.9: Poor Child (Reprise)	88
4.10: How Did We Come To This?	89
Chapter 5: Final Reflection.....	90
Appendix A: Scenic Design Rendering.....	92
Bibliography	93

Chapter 1: The Pre-Production Design Process

1.1: Lighting Design Concept Statement

Queenie lies reclined in a single slanted spill of pale green sunlight, corrupted and polluted by the very room it darts through [research 1.2.4 F]. Burrs groggily stumbles in through the spill of day, his shadow crawling long and thick through the space as he trudges to the table [research 1.2.1 F]. As he sits reading the tabloid the agitated, jaundiced glare of the nearby lamp crawls under his brow casting unnatural shadows across his face as he starts to whip himself into a sexual frenzy over the violence he finds in the paper. Queenie's calls interrupt him and send him into a violent rage. He attacks her with ferocity, his inky shadow eclipsing her body and the putrid green sunlight surging in his lechery. The world of *The Wild Party* collides in a battle between the harsh, shadowy lust and the feathery, tender longing.

With the gentle flowing melody, the room recedes into darkness and Queenie is pulled from the oncoming blackness in the tight, lonely beam of a pearly white spotlight as we enter the vaudeville performance of her thoughts ("Out of the Blue") [photo 4.2]. With each intensifying melody leading her from thoughts of nostalgic longing to a lust for revenge, dusty azure backlight streaks in, wrapping her in layer by layer of icy determination [research 1.2.3 A].

Black's questions about her relationship with Burrs give Queenie pause. In the table lamp's tender cream glow and with the piano's delicate strain, she finds the words to express her yearning ("Maybe I Like It This Way"). The club around her slowly melts away with the delicate piano strains, leaving Queenie in the lamp's soft

aura with a trace of lavender delicacy [research 1.2.2 A] [photo 4.5]. Queenie sings mostly to herself, Black behind recedes into the gleam of a single streak of feathery slate: a present but almost forgotten member of the conversation. Burrs' eyes gleam as he steps out of the shadows of the bar into a single slant of icy jealousy. He watches them from across the room like a pale specter [research 1.2.1 B]. In his softer moments of longing, accented by the rhythmic bongos, dusky pale green cuts into his frame, showing a man already conflicted and broken by the night's events. Around Burrs, the club fractures into shadow as his pain builds into an inner lustful rage that erupts in a piercing white slash with a final screamed "No!" [photo 4.6]

Burrs can feel it: Queenie has betrayed him. Groggy and drunk, he stumbles through smoky shafts of fragmented gaslight desperately searching for her amongst the shadows [research 1.2.1 D]. His eyes finally land on the dimly lit pair of Queenie and Black across the room, entangled in passion. His broken heart snaps in anger and the vengeful gaslight flares with the blasts of the brass, revealing the tarnished glint of a gun. Queenie's pleading and screams for mercy finally find Burrs' ears as the brass softens under the plodding of the piano. The gaslight eases with Queenie's cries of longing and Black sees his opportunity. He pounces onto Burrs and a struggle ensues, punctuated by the fiery clap of the gun. Burrs staggers backward and falls dead to the ground in the deafening silence [research 1.2.1 A] [photo 4.9].

His life now in danger, Black rushes from the club, bursting through the door. The night has taken its toll. Once beaming in excitement, the club now lies empty, fractured, and cold. A lonely ray of silvery moonlight stretches through the door left open by Black, carving the devastated Queenie out from the suffocating darkness.

The inky shadows of lust and vengeance have engulfed all light of hopeful longing.

“How did we come to this?” Queenie asks herself, and with the final arpeggios of the piano, she crosses the threshold into the awaiting night [photo 4.10].

1.2: Research Images

1.2.1: Lust



A



B



C

1.2.1: Lust



D



E

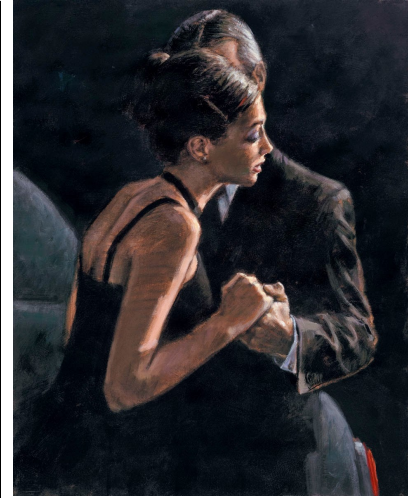


F

1.2.2: Longing



A



B



C



D



E

1.2.3: Club Environment



A



B



C

1.2.3: Club Environment



D



E



F



G

1.3: Design Meetings

The design process for *The Wild Party* started about nine months before opening night with a series of emails from Scot Reese, one of the directors of the production. He sent multiple thorough and complex analyses of the play, characters, and musical numbers to the whole team as a way of establishing a jumping off point prior to the first meeting. I felt like these breakdowns laid a clear foundation for the piece that Scot and Alvin Mayes, the directors, were looking to create and for the meetings to come. One especially intriguing attachment was a document that dramaturgically broke down the concept of presenting *The Wild Party* as an environmental piece of theatre, blurring the lines of distinction between the audience's space and the actors' space.

During our concept meeting, Scot and Alvin talked a lot about the overall feeling of the play: the single-minded pursuit of pure selfish pleasure that almost always leads to destruction. They also particularly highlighted the vaudeville background for the characters of Queenie and Burrs. Instead of the apartment setting of the script and original poem, they felt like an immersive setting of a prohibition era nightclub lent itself more strongly to the presentational style of much of Andrew Lippa's score, as well as the theatrical professions of the characters within. It was great to have directors with such a clear vision of the production they wanted to create. My challenge and lesson learned became how to find my personal point of view and way into a production concept clearly defined by the directors. We as a team also drew parallels with neo-noir storytelling, where characters are often conflicted antiheroes trapped in difficult situations and making choices out of

desperation or a nihilistic moral system. This was a key moment for the future of the lighting because it led me to a grasp of the guttural emotions of the play and laid the groundwork for my conceptual approach to the lighting of the show.

In our research meeting, I felt like the whole design team was perfectly in-sync with each other. Emily Lotz, the scenic designer, brought numerous plates of research that started our talks about the club environment. After years of having to constantly fight for the inclusion of practical lighting in scenic designs, I was particularly happy to see a large variety of chandeliers, sconces, and table lamps within her imagery. I knew these touches would bring a life and realism into the environment that stage light would not be able to achieve by itself. At every step, Emily and I maintained close conversation about how her choices would impact mine and vice versa. Heather Jackson, the costume designer, brought in the energy and silhouettes of the bohemian and vaudeville artist communities from the late 20's. Color was going to tell a strong story for each character, which always informs my decisions on how colorful the general lighting can be. With the similar but varied shades of reds, oranges, teals, and yellows in the costumes and set, I knew that the lighting palette would need to be tight so that my moments of color would carry more emotional weight and so the lighting could visually separate the actors from scenery. Together with my research, I identified icy blues and greens as the driving color palette for "lust" with golden ambers and pale lavenders forming the base palette for "longing."

The preliminary design meeting was an unfortunate experience. Up until that point, I had felt very in-sync with the directors in my process. Emily brought a new

ground plan to the meeting and as we were looking over it Scot and Alvin seemed to contradict themselves. Up until that meeting, we had discussed at length the concept of an immersive environment that the actors would be moving in and through with a few major areas such as the bar and stage areas. In contrast, their reactions to the set started expressing hesitancy to an in-the-round, immersive setup. Ideas of three-quarter thrust and immersion only through audience emotional inclusion were introduced and most of us sat there silently processing the new information and what it meant for the piece moving forward. As the discussion went on, we started reverting back to the original ground plan of three main areas (bar, banquet, stage) with ancillary areas spread throughout the space. I asked what the other spaces throughout the club would be, since I felt like while the three main areas were very developed, the rest of the theatre felt undefined. While I thought we were saying similar things there seemed to be a misunderstanding growing between one of the directors and myself. Unfortunately a portion of the meeting became heated. Andrew Cissna, my advisor at the time, and I spoke afterwards. He said I should monitor my vocal tone since instead of sounding curious or confused, I could have been interpreted as sounding annoyed. This became a great lesson for me of how tone and clarity are crucial, especially early in the process with new collaborators.

The rest of our design meetings went very well and without incident, although the events at the preliminary design meeting made me cautious about expressing much of my opinions throughout the rest of the production process.

1.4: Anticipated Equipment Request

ROB SILER

SILERLIGHTS@GMAIL.COM

05/06/2016

THE WILD PARTY

BY ANDREW LIPPA

LIGHTING EQUIPMENT REQUEST

PRODUCER: UNIVERSITY OF MARYLAND
DEPARTMENT OF THEATRE, DANCE, AND PERFORMANCE STUDIES
COLLEGE PARK, MD, USA

DATE: MAY 31, 2015

VENUE: KOGOD THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND
COLLEGE PARK, MD 20742

DIRECTORS: SCOT REESE & ALVIN MAYES

LIGHTING DESIGNER: ROB SILER
703-598-7051
silerlights@gmail.com

**PRODUCTION
MANAGER:** CARY GILLETT
301-405-1623
cgillett@umd.edu

HEAD ELECTRICIAN: JEFF RECKEWEG
301-751-9770
reckeweg@umd.edu

Load-in: OCTOBER 16, 2016

Tech Starts: OCTOBER 26, 2016

Opening Night: NOVEMBER 4, 2016

Closing Night: NOVEMBER 11, 2016

UNITS

Qty	Item(s)
STOCK	Kogod Theatre Inventory
11	19 deg lens tubes
17	6" Fresnel @ 1kw
4	3" Inky Fresnel @ 100w
8	Selecon PLCyc

MOVING LIGHTS

Qty	Item(s)
2	Rosco I-Cues with DMX IRIS
2	Mac Quantum Profile

FOLLOWSPOTS

Qty	Item(s)
2	19 deg Source Four @750w with CITY THEATRICAL FOLLOWSPOT KIT with DROP-IN IRIS with SPOT DOT OPERATOR controlled dimming

EFFECTS

Qty	Item(s)
1	Ultratec Radiance Hazer QUARTER PUMP model

LED TAPE

Qty	Item(s)
166'	Warm White Ropelight
36'	for BAND CEILING
130'	for CEING WRAP
4	Control Points

PRACTICALS

Style and placement per Scenic Designer.

Qty	Item(s)
1	Band Chandelier (approx. 12-14 lamps per fixture) with 25w CA8 CLEAR bulbs
5	Chandeliers (approx 8 lamps per fixture) with 25w CA8 CLEAR bulbs
4	Bar Sconces with A19 bulbs, FROSTED (from STOCK)
2	Big Bar Sconces with A19 bulbs, FROSTED (from STOCK)
6	Sconces with 11w S14 CLEAR bulbs
12	Table Lamps with 11w S14 CLEAR bulbs

IRON

See Hang Plot for positions. Please discuss.

Qty	Item(s)
4	7'-0" Boom as small a footprint as possible
2	21'-0" Schedule 40
2	33'-0" Schedule 40

Chapter 2: The Production Process

2.1: Crafting the Lighting Idea

Once I received the final scenic package [see rendering in Appendix A], I was able to start building the lighting ideas that we had been discussing over the past few months. The hang plot, which is normally composed of basic ideas and added positions, needed to solve many of the restrictions of the space early. The scenic design presented me with numerous challenges such as a ceiling, multiple levels, surrounding walls, many hanging practicals, and just the fact that it occupied the entire Kogod Theatre. Beyond the physical challenges, the nature of a musical in an immersive setting added another layer of complexity and required detail. Since this was my first time working on such an immersive production, I struggled at first with where to begin. Normally, I plot big ideas and gestures of light first so that the space in the lighting rig is reserved for the ideas that further the story, rather than a front light that might only assist in providing visibility. The challenge became that the directors gave limited pre-visualization at this early stage, desiring to interact organically with the real space as much as possible and place actors in visually interesting places as they found them. I completely understood and respected this desire, but felt limited early in my ability to add specifics to my plot due to the very large available canvas of the scenic design. I was later able to walkthrough the script with the directors and gather rough blocking ideas that proved to be invaluable.

When it came to laying out the basics of the plot, I referred back to my concept, research, and the conversations we had been having as a team. I first worked to break down the room into the lighting areas I would need and then determined

what lighting tools would be required to fulfill my design. I established forty-one lighting areas: twenty-one for the main three spaces, twenty through the audience [see 2.2: Area Layout]. This allowed me control and a unified look throughout the entire space. While going through this process, I discovered the tool I needed was the flexibility of moving lights. The Kogod inventory only contained a small number of moving mirror accessories which I knew would be insufficient to cue an entire musical within the immersive environment. I worked closely with both the Clarice staff and 4Wall Entertainment to identify and rent fixtures with the needed features and that were small, powerful, and quiet. I was thrilled with what we found and while I wish there had been the budget to rent a few more of them, the two we were able to acquire were invaluable tools in the room. I also requested and negotiated space for two followspots and operators, knowing that their flexibility as moving key lights and presentational nature would serve my design well.

The main issue I discovered while creating the plot was how to physically get light into every area. I needed to add positions that would allow me to do a heavy hang of low back and sidelight that could cut underneath the many chandeliers. This area of lighting was crucial to the design, as it was the driving angle for creating the harsh, shadowy light of lust. In addition, every light coming from the grid had to be checked with precision to ensure that the shot would clear every chandelier. Often, there was only one exact spot a light could hang to be able to hit the desired area. This led to many careful choices to allow for the most flexibility within a given area.

The tightest hang of the plot was the ceiling slot, up-center stage. Because of the amount of action I predicted would occur on the center raised platform under the

ceiling and the visual prominence needed for the mural designed for the wall, I knew I needed a position built into the ceiling. Emily and I were in close communication and negotiation on this position and ultimately settled on a position that gave us both what we wanted visually. Despite only having an 18-inch opening to work with, I decided to employ a heavy hang of cyc lights, backlight, and specials where every light had to be hung and checked with precision to make the desired shot while not blocking another light. Because of the needed flexibility for the mural and the very limited space, I went with LED cyc units to wash the mural with color and mood. Ultimately this choice led to difficulties during tech, but at the time I felt like that was my only option given the space restrictions.

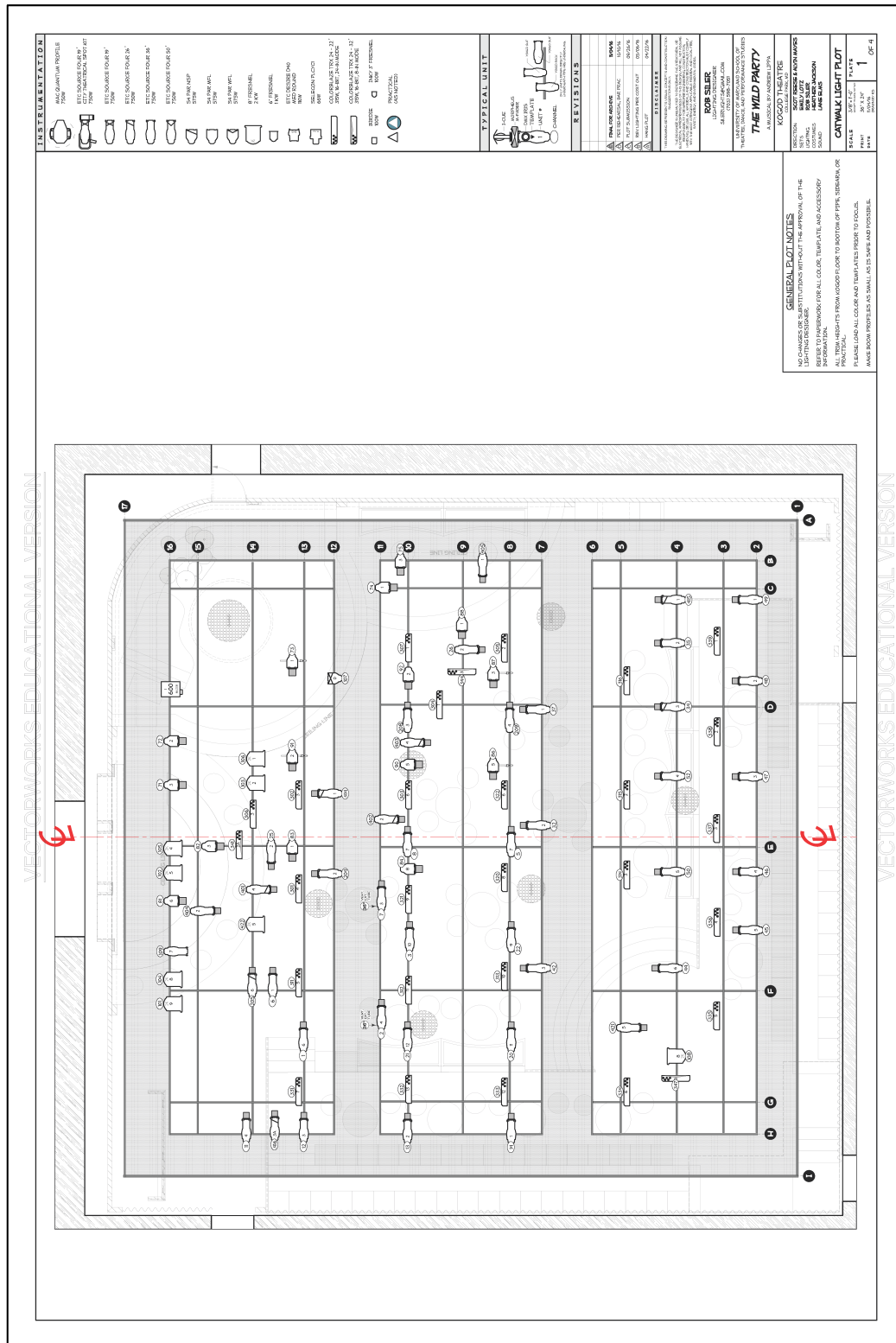
One angle I wish I had fought harder for was the inclusion of footlight. This angle was very prominent in my research and while the directors loved the idea of footlights, they were unwilling to dedicate space to the idea. This was unfortunate, as I felt like this dramatic angle would have especially dynamic in the space and fit the theatricality of the world we were creating. I placed some under the stairs where they could fit and be out of the way, but their shot was limited and I wished at many points for the ability to cover the entire space with this angle.

With all these and other challenges that arose as I completed the final lighting plot, constant communication and flexibility were vital. My fellow designers, the Technology Shop, and I spoke continuously about ways to achieve the design.

[illegible]

2.3: Lighting Plot

2.3.1: Overhead



[illegible]

VECTORWORKS EDUCATIONAL VERSION



2.3.4: Section



2.4: Paperwork

2.4.1 Channel Hookup

The Wild Party

























Channel Hookup

Page 1 of 13

4/12/17

LD: Rob Siler
silerlights@gmail.com

Kogod Theatre
University of Maryland

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(1)	PIPE 13	6	S4-36+6.25" Top Hat 750w	AREA A	 R63+R119
(2)	PIPE 11	4	S4-36+6.25" Top Hat 750w	AREA B	 R63+R119
(3)	PIPE 10	10	S4-36+6.25" Top Hat 750w	AREA C	 R63+R119
(4)	9 LOW	7	S4-36+6.25" Top Hat 750w	AREA D	 R63+R119
(5)	PIPE 8	7	S4-36+6.25" Top Hat 750w	AREA E	 R63+R119
(6)	PIPE F	1	S4-36+6.25" Top Hat 750w	AREA F	 R63+R119
(7)	PIPE 11	3	S4-36+6.25" Top Hat 750w	AREA G	 R63+R119
(8)	PIPE 10	7	S4-36+6.25" Top Hat 750w	AREA H	 R63+R119
(11)	PIPE H	4	S4-36+6.25" Top Hat 750w	AREA A1	 R63+R119
(12)	PIPE H	3	S4-36+6.25" Top Hat 750w	AREA A2	 R63+R119
(13)	PIPE H	2	S4-36+6.25" Top Hat 750w	AREA A3	 R63+R119
(14)	PIPE H	1	S4-36+6.25" Top Hat 750w	AREA A4	 R63+R119
(15)	6 LOW	10	S4-36+6.25" Top Hat 750w	AREA A5	 R63+R119
(16)	6 LOW	9	S4-36+6.25" Top Hat 750w	AREA A6	 R63+R119
(17)	6 LOW	7	S4-36+6.25" Top Hat 750w	AREA A7	 R63+R119
(18)	6 LOW	5	S4-36+6.25" Top Hat 750w	AREA A8	 R63+R119
(19)	6 LOW	3	S4-36+6.25" Top Hat 750w	AREA A9	 R63+R119
(20)	PIPE 8	11	S4-36+6.25" Top Hat 750w	AREA A10	 R63+R119
(21)	PIPE 10	12	S4-36+6.25" Top Hat 750w	AREA A11	 R63+R119
(22)	PIPE 8	9	S4-36+6.25" Top Hat 750w	AREA A12	 R63+R119
(23)	SR ELECTRIC	8	S4-50 750w	BAR BOTTLES	 R63+R119
(24)	1 LOW	5	S4-50 750w	STAIRS L	 R63+R119
(25)	PIPE E	2	S4-36+6.25" Top Hat 750w	STAIRS R	 R63+R119
(26)	PIPE 8	1	S4-36+6.25" Top Hat 750w	STAIRS L	 R63+R119

University of Maryland / Lightwright 6

(1) thru (26)

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(31)	9 LOW	6	S4-36+6.25" Top Hat 750w	AREA A	R63+R119
(32)	PIPE 7	2	S4-36+6.25" Top Hat 750w	AREA B	R63+R119
(33)	6 LOW	4	S4-36+6.25" Top Hat 750w	AREA C	R63+R119
(34)	PIPE 4	3	S4-26+6.25" Top Hat 750w	AREA D	R63+R119
(35)	PIPE 4	2	S4-36+6.25" Top Hat 750w	AREA E	R63+R119
(36)	9 LOW	2	S4-36+6.25" Top Hat 750w	AREA F	R63+R119
(37)	PIPE 7	1	S4-36+6.25" Top Hat 750w	AREA G	R63+R119
(38)	6 LOW	1	S4-36+6.25" Top Hat 750w	AREA H	R63+R119
(41)	9 LOW	9	S4-36+6.25" Top Hat 750w	AREA A1	R63+R119
(42)	PIPE 7	3	S4-36+6.25" Top Hat 750w	AREA A2	R63+R119
(43)	6 LOW	8	S4-36+6.25" Top Hat 750w	AREA A3	R63+R119
(44)	PIPE 4	6	S4-36+6.25" Top Hat 750w	AREA A4	R63+R119
(45)	PIPE 2	5	S4-36+6.25" Top Hat 750w	AREA A5	R63+R119
(46)	PIPE 2	4	S4-36+6.25" Top Hat 750w	AREA A6	R63+R119
(47)	PIPE 2	3	S4-36+6.25" Top Hat 750w	AREA A7	R63+R119
(48)	PIPE 2	2	S4-36+6.25" Top Hat 750w	AREA A8	R63+R119
(49)	PIPE 2	1	S4-36+6.25" Top Hat 750w	AREA A9	R63+R119
(50)	PIPE 4	5	S4-36+6.25" Top Hat 750w	AREA A10	R63+R119
(51)	6 LOW	6	S4-36+6.25" Top Hat 750w	AREA A11	R63+R119
(52)	PIPE 4	4	S4-36+6.25" Top Hat 750w	AREA A12	R63+R119
(61)	16 LOW- UNDER	8	MAC Quantum Profile 750w	SR MOVER	
(62)	SL ELEC- UNDER	8	MAC Quantum Profile 750w	SL MOVER	
(63)	SR ELECTRIC	5	S4-26 750w	I-CUE	R63+R132
	"	5.1	I-Cue 17w		
	"	5.2	DMX Iris		

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(64)	CRATES	1	S4-26 750w	I-CUE	 R63+R132
	"	1.1	I-Cue 17w		
	"	1.2	DMX Iris		
(71)	PIPE 16	2	S4 PAR MFL+7.5" Top Hat 575w	BAX A	 R09
(72)	PIPE D	2	S4 PAR MFL+7.5" Top Hat 575w	BAX B	 R09
(73)	PIPE 13	1	S4 PAR MFL+7.5" Top Hat 575w	BAX C	 R09
(74)	PIPE 11	1	S4 PAR MFL+7.5" Top Hat 575w	BAX D	 R09
(75)	PIPE B	3	S4 PAR MFL+7.5" Top Hat 575w	BAX E	 R09
(81)	PIPE 10	8	S4 PAR MFL+7.5" Top Hat 575w	BAX A4	 R09
	PIPE 16	5	"	BAX A1	"
	PIPE E	1	"	BAX A3	"
	"	3	"	BAX A2	"
(82)	9 LOW	4	S4 PAR MFL+7.5" Top Hat 575w	BAX A5	 R09
(83)	PIPE 8	3	S4 PAR MFL+7.5" Top Hat 575w	BAX A7	 R09
	"	5	"	BAX A6	"
	PIPE 9	1	"	BAX A8	"
(84)	PIPE 10	2	S4 PAR MFL+7.5" Top Hat 575w	BAX A12	 R09
	"	5	"	BAX A10	"
	PIPE 13	2	"	BAX A11	"
(101)	PIPE 16	8	8" Fresnel 2kW	BIG DIAG 1	 R321
(102)	PIPE 16	4	8" Fresnel 2kW	BIG DIAG 1	 R321
(103)	PIPE 14	2	8" Fresnel 2kW	BIG DIAG 1	 R321
(104)	PIPE 16	7	8" Fresnel 2kW	BIG DIAG 2	 R4360
(105)	PIPE 16	3	8" Fresnel 2kW	BIG DIAG 2	 R4360
(106)	PIPE 14	1	8" Fresnel 2kW	BIG DIAG 2	 R4360
(107)	PIPE B	2	S4 PAR VN5P 750w	L BAX <Bar	 R3315+ R119

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(108)	PIPE 4	7	8" Fresnel 2kW	ROUND PLAT TOP	 R09
(109)	PIPE 16	6	S4 PAR 750w	SHAPE	 L202+ R132
(111)	16 LOW- UNDER	7	S4 PAR MFL 575w	L BAX<Nr	 R3315+ R101
(112)	16 LOW- UNDER	6	S4 PAR MFL 575w	L BAX<Nr	 R3315+ R101
(113)	16 LOW- UNDER	3	S4 PAR MFL 575w	L BAX<Nr	 R3315+ R101
(114)	16 LOW- UNDER	2	S4 PAR MFL 575w	L BAX<Nr	 R3315+ R101
(115)	16 LOW- UNDER	1	S4 PAR MFL 575w	L BAX<Nr	 R3315+ R101
(116)	16 LOW-OVER	8	S4 PAR NSP 575w	L BAX<Far	 R3315+ R101
(117)	16 LOW-OVER	4	S4 PAR NSP 575w	L BAX<Far	 R3315+ R101
(118)	16 LOW-OVER	3	S4 PAR NSP 575w	L BAX<Far	 R3315+ R101
(119)	16 LOW-OVER	2	S4 PAR NSP 575w	L BAX<Far	 R3315+ R101
(120)	16 LOW-OVER	1	S4 PAR NSP 575w	L BAX<Far	 R3315+ R101
(121)	SL ELEC- UNDER	1	S4 PAR MFL 575w	L BAX>Nr	 R3315+ R101
(122)	SL ELEC- UNDER	2	S4 PAR MFL 575w	L BAX>Nr	 R3315+ R101
(123)	SL ELEC- UNDER	3	S4 PAR MFL 575w	L BAX>Nr	 R3315+ R101
(124)	SL ELEC- UNDER	6	S4 PAR MFL 575w	L BAX>Nr	 R3315+ R101
(125)	SL ELEC- UNDER	7	S4 PAR MFL 575w	L BAX>Nr	 R3315+ R101


Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(126)	SL ELEC-OVER	1	S4 PAR NSP 575w	L BAX>Far	 R3315+ R101
(127)	SL ELEC-OVER	2	S4 PAR NSP 575w	L BAX>Far	 R3315+ R101
(128)	SL ELEC-OVER	3	S4 PAR NSP 575w	L BAX>Far	 R3315+ R101
(129)	SL ELEC-OVER	5	S4 PAR NSP 575w	L BAX>Far	 R3315+ R101
(130)	SL ELEC-OVER	9	S4 PAR NSP 575w	L BAX>Far	 R3315+ R101
(131)	BAND WRAP	17	6" Fresnel 1kW	STG WASH	 R3315
(132)	BAND WRAP	12	6" Fresnel 1kW	STG WASH	 R3315
(133)	BAND WRAP	6	6" Fresnel 1kW	STG WASH	 R3315
(134)	BAND WRAP	3	6" Fresnel 1kW	STG WASH	 R3315
(135)	BAND WRAP	9	6" Fresnel 1kW	MIC BAX	 L202
(136)	BAND WRAP	14	6" Fresnel 1kW	NOOK	 L202
(141)	16 LOW-OVER	11	S4-36 750w	S/L<B	 L174+ R119
(142)	16 LOW-OVER	10	S4-26+6.25" Top Hat 750w	S/L<C	 L174+ R119
(143)	16 LOW-OVER	9	S4-26+6.25" Top Hat 750w	S/L<D/E	 L174+ R119
(144)	16 LOW-OVER	7	S4-36 750w	S/L<F	 L174+ R119
(145)	16 LOW-OVER	6	S4-26+6.25" Top Hat 750w	S/L<G	 L174+ R119
(146)	16 LOW-OVER	5	S4-26+6.25" Top Hat 750w	S/L<H	 L174+ R119
(147)	16 LOW-UNDER	5	S4-26+6.25" Top Hat 750w	S/L<PLAT DS	 L174+ R119
(148)	16 LOW-UNDER	4	S4-26+6.25" Top Hat 750w	S/L<PLAT US	 L174+ R119

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(151)	SL ELEC-OVER	10	S4-26+6.25" Top Hat 750w	S/L>B/A	 L174+ R119
(152)	SL ELEC-OVER	11	S4-26+6.25" Top Hat 750w	S/L>C	 L174+ R119
(153)	SL ELEC-OVER	12	S4-36 750w	S/L>E	 L174+ R119
(154)	SL ELEC-OVER	6	S4-26+6.25" Top Hat 750w	S/L>F	 L174+ R119
(155)	SL ELEC-OVER	7	S4-26+6.25" Top Hat 750w	S/L>G	 L174+ R119
(156)	SL ELEC-OVER	8	S4-36 750w	S/L>H	 L174+ R119
(157)	SL ELEC-UNDER	5	S4-26+6.25" Top Hat 750w	S/L>PLAT DS	 L174+ R119
(158)	SL ELEC-UNDER	4	S4-26+6.25" Top Hat 750w	S/L>PLAT US	 L174+ R119
(161)	1 LOW	15	S4-26+10" Top Hat 750w	LOW X SCROLL	 R132+HS
	"	15.1	Morpheus M-Fader 50w		
(162)	1 LOW	12	S4-26+10" Top Hat 750w	LOW X SCROLL	 R132+HS
	"	12.1	Morpheus M-Fader 50w		
(163)	1 LOW	11	S4-26+10" Top Hat 750w	LOW X SCROLL	 R132+HS
	"	11.1	Morpheus M-Fader 50w		
(164)	1 LOW	10	S4-26+10" Top Hat 750w	LOW X SCROLL	 R132+HS
	"	10.1	Morpheus M-Fader 50w		
(165)	1 LOW	6	S4-26+10" Top Hat 750w	LOW X SCROLL	 R132+HS
	"	6.1	Morpheus M-Fader 50w		
(171)	SR ELECTRIC	7	S4-26 750w	SR Monkey	 R87
(172)	SR ELECTRIC	10	S4-26 750w	Lounging Woman	 R87






















Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(173)	SR ELECTRIC	12	S4-26 750w	Center Woman	 R87
(174)	SR ELECTRIC	13	S4-26 750w	Standing SL Woman	 R87
(175)	SR ELECTRIC	16	S4-26 750w	SL Monkey	 R87
(176)	SR ELECTRIC	15	S4-26 750w	SR TEMP Mural	 L174, T: G726 A
(177)	1 LOW	14	S4-26 750w	SL TEMP Mural	 L174, T: G726 A
(201)	9 LOW	8	S4-26+6.25" Top Hat 750w	AREA R2	 R63+R119
(202)	9 LOW	5	S4-26+6.25" Top Hat 750w	AREA R3	 R63+R119
(203)	9 LOW	3	S4-26+6.25" Top Hat 750w	AREA R4	 R63+R119
(204)	PIPE 12	2	S4-36+6.25" Top Hat 750w	AREA R5	 R63+R119
(205)	PIPE 14	6	S4-26+6.25" Top Hat 750w	AREA S1/S2	 R63+R119
(206)	6 LOW	2	S4-26+6.25" Top Hat 750w	AREA S2/S3	 R63+R119
(207)	9 LOW	1	S4-36+6.25" Top Hat 750w	AREA Q1	 R63+R119
(208)	PIPE 10	3	S4-36+6.25" Top Hat 750w	AREA Q2	 R63+R119
(209)	PIPE 8	4	S4-36+6.25" Top Hat 750w	AREA Q3	 R63+R119
(211)	BAND WRAP	19	ETC Desire D40+7.5" Short Top Hat 110w	BAR	 R101
(221)	BAND WRAP	1	ETC Desire D40+7.5" Short Top Hat 110w	BANQ	 R101
(231)	SR ELECTRIC	14	6" Fresnel 1kW	PLAT BAX	 R3315
(233)	1 LOW	13	6" Fresnel 1kW	PLAT BAX	 R3315
(241)	SR ELECTRIC	6	S4-36 750w	S/L R1/R2	 L174+ R119
(242)	SR ELECTRIC	9	S4-26+6.25" Top Hat 750w	S/L R3	 L174+ R119
(243)	SR ELECTRIC	4	S4-26+6.25" Top Hat 750w	S/L R5	 L174+ R119

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(244)	16 LOW-OVER	12	S4-19+6.25" Top Hat 750w	S/L ST2	 L174+ R119
(251)	1 LOW	9	S4-26+6.25" Top Hat 750w	S/L Q1	 L174+ R119
(252)	1 LOW	8	S4-26+6.25" Top Hat 750w	S/L Q2	 L174+ R119
(253)	1 LOW	7	S4-26+6.25" Top Hat 750w	S/L Q3	 L174+ R119
(254)	SL ELEC-OVER	13	S4-19+6.25" Top Hat 750w	S/L ST2	 L174+ R119
(261)	STAIRS SR	1	2' COLORBLAZE TRX (32deg, 8" Mode) 315w	FOOT	
(264)	STAIRS SR	3	Birdie MFL 60w	FOOT	 R132
(265)	STAIRS SR	2	Birdie MFL 60w	FOOT	 R132
(271)	STAIRS SL	3	2' COLORBLAZE TRX (32deg, 8" Mode) 315w	FOOT	
(274)	STAIRS SL	2	Birdie MFL 60w	FOOT	 R132
(275)	STAIRS SL	1	Birdie MFL 60w	FOOT	 R132
(276)	DECK	1	Birdie MFL 150w	Gunshot Burst	 N/C
(281)	3 BOOM L	1	S4 PAR MFL 575w	THRU>DS	 R3315+ R101
(282)	1 BOOM L	1	S4 PAR MFL 575w	THRU>NOOK	 L200+ R101
(283)	2 BOOM L	1	S4 PAR NSP 575w	THRU HALO	 R101
(284)	2 BOOM L	2	S4 PAR NSP 575w	THRU SHIN	 L174+ R101
(301)	PIPE 13	4	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A	
(302)	PIPE 13	3	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED B	
(303)	PIPE 10	6	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED C	

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(304)	PIPE D	1	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED D	
(305)	PIPE 8	2	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED E	
(306)	PIPE 14	3	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED F	
(307)	PIPE 10	1	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED H	
(311)	PIPE 13	5	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A2	
(312)	PIPE 10	11	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A3	
(313)	PIPE 8	10	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A4	
(314)	PIPE 5	3	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A6	
(315)	PIPE 5	2	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A7	
(316)	PIPE 5	1	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A8	
(320)	PIPE 8	8	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A10	
(321)	PIPE 10	9	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A11	
(322)	PIPE 8	6	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED A12	
(331)	PIPE 13	7	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(332)	PIPE 10	13	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(333)	PIPE 8	12	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(334)	PIPE 5	6	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(335)	PIPE 3	5	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(336)	PIPE 3	4	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(337)	PIPE 3	3	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(338)	PIPE 3	2	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(339)	PIPE 3	1	2' COLORBLAZE TRX (22deg, 24" Mode) 315w	LED AUD	
(341)	PIPE 15	1	2' COLORBLAZE TRX (32deg, 8" Mode) 315w	BAR LED	
(344)	PIPE C	1	2' COLORBLAZE TRX (32deg, 8" Mode) 315w	BANQ LED	
(347)	PIPE 5	4	2' COLORBLAZE TRX (32deg, 8" Mode) 315w	LED ST2	
(351)	BAND WRAP	18	PLCyc1 156w	MURAL COLOR	
(352)	BAND WRAP	15	PLCyc1 156w	MURAL COLOR	
(353)	BAND WRAP	13	PLCyc1 156w	MURAL COLOR	
(354)	BAND WRAP	10	PLCyc1 156w	MURAL COLOR	
(355)	BAND WRAP	7	PLCyc1 156w	MURAL COLOR	
(356)	BAND WRAP	5	PLCyc1 156w	MURAL COLOR	
(357)	BAND WRAP	4	PLCyc1 156w	MURAL COLOR	
(358)	BAND WRAP	2	PLCyc1 156w	MURAL COLOR	
(361)	SR ELECTRIC	1	ETC Desire D40+7.5" Short Top Hat 110w	WALL SCRAPE	 R100

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(362)	1 LOW	1	ETC Desire D40+7.5" Short Top Hat 110w	WALL SCRAPE	 R100
(363)	SR ELECTRIC	2	S4-50 750w	WALL SCRAPE	 L174
(364)	1 LOW	2	S4-50+6.25" Eyelash 750w	WALL SCRAPE	 L174, T: G726 A
(365)	SR ELECTRIC	3	S4 PAR WFL+B.D. 750w	Coat Check	 R09
(366)	1 LOW	4	S4 PAR WFL+B.D. 750w	Ticket Booth	 R09
(367)	1 LOW	3	S4-50+6.25" Eyelash 750w	QUEENIE'S	 L203+ R119
(368)	BAND WRAP	11	Birdie MFL 60w	MURAL	 R119
(401)	PIPE 14	4	S4-26+6.25" Top Hat 750w	SR TABLE	 L174+ R132
(402)	PIPE 11	2	S4-26+6.25" Top Hat 750w	C TABLE	 L174+ R132
(403)	PIPE 10	4	S4-26+6.25" Top Hat 750w	SL TABLE	 L174+ R132
(404)	PIPE 15	2	S4-36+6.25" Top Hat 750w	BAR SPECIAL	 L174+ R132
(405)	PIPE B	1	S4-36+6.25" Top Hat 750w	BANQ SPECIAL	 R63+R132
(406)	SR ELECTRIC	11	S4-26 750w	WINDOW	 R87, T: G758 A
(412)	SL ELEC-UNDER	9	S4-26 750w	C TABLE SPEC	 R63+R132
(414)	PIPE 12	1	S4-26+6.25" Top Hat 750w	BAR SPECIAL	 R63+R132
(415)	PIPE 4	1	S4-26+6.25" Top Hat 750w	BANQ SPECIAL	 R63+R132
(416)	PIPE H	3a	S4-26 750w	Burrs Barr	 R63+R132
(421)	PIPE 5	5	S4-36+Iris+6.25" Tophat 750w	QUEENIE ENT	 L202+ R132
(422)	PIPE 14	5	8" Fresnel 2kW	FIGHT	 L203

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(431)	BAND WRAP	16	3" Fresnel 100w	PIANO	 L202
(432)	BAND WRAP	8	3" Fresnel 100w	DRUM	 L202
(433)	BAND	1	Practical 40w	MUSIC STAND LIGHTS	 N/C
(501)	CHANDELIER	1	Practical 40w	CHANDELIER	 N/C
(502)	CHANDELIER	6	Practical 40w	CHANDELIER	 N/C
(503)	CHANDELIER	3	Practical 40w	CHANDELIER	 N/C
(504)	CHANDELIER	2	Practical 40w	CHANDELIER	 N/C
(505)	CHANDELIER	7	Practical 40w	CHANDELIER	 N/C
(506)	CHANDELIER	5	Practical 40w	CHANDELIER	 N/C
(507)	CHANDELIER	4	Practical 40w	CHANDELIER	 N/C
(511)	TABLE LAMPS	3	Practical 40w	TABLE	 N/C
(512)	TABLE LAMPS	2	Practical 40w	TABLE	 N/C
(513)	TABLE LAMPS	1	Practical 40w	TABLE	 N/C
(514)	TABLE LAMPS	5	Practical 40w	TABLE	 N/C
(515)	TABLE LAMPS	4	Practical 40w	TABLE	 N/C
(516)	TABLE LAMPS	8	Practical 40w	TABLE	 N/C
(517)	TABLE LAMPS	7	Practical 40w	TABLE	 N/C
(518)	TABLE LAMPS	6	Practical 40w	TABLE	 N/C
(521)	TABLE LAMPS	11	Practical 40w	TABLE	 N/C
	"	12	"	"	"
(522)	TABLE LAMPS	9	Practical 40w	TABLE	 N/C
	"	10	"	"	"
(531)	BAR	1	Practical 40w	BAR	 N/C
	"	2	"	"	"
	"	3	"	"	"
	"	4	"	"	"

Channel	Position	Unit#	Inst Type & Access & Watt	Purpose	Color & Gobo
(532)	BAR	3	Practical 40w	SCONCE	<input type="radio"/> N/C
	"	4	"	"	"
(533)	BANQUET	3	Practical 40w	TABLE	<input type="radio"/> N/C
	"	4	"	"	"
(534)	BANQUET	1	Practical 40w	SCONCE	<input type="radio"/> N/C
	"	2	"	"	"
(541)	CEILING	4	Set LX 50w	ROPELIGHT	<input type="radio"/> WARM WHITE
(542)	CEILING	1	Set LX 50w	ROPELIGHT	<input type="radio"/> WARM WHITE
	"	2	"	"	"
	"	3	"	"	"
(600)	PIPE 16	1	Hazer	HAZER	
(601)	SPOT TOWER	1	S4-19+Drop In Boomerang 750w	FSP 1	<input type="radio"/> NOTE 1
	"	2	"	FSP 2	"

NOTES:

1. 1- R132, 2- R119, 3- R08, 4- R53, 5- R63, 6- L201

University of Maryland / Lightwright 6

(532) thru (601)

2.4.2 Instrument Schedule

The Wild Party

Instrument Schedule



LD: Rob Siler
silerlights@gmail.com

4/12/17
Kogod Theatre
University of Maryland






TABLE OF CONTENTS

SPOT TOWER	1	1 LOW	8
PIPE 2	1	6 LOW	9
PIPE 3	1	9 LOW	9
PIPE 4	2	16 LOW-OVER	10
PIPE 5	2	16 LOW-UNDER	10
PIPE 7	2	SL ELEC-OVER	11
PIPE 8	3	SL ELEC-UNDER	11
PIPE 9	3	SR ELECTRIC	12
PIPE 10	4	BAND WRAP	13
PIPE 11	4	STAIRS SL	14
PIPE 12	4	STAIRS SR	14
PIPE 13	5	CRATES	14
PIPE 14	5	1 BOOM L	14
PIPE 15	5	2 BOOM L	14
PIPE 16	6	3 BOOM L	14
PIPE B	6	CHANDELIER	15
PIPE C	6	TABLE LAMPS	15
PIPE D	6	BAR	16
PIPE E	7	BANQUET	16
PIPE F	7	CEILING	16
PIPE H	7	BAND	16
		DECK	16

SPOT TOWER

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	FSP 1	S4-19+Drop In Boomerang	750w	 NOTE 1		(601)
2	FSP 2	S4-19+Drop In Boomerang	750w	 NOTE 1		(601)

PIPE 2

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA A9	S4-36+6.25" Top Hat	750w	 R63+R119		(49)
2	AREA A8	S4-36+6.25" Top Hat	750w	 R63+R119		(48)
3	AREA A7	S4-36+6.25" Top Hat	750w	 R63+R119		(47)
4	AREA A6	S4-36+6.25" Top Hat	750w	 R63+R119		(46)
5	AREA A5	S4-36+6.25" Top Hat	750w	 R63+R119		(45)








PIPE 3

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(339)
2	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(338)
3	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(337)
4	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(336)
5	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(335)


NOTES:

- 1- R132, 2- R119, 3- R08, 4- R53, 5- R63, 6- L201




PIPE 4

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BANQ SPECIAL	S4-26+6.25" Top Hat	750w	 R63+R132		(415)
2	AREA E	S4-36+6.25" Top Hat	750w	 R63+R119		(35)
3	AREA D	S4-26+6.25" Top Hat	750w	 R63+R119		(34)
4	AREA A12	S4-36+6.25" Top Hat	750w	 R63+R119		(52)
5	AREA A10	S4-36+6.25" Top Hat	750w	 R63+R119		(50)
6	AREA A4	S4-36+6.25" Top Hat	750w	 R63+R119		(44)
7	ROUND PLAT TOP	8" Fresnel	2kW	 R09		(108)








PIPE 5

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	LED A8	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(316)
2	LED A7	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(315)
3	LED A6	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(314)
4	LED ST2	2' COLORBLAZE TRX (32deg, 8" Mode)	315w			(347)
5	QUEENIE ENT	S4-36+Iris+6.25" Tophat	750w	 L202+R132		(421)
6	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(334)


PIPE 7

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA G	S4-36+6.25" Top Hat	750w	 R63+R119		(37)
2	AREA B	S4-36+6.25" Top Hat	750w	 R63+R119		(32)
3	AREA A2	S4-36+6.25" Top Hat	750w	 R63+R119		(42)

PIPE 8

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	STAIRS L	S4-36+6.25" Top Hat	750w	 R63+R119		(26)
2	LED E	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(305)
3	BAX A7	S4 PAR MFL+7.5" Top Hat	575w	 R09		(83)
4	AREA Q3	S4-36+6.25" Top Hat	750w	 R63+R119		(209)
5	BAX A6	S4 PAR MFL+7.5" Top Hat	575w	 R09		(83)
6	LED A12	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(322)
7	AREA E	S4-36+6.25" Top Hat	750w	 R63+R119		(5)
8	LED A10	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(320)
9	AREA A12	S4-36+6.25" Top Hat	750w	 R63+R119		(22)
10	LED A4	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(313)
11	AREA A10	S4-36+6.25" Top Hat	750w	 R63+R119		(20)
12	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(333)

PIPE 9

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAX A8	S4 PAR MFL+7.5" Top Hat	575w	 R09		(83)

PIPE 10

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	LED H	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(307)
2	BAX A12	S4 PAR MFL+7.5" Top Hat	575w	R09		(84)
3	AREA Q2	S4-36+6.25" Top Hat	750w	R63+R119		(208)
4	SL TABLE	S4-26+6.25" Top Hat	750w	L174+R132		(403)
5	BAX A10	S4 PAR MFL+7.5" Top Hat	575w	R09		(84)
6	LED C	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(303)
7	AREA H	S4-36+6.25" Top Hat	750w	R63+R119		(8)
8	BAX A4	S4 PAR MFL+7.5" Top Hat	575w	R09		(81)
9	LED A11	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(321)
10	AREA C	S4-36+6.25" Top Hat	750w	R63+R119		(3)
11	LED A3	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(312)
12	AREA A11	S4-36+6.25" Top Hat	750w	R63+R119		(21)
13	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(332)




PIPE 11

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAX D	S4 PAR MFL+7.5" Top Hat	575w	R09		(74)
2	C TABLE	S4-26+6.25" Top Hat	750w	L174+R132		(402)
3	AREA G	S4-36+6.25" Top Hat	750w	R63+R119		(7)
4	AREA B	S4-36+6.25" Top Hat	750w	R63+R119		(2)






PIPE 12

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAR SPECIAL	S4-26+6.25" Top Hat	750w	R63+R132		(414)
2	AREA R5	S4-36+6.25" Top Hat	750w	R63+R119		(204)


PIPE 13

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAX C	S4 PAR MFL+7.5" Top Hat	575w	 R09		(73)
2	BAX A11	S4 PAR MFL+7.5" Top Hat	575w	 R09		(84)
3	LED B	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(302)
4	LED A	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(301)
5	LED A2	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(311)
6	AREA A	S4-36+6.25" Top Hat	750w	 R63+R119		(1)
7	LED AUD	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(331)








PIPE 14

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BIG DIAG 2	8" Fresnel	2kW	 R4360		(106)
2	BIG DIAG 1	8" Fresnel	2kW	 R321		(103)
3	LED F	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(306)
4	SR TABLE	S4-26+6.25" Top Hat	750w	 L174+R132		(401)
5	FIGHT	8" Fresnel	2kW	 L203		(422)
6	AREA S1/S2	S4-26+6.25" Top Hat	750w	 R63+R119		(205)




PIPE 15

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAR LED	2' COLORBLAZE TRX (32deg, 8" Mode)	315w			(341)
2	BAR SPECIAL	S4-36+6.25" Top Hat	750w	 L174+R132		(404)

PIPE 16

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	HAZER	Hazer				(600)
2	BAX A	S4 PAR MFL+7.5" Top Hat	575w	 R09		(71)
3	BIG DIAG 2	8" Fresnel	2kW	 R4360		(105)
4	BIG DIAG 1	8" Fresnel	2kW	 R321		(102)
5	BAX A1	S4 PAR MFL+7.5" Top Hat	575w	 R09		(81)
6	SHAPE	S4-36	750w	 L202+R132		(109)
7	BIG DIAG 2	8" Fresnel	2kW	 R4360		(104)
8	BIG DIAG 1	8" Fresnel	2kW	 R321		(101)


PIPE B

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BANQ SPECIAL	S4-36+6.25" Top Hat	750w	 R63+R132		(405)
2	L BAX <Bar	S4 PAR VNSP	750w	 R3315+R119		(107)
3	BAX E	S4 PAR MFL+7.5" Top Hat	575w	 R09		(75)




PIPE C

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BANQ LED	2' COLORBLAZE TRX (32deg, 8" Mode)	315w			(344)


PIPE D

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	LED D	2' COLORBLAZE TRX (22deg, 24" Mode)	315w			(304)
2	BAX B	S4 PAR MFL+7.5" Top Hat	575w	 R09		(72)






PIPE E

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAX A3	S4 PAR MFL+7.5" Top Hat	575w	 R09		(81)
2	STAIRS R	S4-36+6.25" Top Hat	750w	 R63+R119		(25)
3	BAX A2	S4 PAR MFL+7.5" Top Hat	575w	 R09		(81)

















PIPE F

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA F	S4-36+6.25" Top Hat	750w	 R63+R119		(6)











PIPE H

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA A4	S4-36+6.25" Top Hat	750w	 R63+R119		(14)
2	AREA A3	S4-36+6.25" Top Hat	750w	 R63+R119		(13)
3	AREA A2	S4-36+6.25" Top Hat	750w	 R63+R119		(12)
3a	Burrs Barr	S4-26	750w	 R63+R132		(416)
4	AREA A1	S4-36+6.25" Top Hat	750w	 R63+R119		(11)










1 LOW

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	WALL SCRAPE	ETC Desire D40+7.5" Short Top Hat	110w	 R100		(362)
2	WALL SCRAPE	S4-50+6.25" Eyelash	750w	 L174	 G726 A	(364)
3	QUEENIE'S	S4-50+6.25" Eyelash	750w	 L203+R119		(367)
4	Ticket Booth	S4 PAR WFL+B.D.	750w	 R09		(366)
5	STAIRS L	S4-50	750w	 R63+R119		(24)
6	LOW X SCROLL	S4-26+10" Top Hat	750w	 R132+HS		(165)
6.1		Morpheus M-Fader	50w			(165)
7	S/L Q3	S4-26+6.25" Top Hat	750w	 L174+R119		(253)
8	S/L Q2	S4-26+6.25" Top Hat	750w	 L174+R119		(252)
9	S/L Q1	S4-26+6.25" Top Hat	750w	 L174+R119		(251)
10	LOW X SCROLL	S4-26+10" Top Hat	750w	 R132+HS		(164)
10.1		Morpheus M-Fader	50w			(164)
11	LOW X SCROLL	S4-26+10" Top Hat	750w	 R132+HS		(163)
11.1		Morpheus M-Fader	50w			(163)
12	LOW X SCROLL	S4-26+10" Top Hat	750w	 R132+HS		(162)
12.1		Morpheus M-Fader	50w			(162)
13	PLAT BAX	6" Fresnel	1kW	 R3315		(233)
14	SL TEMP Mural	S4-26	750w	 L174	 G726 A	(177)
15	LOW X SCROLL	S4-26+10" Top Hat	750w	 R132+HS		(161)
15.1		Morpheus M-Fader	50w			(161)













6 LOW

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA H	S4-36+6.25" Top Hat	750w	 R63+R119		(38)
2	AREA S2/S3	S4-26+6.25" Top Hat	750w	 R63+R119		(206)
3	AREA A9	S4-36+6.25" Top Hat	750w	 R63+R119		(19)
4	AREA C	S4-36+6.25" Top Hat	750w	 R63+R119		(33)
5	AREA A8	S4-36+6.25" Top Hat	750w	 R63+R119		(18)
6	AREA A11	S4-36+6.25" Top Hat	750w	 R63+R119		(51)
7	AREA A7	S4-36+6.25" Top Hat	750w	 R63+R119		(17)
8	AREA A3	S4-36+6.25" Top Hat	750w	 R63+R119		(43)
9	AREA A6	S4-36+6.25" Top Hat	750w	 R63+R119		(16)
10	AREA A5	S4-36+6.25" Top Hat	750w	 R63+R119		(15)








9 LOW

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	AREA Q1	S4-36+6.25" Top Hat	750w	 R63+R119		(207)
2	AREA F	S4-36+6.25" Top Hat	750w	 R63+R119		(36)
3	AREA R4	S4-26+6.25" Top Hat	750w	 R63+R119		(203)
4	BAX A5	S4 PAR MFL+7.5" Top Hat	575w	 R09		(82)
5	AREA R3	S4-26+6.25" Top Hat	750w	 R63+R119		(202)
6	AREA A	S4-36+6.25" Top Hat	750w	 R63+R119		(31)
7	AREA D	S4-36+6.25" Top Hat	750w	 R63+R119		(4)
8	AREA R2	S4-26+6.25" Top Hat	750w	 R63+R119		(201)
9	AREA A1	S4-36+6.25" Top Hat	750w	 R63+R119		(41)













16 LOW-OVER

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	L BAX<Far	S4 PAR NSP	575w	 R3315+R101		(120)
2	L BAX<Far	S4 PAR NSP	575w	 R3315+R101		(119)
3	L BAX<Far	S4 PAR NSP	575w	 R3315+R101		(118)
4	L BAX<Far	S4 PAR NSP	575w	 R3315+R101		(117)
5	S/L<H	S4-26+6.25" Top Hat	750w	 L174+R119		(146)
6	S/L<G	S4-26+6.25" Top Hat	750w	 L174+R119		(145)
7	S/L<F	S4-36	750w	 L174+R119		(144)
8	L BAX<Far	S4 PAR NSP	575w	 R3315+R101		(116)
9	S/L<D/E	S4-26+6.25" Top Hat	750w	 L174+R119		(143)
10	S/L<C	S4-26+6.25" Top Hat	750w	 L174+R119		(142)
11	S/L<B	S4-36	750w	 L174+R119		(141)
12	S/L ST2	S4-19+6.25" Top Hat	750w	 L174+R119		(244)









16 LOW-UNDER

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	L BAX<Nr	S4 PAR MFL	575w	 R3315+R101		(115)
2	L BAX<Nr	S4 PAR MFL	575w	 R3315+R101		(114)
3	L BAX<Nr	S4 PAR MFL	575w	 R3315+R101		(113)
4	S/L<PLAT US	S4-26+6.25" Top Hat	750w	 L174+R119		(148)
5	S/L<PLAT DS	S4-26+6.25" Top Hat	750w	 L174+R119		(147)
6	L BAX<Nr	S4 PAR MFL	575w	 R3315+R101		(112)
7	L BAX<Nr	S4 PAR MFL	575w	 R3315+R101		(111)
8	SR MOVER	MAC Quantum Profile	750w			(61)

SL ELEC-OVER

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	L BAX>Far	S4 PAR NSP	575w	 R3315+R101		(126)
2	L BAX>Far	S4 PAR NSP	575w	 R3315+R101		(127)
3	L BAX>Far	S4 PAR NSP	575w	 R3315+R101		(128)
5	L BAX>Far	S4 PAR NSP	575w	 R3315+R101		(129)
6	S/L>F	S4-26+6.25" Top Hat	750w	 L174+R119		(154)
7	S/L>G	S4-26+6.25" Top Hat	750w	 L174+R119		(155)
8	S/L>H	S4-36	750w	 L174+R119		(156)
9	L BAX>Far	S4 PAR NSP	575w	 R3315+R101		(130)
10	S/L>B/A	S4-26+6.25" Top Hat	750w	 L174+R119		(151)
11	S/L>C	S4-26+6.25" Top Hat	750w	 L174+R119		(152)
12	S/L>E	S4-36	750w	 L174+R119		(153)
13	S/L ST2	S4-19+6.25" Top Hat	750w	 L174+R119		(254)












SL ELEC-UNDER

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	L BAX>Nr	S4 PAR MFL	575w	 R3315+R101		(121)
2	L BAX>Nr	S4 PAR MFL	575w	 R3315+R101		(122)
3	L BAX>Nr	S4 PAR MFL	575w	 R3315+R101		(123)
4	S/L>PLAT US	S4-26+6.25" Top Hat	750w	 L174+R119		(158)
5	S/L>PLAT DS	S4-26+6.25" Top Hat	750w	 L174+R119		(157)
6	L BAX>Nr	S4 PAR MFL	575w	 R3315+R101		(124)
7	L BAX>Nr	S4 PAR MFL	575w	 R3315+R101		(125)
8	SL MOVER	MAC Quantum Profile	750w			(62)
9	C TABLE SPEC	S4-26	750w	 R63+R132		(412)



SR ELECTRIC

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	WALL SCRAPE	ETC Desire D40+7.5" Short Top Hat	110w	 R100		(361)
2	WALL SCRAPE	S4-50	750w	 L174		(363)
3	Coat Check	S4 PAR WFL+B.D.	750w	 R09		(365)
4	S/L R5	S4-26+6.25" Top Hat	750w	 L174+R119		(243)
5	I-CUE	S4-26	750w	 R63+R132		(63)
5.1		I-Cue	17w			(63)
5.2		DMX Iris				(63)
6	S/L R1/R2	S4-36	750w	 L174+R119		(241)
7	SR Monkey	S4-26	750w	 R87		(171)
8	BAR BOTTLES	S4-50	750w	 R63+R119		(23)
9	S/L R3	S4-26+6.25" Top Hat	750w	 L174+R119		(242)
10	Lounging Woman	S4-26	750w	 R87		(172)
11	WINDOW	S4-26	750w	 R87	 G758 A	(406)
12	Center Woman	S4-26	750w	 R87		(173)
13	Standing SL Woman	S4-26	750w	 R87		(174)
14	PLAT BAX	6" Fresnel	1kW	 R3315		(231)
15	SR TEMP Mural	S4-26	750w	 L174	 G726 A	(176)
16	SL Monkey	S4-26	750w	 R87		(175)



BAND WRAP

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BANQ	ETC Desire D40+7.5" Short Top Hat	110w	 R101		(221)
2	MURAL COLOR	PLCyc1	156w			(358)
3	STG WASH	6" Fresnel	1kW	 R3315		(134)
4	MURAL COLOR	PLCyc1	156w			(357)
5	MURAL COLOR	PLCyc1	156w			(356)
6	STG WASH	6" Fresnel	1kW	 R3315		(133)
7	MURAL COLOR	PLCyc1	156w			(355)
8	DRUM	3" Fresnel	100w	 L202		(432)
9	MIC BAX	6" Fresnel	1kW	 L202		(135)
10	MURAL COLOR	PLCyc1	156w			(354)
11	MURAL	Birdie MFL	60w	 R119		(368)
12	STG WASH	6" Fresnel	1kW	 R3315		(132)
13	MURAL COLOR	PLCyc1	156w			(353)
14	NOOK	6" Fresnel	1kW	 L202		(136)
15	MURAL COLOR	PLCyc1	156w			(352)
16	PIANO	3" Fresnel	100w	 L202		(431)
17	STG WASH	6" Fresnel	1kW	 R3315		(131)
18	MURAL COLOR	PLCyc1	156w			(351)
19	BAR	ETC Desire D40+7.5" Short Top Hat	110w	 R101		(211)


STAIRS SL

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	FOOT	Birdie MFL	60w	 R132		(275)
2	FOOT	Birdie MFL	60w	 R132		(274)
3	FOOT	2' COLORBLAZE TRX (32deg, 8" Mode)	315w			(271)


STAIRS SR

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	FOOT	2' COLORBLAZE TRX (32deg, 8" Mode)	315w			(261)
2	FOOT	Birdie MFL	60w	 R132		(265)
3	FOOT	Birdie MFL	60w	 R132		(264)



CRATES

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	I-CUE	S4-26	750w	 R63+R132		(64)
1.1	I-Cue		17w			(64)
1.2		DMX Iris				(64)


1 BOOM L

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	THRU>NOOK	S4 PAR MFL	575w	 L200+R101		(282)

2 BOOM L

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	THRU HALO	S4 PAR NSP	575w	 R101		(283)
2	THRU SHIN	S4 PAR NSP	575w	 L174+R101		(284)

3 BOOM L

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	THRU>DS	S4 PAR MFL	575w	 R3315+R101		(281)

CHANDELIER




















Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	CHANDELIER	Practical	40w	 N/C		(501)
2	CHANDELIER	Practical	40w	 N/C		(504)
3	CHANDELIER	Practical	40w	 N/C		(503)
4	CHANDELIER	Practical	40w	 N/C		(507)
5	CHANDELIER	Practical	40w	 N/C		(506)
6	CHANDELIER	Practical	40w	 N/C		(502)
7	CHANDELIER	Practical	40w	 N/C		(505)

TABLE LAMPS

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	TABLE	Practical	40w	 N/C		(513)
2	TABLE	Practical	40w	 N/C		(512)
3	TABLE	Practical	40w	 N/C		(511)
4	TABLE	Practical	40w	 N/C		(515)
5	TABLE	Practical	40w	 N/C		(514)
6	TABLE	Practical	40w	 N/C		(518)
7	TABLE	Practical	40w	 N/C		(517)
8	TABLE	Practical	40w	 N/C		(516)
9	TABLE	Practical	40w	 N/C		(522)
10	TABLE	Practical	40w	 N/C		(522)
11	TABLE	Practical	40w	 N/C		(521)
12	TABLE	Practical	40w	 N/C		(521)

BAR

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	BAR	Practical	40w	<input type="radio"/> N/C		(531)
2	BAR	Practical	40w	<input type="radio"/> N/C		(531)
3	BAR	Practical	40w	<input type="radio"/> N/C		(531)
3	SCONCE	Practical	40w	<input type="radio"/> N/C		(532)
4	BAR	Practical	40w	<input type="radio"/> N/C		(531)
4	SCONCE	Practical	40w	<input type="radio"/> N/C		(532)

BANQUET

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	SCONCE	Practical	40w	<input type="radio"/> N/C		(534)
2	SCONCE	Practical	40w	<input type="radio"/> N/C		(534)
3	TABLE	Practical	40w	<input type="radio"/> N/C		(533)
4	TABLE	Practical	40w	<input type="radio"/> N/C		(533)

CEILING

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	ROPELIGHT	Set LX	50w	<input type="radio"/> WARM WHITE		(542)
2	ROPELIGHT	Set LX	50w	<input type="radio"/> WARM WHITE		(542)
3	ROPELIGHT	Set LX	50w	<input type="radio"/> WARM WHITE		(542)
4	ROPELIGHT	Set LX	50w	<input type="radio"/> WARM WHITE		(541)

BAND

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	MUSIC STAND LIGHTS	Practical	40w	<input type="radio"/> N/C		(433)

DECK

Unit#	Purpose	Inst Type & Access	Watt	Color	Gobo	Chan
1	Gunshot Burst	Birdie MFL	150w	<input type="radio"/> N/C		(276)

2.5: Reflections from the Designer Run

For *The Wild Party*, it was essential to see rehearsals, what the breadth of the show had become, and what was being created in the staging. With the immersive quality of the show, these were my opportunities to see the full scope of how, and where, Scot and Alvin were shaping each moment. I went into each rehearsal keeping in my mind both my concept and the story we were aiming to tell.

The designer run was especially valuable to my process. While watching the run, I marked my script with cue placements, basic blocking notes, and quick notes about the purpose of each potential cue. These notes later formed the starting point for the cue structure that I worked from during tech. I also thought about the show in general terms, looking at how the staging and choreography would work with the design elements. While I had many thoughts about the staging, because of the previous misunderstandings with one of the directors I kept my opinions to myself and prepared to light what was in front of me.

After the run, I looked through my various notes and compared them to the plot to make sure that I had covered all areas, confirming there was nothing I had previously overlooked or that needed adjustment. It was at this point that I was able to start adding specificity into the plot for particular moments through added specials and small tweaks to the previous draftings. I informed the shop about these new needs, and we were able to make the adjustments before focus.

Chapter 3: The Tech Process

3.1: Designing during Tech

As the technical rehearsals approached, we ran into many bumps in the road that had to be overcome before we could begin the tech. Some of our issues were normal and easily solved. Others I feel like could have possibly been avoided.

About mid-way during the build, the Electrics Shop discovered that the table lamps built by Properties and the light bulb type I had selected did not match. Because of their proximity to the audience, I had chosen vintage shaped light bulbs in keeping with the styles of the 1920's and early 1930's. The issue became that the sockets built into the table lamps were too small to fit what I had designed. This was an unfortunate discovery because the bulb shipment had been in for months and the budget was very tight. I made a swap using other bulbs that were in stock and ultimately the change worked out well, but I wish there had been a way to make the period lamps work.

Another challenge that arose was the rigging for the dropdown electrics on the sides of the stage. These were crucial positions for the sidelight and low backlight of the show. At one point, the riggers decided that instead of a single pipe with both over- and under-hung lights, they wanted to rig two pipes: one for the over units and another for the under units. I was more than happy for people with more expertise than myself to look at my drawings and interpret the best course of action to achieve my design. However, this change was not communicated to me until I was in the space looking at the positions already half rigged. By the time they had finished the rigging, the positions were at too low of a trim height and not stiffened to prevent

movement like I had requested. They were not focusable during the lighting focus call, producing a long list of to-do's and a fair amount of anxiety. I believe if either side had opened up a dialogue regarding these positions earlier, we could have discussed the various potential pitfalls and important details to keep in mind while creating those positions. As it stands, I wish I had flagged these positions for more discussion based on the complexity and precision needed for the hang. I also learned that situations such as would benefit from constant communication to ensure both sides know the other's goals and limitations.

On the Tuesday of tech week, the cast did nearly a full run of the show and I cued over-top of the run with work lights on. I love this first moment to sketch in lighting ideas without the pressure of being watched. I felt like I started getting a good sense of how the lighting rig interacted with the other elements of the show and established a few building block cues. Our official start of tech began on Wednesday with dry tech, a day for the designers to start working in the space without the cast. I used this time to get a lot of the pre-show prep work into the console, including groups and moving light focuses.

The full-on tech process for the show went smoothly overall. We started with a slower pace than I would have liked. The directors were very invested in the technical elements and had many notes for me as I was starting to write the cues. Their attention to detail was great, but I felt at times that the process slowed down a lot because we focused on the intensity of a wall sconce instead of the un-lit person nearby. On one of our first breaks I reached out to the directors and proposed a goal: to get looks in place and capture the basic feel of each moment, and then I would go

back during my notes times to sculpt and refine cues. United under this common goal we soon established a rhythm and a dialogue in the room and were able to greatly increase the pace. We made it through the entire show by Saturday afternoon, allowing us to run and fix the first act in the evening. Our first run of the entire show on Sunday went very well overall. As expected, I learned a lot from this run and did notes quickly on fly in addition to compiling multiple pages of notes.

My biggest note was the lighting on the centerpiece mural. As I mentioned before, I had chosen to go with LED cyc lights out of the desire for flexibility with limited space. As a team, we had long discussed using the mural as a cyclorama of sorts. We hoped to flexibly light it with color to support the emotional journey of the show. During the first few days of tech, I learned the limitations of LED technology while trying to support this. The mural had a lot of muted greens, reds, and yellows with a strong gold base. My challenge became that the moment I tried to shift the color of the mural away from shades of amber or yellow, the painting instantly started looking muddy, flat, and dead. For a show as complicated and ultimately as dark as *The Wild Party*, this was a major setback. Brian MacDevitt, my advisor and mentor, suggested I look for ways to bring specificity of highlight and shadow back into the mural. He believed that by interjecting those back into the painting, I might be able to re-introduce color shifts without compromising it. With his advice in hand, I went about trying to solve the problem. I chose to repurpose some lights that had not found their place in the show yet into two new systems: a system of texture across the whole mural, and a system of spotlights on individual figures in the paintings (the men,

women, and monkeys). The moment I introduced these new tools into the first cue, I knew I had made a successful decision.

Over the next couple days, I spent the afternoons cueing through the show on my own, and I was able to get through almost the entire show. I worked on all of the notes that I had compiled as well as the specific areas that most troubled the directors. I knew I had to follow through on my commitments to address their notes prior to moving forward with other priorities. Over the next evenings of tech we did runs of the show, which continued to improve. I made it a priority to break away from the tech table after Tuesday night to start watching the show from multiple different angles. Because of the immersive quality of the show and the potential for the audience to witness the action from a wide variety of vantage points, I knew I couldn't stay stationary from run to run. Both my assistants and I spread out and recorded notes of moments that needed further attention so that the story was effectively revealed no matter where you sat. I was very careful throughout this process to not compromise the original intent or directionality of the cue while accommodating for visibility issues.

On the evening of our last run, I was very pleased with where we had come with the show and I left that night proud of what we had created. I felt like we had traveled a long, and at times rough, journey together but that we were stronger for it. We were in a great place to turn over the show to the Stage Manager.

3.2: Magic Sheet

the wild party
university of maryland

MAGIC SHEET

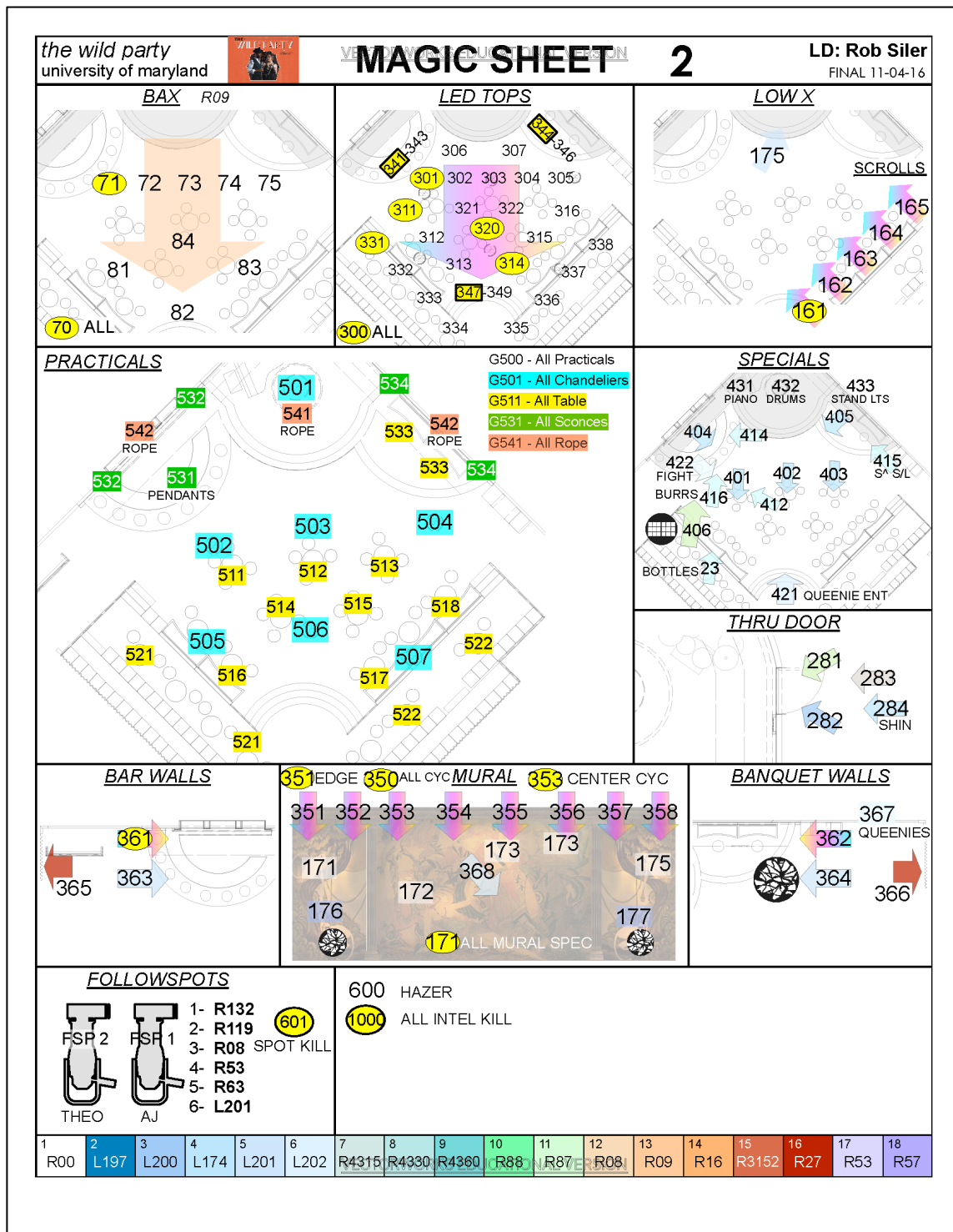
1

LD: Rob Siler
FINAL 11-04-16

<p style="text-align: center;"><u>AREA</u> R63</p>	<p style="text-align: center;"><u>AREA</u> R63</p>	<p style="text-align: center;"><u>AREA PLATS</u> R63</p>															
<p style="text-align: center;"><u>SIDE</u> L174</p>	<p style="text-align: center;"><u>SIDE</u> L174</p>	<p style="text-align: center;"><u>SIDE PLATS</u></p>															
<p style="text-align: center;"><u>LOW BAX</u> R3315</p>	<p style="text-align: center;"><u>LOW BAX</u> R3315</p>	<p style="text-align: center;"><u>BAX PLATS</u></p>															
<p style="text-align: center;"><u>MOVERS</u></p>		<p style="text-align: center;"><u>GESTURES</u></p>															
<p style="text-align: center;"><u>FOOTS</u></p>		<p style="text-align: center;"><u>FOOTS</u></p>															
<p>1 R00 2 L197 3 L200 4 L174 5 L201 6 L202 7 R4315 8 R4330 9 R4360 10 R88 11 R87 12 R08 13 R09 14 R16 15 R3152 16 R27 17 R53 18 R57</p>																	

58

3.2: Magic Sheet



3.3: Cue List

THE WILD PARTY															
University of Maryland															
School of Theatre, Dance and Performance Studies															
MASTER CUE LIST															
Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
0.5		1	5											-T.O.S. -	PRESHOW
0.7		1	5						M					W/ BAND READY	BAND FOCUS
1	P1	2	2/8						M	I				ACT 1: LOUENE WAS A BLONDE W/ START OF MUSIC	
	P2	2	5	0.5											
	P3		6	0.5		6									MURAL FLYC/D DELAY
3	P1	2	1/5		1	1	1		M					W/ BEGINNING NOTES (DUNS DUNS)	
	P2	2	8												COLOR SHIFT
5		2	2											ON "BUILT TO DRIVE MEN MAD."	BUMP
7		2	2.5						m					ON "SHE NEVER GOT TIRED..."	BUMP
9		3	4											ON MOLLY'S "LOUENE WAS A BLONDE."	
11		3	5						R					ON "CAPRICIOUS, SO DELICIOUS."	BUMP
13		3	3.5/8											ON "ARE YOU READY TO SMILE?"	
15		3	3/6											ASCENDING PART 2 MONTANA MOVES TO CENTER	BUILD AUDIENCE
17		3	5						R					W/ END OF "AND THE HOUSE MIGHT YELL."	
19		4	5											ON "BUT BEHIND THE SCENES."	
21		4	5											ON "HE WAS A VERY SCARY CLOWN."	
23		3	5						R					ON "THIS WASN'T FUN FOR HIM." (MUSIC V)	
24		4	2/4						R						
25		4	2/4									P		ON "WAS THE FACT THEY WERE SO GOOD IN BED."	
27		4	3											ON "A FASCINATING WOMAN..."	

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

REVISION: November 3, 2018
PAGE: 1 of 15

LD: Rob Siler
 ALD: Christopher E. Wong
 2nd ALD: Christopher Brusing

REVISION: November 3, 2016
 PAGE: 1 of 15

THE WILD PARTY
University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
29		4	0									P		ON END BEAT "AS -"	BUMP
30		4	0											ON END BEAT "THEY -"	BUMP
31		4	2									P		ON "GO..."	BKG BUILD
33		4	0			0			M	I		P		ON BUTTON END	TO PIANO & SPACE
35		5	1/5			1	1							2-APARTMENT "BOTH OF THEM PRAYED."	PULL TO C TABLE
37	P1	5	2			2	2							ON "STAPING AT THE CEILING" (MUSIC ^)	
	P2		10												
39		5	1/4											ON END OF (spoken) "DAMN."	PULL TO BAR
41		5	4						R					ON "HE WAS GROSS."	
43		5	3											ON "THE SUNDAY TABLOID..."	
45		5	4			4	4		M					ON "WITH MURDER RAPE;" (MUSIC ^)	
47		5	5						M					ON END OF "EVEN THE COMICS SEEMED TO BORE HIM."	GROW APT W/ Q&B ENT
49		6	3						R	I				2-AT THE APARTMENT PART 2 ON "HE LUNGED HIS ARMS."	STYLIZED
51		6	0			0			M			P		ON "SHE WAS FRIGHTENED AND HE KNEW IT."	SNAP OUT
53		6	5			5			R	I				3-OUT OF THE BLUE W/ MUSIC INTO SCENE	
55		7	0			0	0		M			P		W/ END BEAT "BUT I'VE BEEN FEELING LIKE"	HIT
57		7	4						R					ON "I NEED A CHANGE OF PAGE."	GROW
59		7	0										F0.3	ON END BEAT "I WISH A BOLT OF LIGHTNING WOULD HIT."	HIT W/ AF RESTORE
59.1		7	1												FLASH RESTORE
61		7	5											ON "HOW MANY YEARS HAVE PASSED ME BY"	
63		7	0											ON BEAT AFTER "HOW MANY HOPES HAVE LEFT ME DRY?"	HIT

REVISION: November 3, 2016
PAGE: 2 of 15

LD: Rob Siler
A.L.D.: Christopher E. Wong
2nd A.L.D.: Christopher Bruberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
65		7	3											ON "REFEATING LEADING ME TO"	SAME AS 057
67		7	7											ON "I COULD WALK AWAY."	
69		7	5											ON "I USED TO BE EXCITED"	
71		7	6											ON "BUT TELL ME WHAT WOULD DO IT?"	COMP
73		8	2											ON "HE WILL WATCH HIS QUEENIE RISE."	
75		8	10											ON "LET'S INVITE DELORES"	
77		8	2									P		ON "IT LIKE SOMETHING, THAT'S OUT OF THE BLUE."	
79		8	5											ON "OUT OF THE BLUE, OUT OF THE BLUE WE'LL SEE WHOSE BARK..."	
81		8	5											ON "TO FLY OR TIME TO FIGHT."	
83		8	5											ON FINAL "TONIGHT!"	BUILD COMPOSITION
85		8	1/0											ON BUTTON END	BUTTON BO
87		9	1.7		1.7	1.7	1.7		M					4-PAUSE A PARTY MUSIC	W/
89		9	10			10				R				ON "ANY SWELL COULD BE AT A PARTY."	SLOW BUILD SPACE
91		9	5											ON "THAT'S HOW TO THROW A PARTY."	BUILD DOWN
93		10	6			6								ON END BEAT OF ALL "OOOH"	SOFT, AIRY
95		10	4			4			M					ON "TO KNEEL BEFORE IN PRAYER."	
97		10	0			0			R					6-PAUSE THE ROOF	HIT
99		11	5						R	I				ON QUEENIE'S "BRRRRRRRRR!"	FULL STAGE, PARTY SC
101		11	0		0	0	0		M					ON "HOLD YOUR MOOD"	
103	P1	11	0/6			0						P		ON "WE CAME FOR THE HEAT"	HIT ^
	P2		0.1	0.1											

REVISION: November 3, 2016
PAGE: 3 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
105		11	2									P		ON "IT ALWAYS PAYS TO RAISE THE ROOF"	V BOOK SCENE
107		12	5											ON "HOLA, SEÑORITA"	ADD SLC
109		12	2			2								ON MADELAINE'S "BARTENDER"	SONG
111		12	0											ON "GRAB YOUR PARTNER"	
113		12	3			0								ON "LET'S RAISE THE ROOF"	HIT ^
115		13	0.5/1						I					ON "IT ALWAYS PAYS TO RAISE THE ROOF" (TOP OF PAGE)	PULL BAR, BOOK SCENE
117		13	1/2											ON "DANCE FOR PAPA!" (WITH MUSIC)	TIGHT STAGE
119		14	3									P		ON "SO GUY THE STRINGS"	BUILD, EXP
121		14	0											ON "SPARE ME HOW THE WIND IS BLOWING."	
123		14	2											ON "YOU'VE GOT ME TO THANK."	BIG SPACE
125		14	5											ON "THE TIME FOR PLAYING NICE..."	
127		14	4											ON "SO PUT AWAY THAT SMOKING GUN" (MUSIC ^)	FX
129		14	4											ON "GO RAISE THE ROOF"	
131		14	0											ON "LET'S RAISE THE ROOF" BUTTON END	BUMP
133		14	3							I				ON QUEENIE'S "DOLORES?"	
135		15	2.5/6											ON "MY QUESTION EXACTLY"	PULL AT BAR
137		15	1									P		BOOK AT ME NOW W/ MUSIC	BIG PULL
139		15	2											ON "LOVE IT BEFORE IT'S TOO LATE."	VIZ ^ BANQUETT
141		16	5											ON "THAT'S KATIE"	
143		16	0											ON "FOR MORE THAN JUST A COUPLE MEN."	DING!
145		16	0											ON "LOOK AT ME NOW, TAKING A BOW"	

REVISION: November 3, 2016
PAGE: 4 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY
University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
146		16	4				4							ON "T'LL CONQUER THE WORLD!"	ADD STAGE BACK
147		16	2											ON "TAKE A DAMN..."	HIT PLATFORM BACK C
149		17	0/0.3											ON "TAKE A DAMN GOOD LOOK"	BUILD
151		17	4											ON "LOOK AT ME NOW"	ON BUTTON
153	P1	17	0									P			
	P2		0.1	0.1											
155		17	2.5/6			2.5				I				ON "QUEEEEEE!"	BOOK SCENE
157	P1	18	0.5/6						R					ON "NO COMPROMISE!"	OPEN TO BANQUET
	P2		5			5									
159		18	0.7/6									P		ON OSCAR'S "INDUETABLY"	PULL TO SAM AND DOLORES
161		18	0.5/6		0.5	0.5	0.5		R					ON "NOW THERE'S A GREAT ONE FOR YOU"	PULL KATE AND BURRS, BAR-R
163		19	0.5/2		0.5		0.5		M					ON "I THOUGHT IT WAS."	PULL NAOMIE AND MADELAINE SL. TABLE
165		19	0.5/2		0.5	0.5	0.5		M					ON "MUST BE A SCHOOL NIGHT"	PULL BAR-L, MAE, BURRS, EDDIE
167		20	4/6						R					ON "T'LL NEED NEW UNDERWEAR."	PULL IN KATE AND BLACK BAR-L
169		21	3/8											ON "IT WAS SWEET OF YOU TO COME."	BOOST BURRS
171		21	4/8		4		4							ON "WE ALL WANT SOMETHING MR. BLACK"	EXPAND TO STAGE
173		22	2/4		2	2	2		M					ON "AND PLACE THE BET."	PULL BLACK AND KATE
175		22	4/12			4			R	I				W/ BLACK OLD MUSIC	TIGHT TO KATE
177		22	5											ON "AND PLACE THE BET."	KATE V
179		23	8			8			M					ON FIRST "POOR CHILD..."	FOCUS BLACK, GLOW Q, B, K
181		23	2									P		ON "HER HAIR, HER SMILE."	

REVISION: November 3, 2016
PAGE: 5 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
183		23	3.5							R				ON "ONE MORE GIRL FOREVER SCARFED."	ADD QUEENIE
185		23	2		4		2			R				ON KATE'S "HE'S A DIME STORE..."	ADD KATE
187		24	2											ON KATE'S "LIGHT THE FUSE AND PLACE THE <u>BET</u> ."	ADD BURRS
189		24	4											ON BLACK'S "POOR CHILD, POOR CHILD."	
191		25	1/6									P		ON BLACK'S SOLO "POOR CHILD, POOR CHILD"	ENG ON BLACK
193		25	2											ON "SENSITIVE, GENEROUS"	ACT REST, BIG!
195		25	4											ON BLACK'S "MINE!"	BUILD TO
197		25	0											ON BUTTON END	BUMP
199		25	6											BLACK OLD-FASHIONED LOVE STORY W/ MUSIC	
201	P1	25	0.5/1.7							I				W/ SONG BUMP INTO MADELAINE	
	P2	25	6	3											
203		26	5		5	5	5		M					ON "I NEED A..." (TOP OF PAGE)	
205		26	3									P		ON "I NEED A GOOD NATURED, OLD FASHIONED..." (TOP OF PAGE)	
207		26	3/5									P		ON "EXACTLY WHO THEY WERE?"	FOLLOW MADELAINE TO CENTER TABLE
209		26	1									P		ON END BEAT TO AN OLD-FASHIONED DYKE LIKE <u>HER</u> !	GLOW BAR-C
211		26	4/6											ON "WITH A QUALITY I LIKE: SHE'S ALIVE."	SLOW STAGE
213		26	1			1								ON "START THE BAND."	
215		26	2/3			2			R			P		ON "I MISS THAT <u>BOYHEARTED</u> ."	
217		27	3						R					ON SOLUBLE TO AN OLD-FASHIONED DYKE LIKE <u>—</u> !	
219		27	5											ON "JUST BE IN TWO SHORT PARAGRAPHS OF A"	
221		27	0/3									P		ON LAST "TO AN OLD-FASHIONED DYKE"	

REVISION: November 3, 2016
PAGE: 6 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
223		27	5											ON "LIKE ME!"	
225		27	0											BUTTON END	BUMP
227		27	5/10							I				11 THE JUDGEMENT W/ MUSIC	
229		27	5		5	5	5		M					ON "WONT YOU OFFER YOUR HAND TO ME QUEENIE?"	
231		27	5			5								ON END BEAT "LET'S DANCE."	SCULPT
233	P1	27	2/6			2						P		ON KATE'S "WONT YOU TELL ME BURRS..."	PULL KATE AND BURRS
	P2		6	2											
235		28	3											W/ DANCE BREAK	SCULPT
237		28	1.7/6			1.7								ON BURR'S "QUEENIE." (MUSIC ^)	PULL KATE AND QUEENIE
239		28	2/6						R					ON "LET'S GO GO."	TIGHT BLACK & BURRS
241		29	5		5	5	5		R					ON "YOU'RE NOT MY TYPE."	
243		29	2.3/4		2.3	2.3	2.3		M					ON "LEND AN ARM AND BEND A KNEE"	PULL LANE & STAGE
245		29	4						R	B				ON FIRST "ONE FOOT" (# BY PAGE)	
247		29	3											ON THIRD "ONE FOOT" (# BY PAGE)	BUILD
249		30	3											ON FIRST "ONE FOOT" (# BY PAGE)	
251		30	2/4									P		ON SECOND "ONE FOOT" (# BY PAGE)	
253		30	0/2			0			R	I		P		ON BURR'S "QUEENIE?"	QUICK OUT TO BOOK SC. REF Q235
254		30	3/6						R M					QUEENIE'S "I WONT BE LONG" ON CROSS	
255		31	2/4			2			M	I		P		ON "I'M WARNING YOU."	BREAK FOCUS OSCAR & PHIL
257		31	2.5/6		2.5	2.5	2.5		R M					11A WENT TO A WILD, WILD PARTY ON "WITH THOSE SHOULDERS"	FOLLOW TO STAGE
259		32	5											ON OSCAR'S "ATTENTION EVERYONE!"	STAGE ^

REVISION: November 3, 2016
PAGE: 7 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
261		32	5				5							ON "YOU GO YAWHEILL GO <u>NINE</u> ."	THEATRICAL
263		33	3			3	3							ON "AND SHE <u>SINGS</u> ."	PERFORMANCE
265		33	2		2									ON "TO TAKE <u>CONTROL</u> ."	PIANO SLIDE
267		34	4			4								ON "COOL PARADISE TURNED <u>HOT</u> ."	
269		34	2											ON "CHAPTER <u>NEXT</u> ."	EXPAND DEEP STAGE
271		35	2/4											ON "FOR WHEN THE BOSS CAME <u>DOWN</u> ."	
273		35	2/6											ON FIRST "THEY WERE HAVING A WILD, WILD PARTY."	FOCUS STAGE STAIR
275		35	2									P		ON "HEY WHAT'S ON <u>TAP</u> ?"	BUILD
277		35	3									P		ON "UNTIL THAT WOMAN TURNED TO <u>SALT</u> " (MUSIC ^)	
279		35	2.5									P		ON LAST SYLLABLE "EVER SLOWLY GOT THE <u>PUNE</u> ."	
281		36	1		1				R			P		ON "WHAT WAS THEIR <u>SIN</u> ?"	
283		36	3											ON "AND NOT A SOUL INVITED <u>ME</u> ."	
285		36	0											ON "THAT'S THE WAY IT WAS MEANT..."	
287	P1	36	0.3											ON "THE WAY IT WAS MEANT TO <u>BE</u> ."	
	P2		0.3	0.4											
289		36	0									P		ON PHILS "TO <u>ONE</u> HUNDRED THIRTY-THREE."	
291		36	2/3											ON "E IN HEAVEN..."	
293		36	5											ON "ALWAYS PARTY DOWN IN <u>HELL</u> ."	
295		36	3									P		ON FIRST "WELL BE HAVING A WILD, WILD PARTY."	
297		36	0		0				M			P		ON "AND HOPING THE BEER WOULD <u>LAST</u> " BUTTON END	BUTTON DC STAGE, S DWN STAIRS
299		37	2/5		2				M R	I				W/ M&E & EDDIE BANTER	

REVISION: November 3, 2016
PAGE: 8 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
301		37	5			5			M R					13-TWO OF A KIND MUSIC	W/
303		37	0						R			P		ON EDDIE'S "WERE TWO OF A KIND"	DING
305		38	2.5/6						R					ON BOTH'S "AND WERE TWO OF A KIND."	
307		38	5											ON MAE'S "OOOHH"	DING
309		39	1			1			M					ON BOTH'S "WERE TWO OF A KIND A PERFECT MATCH"	DING
311		40	5											ON "WHY LOOK FOR SUBSTITUTIONS"	X TO BAR
313		40	5			5			M					ON "BEING JUST TWO OF..."	
315		40	5											ON "JUST TWO OF A KIND."	BUILD
317		40	0						M					ON LAST BEAT "I LOVE YOU"	SOFT BUTTON
319		40	5/2			5			M R	I				13-GRACELESS DROWNING W/ MUSIC	PULL KATE
321		40	3.5			3.5			M R					ON "SHE BEGAN TO FALL."	BANQUETT
323		41	6/10			6								13-ON THE CLIFFS OF DOLOMITE ON LAST BEAT "SORRY"	COMP QUEENIE
325		41	5			5			M					14-MAYBE LIKE IT THIS WAY ON FIRST "MAYBE I LIKE IT THIS WAY"	GLOW BURRS
327		41	4											ON SECOND "MAYBE I LIKE IT THIS WAY."	
329		41	5			4								ON "THIS MAN HAS STIRRED MY SOUL." (MUSIC ^)	
331		41	12			6								ON "AND HOPEFUL HOW COULD I KNOW?"	SLOW SHIMMER
333		42	5											ON "BUT LOOK WHO'S SITTING HERE TODAY..."	BUILD TIGHT
335		42	6									P		ON "MAYBE HE WANTS ME..."	
337		42	6											ON END BEAT "MAYBE HE LOVES ME" (MUSIC CUT OFF)	PULL DOWN
339		42	5			5			M					ON "MAYBE I LIKE IT THIS WAY..."	
341	P1	42	6			6			R					15-MAYBE SIFT ABOUT HERE ON "WHAT IS IT ABOUT HER THAT MAKES..."	

REVISION: November 3, 2016
PAGE: 9 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
	P2		8	2	8		8								QUEENIE (CUE MOVES SR)
343		42	6			6			M			P		ON "WHAT IS ABOUT HER..."	
345		43	2											ON "THIS WOMAN MAKES ME CRY!"	
347		43	5											ON "YET I WANT MORE AND MORE..."	
349		43	4											ON "AND WHAT IS ABOUT HER?"	SOFTER
351		43	4		4		4		R					ON "SO FINE, AND SHE'S FOREVER MINE"	BUILD BANG C & BAR-L
353		44	2											ON BLACKS "DON'T FORGET"	
355		44	2.5		2.5	2.5	2.5		M					ON "PRETENDING HE CAN WIN HER HEART."	BIG BUILD
357		44	4			4								ON "SOMETHING IN THE WAY SHE CATCHES LIGHT."	SOFTEN
359		44	6		6	6	6		M					ON BUBBLES "WHAT IS IT ABOUT HER?"	PASSING SHIPS
361		45	4			4			M R					ON LAST "NOT"	HUGE BUILD/COMP BUBBLES
363		45	0		0	0	0		M	B				ON BUTTON END	BUTTON B/O
365		45	5		5	5	5		M R					-INTERMISSION- ACT II-	
366			3			3									
367		46	7/14			7				B				ON "WITH THOSE SHOULDERS"	
369		46	4		4	4	4		M					ON FIRST "DON'T YOU WANNA BE"	
371		46	0.3/8									P		ON "OR SOMEONE CALLS A COP?"	X-SCENE, DOUG TOO BREAK
373		46	2			2	2		M					ON "DON'T YOU WANNA LAND THE ROLE OF A LIFETIME?"	BACK INTO
375		46	0			0								ON "LET THE DRINKS POUR" (BEAT HIT)	
377		46	5			5								ON "NEVER FEAR."	BIG BUILD
379		46	0			0								ON FIRST "WHO'S IT GONNA BE" (BEAT HIT)	HIT

REVISION: November 3, 2016
PAGE: 10 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
381		46	0									P		ON FIRST "WHO SIT GONNA BE" (BEAT HIT)	HIT
383		46	3						R					ON "DON'T YOU WANNA BE THERE RUNNING THE SHOW"	X AND DEEP
385		47	5											ON "WELL YOU COULD BE THE LIFE OF THE PARTY"	
387		47	5			5			M R					ON "LIKE ME"	HUGE BUILD
389		47	0											ON BUTTON END	BUTTON DOWN KATE
391		47	4/8			4			M	I				18 "WHO'S THE MAN" W/ MUSIC	ISOLATE QUEENIE
393		47	5		5	5			M R					ON "BUT WHO COULD HAVE GUESSED ABOUT BLACK"	GHOST IN BLACK
395		47	6			6			R			P		ON "WHO IS THIS MAN?"	BLACK DREAM LINE
397		47	6						R					ON "A REVELATION, I NEVER KNEW THAT I COULD FEEL THIS WAY"	BUILD
399		47	5						m					ON "HE ONLY WANTS TO TOUCH MY HAIR"	QUIET v
401		48	5		5	5			M					ON "A MAN WHO'LL SEE THE GOOD IN ME."	PULL IN QUEENIE
403	P1	48	8						M R					18 "TLL BE HERE" "WHEN YOU CRY" (ANTICIPATE)	
	P2		8	2											
405	P1	48	4			4								ON "TLL BE STANDING BY"	
	P2		2		2		2								
407		48	5											ON "THIS POWER THAT I FEEL?"	BIG GROW BLACK
409		48												ON "I WILL NEED YOU,"	BIG BUILD
411		48	6											ON FIRST "TLL BE HERE," (MUSIC ?)	QUIET
413		48	6			6			R					ON SECOND "TLL BE HERE,"	ALT BURRS, OUT OF SONG
415		49	4/7			4			R					ON "NO I THINK I SHOULD STAY"	QUEENIE & BURRS
417		49	8											ON QUEENIE'S "BURRS"	GROW SOME FOR KATE

REVISION: November 3, 2016
PAGE: 11 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
419		51	16											19- <u>LISTEN TO ME</u> ON BURR'S "DON'T YOU WANNA BE W?"	SLOW EXP
420		52	5						m					ON QUEENIE'S STEP TO PODIUM	
421		52	2/5		2	2	2		M R	I				19A- <u>INTROLET ME DROWN</u> ON "AND NOW LADIES AND GENTL"	W/ DRUM ROLL
422		52			6	6	6		M					ON BURR'S "W/HIS WOMAN"	DUN W/ MAD X IT
423		52			5		5							ON "I'VE CHANGED MY MIND"	HIT
424		52	0		0	0	0		M					W/ BURR'S STAND UP	
425		52	6		6	6	6							ON LAST "I THINK WE'RE DUE FOR A-" (MUSIC ?)	
427		53	2/6											19B- <u>LET ME DROWN</u> ON "MUST BE ABORTED."	
429		53	5											ON "LET ME DROWN IN FEMALES..."	
431		53	0		0		0		M			P		ON "BUT <u>DON'T</u> YOU DARE TO TEACH ME"	HIT
433		53	3/6											ON "HOW TO <u>SWIM</u> ."	
435		53	2.5						R					ON "WHO WILL BUY HER WEDDING <u>GOWN</u> "	BAR
437		53	1		1	1	1		M					ON "STRAP ME IN"	SLOW BUILD
439		53	0											ON "LET ME <u>SACRIFICE</u> MY SOUL."	HIT
441		53	2						R			P		ON 2ND TO LAST "LET ME DROWN"	X OFF BAR
443		53	1/4											ON LAST "LET ME <u>DROWN</u> "	
445		53	0		0		0		M R			P		ON LAST BEAT "LET ME DROWN."	
447		53	4/6		4	4	4		M R	I				ON "CAREFUL BURR'S" (MUSIC ?)	NIGHTMARE HALLUCINATION
449		54	2		2	2	2		M R					ON "QUEENIE?" QUEENIE?"	X BAR
451	P1	54	0						R	I		P		ON "WHAT DO YOU THINK YOU'RE <u>DOING?</u> "	SNAP OUT @ BAR
	P2		3												

REVISION: November 3, 2016
PAGE: 12 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY

University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
453		54	2/6		2	2	2		M					ON BUBBS "ALL RIGHT..."	FIGHT
457	P1	55	0						R			P		W/ EDDIE'S TUMBLE TO FLOOR	FIGHT OUT
	P2		5												
459		55	6											W/ KATE ATTENDS TO BUBBS	COMP
461		56	2.5/0						R					ON KATE'S "SHIT"	QUICK TO BANQUET
463		56	7			7			R					ON "I KNOW NOTHING ABOUT YOU."	
465		56	4											ON "I LIVE UPTOWN" (MUSIC ^)	
467		56				5								ON "I WANTED CHANGE."	
469		57	5											ON "WANTED" SOFTNESS AND SEDUCTION"	SLOW BUILD
471		57	4											ON "SOMEONE TO BELIEVE IN."	QUIET
473		57	10											ON "NOW I BELIEVE IN YOU."	REPEAT OUT OF THE BLUE MOTIF
475		57	16		16	16	16		M					ON "I FEEL IT FLOWING INSIDE ME"	BOOST LUST
477		57	6											ON "STIRRING IS BEING SAID, BUT WITHOUT A SINGLE WORD."	
479		57	20						R					ON "TOUCH ME HERE!"	BUILD INTO COME W/ ME
481		58	5											ON "COME WITH ME" "LIKE AN ANGEL PASSING BY"	
483		58	5											ON "I'LL BE WAITING FOREVER FOR YOU"	
485		58	5			5								ON "LIKE A MEMBER OF THE PACK..."	
487		58	1/6				1							ON "COME WITH ME"	
489		59	4/9						R					ON "JUST REMEMBER..."	QUEENIE @ PODIUM
491		59	5			5	5		M					ON "OUR PASSION IGNITED...TONIGHT..."	
493		59	5		4	5	5		M					ON "COME WITH ME"	BUILD TO

REVISION: November 3, 2016
PAGE: 13 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brusberg

THE WILD PARTY
University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
495		59	1/0							I				W/ KATE'S "WHAT TIME IS IT?" (MUSIC CUTOFF)	
499		59	16		16		16	6	M					W/ BURR'S "QUEENIE?"	
501		60	5						m					EXPAND TO BAR ON "YOUR GOD-DAMMED NECK IN"	
503		60	5			5			R					ON "YOU BORE ME, NOW LET'S SEE."	
505		60	6									P		ON "BREAK MY HEART." (INTO MUSIC)	
509		61	2											ON BLACK'S "BURRS, YOU DOG."	BLACK VIZ
511		61	3						R			P		ON QUEENIE'S "BURRS, MY SWEET"	QUEENIE VIZ
513		61	0									P		ON ALL'S "IN MY HAND THE FUTURE IS CRYING"	
515		62	1											ON FIRST "WHO'S IT GONNA BE?"	
517		62	0											ON "HE SAYS HE'LL DIE FOR YOU."	
519		62	4											ON "OR DO YOU WANNA GET"	
521		62	5											ON QUEENIE'S THIRD "BURRSIE"	BIG BUILD TO CHAOTIC
523		63	14											ON BURR'S BIG "WHAT?"	
525		63	5											ON "FROM NOW UNTIL FOREVER YOU CAN BE"	SLIGHT SOFTEN
527		63	4											ON "UNTIL IT'S TIME TO GO OR TILL IT'S TIME TO..."	
528		63	0				0			I		P	F0.7	ON Gunshot	Flash!
528.1		63	2											Restore	
529		64	5			5			R					ON "POOR CHILD" (MUSIC ^) W/ MUSIC	
531		65	2											ON "POOR CHILD" (MUSIC ^)	
533	P1	66	6											ON "WHY WON'T YOU GO?"	
	P2		8												

REVISION: November 3, 2016
PAGE: 14 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brubaker

THE WILD PARTY
University of Maryland
School of Theatre, Dance and Performance Studies

MASTER CUE LIST

Cue	Part	Pg	Time	Del	Foc	Col	Beam	Link	Mark	BLK	A	P	F/H	When Called	Change
535		66	8			8			R					27-HOW DO WE COME TO THIS? QUEENE (REF) W/ MUSIC	
541		66	9											ON "AND TALK IS GROWING CHEAP."	
549		67	6/8			6	6							ON "SHE HAD GREY EYES."	
555		67	0			0				B				BUTTON END -END OF SHOW-	B/O
557			1			1			M					ORCHESTRA LIGHTS	
558		67	3			3			R					CURTAIN CALL BOW	BOW
559		67	5/1						R					POST SHOW HOUSE ^	HOUSE ^

REVISION: November 3, 2016
PAGE: 15 of 15

LD: Rob Siler
ALD: Christopher E. Wong
2nd ALD: Christopher Brubaker

3.4: Spot Cue List

FOLLOW SPOT 1 – Agyeiwaa										FOLLOW SPOT 2 – Theo						
SQ	LX Q	hop	Action	Who	COUNT	FRAME	IRIS	INT	CUE	Action	Who	COUNT	FRAME	IRIS	INT	CUE
ACT 1																
Opening: Queenie Was A Blonde																
1	-	2	PICK UP ↑	Doloris	0	0	H/S	F	w/Turnaround							
2	-		SWAP ↔	Whitney	3	0	H/S	F								
3	-		IRIS ✨		5	0	Head		Cue in when girls from here							
4	-	3	FADE OUT ↓						All set bring her more men							
5	9		PICK UP ↑	Molly	3	0	H/S	F	@ CC							
6	-		IRIS ✨		5	0	Head		Molly: Well, she liked her							
7	11		FADE OUT ↓		3				Molly: So Delicious							
8	13									PICK UP ↑	Oscar	3	0	FB	5	At top of stairs
8.1	-									IRIS ✨		5	0	H/S	5	Into Aud
8.5	-	4								INT UP		5	0	H/S	F	w/Q 15
9	23									IRIS ✨		5	0	Head		w/Q 23
10	24									FADE OUT ↓		3				Mortana: over the top!
11	-		PICK UP ↑	Eddie	3		H/S	75								
12	25		FADE OUT ↓		5				w/Q25							
2-APARTMENT																
13	-	5	PICK UP ↑	Molly	3	1+3	H/S	F	@ Piano							
14	35		FADE OUT ↓		3				Molly: of them prayed	PICK UP ↑	Madison	3	1+3	H/S	F	@ Table
15	-															
16	39		PICK UP ↑	Oscar	3	1+3	H/S	F		FADE OUT ↓		3				Madison: Damn.
17	47		FADE OUT ↓		3				x past CC							
2A - APARTMENT, PART 2																
3 - OUT OF THE BLUE																
18	53	6	PICK UP ↑	Queenie	8	1	W	F	Starts up stairs	PICK UP ↑	Queenie	8	1+6	W	F	Starts up stairs
19	8		FADE OUT ↓		2				WIPOA	FADE OUT ↓		2				WIPOA

University of Maryland
Department TDPS

WILD PARTY
MASTER SPOT SHEET

Default intensity is full
Default iris is sweet

Frames: 1 - R132; 2 - R119; 3 - R08;
4 - R53; 5 - R63; 6 - L201

1 of 5
updated 11/03/77 4:01 PM v8

LD: Rob Siler

Frames: 1 - RL32; 2 - RL19; 3 - R08;
4 - R53; 5 - R63; 6 - L201.

1 of 5
updated 11/02/17 4:01 PM -B

LD: Rob Siler

Unknown city of Maryland
Department TDPS

WILD PARTY
MASTER SPOT SHEET

SQ	LX	Q	Action	Who	COUNT	FRAME	IRIS	INT	CUE	Action	Who	COUNT	FRAME	IRIS	INT	CUE
4 - WHAT A PARTY																
20		9								PICK UP ↑	Nadine	3	1	W	F	
21										FADE OUT ↓		3				Sp:
22			PICK UP ↑	Madelaine	1	1	W	F								Quennie: Pick up when Quennie enters
23			FADE OUT ↓		0				End of line	PICK UP ↑	Eddie	1	1	W	F	
24			PICK UP ↑	P&O	1	1	GRP	F		FADE OUT ↓		0				End of line
25	10		FADE OUT ↓		0				Composers	PICK UP ↑	Dolores	1	1	W	F	
26			PICK UP ↑	MAE	1	1	GRP	F		FADE OUT ↓		0				End of line
27			FADE OUT ↓		0				End of line	PICK UP ↑	Nadine	1	1	W	F	
28																
29										FADE OUT ↓		3				All: Ooooo
30			PICK UP ↑	Phil/Oscar		1	FB	F								
5 - RAISE THE ROOF																
31	11		FADE OUT ↓		3				All: ya ya!							
32	99									PICK UP ↑	Quennie	3	1	W	F	Pick up going down the stairs
33	12									SWAP ↔	Madelaine	1		W	F	
34	115	13								FADE OUT ↓		3				Madelaine: Raise the roof
35			PICK UP ↑	Mae	1	1	W	F	Pick up when CC							
36	123	14	FADE OUT ↓		5				w/Q123							
37																
6 - LOOK AT ME NOW																
38	137	15	PICK UP ↑	Kate	2	0	FB	F	Tight Full Body							
39	16									PICK UP ↑	Black	3	1	W	F	
40										FADE OUT ↓		5				Note: fit compare the world
41	155	17	FADE OUT ↓		2				w/POA							
8 - POOR CHILD																
42	175	22	PICK UP ↑	Kate	3	1	H/S	F	Can be a little bigger							
43	23		FADE OUT ↓		20				VERY SLOW	PICK UP ↑	Black	5	1+5	W	F	Tight Waist
44	187	24	PICK UP ↑	Burrs	3	1+5	H/S	F								
44.1	191	25	DIM					5	Match Quennie							
44.2	193															
45	197		RESTORE						w/POA							
45	197		FADE OUT ↓		2				w/POA	FADE OUT ↓		2				w/POA
9 - AN OLD FASHIONED LOVE STORY																
46			PICK UP ↑	Madelaine	0	1	W	F	Turns around to Aud							

Frames: 1: R132, 2: R119, 3: R08;
4: R55, 5: R63, 6: L201

2 of 5
updated 11/03/17 4:01 PM v8

LD: Rob Siler

WILD PARTY
MASTER SPOT SHEET

Default intensity is full
Default iris is sweat

SQ	LX	Q	Action	Who	COUNT	FRAME	IRIS	INT	CUE	Action	Who	COUNT	FRAME	IRIS	INT	CUE
47	227		FADE OUT ↓		2				w/POA							
11 - JUGGERNAUT																
48	27		PICK UP ↑	Black	6	1	H/S	F	Same time 2 hrs Q	PICK UP ↑	Queenie	6	1	H/S	8	@ Banq
49	231		FADE OUT ↓						w/Dance	FADE OUT ↓						w/Dance
50																
51			PICK UP ↑	Burrs	6	1	H/S	8		PICK UP ↑	kate	6	1	H/S	8	
52	235	28	FADE OUT ↓						w/Dance	FADE OUT ↓						w/Dance
53			PICK UP ↑	Queenie			1	W	F	PICK UP ↑	Kate			1	W	F
54			FADE OUT ↓						Kate: :Let's Go	FADE OUT ↓						Kate: :Let's Go
55	253	30	PICK UP ↑	Burrs	1	1	W	F		PICK UP ↑	Queenie	1	1	W	F	
56		31	FADE OUT ↓						Burrs: I am warning you	FADE OUT ↓						
11A - INTRO TO A WILD, WILD PARTY																
57	32		PICK UP ↑	Philip	1	1+3	W	F	Oscar: Attention Everybody	PICK UP ↑		1	1+3	W		Both Spock little ramp up
12 - A WILD, WILD PARTY																
58	33		ZONE	Philip					Expanded to 8 bars when close	ZONE	Oscar					Expanded to 8 bars when close
59	36		FADE OUT ↓						w/POA	FADE OUT ↓						w/POA
60	37		PICK UP ↑	Eddie	2	1	W	F	→ QUICK PICKUP →	PICK UP ↑	Mae	2	1	W	F	→ QUICK PICKUP →
13 - TWO OF A KIND																
61			ZONE	Mae			W	F		ZONE	Eddie			W	F	
62	40		FADE OUT ↓		2				w/POA	FADE OUT ↓		2				w/POA

WILD PARTY
MASTER SPOT SHEET

University of Maryland
Department TDPS

SQ	LX	Q	Foot	Action	Who	COUNT	FRAME	IRIS	INT	CUE	Action	Who	COUNT	FRAME	IRIS	INT	CUE
13A - HELPLESS DROWNING																	
63				PICK UP ↑	Kate	3	1+6	H/S	F								
64				FADE OUT ↓		3				Kate she began to fall							
13B - OFF ALL THE LUCK																	
14 - MAYBE I LIKE IT THIS WAY																	
65	323	41									PICK UP ↑	Queenie	5	1+4	Head	6	
66											DIM		5			3	For monolog
67											RESTORE		5			6	End of monolog
68	42										IRIS ☀		5		W	8	When she stands up
15 - WHAT IS IT ABOUT HER																	
69	339	42		PICK UP ↑	Burrs	12	1+4	H/S	8	Brighter than Q	DIM		5			3	Just a little longer than take
70	43										RESTORE		5			6	Queenie: Oooooohh
71	45			FADE OUT ↓		4				W/NOOOO	FADE OUT ↓		4				W/NOOOO
ACT II																	
16 - THE LIFE OF THE PARTY																	
73	367	46									PICK UP ↑	Kate	10	1	H/S	F	Pick up @ Bar
73.5	375										IRIS ☀		1		FB		w/Music Change
74	47									Kate walks thru Aud	FADE OUT ↓		2				w/POA
17 - WHO IS THIS MAN																	
75				PICK UP ↑	Queenie	5	1+5	Head	F	@ Table							
76				IRIS ☀		5		W		When she stands up							
18 - I'LL BE HERE																	
77	48			DIM		5			5	Who's it gonna be?							
78	413			FADE OUT ↓		5				I'll be here last							
19 - LISTEN TO ME																	
19A - INTRO/LET ME DROWN																	
79	423	52									PICK UP ↑	Burrs	0	5	FB	F	Stand up on chair
80											IRIS ☀		2		W		Gets down from chair
20 - LET ME DROWN																	
81	53										FADE OUT ↓		5				Falls off bar

Default intensity of full
Default iris is sweat

WILD PARTY
MASTER SPOT SHEET

University of Maryland
Department TDPS

SQ	LX	Q	Foot	Action	Who	COUNT	FRAME	IRIS	INT	CUE	Action	Who	COUNT	FRAME	IRIS	INT	CUE
23 - INTRO/COME WITH ME																	
82			56	PICK UP ↑	Quennie	5	1+5	H/S	5	w/kate: shit	PICK UP ↑	Black	5	1+5	H/S	8	w/kate: shit
83				INT UP		20	1+5	H/S	F	Black Get up							
24 - COME WITH ME																	
84	479	57									INT UP		5	1+5	W	F	Black: Like a tiger
85	481	58		IRIS ☼		5	1+5	W	F								
86																	
87	495			FADE OUT ↓		3				w/music end	FADE OUT ↓		3				w/music end
87.1	499			PICK UP ↑	Burrs	2	2+6	Head	2	Used bar to scan for Quennie							
87.2				FADE OUT ↓		3				Black lunges at Burrs							
26 - MAKE ME HAPPY																	
88	60			PICK UP ↑	Burrs	2	1+6	H/S	F	w/Turn	PICK UP ↑	Black		2+6	H/S	F	
89											FADE OUT ↓						w/knee
90	519	63		IRIS ☼						Quennie Moves to Burrs							
91				FADE OUT ↓		2				Black moves to B/Q							
92	527																
26A - POOR CHILD REPRISE																	
93				PICK UP ↑	Black	8	1+6	H/S	F	w/clown dead	PICK UP ↑	Queenie	8	1+6	H/S	F	w/clown dead
94				FADE OUT ↓		5				sTurn to door							
27 - HOW DID WE COME TO THIS																	
95											FADE OUT ↓		3				last line
96				PICK UP ↑	Madison	2	2	W	F								
97				FADE OUT ↓		1				visual w/exit							
End of Play																	
Bows																	
				PICK UP ↑	Black	2	1	W	F		PICK UP ↑	Kate	2	1	W	F	
				FADE OUT ↓		1					FADE OUT ↓		1				
				PICK UP ↑	Burrs	2	1	W	F		PICK UP ↑	Queenie	2	1	W	F	
				FADE OUT ↓		1					FADE OUT ↓		1				

Frames 1: R132, 2: R119, 3: R08;
4: R55, 5: R63, 6: L201

5 of 5
updated 11/05/17 4:01 PM v8

LD: Rob Siler

Chapter 4: Production Photographs

4.1: *Queenie Was A Blonde*



4.2: Out Of The Blue



“With each intensifying melody leading her from thoughts of nostalgic longing to a lust for revenge, dusty azure backlight streaks in, wrapping her in layer by layer of icy determination.”

4.3: Raise The Roof



4.4: Poor Child



4.5: *Maybe I Like It This Way*



“The club around her slowly melts away with the delicate piano strains, leaving Queenie in the lamp’s soft aura with a trace of lavender delicacy.”

4.6: What Is It About Her?



“Around Burrs, the club fractures into shadow as his pain builds into an inner lustful rage that erupts in a piercing white slash with a final screamed ‘No!’”

4.7: *Make Me Happy*



“Groggy and drunk, he stumbles through smoky shafts of fragmented gaslight desperately searching for her amongst the shadows...His broken heart snaps in anger and the vengeful gaslight flares with the blasts of the brass, revealing the tarnished glint of a gun.”

4.8: Make Me Happy



“His broken heart snaps in anger and the vengeful gaslight flares with the blasts of the brass, revealing the tarnished glint of a gun.”

4.9: Poor Child (Reprise)



4.10: How Did We Come To This?



“A lonely ray of silvery moonlight stretches through the door left open by Black, carving the devastated Queenie out from the suffocating darkness. The inky shadows of lust and vengeance have engulfed all light of hopeful longing.”

Chapter 5: Final Reflection

As I look back on the production of *The Wild Party*, I am filled with a sense of pride. While the production was not perfect, I believe that there was a strong unity in the overall weight of the show between all of the designers. Our collaboration was strong throughout the process, keeping the story front and center and establishing an environment that served the musical in a strong (if unique) way.

I am also proud of the lighting design itself. I think I took risks and emboldened my design beyond my earlier sensibilities. I brought light into the space as another character that was strong, dynamic, violent, and muscular at times while being delicate, mournful, beautiful, and soothing during others. The piercing end of Act 1; the fractured beams during “Make Me Happy”; and the simplicity of the single, tragic ray of moonlight cutting through the open pocket door for “How Did We Come To This” continue to stand out in my mind for their expression and dynamics.

Given the opportunity, there are many things I would change. Looking back, there are points where I feel like the show was lit too tastefully. There is a grit and darkness to the piece that I believe I could have accentuated more at certain moments. Some of these adjustments came from the directors and the style of their blocking. But overall, I would reduce the number of lights on at some moments in order to darken and dirty the look, bringing us more in line with my single-source film noir research. Furthermore, I would continue to work on the mural to ensure that each and every cue gave that beautiful painting the attention and mood it and the show needed

at a given moment. I believe that overall I made significant adjustments and lit the mural well, but I would also have loved to keep tweaking it to make it perfect.

When I reflect on the production of *The Wild Party* as a whole, I am left asking myself some of the same questions that the audience might ask us. How did shifting the setting to a nightclub propel the story forward? I think it pushed the vaudeville careers of Burrs, Queenie, and others to the forefront. While I think that the more presentational music numbers benefitted from the change, others lacked an intimacy that the apartment would have provided. Did the more presentational style detract from the grit and darkness inherent in the piece? I specifically lost the darkness of Burrs' character, as we never saw firsthand his violent nature until the end. Having narrators tell us about his past is very different from showing us. Queenie never truly felt in danger because of this so the hazard of rejecting Burrs for Black was minimal. I also believe this is where the change in setting may have hurt us. Instead of a dark, dingy apartment we were in a much cleaner, almost elegant bar. Fear and danger were not innate inhabitants to that space. Did removing the sexual nature from Queenie and Black's relationship do the characters a disservice? I think specifically that the stakes for Burrs' deterioration were not high enough. Without the inciting event of catching Queenie and Black in the act, the fracturing of his mental state to the point of attempting murder ran hollow for me.

I am very proud of *The Wild Party*. I believe I showed a wide breadth of styles with a great range of color, movement, sculpting, and timing. I think I broke many molds people might say about my designs and me. I left on opening night proud of the show and the process.

Appendix A: Scenic Design Rendering



Design and Rendering by Emily Lotz

Bibliography

Google Image Search. <http://www.google.com> (accessed April 2016).

Barouh, Stan. Production Photography. November 3, 2016.

Lotz, Emily. Production Photography. November 3, 2016.