

ABSTRACT

Title of Document: THE WAITING ROOM: A LIGHTING
DESIGN
THE ROBERT & ARLENE KOGOD
THEATRE
UNIVERSITY OF MARYLAND - COLLEGE
PARK

Wai Chan Chan, Master of Fine Arts, 2014

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

The purpose of this thesis is to provide research, supporting paperwork, documentation of the process and results of the lighting design for the University of Maryland – College Park, School of Theatre, Dance, and Performance Studies production of The Waiting Room. This thesis contains the following: research images collected to develop and visually communicate ideas about color, intensity, form, composition and mood to the production team; storyboard with research images and description to depict the arc of lighting design; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate the organization and placement of lighting equipment to the master electrician; magic sheets and cue list used as organizational tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

THE WAITING ROOM: A LIGHTING DESIGN
THE ROBERT & ARLENE KOGOD THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND - COLLEGE PARK

By

Wai Chan Chan

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
2014

Advisory Committee:
Associate Professor Brian MacDevitt, Chair
Associate Professor Daniel Conway
Professor Daniel MacLean Wagner

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Acknowledgements

I would express my deepest thanks my family for all their support, and professor Brian MacDevitt for his patience, encouragement and guidance.

I would also like to thank my collaborative team and assistants on this production:

Director: Mary Coy

Scenic Designer: Andrew Cohen

Costume Designer: Maho Nishida

Sound Designer: Eric Shimelonis

Stage Manager: Dwight Townsend-Gray

Assistant Lighting Designer: Max Doolittle

Table of Contents

Acknowledgements.....	ii
Table of Contents.....	iii
Chapter 1: The Pre-Production Design Process.....	1
1.1 : Design Concept.....	1
1.2 : Design Meetings.....	1
1.3 : Research Images.....	5
1.3.1 : Act 1.....	5
1.3.2 : Act 2.....	9
1.4 : Lighting Storyboards.....	12
1.5 : Anticipated Equipment Request.....	30
Chapter 2: The Production Process.....	32
2.1 : Crafting the Lighting Ideas.....	32
2.1.1 : Lighting Wish List.....	32
2.1.2 : Area layout.....	35
2.2 : Lighting Plot.....	36
2.2.1 : Overheard Light Plot.....	36
2.2.2 : Under-catwalk Plat and Practical Detail.....	37
2.2.3 : Deck Plot.....	38
2.3 : Paperwork.....	39
2.3.1 : Channel Hookup.....	39
2.4 : Rehearsal Process.....	47
Chapter 3: The Technical Rehearsal Process.....	48
3.1 : Designing During Tech.....	48
3.2 : Magic Sheet.....	50
3.3 : Cue List.....	51
Chapter 4: Production Photographs.....	55
4.1 : Act 1.....	55
4.2 : Act 2.....	60
Chapter 5: Final Reflections.....	69
Bibliography.....	70

Chapter 1: The Pre-Production Design Process

1.1 : Design Concept

In a waiting room that transcends time, women sit patiently, encased by the bleak, glaring glass walls representing society's idea of censorious beauty. Soft radiance from the floating lamps lightens up their deep shadows of burden and helps them feel comfortable enough to share and support each other. It's the staunch, startling punches of sound that catapult them back into their dark, isolated world. Guided by the impersonal, emotionless orderly, we are taken through the women's haunting journey in a cold, clinical world.

The small bedside lamp brightens increasingly to an acid amber glow that grazes Victoria's pale cheek. As her argument with Oliver heats up, the lamp transforms into a blazing, rust colored torch that carves out Oliver's hysterical profile. As Oliver steps closer to Victoria his shadow enlarges, protruding into the dark interior and invading her once secluded world.

Red Chinese lanterns are lit one by one behind the tawny glass walls and brushed the room with crimson colored glow. Forgiveness from Heaven sits down on the bench, her cheek just skimmed by the sallow sunlight as it filters through the window as she waits for husband to join her.

We meet Wanda in the moody indigo and sepia bar, where she spills her feelings of her life from hope to the terrible news that she might have a tumor. Outside, blanketed under a deep navy blue sky in the empty park, Brenda, Wanda and Victoria sit down together, caressed by the soft white pool of light from the street lamp nearby. Forgiveness's optimism invites the gentle alabaster moonlight that slowly percolates through the tree branches, giving them a brief moment of relief away from trouble.

In the doctor's office, even the reflective late afternoon sky cannot brighten the dreary office, while the glaring, unfriendly fluorescents cast deep shadows into Douglas' eye sockets after losing a promising hope for a cure. The fluorescent becomes crueler as Douglas announces the terrible news to Wanda that her urgent deteriorating health requires immediate surgery. A loud thump pulls away all the daylight, and the world quickly floods with an eerie green glow that echos the visceral fear of going into surgery. Flashing spots of emergency lights are seen bouncing on the hallway walls. As Douglas slowly walks in, a ghostly beam creates a sharp intense path of light that pierces the unconscious trio on their gurneys. Covered by ghostly pools of light fixed under the pulsing operation lamp, the gurney ballet has begun.

Later in the sterile recovery room, gloomy overcast daylight cascades through the thin gaps between blinds, stretching over the beds of the women. As the waning daylight gradually fades away, Wanda and Forgiveness are left under the obtrusive clinical lamps, surrounded by the dreary walls now brushed by the frigid night sky. Harsh, caustic light from the street lamp slices through the window blinds leaving the room with gashes that match the women's fresh surgical incisions.

Night sky fades into darkness after Forgiveness's death, her body caressed by a heavenly white beam. Her silhouette is slowly awakened by the graceful Chinese flute. A path of sharp, brilliant beam quickly opens up and with the swell of the music embraces Forgiveness in its pure white tone as she finally finds her liberation. Just as we see Forgiveness finds hope, a loud thump throws us back into the bleak recovery room, where Wanda remains under the glare of clinical beams, leaving us with a visualization of the consequences of pursuing modern beauty.

1.2 : Design Meetings

The first design meeting for *The Waiting Room* took place in May 2013 with the original director, Kris Messer. During this meeting, she talked with the group about her initial concept for the production and her general feelings for the play. Her concept statement for the show was “through physical oddities we transcend and opens ourselves.” These women in the waiting room came closer together physically and emotionally. One thought Kris shared with us was that, “to unbind ourselves we must bind together.” Kris presented a very clear vision that left plenty of room for the design team to provide input. In her vision the waiting room was a sterile environment, but not cold since it was meant to be comforting. In addition, these women were trapped in a confined space. In terms of lighting, it was important that the time of day and shifts in time were clear.

In the next meeting, Andrew Cohen, the scenic designer, brought in research presenting the idea of a modern waiting room: contemporary and clean looking ceiling lamps similar in an operating theatre, reflective floor and translucent wall panels. I suggested that to support the idea of time transcending in the space, each environment might its own signature quality of light. For example, the Victorian lamp in the dark isolated bedroom, or the red Chinese lanterns brushing *Forgiveness*’ room with a scarlet tone. This discussion clarified the concept of lighting in the waiting room and helped me in my approach to lighting the different scenes.

The Waiting Room was performed in Kogod theatre, which is a blackbox theatre that gave us the ability to change the seating arrangement. Andrew wanted the seating arrangement to be an “L” shape, with the audience on two sides of the room and a small center section. Scenic walls on the opposite side squared the stage, enclosing it with the audience and supporting the concept that the women were bonded in the society.

Turning the set at an angle in this theatre and combining all other design elements including reflective surfaces, large quantities of hanging lamps, and ceiling pieces gave me many challenges for lighting. Andrew and I worked very closely as a team, especially figuring out the reflective material on the scenic design. We spent time together in the light lab exploring possible materials to create a light box that would not catch as much attentions in darker scenes and would still achieve the desired effects. Furthermore, we had various conversations about the number of hanging lamps, preferred locations, sizes and heights that would be possible to reach above the stage.

Our design team, including Maho Nishida, the costume designer, met with Kris the week following our first meeting to discuss details in transitions. Besides establishing the flow of each transition, Maho also talked to us about her concerns on some costume changes that happen on stage, especially for the moment of revealing the bound feet in Act 1 Scene 7 in *Forgiveness*’s bedroom and in Act 2 Scene 11 that involved untying the foot binding on stage for the ribbon dance. Maho was looking for lighting that would help to mask the trick in costume construction and create the illusion of real bound feet.

Our original director had to step out a week before the rehearsal started. With the arrival of our new director, Mary Coy, there was a huge change in the conceptual approach of lighting, please see section 2.4 for more details.

1.3 : Research Images

1.3.1 : Act 1



Act 1 Sc. 1 The Waiting Room

In a waiting room that transcends time, women sit patiently, encased by the bleak, glaring glass walls representing society's idea of censorious beauty. Diffuse but bleak sunlight filter through the glass panel.

(The Day My Brother Was Born, Lottie Davies)



Act 1 Sc. 2 Examination Room

Soft white fluorescents on top of the examination bed.



Act 1 Sc. 3 Victoria's Bedroom

The small bedside lamp brightens increasingly to an acid amber glow that grazes Victoria's pale cheek. As her argument with Oliver heats up, the lamp transforms into a blazing, rust colored torch that carves out Oliver's hysterical profile. As Oliver steps closer to Victoria his shadow enlarges, protruding into the dark interior and invading her once secluded world.

(*Circumstance*, Richeille Formento. *Les Châtelains*, Eve North)



Act 1 Sc.4 Golf Course

Bright white afternoon sunlight coming from a slight angle, while light blue reflective sky filled the shadow under their chin.



Act 1 Sc. 6 Steam Room

Deep saturated glow from the bench and lamps confine the hot and uncomfortable environment.



Act 1 Sc. 7 Forgiveness of Heaven Bedroom

Red Chinese lanterns are lit one by one behind the tawny glass walls and brushed the room with crimson colored glow. Forgiveness from Heaven sits down on the bench, her cheek just skimmed by the sallow sunlight as it filters through the window as she waits for husband to join her.

(Raise the Red Lantern)





Act 1 Sc. 8 Bar

We meet Wanda in the moody indigo and sepia bar, where she spills her feelings of her life from hope to the terrible news that she might have a tumor.



Act 1 Sc. 9 Central Park

Outside, blanketed under a deep navy blue sky in the empty park, Brenda, Wanda and Victoria sit down together, caressed by the soft white pool of light from the street lamp nearby. Forgiveness's optimism invites the gentle alabaster moonlight that slowly percolates through the tree branches, giving them a brief moment of relief away from trouble.

1.3.2 : Act 2



Act 2 Sc. 4 Larry's office

Sallow sunlight slanted through the squared window, carved out harsh truth of Douglas's sickness.

(Diva magazine, Cathrin Jo Ann Wind)



Act 2 Sc. 4 Douglas office

In the doctor's office, the late afternoon reflective sky could not brighten the depressing office, while the glaring unfriendly fluorescents cast deep shadows down under Douglas' eye sockets after losing a promising hope for a cure.



Act 2 Sc. 4 – 5 Gurney Ballet

A loud thump pulls away all the daylight, and quickly flood the world with an eerie green glow of the scared emotion going into surgery. Flashing spots of emergency lights are seen on the hallway walls, as Douglas slowly walks into a ghostly beam a sharp intense path of light cuts through pushing the unconscious Victoria, Forgiveness from Heaven and Wanda on their gurneys through the ghostly pools of light under the pulsing operation lamp.



Act 2 Sc. 5 Recovery Room

In the sterile gray tone recovery room, gloomy overcast daylight cascades through the thin gaps between blinds stretching to the other end of the room over the beds of the women.





Act 2 Sc. 9 Recovery Room Night

As the waning daylight gradually fades away, Wanda and Forgiveness are left under the obtrusive clinical lamps, surrounded by the dreary walls now brushed by the frigid night sky.



Act 2 Sc. 11 Recovery Room Night - Later

Harsh, caustic light from the street lamp slices through the window blinds leaving the room with gashes that match the women's fresh surgical incisions.

1.4 : Lighting Storyboards

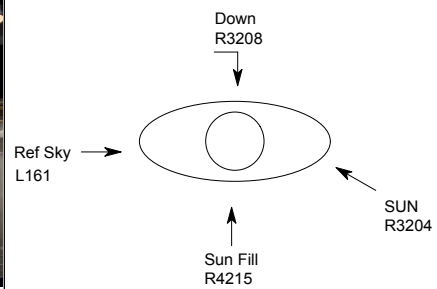
Page 1
Jane Chan

The Waiting Room Lighting Storyboard

10/5/13



ACT 1 SC 1 Waiting Room

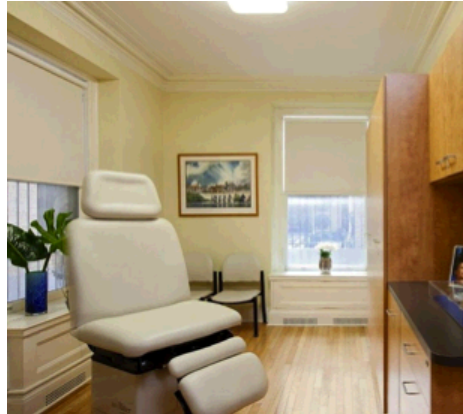


1.4 : Lighting Storyboards

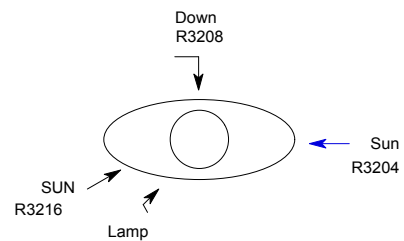
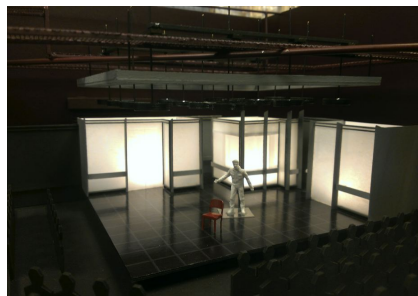
Page 2
Jane Chan

The Waiting Room Lighting Storyboard

10/5/13






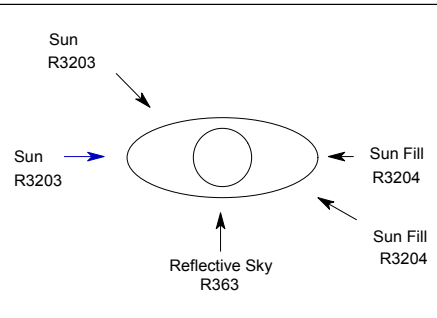
ACT 1 SC 2 Examination Room



1.4 : Lighting Storyboards

Page 3 Jane Chan	The Waiting Room Lighting Storyboard	10/5/13
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ACT 1 SC 3 Victoria bedroom, Evening		
	<p>Night L195</p> <p>Lamp R3410</p> <p>Night L174</p> <p>Reflective Sky R368</p>	

1.4 : Lighting Storyboards

PAGE 4 JANE CHAN	THE WAITING ROOM LIGHTING STORYBOARD	10/5/13
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ACT 1 SC 4 Golf Course		
	 <p>Sun R3203</p> <p>Sun R3203</p> <p>Reflective Sky R363</p> <p>Sun Fill R3204</p> <p>Sun Fill R3204</p>	

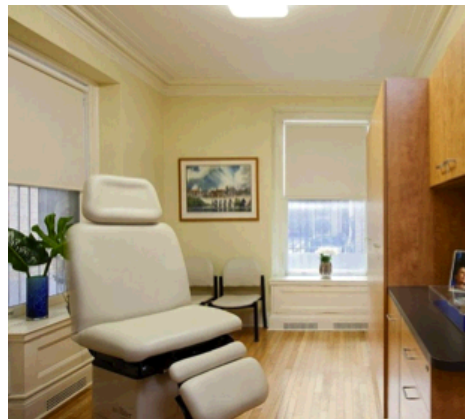
1.4 : Lighting Storyboards

PAGE 5

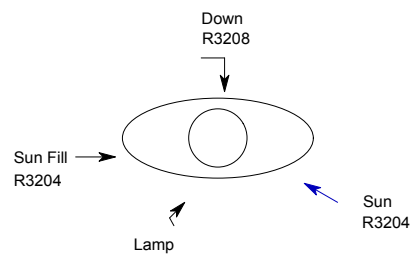
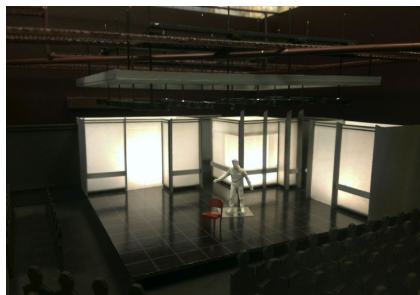
JANE CHAN

THE WAITING ROOM LIGHTING STORYBOARD

10/5/13



ACT 1 SC 5 Douglas' Office

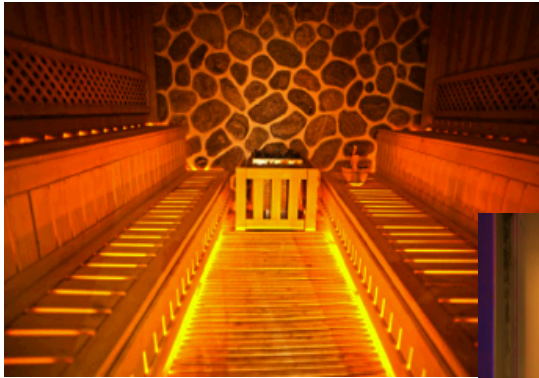


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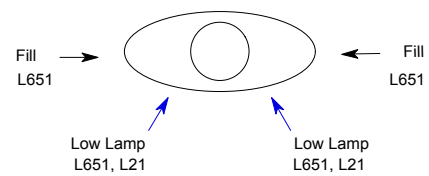
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Jane Chan

The Waiting Room Lighting Storyboard

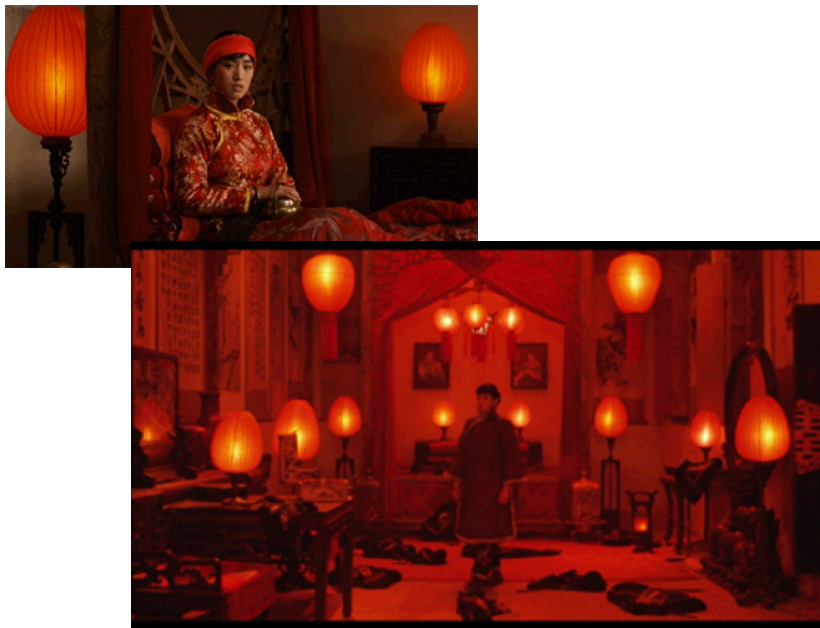

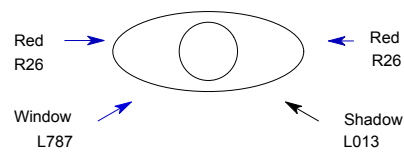
10/5/13



ACT 1 SC 6 Steam Room



1.4 : Lighting Storyboards

Page 7 Jane Chan	The Waiting Room Lighting Storyboard	10/5/13
		
ACT 1 SC 7 Forgiveness Bedroom		
		

1.4 : Lighting Storyboards

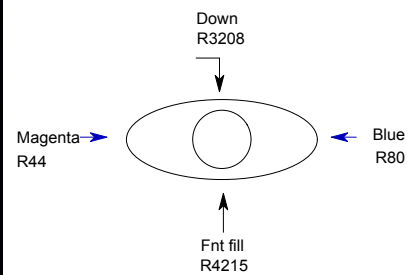
Page 8
Jane Chan

The Waiting Room Lighting Storyboard

10/5/13



ACT 1 SC 8 BAR



1.4 : Lighting Storyboards

PAGE 9

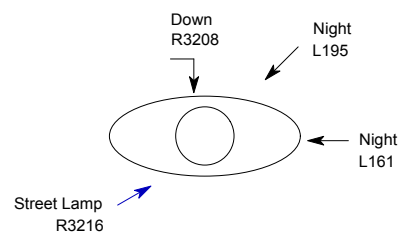
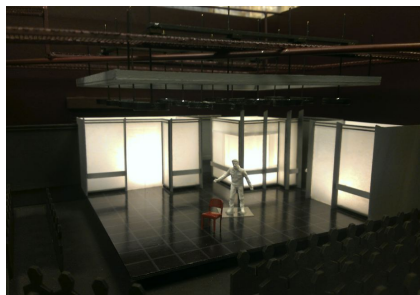
JANE CHAN

THE WAITING ROOM LIGHTING STORYBOARD

10/5/13



ACT 1 SC 9 Central Park

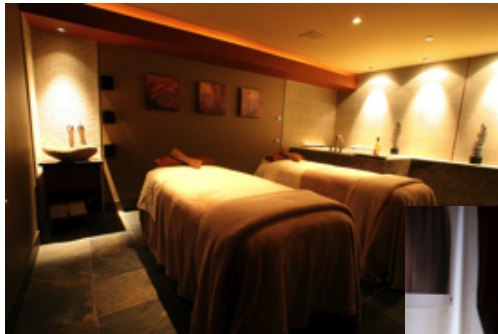


1.4 : Lighting Storyboards

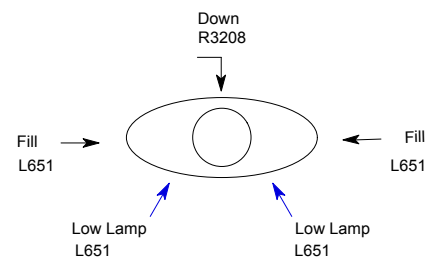
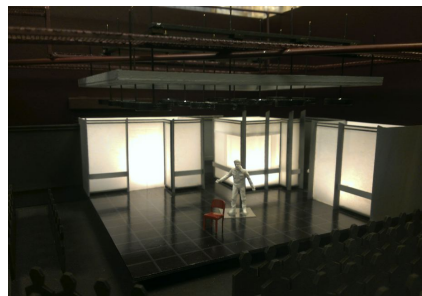
Page 10
Jane Chan

The Waiting Room Lighting Storyboard

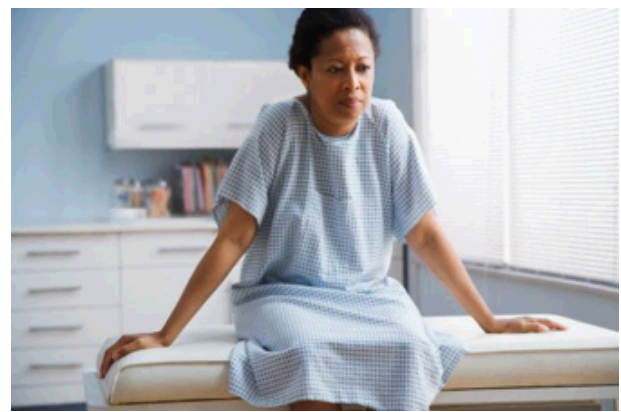
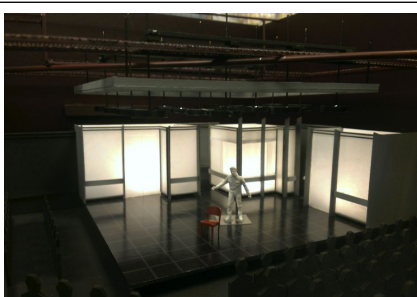
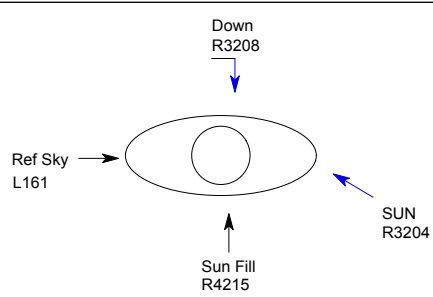
10/5/13



ACT 2 SC 1 Massage Place



1.4 : Lighting Storyboards

Page 11 Jane Chan	The Waiting Room Lighting Storyboard	10/5/13
		
ACT 2 SC 2 Waiting Room		
		
Light coming through the blinds		

1.4 : Lighting Storyboards

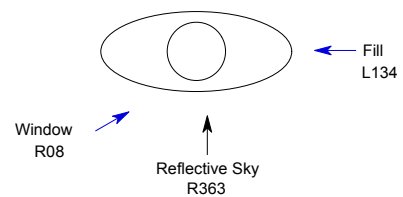
Page 12
Jane Chan

The Waiting Room Lighting Storyboard

10/5/13



ACT 2 SC 3 Larry's Office



1.4 : Lighting Storyboards

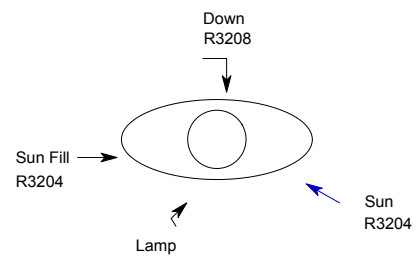
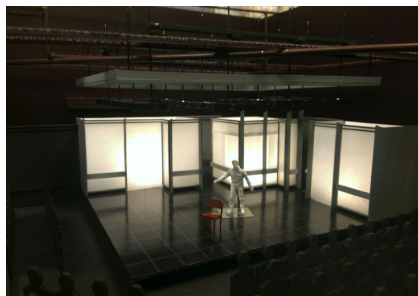
PAGE 13
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THE WAITING ROOM LIGHTING STORYBOARD

10/5/13



ACT 2 SC 4 Douglas's Office



1.4 : Lighting Storyboards

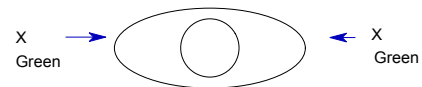
PAGE 15
JANE CHAN

THE WAITING ROOM
LIGHTING STORYBOARD


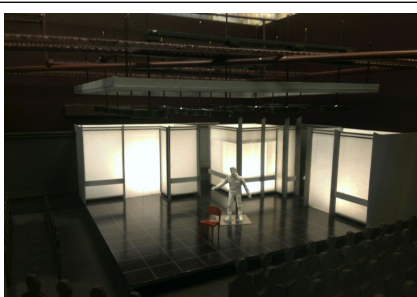
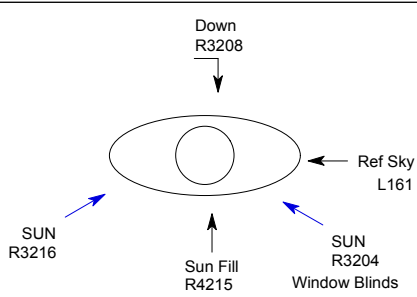
10/5/13



ACT 2 SC 5 Hauntingly beautiful/ Anesthesia



1.4 : Lighting Storyboards

PAGE 15 JANE CHAN	THE WAITING ROOM LIGHTING STORYBOARD	10/5/13
		
ACT 2 SC 6-7 Recovery room		
		

1.4 : Lighting Storyboards

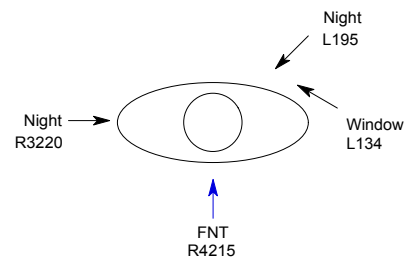
Page 16
Jane Chan

The Waiting Room Lighting Storyboard

10/5/13



ACT 2 SC 9 Recovery Room



1.4 : Lighting Storyboards

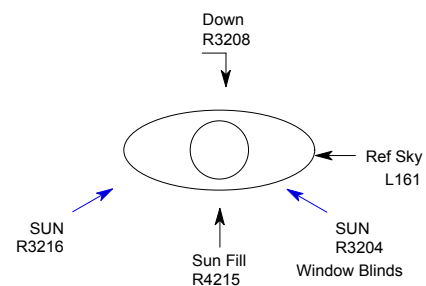
PAGE 17
JANE CHAN

THE WAITING ROOM LIGHTING STORYBOARD

10/5/13



ACT 2 SC 10 Recovery Room Morning



1.4 : Lighting Storyboards

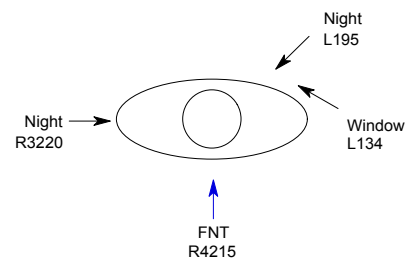
PAGE 18
JANE CHAN

THE WAITING ROOM LIGHTING STORYBOARD

10/5/13



ACT 2 SC 11 Recovery Room Night



1.5 : Anticipated Equipment Request

UNIVERSITY OF MARYLAND

DEPARTMENT OF THEATRE, DANCE AND PERFORMANCE STUDIES

ROBERT & ARLENE KOGOD THEATRE



THE WAITING ROOM

EQUIPMENT REQUEST

OPENING: 2/14/2014

CLOSING: 2//2014

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LIGHTING DESIGNER: JANE CHAN

DATE: 3/11/2013

PAGE: 1

The Waiting Room Equipment List

1.5 : Anticipated Equipment Request

EQUIPMENT REQUEST

FIXTURES

QUANTITY	INSTRUMENT TYPE	WATTAGE
18	ETC SOURCE 4 50 DEGREE BARRELS	
63	ETC SOURCE 4 36 DEGREE BARRELS	
44	ETC SOURCE 4 26 DEGREE BARRELS	
11	ETC SOURCE 4 19 DEGREE BARRELS	
36	ETC SOURCE 4 PAR WFL	575
10	MR-16 6" MINI STRIP	750
16	6" FRESNEL	2000
12	8" FRESNEL	
3	Wireless dimmer	
15	Hanging lamp (4100K) Dimmable	
15	Inkies	300w
10	Practicals 100W Clear A-lamp	
1	Gold color led tape	

ACCESSORIES

QUANTITY	INSTRUMENT TYPE
18	Morpheu M Fader
2	DMX IRIS
2	Rosco I-Cues

LIGHTING DESIGNER: JANE CHAN
DATE: 3/11/2013

PAGE: 2

The Waiting Room Equipment List

Chapter 2: The Production Process

2.1 : Crafting the Lighting Ideas

Throughout the process of design meetings, many of the lighting ideas had to be crafted out before receiving the final scenic package, given that large number of scenic elements spread above the stage had limited the use of normal lighting positions. In addition, there were many integrated lighting ideas that had to be figured out with scenic together early on in order to stay within our limited budget and to find out alternate solutions after the cost out meeting.

One of the big ideas in this design was the glowing walls with translucent panels. In order to create a sense that these boxes were emanating light, as was presented in the model, I talked to Andrew about the need of a ceiling to seal the top of the rooms to make it into light boxes and contain the light inside. Added to that, painting the interior walls in white color in order to better bounce of light inside to create an even field. I had originally discussed with the electric shop about several things, most importantly: having top and bottom strip lights to achieve the brightness similar to that presented in the model, space to hang, and the possibility of lighting through below the deck. Because of the huge cost involved and the difficulties of cutting a through into the deck, after a few discussions and modifications in the final plot we decided that a series of strip lights mounted onto the upstage wall inside the rooms scraping down the painted walls would provide the look I desired.

Another challenge was the hanging lights, which wanted to have the quality of a bright soft white fluorescent but needed to light the milk polypropylene evenly and be able dim or intensify smoothly. I had been searching for a solution as soon as we had decided that we were building them. I had back and forth conversations with the electric shop and with other lighting graduate students for possible lighting equipment. Many ideas such as LED tape and dim-able fluorescent were later narrowed down to tri-tab with A-lamps because of the cost. Once we had received the actual material, I tried different types of A-lamps that the shop had in stock to find out the best product and discovered that the material for the front panel, polypropylene, worked great in softening the light source, together with a 200w A-lamp having the brightness that both Andrew and I liked. Eventually the shop suggested to lamp down to 100w because of the heat issue.

Prior to drafting my hang plot, I spent a few days making a diagram of angles of light and a wish list from that I knew what kind of angles I needed. What proved to be huge challenges for lighting this show were figuring systems of theatrical lights that could shoot through all the obstructions in the air that filled most of the stage, as well as making a shot from front of house that could go under the low ceiling piece and hanging lights. I presented my challenge to my lighting professor Brian MacDevitt, who suggested hanging lighting pipes under the catwalk and other possible lighting angles between the gaps of the bottom of the ceiling piece to the top of the walls. I talked to Andrew about this idea and asked him about how other practical hanging lamps were being hung. I then came up with the idea of a grid pipe

structure that became my major lighting positions for most of my basic systems on stage, which also maintained the organized feeling of the scenic design.

From the hang plot to the final lighting plot, Andrew and I were sending drawings back and forth to figure out the height of the pipes, hanging lamps, and the ceiling piece. We went down to the theatre to get the exact height of the fluorescent tube hanging under the catwalk so we could get the accuracy we need to fit all the elements in the air. The lighting grid was cut down from five vertical and three horizontal to just five vertical after the budget meeting. Having a grid structure on stage that could only be focused using a ladder and three other additional pipes in front of house, was a big concern during focus as it consumed a lot of time and cut efficiency. As a result I knew that it was especially important that the lights were at the right place and that it was crucial that I also had a back up plan. I spent a long time drafting all the sections and front elevations to have the most accuracy of lighting instrument placements. I was glad to have spent this time on drafting, because there were very few moves during focus and almost all the lights were doing what I had hoped.

2.1.1 : Lighting Wish List

Waiting Room System list

Notebook: The Waiting Room
Created: October 31, 2013 8:29:25 PM
Updated: March 18, 2014 2:18:00 AM
Author: Jane Chan **Location:**

SYSTEMS:

☒ XF< 1-12 R3204
☒ XF> 21-32 R3216
☒ FNT 41-51 R4215
☒ FNT DOORS 53-55 R3216
☒ COLOR< 61-67
☒ COLOR> 71-76
☒ DN PURE 81-90
☒ BK BLUE 91-98
☒ TD WASH>
 (☒ H: SUN 13-14/33-34 ☒ H2: WASH: 15-16/35/36 ☒ M: COLOR 77/78
 ☒ L: REF SKY 17-18/37-38)
☒ Refl sky 101-105
☒ Window Temp / Scrape on Wall
☒ IQ 99/100

SET/ SET MOUNTS

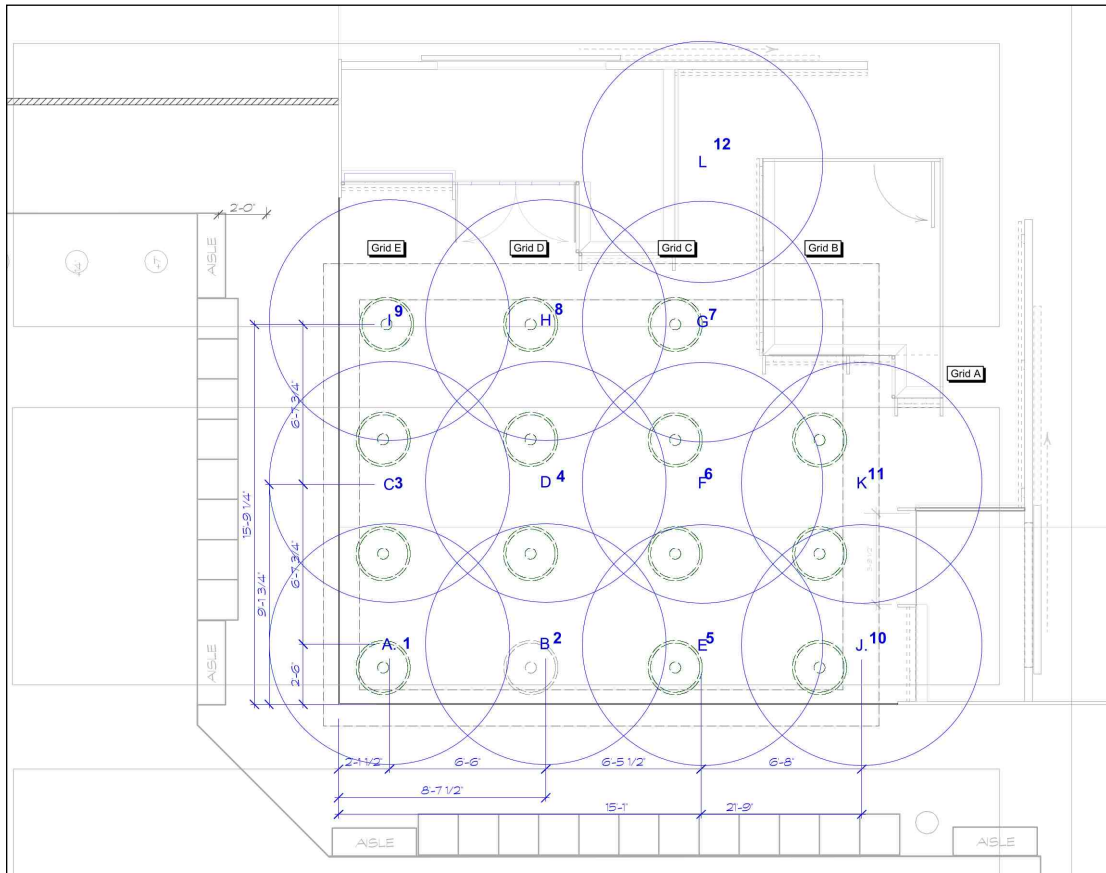
☒ LIGHT BOX WALL WASH (CLR WHITE, AMBER, Deep Orange) 221/229
☒ HANGING PRATICALS 201-215
☐ LIGHT BOX CEILING MOUNTS
☒ HALLWAY/Door BKS 151-155 / 161-164

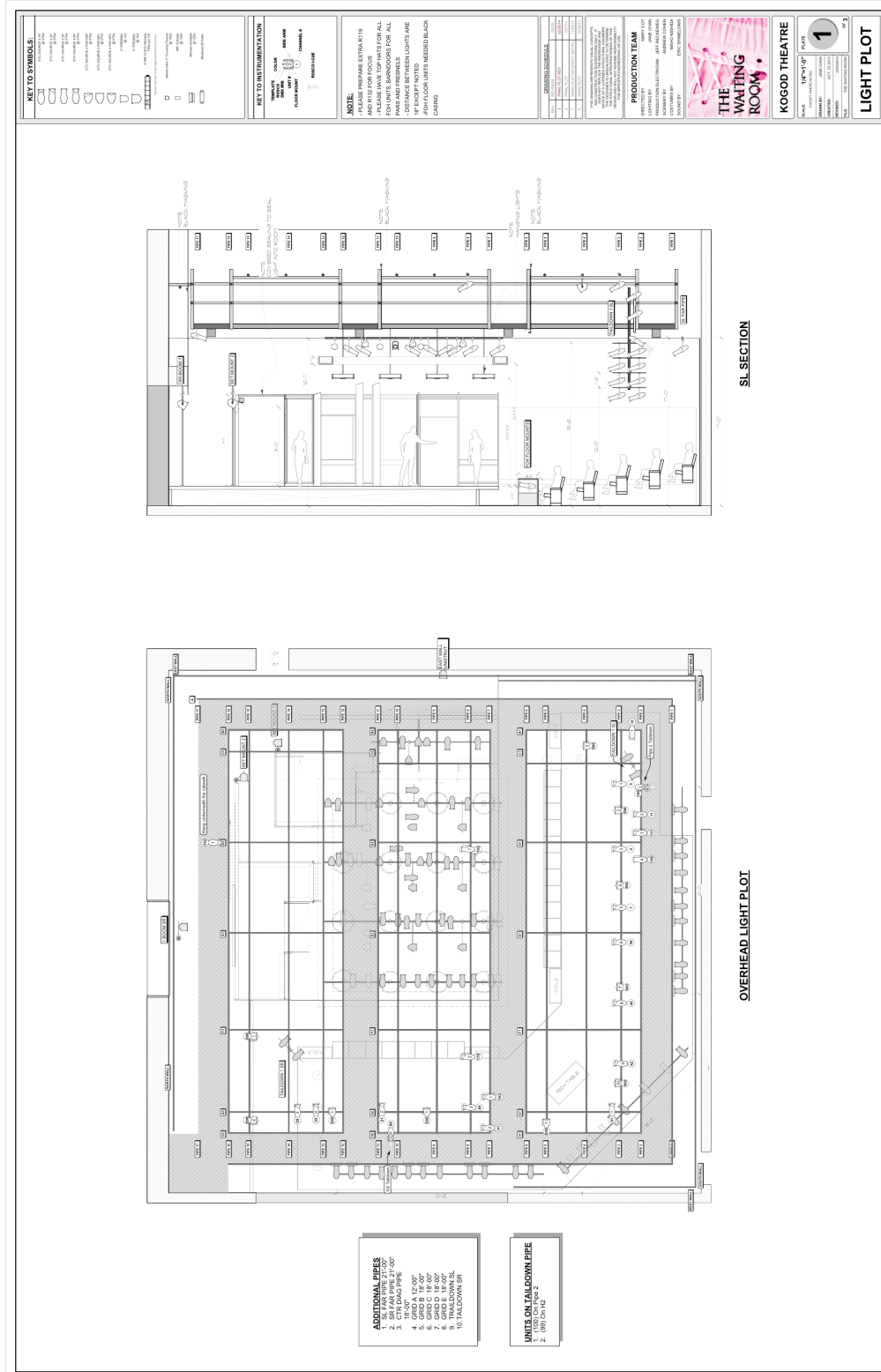
SPECIALS:

☒ WAITING ROOM CHAIRS 131-133
☒ EXAM TABLE 134
☐ SCRENE BK 175
☒ VICTORIA BED SPECIAL 135
☒ VICTORIA BED SPECIAL 136
☒ VICTORIA BEDLAMP 137
☒ DOUGLAS OFFICE 138
☒ DOUGLAS OFFICE 139
☐ DESK LAMP on/off
☒ STEAMING BENCH ON/OFF
☒ STEAMROOM LOW 160
☒ STEAMROOM STEEP 161
☒ FORGIVENESS SPECIAL 162,163
☒ FORGIVENESS LANTERN (☐ WIRELESS, ☐ 4 HANGING) 164/165
☒ SCREEN SPECIAL 171
☒ BAR DOWN 166

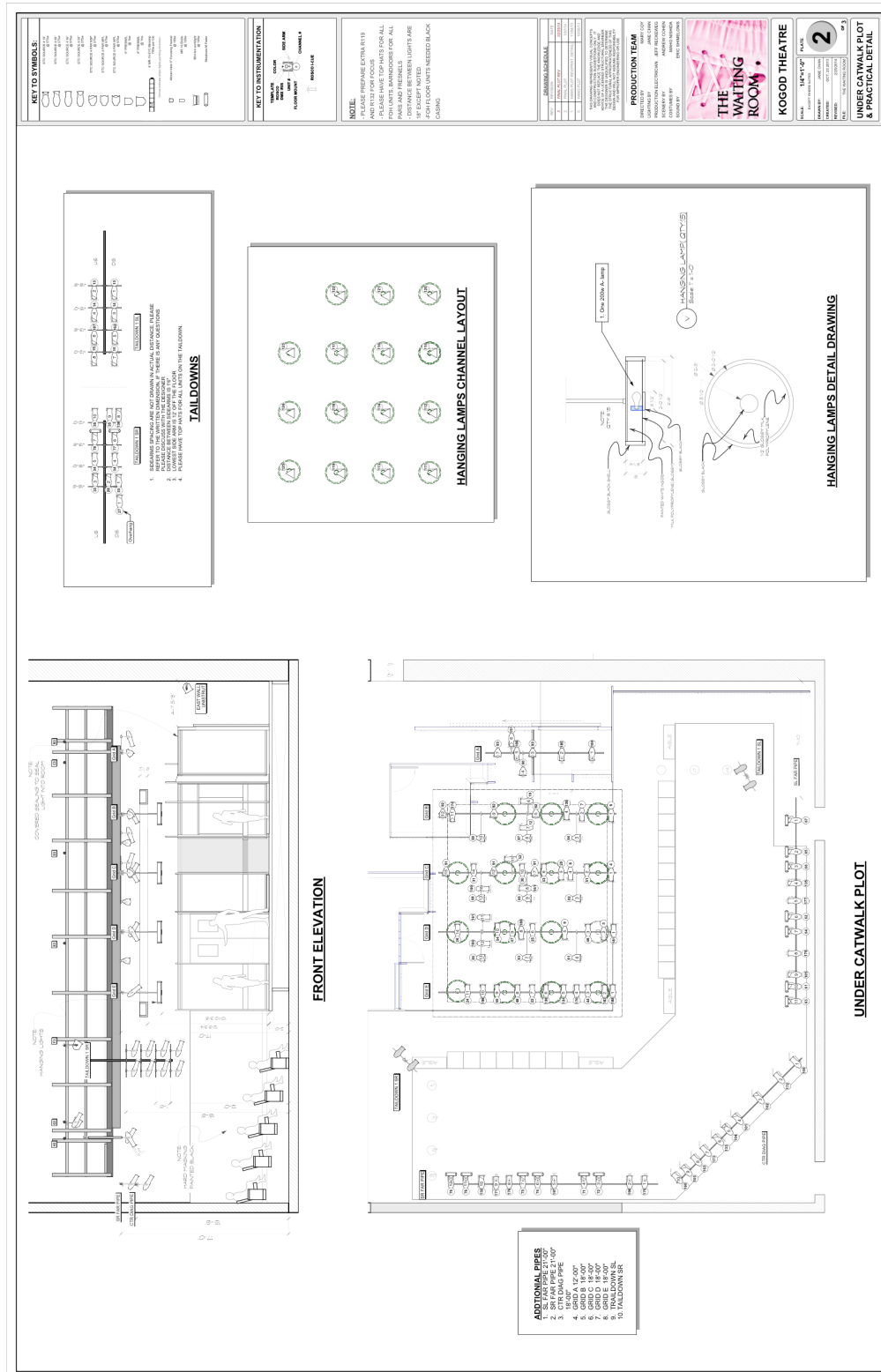
☒ BAR DOWN 167
☒ BAR CORNER DOWN 168
☒ BAR INSERT LIGHTING 169
☒ PARK SPECIAL STREEP LAMP 170
☐ MOON SPECIAL
☐ SPA 172-173
☒ Recovery room Spe 181-183
☐ Recovery room Spe 187
☒ ACT 3 WINDOW TEMP 184-186
☒ TV SPE 188-189

2.1.2 : Area layout





2.2.2 : Under-catwalk Plat and Practical Detail



2.3 : Paperwork

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 1 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

LD: JANE CHAN

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(1)	Pipe 3	5	XF<	Source Four 26° 750w		R3204+R132	
(2)	Pipe 3	3	XF<	Source Four 26° 750w		R3204+R132	
(3)	Grid D	2	XF<	source Four 36° 750w		R3204+R132	
(4)	Grid C	1	XF<	source Four 36° 750w		R3204+R132	
(5)	Pipe 3	1	XF<	Source Four 26° 750w		R3204+R132	
(6)	Grid B	1	XF<	source Four 36° 750w		R3204+R132	
(7)	Grid B	2	XF<	source Four 36° 750w		R3204+R132	
(8)	Grid C	4	XF<	source Four 36° 750w		R3204+R132	
(9)	Grid D	5	XF<	source Four 36° 750w		R3204+R132	
(10)	B1	1	XF<	source Four 36° 750w		R3204+R132	
(11)	pipe 2	2	XF<	Source Four 26° 750w		R3204+R132	
(12)	Grid B	7	XF<	source Four 36° 750w		R3204+R132	
(13)	Taildown 1 SL	1	SUN WASH	Source Four 26° 750w		R3203+R132	
	"	2	"	"		"	
(14)	Taildown 1 SL	3	WASH	Source Four 26° 750w		R3410+R119	
	"	4	"	"		"	
(15)	Taildown 1 SL	7	Blue	Source Four 26° 750w		L719+R132	
	"	8	"	"		"	
(19)	Grid B	6	XF<	source Four 36° 750w		R3204+R132	
(20)	Grid C	5	XF<	source Four 36° 750w		R3204+R132	
(21)	G2	3	XF>	Source Four 26° 750w		R3216+R132	
(22)	Grid E	7	XF>	source Four 36° 750w		R3216+R132	
(23)	G3	2	XF>	Source Four 26° 750w		R3216+R132	
(24)	Grid E	11	XF>	source Four 36° 750w		R3216+R132	
(25)	Grid D	6	XF>	source Four 36° 750w		R3216+R132	
(26)	Grid D	14	XF>	source Four 36° 750w		R3216+R132	
(27)	H3	1	XF>	Source Four 26° 750w		R3216+R132	
(28)	Taildown 1 SR	2	XF>	Source Four 26° 750w		R3216+R132	
(29)	G3	3	XF>	Source Four 26° 750w		R3216+R132	
(30)	Grid C	10	XF>	source Four 36° 750w		R3216+R132	
(31)	Grid C	14	XF>	source Four 36° 750w		R3216+R132	
(32)	Grid C	11	XF>	source Four 36° 750w		R3216+R132	
(33)	Taildown 1 SR	1	SUN WASH	Source Four 26° 750w		R3203+R132	
	"	3	"	"		"	

Jane Chan / Lightwright 5

(1) thru (33)

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 2 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(34)	Talldown 1 SR	4	Warm	source Four 36° 750w		R3410+R132	
	"	5	"	"		"	
(35)	Talldown 1 SR	9	Blue	source Four 36° 750w		L719+R132	
	"	10	"	"		"	
(41)	G1	1	FNT	Source Four 26° 750w		R4215+R119	
(42)	Pipe 3	9	FNT	Source Four 26° 750w		R4215+R119	
(43)	Pipe 7	2	FNT	Source Four 26° 750w		R4215+R119	
(44)	Grid E	3	FNT	source Four 36° 750w		R4215+R119	
(45)	Pipe 3	8	FNT	Source Four 26° 750w		R4215+R119	
(46)	Grid D	3	FNT	source Four 36° 750w		R4215+R119	
(47)	Grid D	9	FNT	source Four 36° 750w		R4215+R119	
(48)	Grid E	8	FNT	source Four 36° 750w		R4215+R119	
(49)	Pipe 8	3	FNT	Source Four 26° 750w		R4215+R119	
(50)	Pipe 3	6	FNT	Source Four 26° 750w		R4215+R119	
(51)	Grid C	2	FNT	source Four 36° 750w		R4215+R119	
(53)	Grid C	6	DR FNT	source Four 36° 750w		R3216+R132	
(54)	Grid D	10	CTR FNT	source Four 36° 750w		R3216+R132	
(55)	Grid E	9	DR FNT	source Four 36° 750w		R3216+R132	
(57)	CTR RM CEILING	1	CTR RM FNT	INKIES 300w		N/C	
	"	2	"	"		"	
(58)	CTR RM CEILING	3	WINDOW BK	INKIES 300w		N/C	
(59)	CTR RM WALL 1	1	RM SIDE	Worklight 1kw		N/C	
(61)	SL FAR PIPE	10	FADER<	Source Four 26° 750w		R132	
	"	10.1	M FADER	Morpheus M Fader 750w			
(62)	SL FAR PIPE	6	FADER<	Source Four 26° 750w		R132	
	"	6.1	M FADER	Morpheus M Fader 750w			
(63)	SL FAR PIPE	11	FADER<	Source Four 19° 575w		R132	
	"	11.1	M FADER	Morpheus M Fader 750w			
(64)	SL FAR PIPE	7	FADER<	Source Four 19° 750w		R132	
	"	7.1	M FADER	Morpheus M Fader 750w			
(65)	SL FAR PIPE	2	FADER<	Source Four 26° 750w		R132	
	"	2.1	M FADER	Morpheus M Fader 750w			

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 3 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(66)	SL FAR PIPE	3	FADER<	Source Four 19° 750w		○R132	
	"	3.1	M FADER	Morpheus M Fader 750w			
(67)	SL FAR PIPE	1	FADER<	Source Four 26° 750w		○R132	
	"	1.1	M FADER	Morpheus M Fader 750w			
(71)	SR FAR PIPE	4	FADER>	Source Four 26° 750w		○R132	G643 ●
	"	4.1	M FADER	Morpheus M Fader			
(72)	SR FAR PIPE	3	FADER>	Source Four 19° 750w		○R132	G643 ●
	"	3.1	M FADER	Morpheus M Fader			
(73)	SR FAR PIPE	7	FADER>	Source Four 26° 750w		○R132	G643 ●
	"	7.1	M FADER	Morpheus M Fader			
(74)	SR FAR PIPE	6	FADER>	Source Four 19° 750w		○R132	G643 ●
	"	6.1	M FADER	Morpheus M Fader			
(75)	SR FAR PIPE	12	FADER>	Source Four 19° 575w		○R132	G643 ●
	"	12.1	M FADER	Morpheus M Fader			
(76)	SR FAR PIPE	11	FADER>	Source Four 19° 750w		○R132	G643 ●
	"	11.1	M FADER	Morpheus M Fader			
(77)	Taildown 1 SR	6	FADER WASH>	Source Four 26° 750w		○R132	
	"	6.1	M FADER	Morpheus M Fader			
(78)	Taildown 1 SR	7	FADER WASH>	Source Four 26° 750w		○R132	
	"	7.1	M FADER	Morpheus M Fader			
(81)	Grid D	4	DN	Source Four PAR WFL 575w		○R3208	
(82)	Grid C	3	DN	Source Four PAR WFL 575w		○R3208	
(83)	Grid D	7	DN	Source Four PAR WFL 575w		○R3208	
(84)	Grid B	3	DN	Source Four PAR WFL 575w		○R3208	
(85)	Grid C	9	DN	Source Four PAR WFL 575w		○R3208	
(86)	Grid D	13	DN	Source Four PAR WFL 575w		○R3208	
(87)	Grid B	8	DN	Source Four PAR WFL 575w		○R3208	
(88)	Grid C	13	DN	Source Four PAR WFL 575w		○R3208	
(89)	Grid B	10	DN	Source Four PAR WFL 575w		○R3208	

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 4 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(90)	Grid A	4	DN	Source Four PAR WFL+Sidearm 24" TV 575w	Sidearm 24" TV	R3208	
(91)	Grid C	7	BK<	Source Four PAR WFL 575w		L195	
	"	12	"	"		"	
	"	15	"	Source Four PAR WFL 750w		"	
(92)	Grid B	5	BK<	Source Four PAR WFL 575w		L195	
	"	9	"	"		"	
	"	12	"	"		"	
(93)	Grid A	3	BK<	Source Four PAR WFL 575w		L195	
	"	7	"	"		"	
(99)	H2	1	ICUE	Source Four 19"		R4215+R132	
(99.1)	H2	1.1	ICUE	I Cue			
(99.2)	H2	1.2	ICUE	DMX Iris			
(100)	pipe 2	1	ICUE	Source Four 19"		R4215+R132	
(100.1)	pipe 2	1.1	ICUE	I Cue			
(100.2)	pipe 2	1.2	ICUE	DMX Iris			
(101)	CTR DIAG PIPE	4	Reflective Sky	Source Four 26" 750w		R368+R119	
(102)	CTR DIAG PIPE	3	Reflective Sky	Source Four 26" 750w		R368+R119	
(103)	CTR DIAG PIPE	9	Reflective Sky	Source Four 26" 750w		R368+R119	
(104)	CTR DIAG PIPE	5	Reflective Sky	Source Four 19" 750w		R368+R119	
(105)	SL FAR PIPE	9	Reflective Sky	Source Four 26" 750w		R368+R119	
(111)	Grid E		Hanging Lights	Hanging Practical			
(112)	Grid D		Hanging Lights	Hanging Practical			
(113)	Grid E		Hanging Lights	Hanging Practical			
(114)	Grid D		Hanging Lights	Hanging Practical			
(115)	Grid C		Hanging Lights	Hanging Practical			
(116)	Grid C		Hanging Lights	Hanging Practical			
(117)	Grid C		Hanging Lights	Hanging Practical			
(118)	Grid D		Hanging Lights	Hanging Practical			
(119)	Grid E		Hanging Lights	Hanging Practical			
(120)	Grid B		Hanging Lights	Hanging Practical			
(121)	Grid B		Hanging Lights	Hanging Practical			
(122)	Grid B		Hanging Lights	Hanging Practical			

Jane Chan / Lightwright 5

(90) thru (122)

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 5 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(123)	Grid C		Hanging Lights	Hanging Practical			
(124)	Grid D		Hanging Lights	Hanging Practical			
(125)	Grid E		Hanging Lights	Hanging Practical			
(131)	pipe 2	3	Waiting room chairs	Source Four 26° 750w		R3204+R132	
(132)	SR FAR PIPE	10	Waiting room chairs	Source Four 26° 750w		R3204+R132	
(133)	CTR DIAG PIPE	6	Waiting room chairs	Source Four 26° 750w		R4215+R132	
(134)	Grid E	5	Exam Table	source Four 36° 750w		R3204+R132	
(135)	SL FAR PIPE	4	Victoria lamp special	Source Four 26° 750w		L103	
(136)	Taildown 1 SR	8	Victoria bed special	Source Four 26° 750w		L013+R132	
(137)	DECK		Victoria bed lamp	PRACTICAL 100w			
(138)	Grid E	6	Douglas Off>	source Four 36° 750w		R3204+R132	
(139)	Grid B	4	Douglas Off>	source Four 36° 750w		R3204+R132	
(140)	DECK		Desk Lamp	PRACTICAL 100w			
(141)	Set Mount-1	1	Hall-H	8" Fresnel 2kw		R3204+R132	
	"	2	Hall-M	"		"	
(142)	Set Mount-2	1	Hall-H	8" Fresnel 2kw		R3202+R132	
	"	2	Hall-M	"		"	
(143)	Set Mount-1	3	RED Bounce	MR-16 Birdie 75w		R26	
(144)	Set Mount-2	3	RED Bounce	MR-16 Birdie 75w		R26	
(151)	Grid A	6	Night Moon	Source Four 50° 750w		R3208+R132	G520
(152)	Pipe 16	1	FNT	Source Four 50° 750w		R4215+R132	
(153)	SL RM CEILING	1	DR BK	INKIES 300w		R3208	
	"	2	"	"		"	
(154)	East Wall Unstrut	1	DR BK	8" Fresnel 2kw		R3208+R132	
(155)	SR RM CEILING	2	DR BK	INKIES 300w		R3208	
	"	3	"	"		"	
(156)	1 Boom SR	1	DR BK	8" Fresnel 2kw		R3208+R132	
(157)	SL RM CEILING	3	RED	MR-16 Birdie 250w		R26+R119	
(158)	SR RM CEILING	1	RED	MR-16 Birdie 250w		R26+R119	
(160)	CTR DIAG PIPE	1	Steamroom Spe	source Four 36° 750w		L651+R132	
	"	10	"	"		"	

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 6 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(161)	Grid C	8	STEAM DIAG'	source Four 36° 750w		L442+R119	
	Grid D	11	"	"		"	
(162)	Taildown 1 SL	5	Forgiveness Spe	Source Four 26° 750w		L013+R132	
(163)	CTR DIAG PIPE	8	Forgiveness Spe	source Four 36° 750w		L013+R132	
(164)	DECK		Forgiveness Lantern	PRACTICAL 100w			
(165)	SL RM CEILING	4	Forgiveness Lantern	PRACTICAL 100w			
	"	"	"	"			
	"	5	"	"			
	SR RM CEILING	4	"	"			
	"	5	"	"			
(168)	pipe 2	4	Steamroom	source Four 36° 750w		L651	
(169)	DECK		Bar Shelf Insert lighting	PRACTICAL			
(170)	Grid E	4	Park Bench Spe	source Four 36° 750w		L174+R119	
(171)	SR FAR PIPE	9	Forgiveness Screen	source Four 36° 750w		R09	G558
(172)	CTR DIAG PIPE	2	SPA SPE	source Four 36° 750w		L651+R132	
(173)	CTR DIAG PIPE	7	SPA SPE	source Four 36° 750w		R368+R119	
(174)	Grid B	11	Screen Spe	Source Four 50° 750w		R3208	
(175)	SR FAR PIPE	1	Lary Window	source Four 36° 750w		R08	R7751 1
(176)	SR FAR PIPE	8	Entrance Light	source Four 36° 750w		L202+R132	
(177)	SL FAR PIPE	5	Bar Table Fnt	source Four 36° 575w		R132	
(178)	SL FAR PIPE	8	Bar Fnt Fill	source Four 36° 575w		R119	
(179)	Pipe 8	2	Doctor Spec	Source Four 26° 750w		L200+R132	
(181)	Grid D	1	Recovery room Spe	source Four 36° 750w		R3208+R132	
(182)	Grid E	2	Recovery room Spe	source Four 36° 750w		R3208+R132	
(183)	Pipe 7	1	Recovery room Spe	Source Four 26° 750w		R3208+R132	
(184)	Grid A	1	Window Temp	source Four 36° 750w		R3216	G205
(185)	Grid A	2	Window Temp	source Four 36° 750w		R3216	G205
(186)	Grid A	5	Window Temp	source Four 36° 750w		R3216	G205
(187)	Taildown 1 SL	6	Recovery Spe	Source Four 26° 750w		R3208+R132	G205
(188)	Grid E	1	Bar	source Four 36° 750w		R16+R119	
(189)	Grid D	8	Final SPE	source Four 36° 750w		R3220+R132	

Jane Chan / Lightwright 5

(161) thru (189)

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 7 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(191)	FOH CTR	1	TV	Source Four 50° 750w		L201+R132	
(192)	FOH CTR	2	TV	Source Four 50° 750w		Split gel	
(193)	Pipe 8	1	Wanda Down	source Four 36° 750w		R3220+R132	
(195)	SR RM	1	RM SPE	Source Four 50° 575w		R3204	
(196)	SR FAR PIPE	2	Victoria Window	source Four 36° 750w		L174	G208
(197)	SR FAR PIPE	5	Forgiveness Screen	source Four 36° 750w		R08	G558
(198)	Grid E	10	SPE	source Four 36° 750w		L106+R132	
(199)	Grid C	16	Final SPE	source Four 36° 750w		R3208+R132	
	Grid D	12	SPE	"		"	
(201)	SL RM WALL	1	Wall up	6' MR-16 Ministrips 750w		R74+R114	
(202)	SL RM WALL	1	Wall up	6' MR-16 Ministrips 750w		R360+R114	
(203)	SL RM WALL	1	Wall up	6' MR-16 Ministrips 750w		L203+R114	
(204)	CTR RM WALL 1	2	Wall up	6' MR-16 Ministrips 750w		R74+R114	
	CTR RM WALL 2	"	"	"		"	
(205)	CTR RM WALL 1	2	Wall up	6' MR-16 Ministrips 750w		R360+R114	
	CTR RM WALL 2	"	"	"		"	
(206)	CTR RM WALL 1	2	Wall up	6' MR-16 Ministrips 750w		L203+R114	
	CTR RM WALL 2	"	"	"		"	
(207)	SR RM Wall	2	Wall up	6' MR-16 Ministrips 750w		R74+R114	
	"	3	"	"		"	
(208)	SR RM Wall	2	Wall up	6' MR-16 Ministrips 750w		R360+R114	
	"	3	"	"		"	
(209)	SR RM Wall	2	Wall up	6' MR-16 Ministrips 750w		L203+R114	
	"	3	"	"		"	
(211)	SL RM	1	Wall up	8" Fresnel 1kw		R3202	
(212)	SL RM	2	Wall up	8" Fresnel 1kw		R3202	
(213)	CTR RM	1	Wall up	8" Fresnel 1kw		R3202	
(214)	CTR RM	2	Wall up	8" Fresnel 1kw		R3202	
(215)	SR RM	1	Wall up	8" Fresnel 1kw		R3202	

Jane Chan / Lightwright 5

(191) thru (215)

2.3.1 : Channel Hookup



CHANNEL HOOKUP

The WAITING ROOM

Page 8 of 8

3/12/14

Waiting Room-LW-2-15-14-final.lw5

Channel	Position	U#	Purpose	Type & Acc & W	Accessory	Color	Gobo
(216)	SR RM	2	Wall up	8" Fresnel 1kw		R3202	
(500)	Pipe 3	2	House Light	Source Four PAR WFL 575w		N/C	
	"	4	"	"		"	
	"	7	"	"		"	
	"	10	"	"		"	
	Pipe 4	1	"	"		"	
	Pipe 5	"	"	"		"	
	Pipe 15	"	"	"		"	
	"	2	"	"		"	
	G2	"	"	"		"	
	G3	1	"	"		"	

2.4 : Rehearsal Process

Added to the challenge of all design and implementation practicalities, the original director in this production had to step out a week before the rehearsal started. The design team was not able to meet our new director, Mary Coy, until the second week of rehearsal because of her availability and that was concerning for me. One of the biggest concerns was involving the transitions because Andrew and I already had multiple conversations with the previous director and had come up with ideas of the flow with lighting and the scenic change on stage. Another concern was any major changes that could happen to the concept of this production, or major change in staging of the play that would require huge alternation of the final light plot and the limited time and resources we had.

Staging rehearsal with Mary started on the second Monday of the rehearsal period. I had a productive one-on-one meeting with her that Wednesday to talk about my lighting ideas for the play going through scene by scene in detail. She was very open and patient discussing any concerns she had. At this point in the process, I was debating if I should ask her about her concept for this show, because this meeting was only focusing on lighting ideas for staging and transitions. However, I feared that since Mary had just started and had to work with only half the time compare to the school's normal schedule, maybe it was too soon.

Mary, Andrew, and I had a quick chat after watching the first designer run, and she told us in confidence that the story of *The Waiting Room* was “nothing’s changed.” Although parts of the society had moved on through the ages, there is still a lot to do in the modern time. She wanted the medical community to understand and be aware of this issue and the audience to be sympathetic to the women. For me to have a concise point to hang on to was proven to be immensely helpful in creating an arc for the lighting design, making choices, and finding our way to start and end the play.

During the following week, I had attended rehearsals when there was a run through of either the first or second act. I used this time to make notes of other possible specials I might need and sketched in cues on my script before the paper tech.

We had a paper tech the Friday before technical rehearsal, Eric Shimelonis, sound designer, Andrew, Mary, Dwight Townsend-Gray, stage manager and I were all together ironing through the script with all the sound and light cues. We were able to tie-in some of the lighting and sound ideas and established the language of getting in and out of transitions. A strong bump of light and sound together to end and enter the scenes in the waiting room, and gentle fades for others. Most importantly, we had a vivid conversation defining the aesthetic for the Anastasia moment, as well as how to deliver the message of nothing change through the ending sequence of the play.

Chapter 3: The Technical Rehearsal Process

3.1 : Designing During Tech

I had already started some pre-tech prep work during the first spacing rehearsal on stage before the lighting focus. This was a very useful time to pre program group lists on the board, as well as solidify my understanding of where the specials were.

On Tuesday of the tech week, I used the dark time in the day to set my color palettes with the faders and input cues with descriptions on the lighting console. I found this to be very helpful as I can be looking on the stage during the run of the show and easily turn to the screen acknowledging what I needed to achieve, and make quick notes of a work list. I was able to rough in most of the daytime lighting looks with work-lights up on Tuesday night rehearsal. The next day in my lighting dark time, I created most of the darker scenes, such as Victoria's bedroom and Central Park. It was important to have as much of the cues ready before dry tech especially transitions, so that after the crew training we would be able to utilize the rest of the time to go through the looks and sequence of each transition with the run crew before having actors on stage.

What I did not know before the dry tech was that our sound designer would not be in attendance. It would have been very helpful for me to get more of a sense of the world that we were creating as a team if all the elements were involved. For me, I always feel that lighting and sound work closely together to create an evoking, emotional environment for the audience. During tech, Eric rejoined us and we were able to work really closely together, bouncing off ideas to sort out the sequence of event from five minutes before the show starts, houselights outs and the beginning of the play till the last few images at the end of the show.

The tech process was smooth for lighting overall; we spent most of our time working on the transitions and considering there were almost twenty transitions and all of them with automation that needed to time with lighting and sound cues, I think we did alright. Working with Mary was a positive experience, she was open to trying suggestions that Andrew or I had to help with transitions, and I felt confident talking to her about my thoughts and my concerns.

Eric and I had a quick understanding of each other's intentions. We also had close communication with Mary about our approach to the beginning and ending sequences of the play and trying out different options. We were able to react to each other's work and the action on stage tightened the timing of transitions, and helped us find punctuation for the end of a scene; for example the sequence of lighting looks timing with the music change going into the bar scene.

Andrew and I also had many efficient and helpful conversations at tech about changes we wanted to make that would affect each other's work and we worked through those solutions as a team. For example: solutions for masking the huge black floor mounts inside the light boxes so that they could disappear and ways of fitting the huge Fresnel inside the center light box and white hallway walls added behind

stage left and right room. We were very open about each other suggestions and keeping a positive relationship.

TEW WAITINGROOM MAGIC

LD: JANECHAN

SPECIALS

131 WR1
133 WR FNT
134 EXM BED DN
135 VCT BED<
137 LAMP P.
138 DOG<
139 DOG<
20 DOUGLAS
160 STEAMROOM
161 STEAMROOMBK
162 FORG<
163 FORG FNT
164 FORG LAMP P.
171 FROG WINDOW
179 FROG WINDOW
169 BAR SHELF
188 BAR
19 MOON
170 PARK BENCH
175 LARRY WIN>
181 WAND BED
182 FORG BED
183 VCT BED
184 WIND DAY
185 WIND NIGHT
186 WIND NIGHT
187 REC TD<
188 FINAL CHAIR
189 BLESSING
191 TV
192 WANDA
172 FINAL DIAG
199 FINAL DIAG BACK

142 143 144 151 152 153 154 155 156 162 166 167 168 169 176 177 178 179 188 189 191 192 193 194 195 196 197 198 199

214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

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601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698

3.3 : Cue List

THE WAITING ROOM
WRITTEN BY: LISA LOMER

LIGHT CUE SHEET

3/11/14

PG#	LQ#	TIME	P	D	F/H	B	DESCRIPTION	APPROX. CALL	LABEL	EFX
	0.5	5					Pre-Show		Preshow	
	1	4			F31		Stage Dim	1/2 hour	Kill Box	
	1.5	4					Kill House	AF	Kill House	
	2	7			F7.5		SR Box	Announce Complete	Victoria	
	2.5	3/5			F7		Bar Box	AF	Forgiveness	
	3	3/5					SL Box	AF	Wanda	
	10	3				I	BLACKOUT	LADIES EXIT	BLACKOUT	
ACT1										
SC1 Waiting Room										
11	11	0				I	Scene Light	Bump with Music	1.1 WR	
	12	3							Vic X US	
	13	3							Vic Sit	
15	19	0			F3	I	Trans	end of W: "my tits" bump w/ Music	TITS TRAN	
	19.5	4	1				fade up Wanda bed	Wanda special	Trans 1 AF	E1,E2
		15	2							
SC2 Examining Room										
16	21	0				I	Scene light	Wenda sat, bump w/ Music	1.2 Exam	
17	23	5					CTR LX BX OUT	Brenda leaves	Brenda Ext	
	24	3						Doug Phone Call	Doug Phone Call	
18	25	3					Chair Spe	Douglas X to Chair	D X Chair	
19	26	3/5					Chair spe out	Douglas rise	D Rise	
19	29	0			F3	I	CTR BX with Oliv	W: "What size" bump W/ Music	Size	
	29.5	4					Grow BX	AF	AF	E1,E2
19	30	2	1					Oliver DS	Trans 2	E1,E2
		5	2					Transition light		E1,E2
SC3 Victoria's Bedroom										
20	31					I	Scene light	W/ Music	1.3 Vict	
20	32	0.5					Window	Bridget opens the drapes	Opn Drapes	
22	35	3						Olver x SL "Dr. Freud theorizes"	Oliver X SL	
23	36	1					spe out	CLOSES DRAPES	CLOSE DRAPES	
	37	7					pull down to lamp	O:"I love you" rolling off	Oliver on BED	
24	38	5.8			F6.1		PULL IN	LOVEMAKING	LOVEMAKING	
	38.5	2	1	u1					AF	E1
		4/0	2						Trans 3	
	39.5	3/8							Doug DS EDGE	E1
24	40	4/7					golf USR	Doug turn US	Doug join Oliver	
SC4 Golf Course										
24	41	0.5				I	Scene light	1st swing w/ Sound	1.4 Golf	
	42	5							Ken Ent	
	43	3/15							Ken & Lar EXT	
26	49	0.7			F1			D:"Fine:	Fine	E3
	49.5	1	1					AF	AF	E3

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1 of 4

3.3 : Cue List

THE WAITING ROOM
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LIGHT CUE SHEET

3/11/14

PG#	LQ#	TIME	P	D	F/H	B	DESCRIPTION	APPROX. CALL	LABEL	EFX
		3	2							
26	50	3				I	wall/doctor office	ladies waiting	Trans 4	E2
SC5 Douglas's Office										
	52	4				I	Scene Light	Douglas rolls on, fade w/ Music	1.5 Doug Of	
29	59	4					up LX BOX	W:"right in the hospital" leaves, fade/ M	Hospital	E 59
	59.5	4						Desk Clear	Bar Box	E59
29	60	4					all Box same	guys ent	Trans 5	
SC6 Steam Room										
30	61	4				I	Scene light	fade w/ Music	1.6 Steam	
31	63	6					US Ctr	Larry get up X US	Attendant US	
	64	7					Kill USC	Cross DS	KILL USC	
33	65	3/7			C3		DSL	Larry cell rights	Larry cell	
34	69	4/0				I		D:" Fine"	Chinese	
	69.1	3								
34	70	3					lantern	lanterns up in light boxes	Tran 6	
34	71						table lantern	lamp on stage	table lantern	
SC7 Forgiveness										
34	72	5					Scene light	Forgiveness ent, fade w/Music	1.7 Forg	
36	79	2/3			F7	I	fade out/ up ctr room	F:"by the moon", fade w/Music	Moon	
36	80	1.5/0					Lt box / tables	AF	AF Trans 7	
SC8 BAR										
36	81	1			F1			woman layer ent	1.8 Bar	
	81.1	3			F3					
	81.5	10						AF	AF Bar Grow	
	82	3					Grow USR	W/ Automation KEN Entrance	Ken Enter	
37	83	8	1				Up bar	Layer:"never...weekend!" , Wenda at Bar	Wanda at bar	
37	85	4					USC	Ant cabbie ent	Cabbie	
37	86						DSL table	Male lawyer ent to DS table	Male layer	
37	87	4			F2		both table	Brenda enter	Brenda Ent	
	87.5	10						AF	AF SR	
40	88	7					pull DSR	1st cough w/ sound	Coughs	
40	89	3/7				I	bar fade to street	Brenda:"Let's go"	Let's go	
SC9 Central Park										
40	91	2			F2			w+B Enter	W+B ENTER	
40	91.1	4			D2	F5	fade behind	AF	AF Grow	
	91.5	5			D4			AF	AF Grow	
	93	6			H0	I		DC	At Corner	
	93.5	4/7						SL	AF SL	
40	94	3/6	1			B	park light	Turnes	Park	
		20	2							
	95	5							All Sit	
	96	3						Brenda Stands	Brenda Stand	

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2 of 4

3.3 : Cue List

THE WAITING ROOM
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LIGHT CUE SHEET

3/11/14

PG#	LQ#	TIME	P	D	F/H	B	DESCRIPTION	APPROX. CALL	LABEL	EFX
43	101	3/7					street	JENNY X BENCH	Forgiv street	
43	103	4/7					park	Ent park and sat	Park	
44	105	4			F5		beauty night	For: "hiding for long time"	Sky	
44	107	4				B		AF	B/o	
ACT2										
	109	0			F2	I		bump to house light	Intermission	
	109.5	1:30					chairs special	when chairs set	Chairs	
	110	2			F3		trans bx	Trans to massage Room	House to 1/2	
SC1 Massage										
45	111	8/4						LX BOX UP	House Out	
	111.5	4							LX Box OUT	
	112	5				I	two table		2.1 Massage	
48	113	3			F6			L: "Cure cancer"	Cancer	
48	113.5	2					CTR LX BOX	AF	AF light box	
48	114	7					lt box out	Wanda comes on stage	Trans 2	E2,E6
SC2 Waiting Room										
48	115	5				I		Wanda sat	2.2 WR	
	116	4					Fade	Forgiveness x SL	Forgiv X SL	
50	119	3		1				Douglas leave	Doug leave	E3
50	120	7					Douglas table	larry table set	Trans3	
50	120.5	4					x to larry Wind	Nurse leave Doug table	table out	
SC3 Larry's office										
50	121	2				I	larry office		2.3 Larry	
	122	4					Grow USC	Secretary Enter	Secretary Enter	
SC4 Doctor's office										
	123	3					Trams	Douglas X to SR	TRANS 4	
53	124	0/4				I	Office up	Flips Lightswitch	2.4 Doug office	
54	125	4						Wand Ent	Wand Ent	
	126	3						Wanda Exit	Wand Ext	
	127	3						Brenda X Chair	Brenda X Chair	
56	128	3						Wanda X Brenda	Wand X DS	
	128.5	3						Brenda x UC	Brenda X UC	
59	129	0			F1			Douglas leaves	Five	
59	130	3						AF	AF Trans 4	E1,E2
SC4-5 Gurney Dance										
	131	3/5		5		I	Grow	First Gurney Enter	Gurney Dance	E2,E10
	133	3		5			Grow	2nd Gurney Enter	2nd Gurney	E2,E10
	135	3		5			Grow	Third Gurney Enter	3rd Gurney	E2,E10
	137	3					Grow	Gurney Turn	Gurney Turn	E2,E11
	141	4					Swap	Music Change	Music Change	E2,E23, E25
	145	3					Fade	Doctor Turns Corner	Doctor TURN	E2,E23, E25
	147	3		C3			Fade	Doctor Exit	Doctor Exit	E2, E21

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3 of 4

3.3 : Cue List

THE WAITING ROOM
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LIGHT CUE SHEET

3/11/14

PG#	LQ#	TIME	P	D	F/H	B	DESCRIPTION	APPROX. CALL	LABEL	EFX
SC5 Recovery Room										
60	151	0				I	2 beds	W/ Sound Bump	2.5 Recovery Room	
61	153	5						Forgiveness ENT	Forgive Ent	
SC6 Phone Booth										
61	154	3/0				I	Bump Phone	Sound Bump	2.6 Phone	
SC7 Recovery Room										
61	155	0				I	x fade	Douglas off the phone	2.7 RR	
63	157	3						D:" Moving on" to Victoria	Victoria	
64	158	3						D:" Moving on" to Wanda	Wanda	
	160	15			F5			W/ music	TRANS 2.7	
66	160.5	8						AF	AF TRANS 2.7	
SC9 Night Recovery Room										
62	161	5			F0	I	x fade		2.9 RR Night	
	161.5	0					tv, window	AF	TV	E5
	162	5						Brenda Ent	Brenda Ent	E5
68	163	0						TV Ent	TV OFF	
68	164	4					Red?	Blessing Enter	Blessing	
69	167	6/3						Blessing : "I must go!"	Blessing Ext	
71	169	4						V: "living?"	living	
SC10 Morning Recovery Room										
71	171	3						O Enter	2.10 RR Morn.	
	173	20						W/ music	Music Start	
73	176	15				I	Tran to night	Night Trans	Trans to Night	
Dance										
	195	6				I		FORGIV OFF GURNEY	Forg dance	
	196	3							Forg Drop Silk	
	197	0						Waltz w/ orderly	Walz	
	199	4						X TO WANDA	X TO WANDA	
	201	3						Wanda Exit	WANDA Out	
	205	3						W/ Sound Bump	Chairs	
	209	0				I		W/ Sound Bump	B/O	
Bow										
	211	4				I		SM READY	Bow	
	213							SM READY	House	
END										

Chapter 4: Production Photographs

4.1 : Act 1



Act 1 Sc. 1 The Waiting Room, Victoria “Well, we’ve tried everything else! Injections to the womb- water, milk, tea...”

“In a waiting room that transcends time, women sit patiently, encased by the bleak, glaring glass walls representing society’s idea of censorious beauty. Soft radiance from the floating lamps lightens up their deep shadows of burden and helps them feel comfortable enough to share and support each other.”

4.1 : Act 1



Act 1 Sc. 3 Victoria's bedroom, Oliver "Freud..."
"The small bedside lamp brightens increasingly to an acid amber glow that grazes Victoria's pale cheek. As her argument with Oliver heats up, the lamp transforms into a blazing, rust colored torch that carves out Oliver's hysterical profile."

4.1 : Act 1



Act 1 Sc. 6 Steam Room, Ken “Carson refused – said it would be “inhumane” and “unethical” to give terminal patients a placebo.”

“Deep saturated glow from the bench and lamps confine the hot and uncomfortable environment.”

4.1 : Act 1



Act 1 Sc. 7 Forgiveness' bedroom, Forgiveness "Good trip? Much trade?"
"Red Chinese lanterns are lit one by one behind the tawny glass walls and brushed the room with crimson colored glow. Forgiveness from Heaven sits down on the bench, her cheek just skimmed by the fallow sunlight as it filters through the window as she waits for husband to join her."

4.1 : Act 1



Act 1 Sc. 8 Bar, Wanda “...odds of my getting married by forty were not quite as good as the odds of my being shot by a terrorist.”

“We meet Wanda in the moody indigo and sepia bar, where she spills her feelings of her life from hope to the terrible news that she might have a tumor.”

4.2 : Act 2

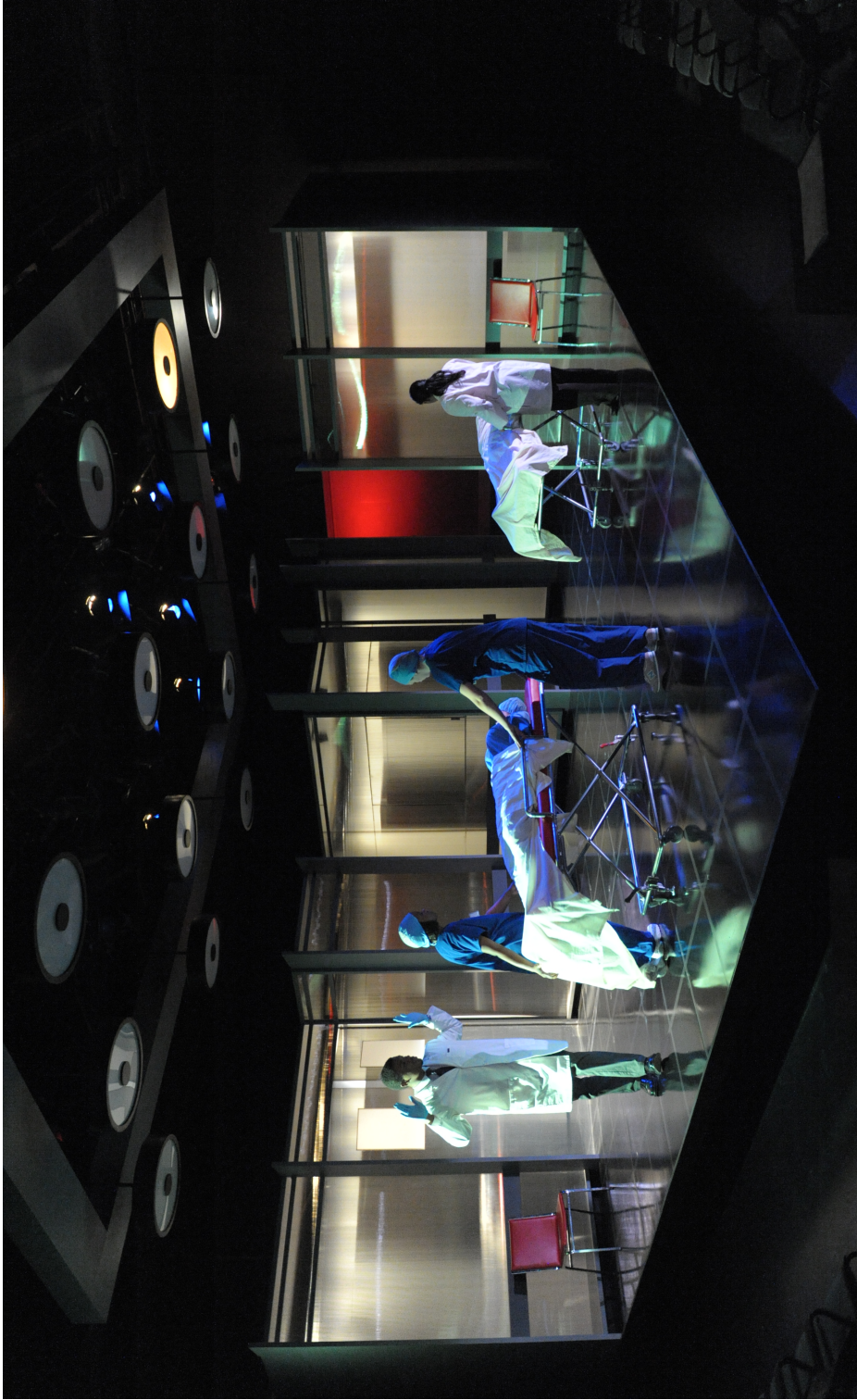


Act 2 Sc. 3 Larry's Office, Larry "I didn't close the clinic. The Jamaicans did."
"Sallow sunlight slanted through the squared window, carved out harsh truth of Douglas's sickness."

4.2 : Act 2



Act 2 Sc. 4 Doctor's Office, Douglas "Give e a minute, and send in the next patient"
"In the doctor's office, even the reflective late afternoon sky cannot brighten the dreary office, while the glaring, unfriendly fluorescents cast deep shadows into Douglas' eye sockets after losing a promising hope for a cure."



Act 2 Sc. 4-5 Gurney Ballet

“A loud thump pulls away all the daylight, and the world quickly floods with an eerie green glow that echos the visceral fear of going into surgery. Flashing spots of emergency lights are seen bouncing on the hallway walls. As Douglas slowly walks in, a ghostly beam creates a sharp intense path of light that pierces the unconscious trio on their gurneys. Covered by ghostly pools of light fixed under the pulsing operation lamp, the gurney ballet has begun.”



Act 2 Sc. 7 Recovery Room, Douglas “I’m going to have to recommend a rather aggressive course of chemotherapy. I’m sorry.”
“Later in the sterile recovery room, gloomy overcast daylight cascades through the thin gaps between blinds, stretching over the beds of the women.”

4.2 : Act 2



Act 2 Sc. 9 Recovery Room, Forgiveness “Cats good luck! Good luck! Meow! Meow! Meeeeeow!”

4.2 : Act 2



Act 2 Sc. 10 Recovery Room, Oliver “She’d like very much for you to come home, Victoria. As would your other children. As would I.”

4.2 : Act 2



Act 2 Sc. 11 Recovery Room, Wanda “ So they went to a Magician and said, “Make us perfect.” And he held up a magic mirror...”
“As the waning daylight gradually fades away, Wanda and Forgiveness are left under the obtrusive clinical lamps, surrounded by the dreary walls now brushed by the frigid night sky. Harsh, caustic light from the street lamp slices through the window blinds leaving the room with gashes that match the women's fresh surgical incisions.”



Act 2 Sc. 11 Final Ribbon Dance

“Night sky fades into darkness after Forgiveness’s death, her body caress by a heavenly white beam. Her silhouette is slowly awakened by the graceful Chinese flute. A path of sharp, brilliant beam quickly opens up and with the swell of the music embraces Forgiveness in its pure white tone as she finally finds her liberation.”

4.2 : Act 2



Act 2 Sc. 11 End of Show

“Just as we see Forgiveness finds hope, a loud thump throws us back into the bleak recovery room, where Wanda remains under the glare of clinical beams, leaving us with a visualization of the consequences of pursuing modern beauty.”

Chapter 5: Final Reflections

There had been several big challenges in this production of *The Waiting Room*, and together as a team we were excited to share our thoughts and we had a strong collaboration throughout the whole process. We started with a simple message to base our choices on and through collaboration, dialogue, and experimentation, we successfully created a cohesive production. I am very proud of the final product of *The Waiting Room* that our whole team put together on stage.

I am also proud of overcoming all the lighting challenges in this production, specifically adapting the revised concept for the new director late in the design process. I felt that I was able to create the bleak environment that was needed in the waiting room scenes and successfully employed the tools to transform the stage into Victorian era bedroom, a hot steam room, and then to a New York City bar. Besides using lighting for location and time of days it also conveyed the feeling of the life for these three different women, each being isolated from the world.

One of the things I wanted to change after finishing this production was having more detailed discussion of the bar shelves in the design process of pre-production. The two bar shelves were set inside the center room, and existed throughout the whole show but were only lit up in Act 1 Scene 8. It could have been a more unifying look if they could have been integrated into the back wall of the room or have had a different material in the front, so that I could have found a solution to light it more evenly to better match the other light boxes. For me, the huge shadows of the shelves broke the consistency of the light box idea, especially in the outdoor golf course scene.

Secondly, bringing up my concern of the handrail much earlier on, considering the light gray color catches light very well in some of the isolated scenes, such as the women's bedrooms and steam room and it was visually distracting. The handrails would be better in a dark tone or the same color as the floor to avoid being a bright distraction when the actors are in much darker costumes.

If I was given more time in the technical rehearsal process, I would have worked on adding more slashes of light on the architecture of the walls to enhance the sense of direction of light, which also helps to create a more interesting composition. I would have spent more time reworking the transitions after the designer run, when we received feedback to utilize the transition to introduce the characters in the show. However, losing two days of tech because of a snow emergency has minimized my ability to refine the timing on transitions.

As an artist and a designer, I can know that my work is never actually finished but we all simply just run out of time. Overall, I am very pleased with our production of *The Waiting Room* and I am proud to be a part of this design team.

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