

## ABSTRACT

Title of Document:                    **SPRING AWAKENING: A LIGHTING  
DESIGN**

  Robert Scott Denton, 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 and production photographs that document the lighting design for the University of Maryland - College Park, School of Theatre, Dance, and Performance Studies' production of *Spring Awakening*; Music by Duncan Sheik, Book and Lyrics by Steven Sater. 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 the organization and placement of lighting equipment 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.

SPRING AWAKENING: A LIGHTING DESIGN

By

Robert Scott Denton

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  
Director of the School, Leigh Smiley  
Lighting Designer, Jennifer Schriever

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## Dedication

I dedicate *Spring Awakening* to my loving mother Lucia Bain who lost a valiant fight against Ovarian Cancer this past spring. She was a strong and fearless woman who would never let me eye failure. She helped teach me to be the man I am today, the artist that I have become and continually strive to be.

I also dedicate *Spring Awakening* to my family and close friends who cared for my mother in her last months, allowing me to do as she asked, to stay at school and learn. I dedicate the show to my other mom, Ginger Denton; my siblings, Paul, Curtis and Ruth; and to all of our close friends who cared for and supported Lucia during her last grueling months and days and who continued their love for my family and me. I can never repay their love for Lucia; we have all become a family over this tragic loss. I could not have completed my MFA and this production without these remarkable people.

I know my mother proudly looked down on me over the past months as the show came together. As I walked out to bow on opening night, though she was not physically there to see the production, the artist, and the man she helped create, she was there, standing strong with me.

With Love,

Rob

## Acknowledgements

I would like to thank Nicholas Roberts for all of his love, support and patience.

I give great gratitude to Daniel Wagner, Cary Gillett, Kyle Kweder, Ryan Knap and all of the production staff at the Clarice Smith Performing Arts Center.

I also would like to thank Darren DeVerna and everyone at PRG for their generosity in loaning me lighting equipment.

I would also like to thank my fellow collaborators and assistants.

Director : Brian MacDevitt

Co-Directors & Choreographers : Sara Pearson and Patrik Widrig

Assistant Director : Kristina Moyer

Production Stage Manager : Lauren Joy

Scenic Designer : Ruthmarie Tenorio

Costume Designer : Kara Waala

Sound Designer : Eric Shimelonis

Projection Designer : Andrew Cissna

Lighting Programmer : James Jenets

Light Board Operator : Rachel Spiers

Assistant Lighting Designer : Sean Forsythe

Assistant Lighting Designer : David Green-Allison

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# Chapter 1: The Pre-Production Design Process

## 1.1: Lighting Design Concept Statement

An eerie low hum billows through the empty room, where one thinks of nothing but escape from the foreboding entrapment. Beyond the enormous windows guarding the suppression, a lush forest emerges with the slow-rising rich morning summer sun bathing across mysterious forms of people, animals and nature. A small, frightened yet curious little girl sneaks into the stale room to see what is beyond the life that she knows. With the parents' icy entrance ushered on with a fury of searing white light, the little girl runs off in fear, blinding her eyes as she looks back and shivers. With a crashing slam of the shutters, nature and light implodes to darkness. The world collides with a battle between the loving rich sun and an icy stale patriarchy repressing the free nature of the kids, who are naturally curious and carefree, who want to live and experience life.

Out of nowhere, walls of unforgiving harsh silvery green light slam across the backs of the beaten-down kids casting their faces into the shadows of suppression, forming the relentless walled schoolroom. With the boys' slow chanting and the bursting electric music, the inner emotions start to break free from their minds. As the room softens out, the suffocating light shifts to a dreamy slate blue. The school kids build inner power that erupts with blinding white light that wipes away suppression, freeing their minds to express the fucked-up nature of not being allowed to be kids and live the life of love and learning; these struggles are the "Bitch of Living". With each



new child's frustrations realized, the room explodes in a frantic mess of aggressive movement built upon by the quick searing burst of white lighting that opens the world up for all to be seen and felt. With the last outcry of anger, the boys collapse back onto their chairs where they are once more weighted down under the rule of the patriarchy.

Moritz and Melchior are walled by the isolating light of adulthood that begins to fall away with the rich strums of the guitar led in by delicate drumming. That isolation is replaced by the longing world of rich forestry paradise ("Touch Me"). The sun streaks magically through a forest canopy, casting the room in an array of golden dapple that coats the kids and elementals as they dance in a passionate entanglement of nature. With each intensifying melody, the richness of paradise grows, wrapping every body in the beauty of love and freedom before it is whisked away, as if it was only a dream and nothing so lush could ever break through the fierce grip of the suppressive hand.

"The Dark I know Well" washes away to daunting black shadows, where vile truth and disgust of sex abuse are hidden in the depths of the parents' frigid souls. Overpowering drums pound the darkness away drawing in the stale moon through the high windows, scoring across the backs of the creatures of the night. The searing light reveals what horrific things happen once love is squandered from one's life, once power is abused and no one feels remorse.

As love is lost and faith broken, Moritz is lost in life and no longer fighting sadness. He has been broken too many times by the people whom he is supposed to respect. The harsh slicing walls of his mentors have been shattered with the eruption of eye-blinding truth ushered in by his slamming of the shutters, which now hides nothing. All truth is revealed, and he is no longer sad. He now sees that he is free from his bondages. With this realization, clarity evaporates into a shadowy forest where that low lingering icy-green moon barely makes its way to the muddy ground, to the footsteps of Moritz's impending approach to the cliff's edge.

Melchior turns with the electric strum of the guitar as kids and elementals flood the room, pronouncing they are "Totally Fucked." The children realize that all is fucked, and their anger and emotions billow over, erupting with pure fury of golden white light, washing away any remnants of the patriarchy. As the ear-scorching drums of the piercing rock music engulf the air, nature slams itself in from every crack and crevice. The crashing of the drum and the kids screaming fuck shatter the shutters open, aggressively blasting rock light from paradise. With their internal rage, children and elementals unify as movement and lights climax. As rage and aggression eradicate the air with fury, the kids give one last "fuck you" to life.

Ushered in by the lonesome piano, a delicate and sad night spreads across an empty graveyard where a distant low white moon stretches across the stones casting long shadows that carry a story of each lost soul. Melchior stands in the faint moon glow that isolates him in a bath of sorrow. He is left struggling to gain strength to fight for

his future. With his courage, the moon intensifies and reveals his two lost friends, caressed in a heavenly crystalline aura. As he hears their voices flood the air, he lifts his head out of the shadows, catching a glimpse of that light as everything washes to black.

1.2: Research Images

*1.2.1: Patriarchal*



*1.2.1: Patriarchal*



“The Dark I Know Well”

1.2.1: Patriarchal



“And Then There Were None”



School Room

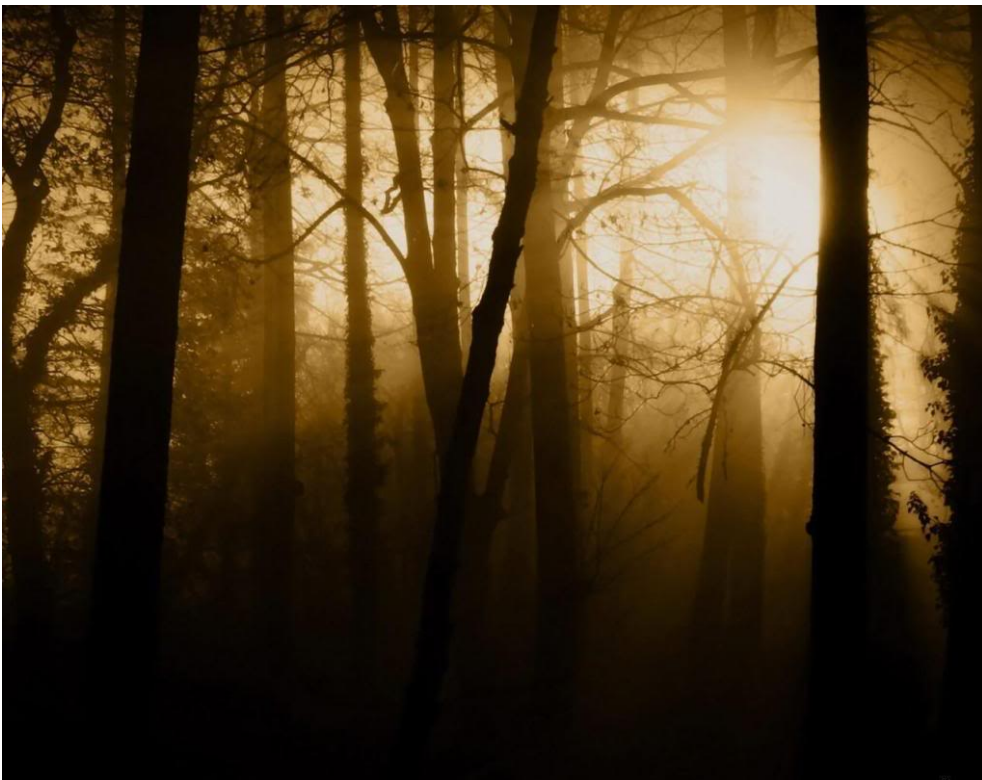
*1.2.2: Nature (Children)*



1.2.2: *Children (Nature)*



School Yard



“My Junk” - School Girls



*1.2.2: Children (Nature)*



“The Word of Your Body”

### 1.2.3: Emotional



Mystery and Fear



Aggression and Fight

### 1.3: Design Meetings

The design process for *Spring Awakening* started almost 13 months before opening night with a casual dinner at Director Brian MacDevitt's home where all of the designers and choreographers discussed the show. There was never any topic, thought or idea that was wrong. The evening was meant to be a jumping off place for creating the world of the show. We all felt at ease to let our minds run wild and explore. This created a foundation for the other meetings to come, which led to radical changes in design and allowed for adaptations and adjustments to better serve the musical. I felt that this first informal meeting helped open up a dialogue between the creators, keeping the thoughts flowing and establishing that everyone has an equal stake in the show's creation.

As we reached the first official design meetings, we already had the foundation of the show started. Brian started off by briefly giving his thoughts about the musical, followed by Sara and Patrik, the choreographers and co-directors. Then he opened a conversation where all of the creators threw out ideas and images. We started to discover what this world might be. Although I would say there was very little from that meeting that ultimately appeared in the visual world of the show, it did serve as another jumping off point. In the next sequential design meetings, more ideas were worked out, and we started to make our way towards a design. As I have stated, the world of lighting was a place where light was to be both beautiful and harsh, reflecting both love and suppression. I always felt that the searing boundaries of light were as important as the light airiness of an early fall day. We initially envisioned

one set design that was the reverse of our final world. It was a place of nature and beauty; it was the location of the kids and had no bearing on the parents' world. I never fully understood that world, and I voiced that in many meetings. Some may say that it was not my place to speak, but I believe my actions were consistent with that initial foundation from which we started, that everyone should voice their thoughts. That scenic design was eventually changed – by talks between the directors and scenic designer – to the world that ended up on our stage, a world where nature was being shut out of the lives of children and adults sought to control everything.

A huge advantage that we had with *Spring Awakening* was the rehearsal process starting early, giving us all the ability to see how the choreography was being developed. We were all able to feed off of one another. The choreographed phrases translated into ideas and thoughts about the design and vice versa.

As far as the design meetings continued to go, I always felt that we spent a good amount of time on the tangible aspects (scenic and costumes), but when it came to lighting and projections, there was never enough time to fully discuss ideas. I say that knowing that Brian MacDevitt and I were always on the same page as far as how the world should feel and the story we were seeking to tell. The issues came later when we added in the other directors during the technical rehearsal process. More robust conversations relating to lighting and projections with all three directors in the earlier design meetings would have ensured a shared vision between directors and

likely prevented the confusion and frustration we were to experience while hashing these ideas out during the tech process.

Once the designs were decided upon and the world was flushed out, Andrew Cissna the projection designer, and I started to talk more in depth on each moment of the musical. As he and I had to work together to create a world that blended video images and light, we talked extensively about who would take the lead at times and how we could help each other out. We strove to make a world that was seamless. We then added Brian MacDevitt, and the three of us would go through the entire show. Cissna would show the projections, which helped us start to nail down ideas. I found having these meetings before we entered into the theatre to be incredibly valuable.

1.4: Anticipated Equipment Request

## **SPRING AWAKENING**

### LIGHTING EQUIPMENT REQUEST LIST (Above Venue Inventory)

UNIVERSITY OF MARYLAND  
DEPARTMENT OF THEATRE, DANCE AND PERFORMANCE STUDIES

## **CSPAC KAY THEATRE**

### **LIGHTING DESIGNERS**

ROBERT DENTON  
MOBILE: 314.704.1451  
[rdentex@umd.edu](mailto:rdentex@umd.edu)

HEAD ELECTRICIANS  
NATHANIEL GRAND  
[ngrand@umd.edu](mailto:ngrand@umd.edu)

JEFF RECKEWEG  
[reckeweg@umd.edu](mailto:reckeweg@umd.edu)

SPRING AWAKENING				
ORIG. DATE:	9/24/13		OPENING:	2/28/14
LOAD IN:	2/9/14		CLOSING:	3/9/14
STRIKE:	3/9/14			

**LIGHTING DESIGNER: ROBERT DENTON**  
DATE: 11/17/2013  
PAGE: 1

**SPRING AWAKENING** equipment list

- **PRACTICALS**

- 2 Chandelier
- 1 hanging bulbs – mogul base
- 2 Hand held Lanterns

- **SET MOUNTS**

- 10 total MR16 in in Set
- More TBD

- **HAZE/FOG**

- 1 DMX Hazers
  - USC
- 2 Foggers
  - SL / SR US of Wallll

- **OTHER**

- Auto-yokes will be barrowed, we should budget shipment cost

## ADDED POSITIONS

### **MOVERS**

- SL FOH MOVER PIPE, UNDER CAT #2
- SR FOH MOVER PIPE, UNDER CAT #2
  - LIGHT: 1 MAC III on each of the pipes
  - POWER: 208
- SL TORM
  - 30' Tall pipe mounted Onstage of SL Slot, tied off to the slot
- SR TORM
  - 30' Tall pipe mounted Onstage of SR Slot, tied off to the slot

### **OTHER**

- See Plot – for all but the following
- NOT ON PLOT
  - Pit, there will need to be lights in the pit,
    - Birdies
    - Source 4s
    - Pars
    - ---- set aside some money to build booms or positions

**LIGHTING DESIGNER: ROBERT DENTON**

DATE: 11/17/2013

PAGE: 2

**SPRING AWAKENING** equipment list

## Chapter 2: The Production Process

### 2.1: Crafting the Lighting Design Ideas

Once I received the final scenic package, I was able to start to solidify the lighting ideas that had been in discussion for the past months. With the set in hand, I started to work on the hang plot to get an idea of where we stood with added positions and other complicated lighting ideas that would need more time to technically figure out.

The scenic design presented me with numerous challenges, from walls on three sides, a ceiling, a thrust stage and multiple flying drops upstage. Beyond the physical challenges, the nature of a musical with a heavy load of contemporary choreography added the next layer of complexity to the challenge. Dance usually requires sidelight to sculpt the body to reveal the form, which is all much more complicated with an enclosed space like our set. Not only was I seeking a way to light the singers and dancers with light and with flexibility enough to cue an entire musical, but I also needed to find a way to separate the dancers and singers at times, all while trying not to light up the scenic walls that served as projection surfaces. With all of this said, the hanging plot became increasingly important, due to the amount of added positions that were in close proximity to the set.

When it came down to laying out the basics of the plot, I referred back to my concept and the current choreography that was being created. I first decided on how many lighting areas I would need, and I then determined what lighting tools would be required to fulfill my design based off of my concept and research. I determined that



my design would be best served by sixteen areas (five across, three deep and then one for the thrust). This allowed me both control and a unified look. I also knew that I would use the moving lights throughout the show to light most of the musical.

The main issue that I discovered while doing the plot was how to physically get light into the room. I needed to add positions that would allow me to do a heavy hang of downstage side light that would be able to get in under the ceiling. This required adding several large positions. I also planned to hang additional positioning front of house that would hold large moving lights, the instruments that were responsible for lighting 90% of the show and creating the harsh patriarchal light. This required communication from all shops on how to achieve the hang and power the units. I also looked at ways to create great flexibility in the area upstage of the room that we referred to as paradise, as I did not know exactly what this would be until it was created in the theatre by the Scenic Designer. I chose to hang the area heavily and cover all of my bases. This area was extremely tight on flying pieces and took great communication on all parts.

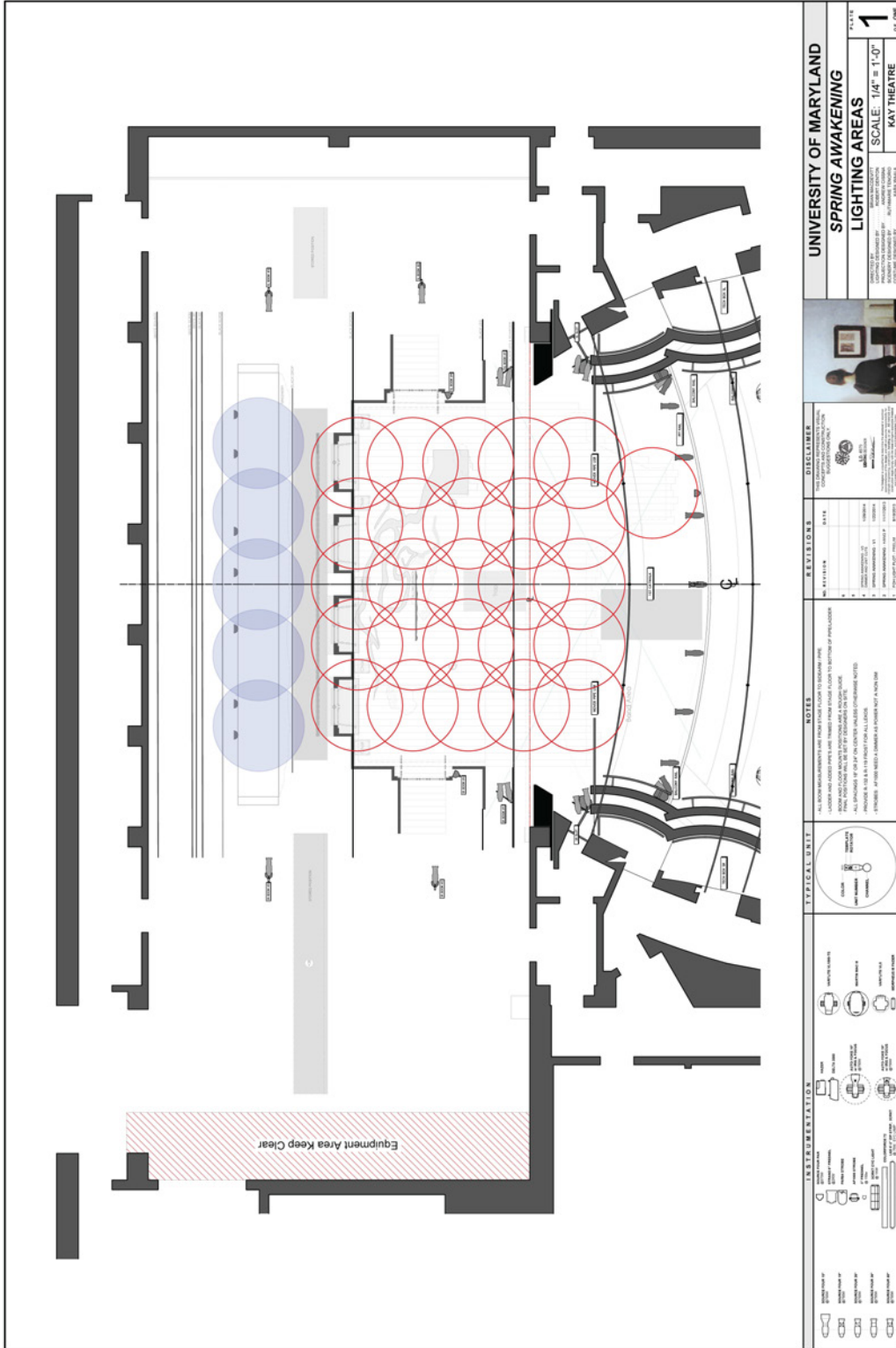
I would say the tightest hang of the plot was the area that we decided to block off for lighting; it was the 30 inches between the fire curtain and the set. I decided to be ambitious and employ an extremely heavy hang; every light had to be hung and checked with precision to make the desired shot while not blocking another light. This area of lighting equipment was crucial to the design, as it was the only way to

get light into the room and also give the flexibility that the design and production required.

I took the unusual step of reaching out to the faculty and Center to see about hiring an outside programmer, someone that I trusted to keep up with me in cuing and have an artistic eye of his own. I requested the programmer and then fought to find money to pay this person. This was not a normal thing for the department to do, but they realized why I was seeking this person and why it was important. Again, communication was key to securing the outside programmer, and ultimately, securing a programmer was key to successfully realizing the design.

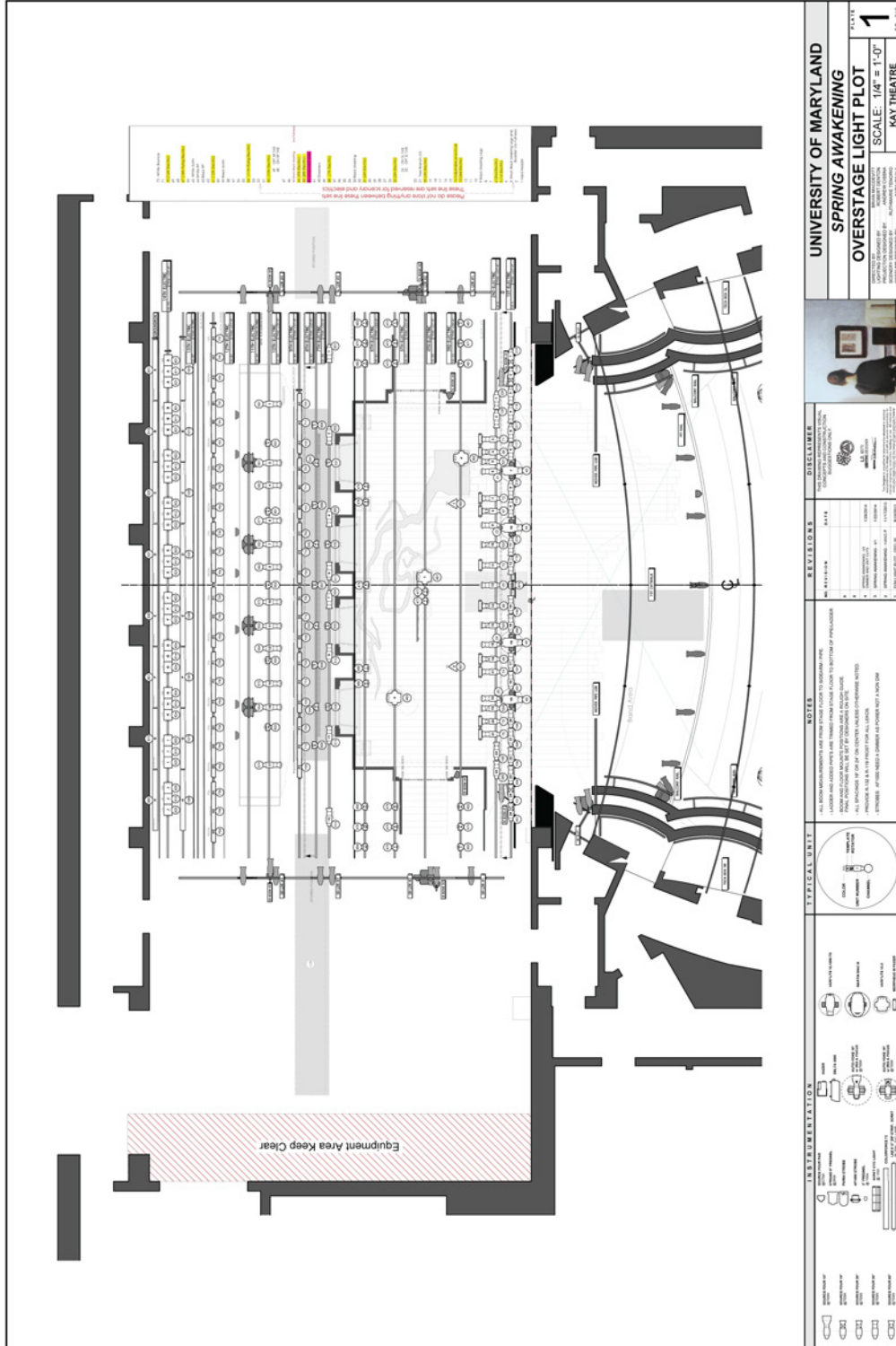
With all of this and other issues that arose as I started to complete the final lighting plot, constant communication and flexibility was crucial in order to achieve the needed hang. The Electric Shop and I spoke continuously and sought after ways to achieve the design.

2.2 Lighting Area Layout

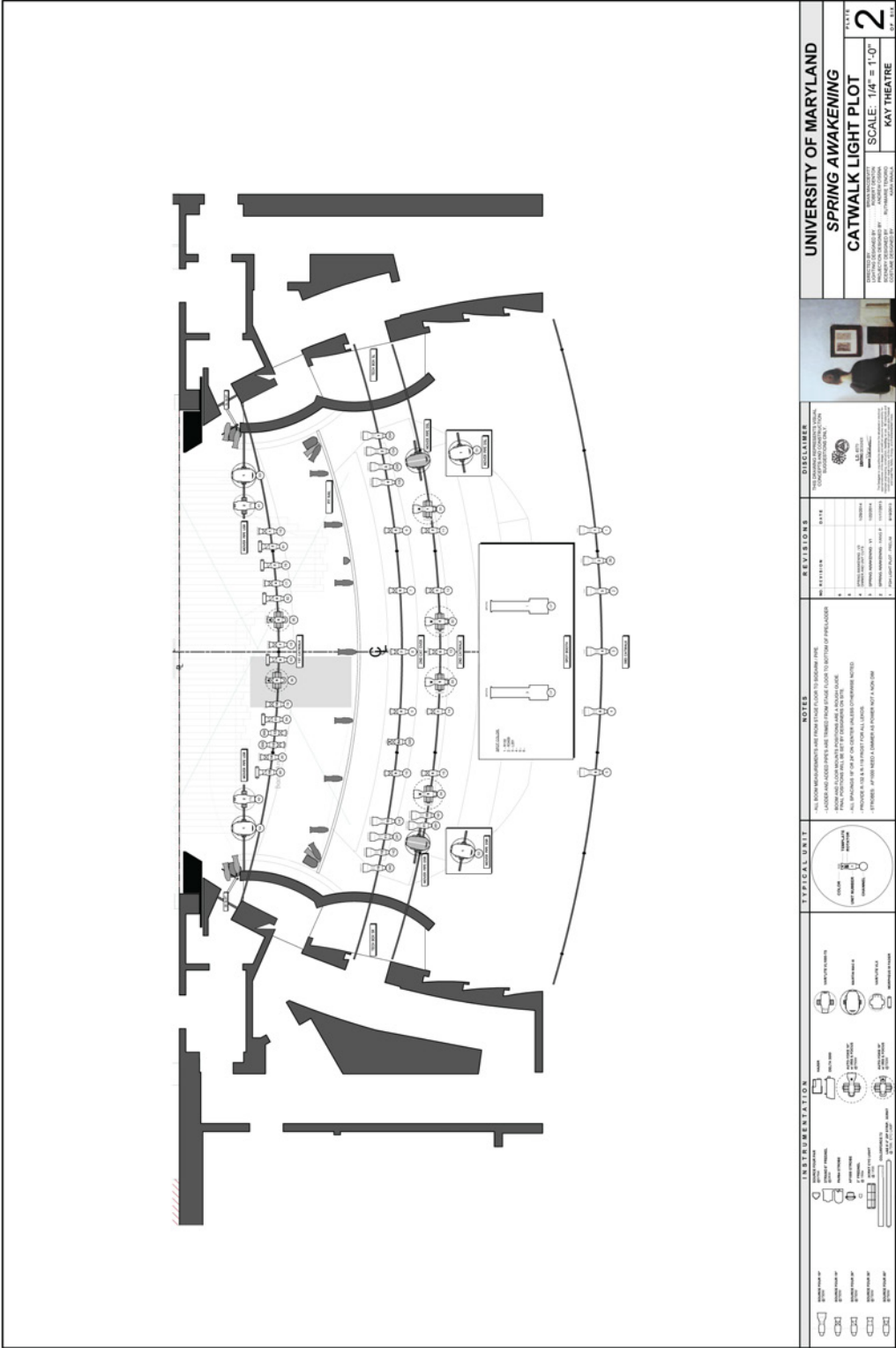


## 2.3: Lighting Plot

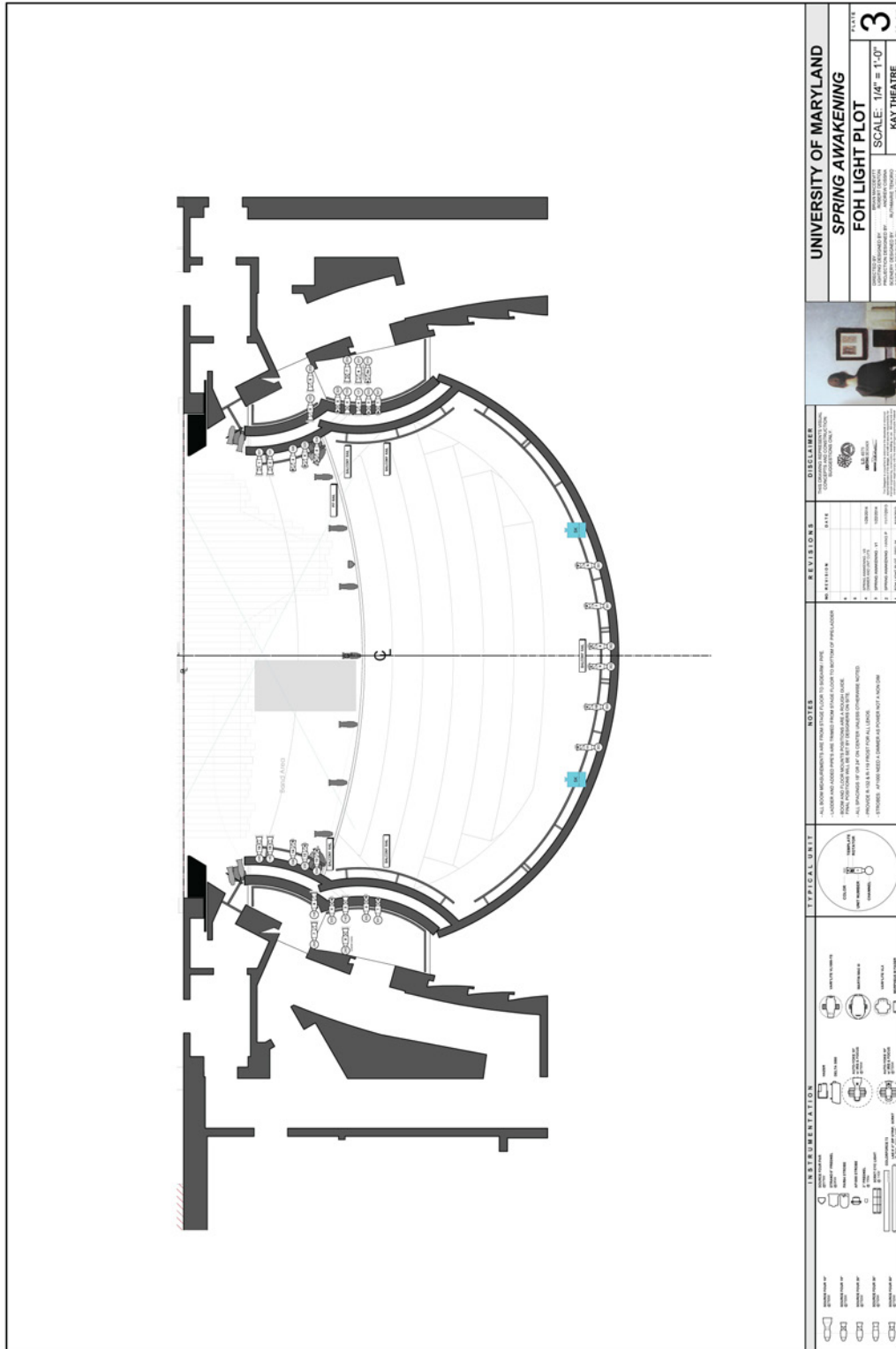
### 2.3.1: Overstage



2.3.2: FOH Catwalks



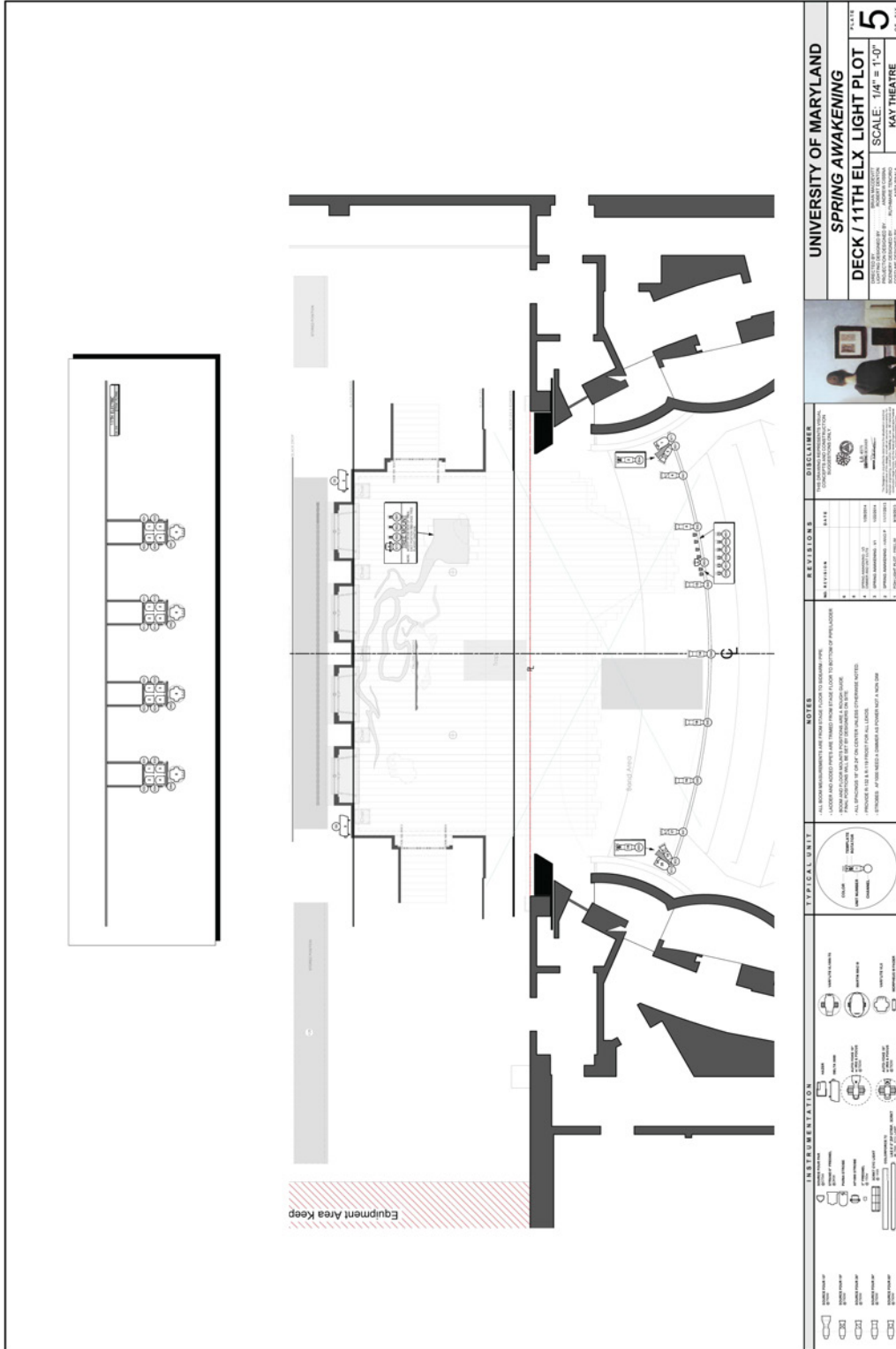
### 2.3.3: FOH Balcony and Boxes



<b>UNIVERSITY OF MARYLAND</b> <b>SPRING AWAKENING</b> <b>FOH LIGHT PLOT</b>		REVISED <b>3</b> SCALE: 1/4" = 1'-0" KAY THEATRE
<b>DISCLAIMER</b> THE INFORMATION CONTAINED HEREIN IS FOR INFORMATIONAL PURPOSES ONLY AND IS NOT TO BE USED FOR CONSTRUCTION OR AS A BASIS FOR CONTRACTS. THE USER ASSUMES ALL LIABILITY FOR ANY AND ALL DAMAGES, INCLUDING CONSEQUENTIAL DAMAGES, ARISING FROM THE USE OF THIS INFORMATION.		<b>REVISED</b> NO. 1 DATE: 10/15/2023 BY: [Name] CHECKED BY: [Name] APPROVED BY: [Name]
<b>NOTES</b> ALL DIMENSIONS SHOWN ARE FROM FACE UNLESS NOTED OTHERWISE. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE. ALL DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE. DIMENSIONS ARE TO FACE UNLESS NOTED OTHERWISE.		<b>TYPICAL UNIT</b> 
<b>LEGEND</b> [Symbol] [Label] [Symbol] [Label] [Symbol] [Label] [Symbol] [Label] [Symbol] [Label]		<b>PHOTO</b> 

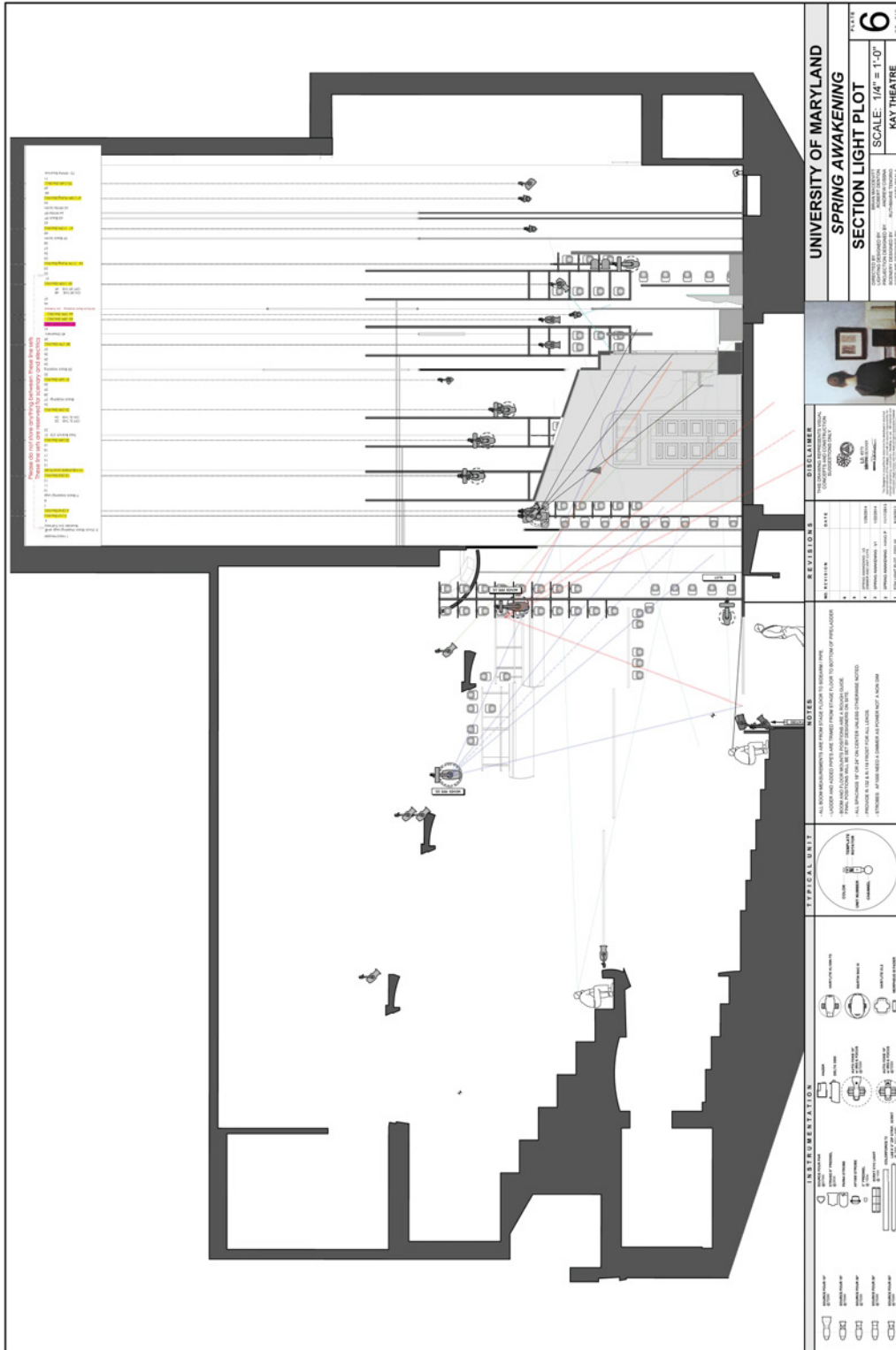


2.3.5: Deck and 11th Electric





2.3.6: Section



2.4: Paperwork

2.4.1: Channel Hookup

Spring Awakening CHANNEL HOOKUP

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SA v4 - RD.lw5  
LD: Robert Denton

3/31/14  
UMD TPDS  
Kay Theatre

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1)		3RD CATWALK	1	FRONT DDS	Source 4 10deg 750w	OR132	
(2)		3RD CATWALK	3	FRONT DDS	Source 4 10deg 750w	OR132	
(3)		3RD CATWALK	4	FRONT DDS	Source 4 10deg 750w	OR132	
(4)		3RD CATWALK	5	FRONT DDS	Source 4 10deg 750w	OR132	
(5)		3RD CATWALK	6	FRONT DDS	Source 4 10deg 750w	OR132	
(6)		2ND CATWALK OVER	5	FRONT DS	Source 4 19deg 750w	OR132	
(7)		2ND CATWALK OVER	6	FRONT DS	Source 4 19deg 750w	OR132	
(8)		2ND CATWALK OVER	7	FRONT DS	Source 4 19deg 750w	OR132	
(9)		2ND CATWALK OVER	8	FRONT DS	Source 4 19deg 750w	OR132	
(10)		2ND CATWALK OVER	9	FRONT DS	Source 4 19deg 750w	OR132	
(11)		2ND CATWALK	2	FRONT MS	Source 4 19deg 750w	OR132	
(12)		2ND CATWALK	3	FRONT MS	Source 4 19deg 750w	OR132	
(13)		2ND CATWALK	5	FRONT MS	Source 4 19deg 750w	OR132	
(14)		2ND CATWALK	7	FRONT MS	Source 4 19deg 750w	OR132	
(15)		2ND CATWALK	8	FRONT MS	Source 4 19deg 750w	OR132	
(16)		1ST CATWALK	1	FRONT US	Source 4 19deg 750w	OR132	
(17)		1ST CATWALK	4	FRONT US	Source 4 19deg 750w	OR132	
(18)		1ST CATWALK	7	FRONT US	Source 4 19deg 750w	OR132	
(19)		1ST CATWALK	10	FRONT US	Source 4 19deg 750w	OR132	
(20)		1ST CATWALK	14	FRONT US	Source 4 19deg 750w	OR132	
(21)		2ND ELECTRIC	6	FRONT UUS	Source 4 36deg 750w	OR132	
(22)		2ND ELECTRIC	9	FRONT UUS	Source 4 36deg 750w	OR132	
(23)		2ND ELECTRIC	12	FRONT UUS	Source 4 36deg 750w	OR132	
(24)		2ND ELECTRIC	15	FRONT UUS	Source 4 36deg 750w	OR132	
(25)		2ND ELECTRIC	18	FRONT UUS	Source 4 36deg 750w	OR132	
(26)		3RD CATWALK	2	FRONT Thrust	Source 4 10deg 750w	OR132	
(31)		2ND CATWALK	1	AUTOYOKES	10Deg AutoYoke 750w	L202+R132	
		"	1.1		AutoYoke		

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(32)		2ND CATWALK	4	AUTOYOKES	10Deg AutoYoke 750w	<input type="radio"/> L202+R132	
		"	4.1		AutoYoke		
(33)		2ND CATWALK	6	AUTOYOKES	10Deg AutoYoke 750w	<input type="radio"/> L202+R132	
		"	6.1		AutoYoke		
(34)		2ND CATWALK	9	AUTOYOKES	10Deg AutoYoke 750w	<input type="radio"/> L202+R132	
		"	9.1		AutoYoke		
(35)		1ST CATWALK	6	AUTOYOKES	19deg AutoYoke 750w	<input type="radio"/> L202+R132	
		"	6.1		AutoYoke		
(36)		1ST CATWALK	9	AUTOYOKES	19deg AutoYoke 750w	<input type="radio"/> L202+R132	
		"	9.1		AutoYoke		
(41)		MOVER PIPE USL	2	MOVERS	VL1000 TS 1kw		
		"	2.1		Power		
(42)		MOVER PIPE USR	2	MOVERS	VL1000 TS 1kw		
		"	2.1		Power		
(43)		1ST ELECTRIC	7	MOVERS	VL1000 TS 1kw		
		"	7.1		Power		
(44)		1ST ELECTRIC	10	MOVERS	VL1000 TS 1kw		
		"	10.1		Power		
(45)		1ST ELECTRIC	16	MOVERS	VL1000 TS 1kw		
		"	16.1		Power		
(46)		1ST ELECTRIC	19	MOVERS	VL1000 TS 1kw		
		"	19.1		Power		
(51)		MOVER PIPE DSL	1	MOVERS	Mac 3		
(52)		MOVER PIPE DSR	1	MOVERS	Mac 3		
(53)		MOVER PIPE USL	1	MOVERS	Mac 3		
(54)		MOVER PIPE USR	1	MOVERS	Mac 3		
(57)		DECK	1	HAZE	HAZER		
(58)		DECK	2	FOG SL	Rosco Delta 3000 Fogger		
(59)		DECK	3	FOG SR	Rosco Delta 3000 Fogger		
(61)		1ST CATWALK	2	DWN Fader DS	Source 4 26deg 750w	<input type="radio"/> R132	
		"	2.1	"	M Fader		
(62)		1ST CATWALK	5	DWN Fader DS	Source 4 26deg 750w	<input type="radio"/> R132	
		"	5.1	"	M Fader		

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(63)		1ST CATWALK	8	DWN Fader DS	Source 4 26deg 750w	<input type="radio"/> R132	
		"	8.1	"	M Fader		
(64)		1ST CATWALK	11	DWN Fader DS	Source 4 26deg 750w	<input type="radio"/> R132	
		"	11.1	"	M Fader		
(65)		1ST CATWALK	15	DWN Fader DS	Source 4 26deg 750w	<input type="radio"/> R132	
		"	15.1	"	M Fader		
(66)		2ND ELECTRIC	4	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132	
		"	4.1	"	M Fader		
(67)		2ND ELECTRIC	8	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132	
		"	8.1	"	M Fader		
(68)		2ND ELECTRIC	13	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132	
		"	13.1	"	M Fader		
(69)		2ND ELECTRIC	16	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132	
		"	16.1	"	M Fader		
(70)		2ND ELECTRIC	20	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132	
		"	20.1	"	M Fader		
(71)		2ND ELECTRIC	3	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132	
		"	3.1	"	M Fader		
(72)		2ND ELECTRIC	7	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132	
		"	7.1	"	M Fader		
(73)		2ND ELECTRIC	11	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132	
		"	11.1	"	M Fader		
(74)		2ND ELECTRIC	17	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132	
		"	17.1	"	M Fader		
(75)		2ND ELECTRIC	21	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132	
		"	21.1	"	M Fader		
(76)		1ST CATWALK	3	DWN Fader US	Source 4 26deg 750w	<input type="radio"/> R132	
		"	3.1	"	M Fader		
(101)		BALCONY RAIL	2	X LT WRM <-- DDS	Source 4 50deg 750w	<input type="radio"/> L202+R132	
(102)		TECH BOX SL	8	X LT WRM <-- DDS	Source 4 26deg 750w	<input type="radio"/> L202+R132	
(103)		TECH BOX SL	4	X LT WRM <-- DDS	Source 4 19deg 750w	<input type="radio"/> L202+R132	
(104)		2ND CATWALK OVER	2	X LT WRM <-- DDS	Source 4 10deg 750w	<input type="radio"/> L202+R132	
(105)		2ND CATWALK OVER	4	X LT WRM <-- DDS	Source 4 10deg 750w	<input type="radio"/> L202+R132	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(106)		SLOT SL	17	X LT WRM <-- DS	Source 4 50deg 750w	⓪L202+R132	
(107)		SLOT SL	14	X LT WRM <-- DS	Source 4 36deg 750w	⓪L202+R132	
(108)		SLOT SL	10	X LT WRM <-- DS	Source 4 26deg 750w	⓪L202+R132	
(109)		SLOT SL	6	X LT WRM <-- DS	Source 4 19deg 750w	⓪L202+R132	
(110)		SLOT SL	2	X LT WRM <-- DS	Source 4 19deg 750w	⓪L202+R132	
(111)		1 BOOM SL	13	X LT WRM <-- MS	Source 4 50deg 750w	⓪L202+R132	
(112)		1 BOOM SL	9	X LT WRM <-- MS	Source 4 36deg 750w	⓪L202+R132	
(113)		1 BOOM SL	5	X LT WRM <-- MS	Source 4 26deg 750w	⓪L202+R132	
(114)		1 BOOM SL	1	X LT WRM <-- MS	Source 4 19deg 750w	⓪L202+R132	
(115)		1ST ELECTRIC	2	X LT WRM <-- MS	Source 4 19deg 750w	⓪L202+R132	
(116)		1ST ELECTRIC	4	X LT WRM <-- US	Source 4 36deg 750w	⓪L202+R132	
(117)		1ST ELECTRIC	6	X LT WRM <-- US	Source 4 36deg 750w	⓪L202+R132	
(118)		1ST ELECTRIC	9	X LT WRM <-- US	Source 4 36deg 750w	⓪L202+R132	
(119)		1ST ELECTRIC	12	X LT WRM <-- US	Source 4 36deg 750w	⓪L202+R132	
(120)		2ND ELECTRIC	2	X LT WRM <-- US	Source 4 36deg 750w	⓪L202+R132	
(121)		TECH BOX SL	3	X LT WRM <-- Thrust	Source 4 26deg 750w	⓪L202+R132	
(141)		2ND CATWALK OVER	10	X LT WRM --> DDS	Source 4 10deg 750w	⓪L202+R132	
(142)		2ND CATWALK OVER	12	X LT WRM --> DDS	Source 4 10deg 750w	⓪L202+R132	
(143)		TECH BOX SR	3	X LT WRM --> DDS	Source 4 19deg 750w	⓪L202+R132	
(144)		TECH BOX SR	6	X LT WRM --> DDS	Source 4 26deg 750w	⓪L202+R132	
(145)		BALCONY RAIL	15	X LT WRM --> DDS	Source 4 50deg 750w	⓪L202+R132	
(146)		SLOT SR	2	X LT WRM --> DS	Source 4 19deg 750w	⓪L202+R132	
(147)		SLOT SR	6	X LT WRM --> DS	Source 4 19deg 750w	⓪L202+R132	
(148)		SLOT SR	10	X LT WRM --> DS	Source 4 26deg 750w	⓪L202+R132	
(149)		SLOT SR	14	X LT WRM --> DS	Source 4 36deg 750w	⓪L202+R132	
(150)		SLOT SR	17	X LT WRM --> DS	Source 4 50deg 750w	⓪L202+R132	
(151)		1ST ELECTRIC	24	X LT WRM --> MS	Source 4 19deg 750w	⓪L202+R132	
(152)		1 BOOM SR	1	X LT WRM --> MS	Source 4 19deg 750w	⓪L202+R132	
(153)		1 BOOM SR	5	X LT WRM --> MS	Source 4 26deg 750w	⓪L202+R132	
(154)		1 BOOM SR	9	X LT WRM --> MS	Source 4 36deg 750w	⓪L202+R132	
(155)		1 BOOM SR	13	X LT WRM --> MS	Source 4 50deg 750w	⓪L202+R132	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(156)		1ST ELECTRIC	14	X LT WRM --> US	Source 4 36deg 750w	●L202+R132	
(157)		1ST ELECTRIC	17	X LT WRM --> US	Source 4 36deg 750w	●L202+R132	
(158)		1ST ELECTRIC	20	X LT WRM --> US	Source 4 36deg 750w	●L202+R132	
(159)		1ST ELECTRIC	22	X LT WRM --> US	Source 4 36deg 750w	●L202+R132	
(160)		2ND ELECTRIC	22	X LT WRM --> US	Source 4 36deg 750w	●L202+R132	
(161)		2ND CATWALK	10	X LT WRM --> Thrust	Source 4 10deg 750w	●L202+R132	
(201)		BALCONY RAIL	1	X LT CL <-- DDS	Source 4 50deg 750w	●L200+R132	
(202)		TECH BOX SL	9	X LT CL <-- DDS	Source 4 26deg 750w	●L200+R132	
(203)		TECH BOX SL	7	X LT CL <-- DDS	Source 4 19deg 750w	●L200+R132	
(204)		2ND CATWALK OVER	1	X LT CL <-- DDS	Source 4 10deg 750w	●L200+R132	
(205)		2ND CATWALK OVER	3	X LT CL <-- DDS	Source 4 10deg 750w	●L200+R132	
(206)		SLOT SL	18	X LT CL <-- DS	Source 4 50deg 750w	●L200+R132	
(207)		SLOT SL	16	X LT CL <-- DS	Source 4 36deg 750w	●L200+R132	
(208)		SLOT SL	12	X LT CL <-- DS	Source 4 26deg 750w	●L200+R132	
(209)		SLOT SL	8	X LT CL <-- DS	Source 4 19deg 750w	●L200+R132	
(210)		SLOT SL	4	X LT CL <-- DS	Source 4 19deg 750w	●L200+R132	
(211)		1 BOOM SL	14	X LT CL <-- MS	Source 4 50deg 750w	●L200+R132	
(212)		1 BOOM SL	11	X LT CL <-- MS	Source 4 36deg 750w	●L200+R132	
(213)		1 BOOM SL	7	X LT CL <-- MS	Source 4 26deg 750w	●L200+R132	
(214)		1 BOOM SL	3	X LT CL <-- MS	Source 4 19deg 750w	●L200+R132	
(215)		1ST ELECTRIC	1	X LT CL <-- MS	Source 4 19deg 750w	●L200+R132	
(216)		1ST ELECTRIC	3	X LT CL <-- US	Source 4 36deg 750w	●L200+R132	
(217)		1ST ELECTRIC	5	X LT CL <-- US	Source 4 36deg 750w	●L200+R132	
(218)		1ST ELECTRIC	8	X LT CL <-- US	Source 4 36deg 750w	●L200+R132	
(219)		1ST ELECTRIC	11	X LT CL <-- US	Source 4 36deg 750w	●L200+R132	
(220)		2ND ELECTRIC	1	X LT CL <-- US	Source 4 36deg 750w	●L200+R132	
(221)		TECH BOX SL	6	X LT CL <-- Thrust	Source 4 26deg 750w	●L200+R132	
(241)		2ND CATWALK OVER	11	X LT CL --> DDS	Source 4 10deg 750w	●L200+R132	
(242)		2ND CATWALK OVER	13	X LT CL --> DDS	Source 4 10deg 750w	●L200+R132	
(243)		TECH BOX SR	5	X LT CL --> DDS	Source 4 19deg 750w	●L200+R132	

# Spring Awakening CHANNEL HOOKUP

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(244)		TECH BOX SR	7	X LT CL --> DDS	Source 4 26deg 750w	L200+R132	
(245)		BALCONY RAIL	16	X LT CL --> DDS	Source 4 50deg 750w	L200+R132	
(246)		SLOT SR	4	X LT CL --> DS	Source 4 19deg 750w	L200+R132	
(247)		SLOT SR	8	X LT CL --> DS	Source 4 19deg 750w	L200+R132	
(248)		SLOT SR	12	X LT CL --> DS	Source 4 26deg 750w	L200+R132	
(249)		SLOT SR	16	X LT CL --> DS	Source 4 36deg 750w	L200+R132	
(250)		SLOT SR	18	X LT CL --> DS	Source 4 50deg 750w	L200+R132	
(251)		1ST ELECTRIC	25	X LT CL --> MS	Source 4 19deg 750w	L200+R132	
(252)		1 BOOM SR	3	X LT CL --> MS	Source 4 19deg 750w	L200+R132	
(253)		1 BOOM SR	7	X LT CL --> MS	Source 4 26deg 750w	L200+R132	
(254)		1 BOOM SR	11	X LT CL --> MS	Source 4 36deg 750w	L200+R132	
(255)		1 BOOM SR	14	X LT CL --> MS	Source 4 50deg 750w	L200+R132	
(256)		1ST ELECTRIC	15	X LT CL --> US	Source 4 36deg 750w	L200+R132	
(257)		1ST ELECTRIC	18	X LT CL --> US	Source 4 36deg 750w	L200+R132	
(258)		1ST ELECTRIC	21	X LT CL --> US	Source 4 36deg 750w	L200+R132	
(259)		1ST ELECTRIC	23	X LT CL --> US	Source 4 36deg 750w	L200+R132	
(260)		2ND ELECTRIC	23	X LT CL --> US	Source 4 36deg 750w	L200+R132	
(261)		2ND CATWALK	11	X LT CL --> Thrust	Source 4 10deg 750w	L200+R132	
(301)		SLOT SL	13	TEMPS <-- DS	Source 4 36deg 750w	R08	G551
(302)		SLOT SL	7	TEMPS <-- DS	Source 4 26deg 750w	R08	G551
(303)		SLOT SL	1	TEMPS <-- DS	Source 4 19deg 750w	R08	G551
(304)		SLOT SL	15	TEMPS <-- MS	Source 4 36deg 750w	R08	G551
(305)		SLOT SL	9	TEMPS <-- MS	Source 4 26deg 750w	R08	G551
(306)		SLOT SL	3	TEMPS <-- MS	Source 4 19deg 750w	R08	G551
(307)		1 BOOM SL	10	TEMPS <-- US	Source 4 50deg 750w	R08	G551
(308)		1 BOOM SL	6	TEMPS <-- US	Source 4 26deg 750w	R08	G551
(309)		1 BOOM SL	2	TEMPS <-- US	Source 4 26deg 750w	R08	G551
(310)		TECH BOX SL	5a	Thrust Temp <--	Source 4 26deg 750w	R08	G551
(311)		SLOT SR	1	TEMPS --> DS	Source 4 19deg 750w	R13	G579
(312)		SLOT SR	7	TEMPS --> DS	Source 4 26deg 750w	R13	G579
(313)		SLOT SR	13	TEMPS --> DS	Source 4 36deg 750w	R13	G579
(314)		SLOT SR	3	TEMPS --> MS	Source 4 19deg 750w	R13	G579

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(315)		SLOT SR	9	TEMPS --> MS	Source 4 26deg 750w	●R13	G579
(316)		SLOT SR	15	TEMPS --> MS	Source 4 36deg 750w	●R13	G579
(317)		1 BOOM SR	2	TEMPS --> US	Source 4 26deg 750w	●R13	G579
(318)		1 BOOM SR	6	TEMPS --> US	Source 4 26deg 750w	●R13	G579
(319)		1 BOOM SR	10	TEMPS --> US	Source 4 50deg 750w	●R13	G579
(320)		2ND CATWALK OVER	8a	Thrust Temp -->	Source 4 19deg 750w	●R13	G579
(321)		TECH BOX SL	1	TBD TEMPS <--	Source 4 19deg 750w	CLR	R777 01
(322)		TECH BOX SL	2	TBD TEMPS <--	Source 4 19deg 750w	CLR	R777 01
(323)		TECH BOX SL	5	TBD TEMPS <--	Source 4 19deg 750w	CLR	R777 01
(324)		BALCONY RAIL	5	TBD TEMPS LO <--	Source 4 26deg 750w	○R372	G216
(325)		BALCONY RAIL	4	TBD TEMPS LO <--	Source 4 26deg 750w	○R372	G216
(326)		BALCONY RAIL	3	TBD TEMPS LO <--	Source 4 26deg 750w	○R372	G216
(331)		TECH BOX SR	1	TBD TEMPS -->	Source 4 19deg 750w	○R372	G517
(332)		TECH BOX SR	2	TBD TEMPS -->	Source 4 19deg 750w	○R372	G517
(333)		TECH BOX SR	4	TBD TEMPS -->	Source 4 19deg 750w	○R372	G517
(334)		BALCONY RAIL	12	TBD TEMPS LO -->	Source 4 26deg 750w	○R372	G216
(335)		BALCONY RAIL	13	TBD TEMPS LO -->	Source 4 26deg 750w	○R372	G216
(336)		BALCONY RAIL	14	TBD TEMPS LO -->	Source 4 26deg 750w	○R372	G216
(341)		SLOT SL	5	TEMPS CL <-- DS	Source 4 26deg 750w	○R371	G517
(342)		SLOT SL	11	TEMPS CL <-- DS	Source 4 26deg 750w	○R371	G517
(343)		1 BOOM SL	4	TEMPS CL <-- MS	Source 4 26deg 750w	○R371	G517
(344)		1 BOOM SL	8	TEMPS CL <-- MS	Source 4 26deg 750w	○R371	G517
(345)		1 BOOM SL	12	TEMPS CL <-- MS	Source 4 26deg 750w	○R371	G517
(351)		SLOT SR	5	TEMPS CL --> DS	Source 4 26deg 750w	○R372	G517
(352)		SLOT SR	11	TEMPS CL --> DS	Source 4 26deg 750w	○R372	G517
(353)		1 BOOM SR	4	TEMPS CL --> MS	Source 4 26deg 750w	○R372	G517
(354)		1 BOOM SR	8	TEMPS CL --> MS	Source 4 26deg 750w	○R372	G517
(355)		1 BOOM SR	12	TEMPS CL --> MS	Source 4 26deg 750w	○R372	G517
(361)		BALCONY RAIL	6	FRNT TEMP	Source 4 26deg 750w	○R372	G216
		"	7	"	"	"	"



# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(362)		BALCONY RAIL	8	FRNT TEMP	Source 4 26deg 750w	<input type="radio"/> R372	G216
		"	9	"	"	"	"
(363)		BALCONY RAIL	10	FRNT TEMP	Source 4 26deg 750w	<input type="radio"/> R372	G216
		"	11	"	"	"	"
(401)		SLOT SL	22	HD <--	Source 4 36deg 750w	<input type="radio"/> L200+R132	
(402)		1 BOOM SL	15	HD <--	Source 4 26deg 750w	<input type="radio"/> L200+R132	
(403)		2 BOOM SL	1	HD <--	Source 4 19deg 750w	<input type="radio"/> L200+R132	
(404)		3 BOOM SL	1	HD <--	Source 4 19deg 750w	<input type="radio"/> L200+R132	
(405)		SLOT SR	22	HD -->	Source 4 36deg 750w	<input type="radio"/> L200+R132	
(406)		1 BOOM SR	15	HD -->	Source 4 26deg 750w	<input type="radio"/> L200+R132	
(407)		2 BOOM SR	1	HD -->	Source 4 19deg 750w	<input type="radio"/> L200+R132	
(408)		3 BOOM SR	1	HD -->	Source 4 19deg 750w	<input type="radio"/> L200+R132	
(411)		SLOT SL	23	MID <--	Source 4 36deg 750w	<input type="radio"/> R132	
(412)		1 BOOM SL	16	MID <--	Source 4 26deg 750w	<input type="radio"/> R132	
(413)		2 BOOM SL	4	MID <--	Source 4 19deg 750w	<input type="radio"/> R132	
(414)		3 BOOM SL	4	MID <--	Source 4 19deg 750w	<input type="radio"/> R132	
(415)		SLOT SR	23	MID -->	Source 4 36deg 750w	<input type="radio"/> R132	
(416)		1 BOOM SR	16	MID -->	Source 4 26deg 750w	<input type="radio"/> R132	
(417)		2 BOOM SR	4	MID -->	Source 4 19deg 750w	<input type="radio"/> R132	
(418)		3 BOOM SR	4	MID -->	Source 4 19deg 750w	<input type="radio"/> R132	
(421)		SLOT SL	24	SHIN <--	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(422)		1 BOOM SL	17	SHIN <--	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(423)		2 BOOM SL	5	SHIN <--	Source 4 19deg 750w	<input type="radio"/> L201+R132	
(424)		3 BOOM SL	5	SHIN <--	Source 4 19deg 750w	<input type="radio"/> L201+R132	
(425)		SLOT SR	24	SHIN -->	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(426)		1 BOOM SR	17	SHIN -->	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(427)		2 BOOM SR	5	SHIN -->	Source 4 19deg 750w	<input type="radio"/> L201+R132	
(428)		3 BOOM SR	5	SHIN -->	Source 4 19deg 750w	<input type="radio"/> L201+R132	
(431)		2 BOOM SL	2	MIDS Color <--	S4 PAR WFL 575w	<input type="radio"/> R08	
(432)		3 BOOM SL	2	MIDS Color <--	S4 PAR WFL 575w	<input type="radio"/> R08	
(433)		2 BOOM SR	2	MIDS Color -->	S4 PAR WFL 575w	<input type="radio"/> R08	
(434)		3 BOOM SR	2	MIDS Color -->	S4 PAR WFL 575w	<input type="radio"/> R08	

# Spring Awakening CHANNEL HOOKUP

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(441)		2 BOOM SL	3	MIDS Color <--	S4 PAR WFL 575w	L119	
(442)		3 BOOM SL	3	MIDS Color <--	S4 PAR WFL 575w	L119	
(443)		2 BOOM SR	3	MIDS Color -->	S4 PAR WFL 575w	L119	
(444)		3 BOOM SR	3	MIDS Color -->	S4 PAR WFL 575w	L119	
(451)		4 BOOM SL	1	Door SL Crack <--	S4 PAR MFL 575w	L201	
(452)		4 BOOM SL	2	Door SL Crack <--	S4 PAR MFL 575w	L201	
(453)		4 BOOM SL	3	Door SL Crack <--	S4 PAR MFL 575w	L201	
(461)		4 BOOM SR	1	Door SR Crack -->	S4 PAR MFL 575w	L201	
(462)		4 BOOM SR	2	Door SR Crack -->	S4 PAR MFL 575w	L201	
(463)		4 BOOM SR	3	Door SR Crack -->	S4 PAR MFL 575w	L201	
(471)		3RD ELECTRIC	2	Ceiling HOLES	S4 PAR NSP 575w	CLR	
(472)		5TH ELECTRIC	1	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	2	"	"	"	
		"	3	"	S4 PAR VNSP 575w	"	
(473)		6TH ELECTRIC	2	Ceiling HOLES	S4 PAR NSP 575w	CLR	
(474)		3RD ELECTRIC	6	Ceiling HOLES	S4 PAR NSP 575w	CLR	
(475)		5TH ELECTRIC	5	Ceiling HOLES	S4 PAR VNSP 575w	CLR	
		"	6	"	S4 PAR NSP 575w	"	
		"	7	"	"	"	
(476)		6TH ELECTRIC	10	Ceiling HOLES	S4 PAR NSP 575w	CLR	
(477)		4TH ELECTRIC	2	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	3	"	"	"	
(478)		6TH ELECTRIC	4	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	5	"	"	"	
(479)		6TH ELECTRIC	6	Ceiling HOLES	S4 PAR MFL 575w	CLR	
(480)		6TH ELECTRIC	7	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	8	"	"	"	
(481)		3RD ELECTRIC	1	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	3	"	S4 PAR VNSP 575w	"	
(482)		6TH ELECTRIC	1	Ceiling HOLES	S4 PAR NSP 575w	CLR	
		"	3	"	S4 PAR VNSP 575w	"	
(483)		3RD ELECTRIC	5	Ceiling HOLES	S4 PAR VNSP 575w	CLR	
		"	7	"	S4 PAR NSP 575w	"	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(484)		6TH ELECTRIC	9	Ceiling HOLES	S4 PAR VN5P 575w	CLR	
		"	11	"	S4 PAR NSP 575w		"
(491)		4TH ELECTRIC	1	Ceiling HOLES	VLX 750w		
(492)		3RD ELECTRIC	4	Ceiling HOLES	VLX 750w		
(493)		5TH ELECTRIC	4	Ceiling HOLES	VLX 750w		
(501)		7TH ELECTRIC	1	Platform XLT <--	Source 4 36deg 750w	<input type="radio"/> L202+R132	
(502)		7TH ELECTRIC	2	Platform XLT <--	Source 4 36deg 750w	<input type="radio"/> L202+R132	
(503)		7TH ELECTRIC	4	Platform XLT <--	Source 4 36deg 750w	<input type="radio"/> L202+R132	
(504)		7TH ELECTRIC	7	Platform XLT <--	Source 4 36deg 750w	<input type="radio"/> L202+R132	
(511)		7TH ELECTRIC	6	Platform XLT -->	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(512)		7TH ELECTRIC	9	Platform XLT -->	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(513)		7TH ELECTRIC	11	Platform XLT -->	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(514)		7TH ELECTRIC	12	Platform XLT -->	Source 4 36deg 750w	<input type="radio"/> L201+R132	
(521)		2ND ELECTRIC	5	WINDOW FRNT	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(522)		2ND ELECTRIC	10	WINDOW FRNT	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(523)		2ND ELECTRIC	14	WINDOW FRNT	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(524)		2ND ELECTRIC	19	WINDOW FRNT	Source 4 26deg 750w	<input type="radio"/> L201+R132	
(531)		7TH ELECTRIC	3	WINDOW DWNS	S4 PAR MFL 575w	CLR	
(532)		7TH ELECTRIC	5	WINDOW DWNS	S4 PAR MFL 575w	CLR	
(533)		7TH ELECTRIC	8	WINDOW DWNS	S4 PAR MFL 575w	CLR	
(534)		7TH ELECTRIC	10	WINDOW DWNS	S4 PAR MFL 575w	CLR	
(541)		8TH ELECTRIC	2	WINDOW STEEP BCK	S4 PAR WFL 575w	<input checked="" type="radio"/> G841	
(542)		8TH ELECTRIC	4	WINDOW STEEP BCK	S4 PAR WFL 575w	<input checked="" type="radio"/> G841	
(543)		8TH ELECTRIC	6	WINDOW STEEP BCK	S4 PAR WFL 575w	<input checked="" type="radio"/> G841	
(544)		8TH ELECTRIC	8	WINDOW STEEP BCK	S4 PAR WFL 575w	<input checked="" type="radio"/> G841	
(551)		10TH ELECTRIC	3	Windows BCK	Source 4 36deg 750w	CLR	
(552)		10TH ELECTRIC	7	Windows BCK	Source 4 36deg 750w	CLR	
(553)		10TH ELECTRIC	11	Windows BCK	Source 4 36deg 750w	CLR	
(554)		10TH ELECTRIC	15	Windows BCK	Source 4 36deg 750w	CLR	
(561)		10TH ELECTRIC	1	Windows BCK<--	Source 4 36deg 750w	CLR	
(562)		10TH ELECTRIC	4	Windows BCK<--	Source 4 36deg 750w	CLR	
(563)		10TH ELECTRIC	8	Windows BCK<--	Source 4 36deg 750w	CLR	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(564)		10TH ELECTRIC	12	Windows BCK<--	Source 4 36deg 750w	CLR	
(571)		10TH ELECTRIC	6	Windows BCK-->	Source 4 36deg 750w	CLR	
(572)		10TH ELECTRIC	10	Windows BCK-->	Source 4 36deg 750w	CLR	
(573)		10TH ELECTRIC	14	Windows BCK-->	Source 4 36deg 750w	CLR	
(574)		10TH ELECTRIC	17	Windows BCK-->	Source 4 36deg 750w	CLR	
(581)		3 .LADDER SL	2	PLATFORM SIDE <--	Source 4 19deg 750w	<input type="radio"/> R132	
		"	5	"	Source 4 26deg 750w	"	
(582)		3 .LADDER SR	2	PLATFORM SIDE -->	Source 4 19deg 750w	<input type="radio"/> R132	
		"	5	"	Source 4 26deg 750w	"	
(583)		3 .LADDER SL	1	HOME DROP SIDE TEMPS <--	Source 4 26deg 750w	<input type="radio"/> R373	R777 74
		"	4	"	"	"	"
(584)		3 .LADDER SR	1	HOME DROP SIDE TEMPS -->	Source 4 26deg 750w	<input type="radio"/> R373	R777 74
		"	4	"	"	"	"
(601)		11TH ELEC TD#1	1	WINDOW BCKS	8" Fres 1kw	CLR	
(602)		11TH ELEC TD#1	2	WINDOW BCKS	8" Fres 1kw	CLR	
(603)		11TH ELEC TD#1	3	WINDOW BCKS	8" Fres 1kw	CLR	
(604)		11TH ELEC TD#1	4	WINDOW BCKS	8" Fres 1kw	CLR	
(611)		11TH ELEC TD#2	1	WINDOW BCKS	8" Fres 1kw	CLR	
(612)		11TH ELEC TD#2	2	WINDOW BCKS	8" Fres 1kw	CLR	
(613)		11TH ELEC TD#2	3	WINDOW BCKS	8" Fres 1kw	CLR	
(614)		11TH ELEC TD#2	4	WINDOW BCKS	8" Fres 1kw	CLR	
(621)		11TH ELEC TD#3	1	WINDOW BCKS	8" Fres 1kw	CLR	
(622)		11TH ELEC TD#3	2	WINDOW BCKS	8" Fres 1kw	CLR	
(623)		11TH ELEC TD#3	3	WINDOW BCKS	8" Fres 1kw	CLR	
(624)		11TH ELEC TD#3	4	WINDOW BCKS	8" Fres 1kw	CLR	
(631)		11TH ELEC TD#4	1	WINDOW BCKS	8" Fres 1kw	CLR	
(632)		11TH ELEC TD#4	2	WINDOW BCKS	8" Fres 1kw	CLR	
(633)		11TH ELEC TD#4	3	WINDOW BCKS	8" Fres 1kw	CLR	
(634)		11TH ELEC TD#4	4	WINDOW BCKS	8" Fres 1kw	CLR	
(641)		11TH ELEC TD#1	5	WINDOW BCKS	VLX 750w		
(642)		11TH ELEC TD#2	5	WINDOW BCKS	VLX 750w		

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(643)		11TH ELEC TD#3	5	WINDOW BCKS	VLX 750w		
(644)		11TH ELEC TD#4	5	WINDOW BCKS	VLX 750w		
(651)		10TH ELECTRIC	2	PARADISE DWN	S4 PAR WFL 575w	CLR	
		"	5	"	"	"	
(652)		10TH ELECTRIC	9	PARADISE DWN	S4 PAR WFL 575w	CLR	
(653)		10TH ELECTRIC	13	PARADISE DWN	S4 PAR WFL 575w	CLR	
		"	16	"	"	"	
(656)		8TH ELECTRIC	1	PARADISE DS DWN	S4 PAR MFL 575w	R08	
		"	3	"	"	"	
(657)		8TH ELECTRIC	5	PARADISE DS DWN	S4 PAR MFL 575w	R08	
(658)		8TH ELECTRIC	7	PARADISE DS DWN	S4 PAR MFL 575w	R08	
		"	9	"	"	"	
(671)		4 LADDER SL	4	PARADISE TEMP <--	Source 4 26deg 750w	R13	R777 74
(672)		4 LADDER SL	3	PARADISE TEMP <--	Source 4 26deg 750w	R13	R777 74
(673)		4 LADDER SL	2	PARADISE TEMP <--	Source 4 19deg 750w	R13	R777 74
(674)		4 LADDER SR	2	PARADISE TEMP -->	Source 4 19deg 750w	R16	R777 74
(675)		4 LADDER SR	3	PARADISE TEMP -->	Source 4 26deg 750w	R16	R777 74
(676)		4 LADDER SR	4	PARADISE TEMP -->	Source 4 26deg 750w	R16	R777 74
(678)		4 LADDER SL	5	TREES <--	Source 4 26deg 750w	CLR	
		"	6	"	"	"	
		"	7	"	"	"	
(679)		4 LADDER SR	5	TREES -->	Source 4 26deg 750w	L201	
		"	6	"	"	"	
		"	7	"	"	"	
(681)		2 LADDER SL	3	DOOR <--	Source 4 26deg 750w	L202	
(682)		2 LADDER SL	5	DOOR <--	Source 4 26deg 750w	L202	
(683)		2 LADDER SL	7	DOOR <--	Source 4 19deg 750w	L202	
(684)		2 LADDER SL	2	DOOR <--	S4 PAR MFL 575w	CLR	
(685)		2 LADDER SL	4	DOOR <--	S4 PAR NSP 575w	CLR	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(686)		2 LADDER SL	6	DOOR <--	S4 PAR VN5P 575w	CLR	
(687)		2 LADDER SL	8	DOOR <--	S4 PAR VN5P 575w	CLR	
(688)		2 LADDER SL	1	TRANS	S4 PAR WFL 575w	CLR	
(689)		2 LADDER SL	9	DOOR -->	VLX 750w		
(691)		2 LADDER SR	3	DOOR -->	Source 4 26deg 750w	● L201	
(692)		2 LADDER SR	5	DOOR -->	Source 4 26deg 750w	● L201	
(693)		2 LADDER SR	7	DOOR -->	Source 4 19deg 750w	● L201	
(694)		2 LADDER SR	2	DOOR -->	S4 PAR MFL 575w	CLR	
(695)		2 LADDER SR	4	DOOR -->	S4 PAR NSP 575w	CLR	
(696)		2 LADDER SR	6	DOOR -->	S4 PAR VN5P 575w	CLR	
(697)		2 LADDER SR	8	DOOR -->	S4 PAR VN5P 575w	CLR	
(698)		2 LADDER SR	1	TRANS	S4 PAR WFL 575w	CLR	
(699)		2 LADDER SR	9	DOOR -->	VLX 750w		
(701)		9TH ELECTRIC	A1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v	
		"	B1	"	"	"	
(702)		9TH ELECTRIC	C1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v	
		"	D1	"	"	"	
(703)		9TH ELECTRIC	E1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v	
		"	F1	"	"	"	
(711)		9TH ELECTRIC	A2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	● L778+ R104v	
		"	B2	"	"	"	
(712)		9TH ELECTRIC	C2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	● L778+ R104v	
		"	D2	"	"	"	
(713)		9TH ELECTRIC	E2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	● L778+ R104v	
		"	F2	"	"	"	
(721)		9TH ELECTRIC	A3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	● L200+ R104v	
		"	B3	"	"	"	

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(722)		9TH ELECTRIC	C3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+ R104v	
		"	D3	"	"	"	"
(723)		9TH ELECTRIC	E3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+ R104v	
		"	F3	"	"	"	"
(731)		12TH ELECTRIC	A1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v	
		"	B1	"	"	"	"
(732)		12TH ELECTRIC	C1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v	
		"	D1	"	"	"	"
(733)		12TH ELECTRIC	E1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v	
		"	F1	"	"	"	"
(734)		12TH ELECTRIC	G1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v	
		"	H1	"	"	"	"
(741)		12TH ELECTRIC	A2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+ R104v	
		"	B2	"	"	"	"
(742)		12TH ELECTRIC	C2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+ R104v	
		"	D2	"	"	"	"
(743)		12TH ELECTRIC	E2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+ R104v	
		"	F2	"	"	"	"
(744)		12TH ELECTRIC	G2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+ R104v	
		"	H2	"	"	"	"
(751)		12TH ELECTRIC	A3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v	
		"	B3	"	"	"	"
(752)		12TH ELECTRIC	C3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v	
		"	D3	"	"	"	"
(753)		12TH ELECTRIC	E3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v	
		"	F3	"	"	"	"

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(754)		12TH ELECTRIC	G3	SCRIM BACK Bottom Half	3crt Zip Strip 75w	R68+R104v	
		"	H3	"	"	"	"
(801)		14TH ELECTRIC	A3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR	
		"	B3	"	"	"	"
(802)		14TH ELECTRIC	C3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR	
		"	D3	"	"	"	"
(803)		14TH ELECTRIC	E3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR	
		"	F3	"	"	"	"
(804)		14TH ELECTRIC	G3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR	
		"	H3	"	"	"	"
(805)		14TH ELECTRIC	I3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR	
		"	J3	"	"	"	"
(811)		14TH ELECTRIC	A1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68	
		"	B1	"	"	"	"
(812)		14TH ELECTRIC	C1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68	
		"	D1	"	"	"	"
(813)		14TH ELECTRIC	E1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68	
		"	F1	"	"	"	"
(814)		14TH ELECTRIC	G1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68	
		"	H1	"	"	"	"
(815)		14TH ELECTRIC	I1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68	
		"	J1	"	"	"	"
(821)		14TH ELECTRIC	A2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119	
		"	B2	"	"	"	"
(822)		14TH ELECTRIC	C2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119	
		"	D2	"	"	"	"



# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
<b>(823)</b>		14TH ELECTRIC	E2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119	
		"	F2	"	"	"	"
<b>(824)</b>		14TH ELECTRIC	G2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119	
		"	H2	"	"	"	"
<b>(825)</b>		14TH ELECTRIC	I2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119	
		"	J2	"	"	"	"
<b>(841)</b>		PIT RAIL	4	FOOTS	Source 4 26deg 750w	L201+R132	
<b>(842)</b>		PIT RAIL	5	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(843)</b>		PIT RAIL	13	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(844)</b>		PIT RAIL	14	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(845)</b>		PIT RAIL	15	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(846)</b>		PIT RAIL	16	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(847)</b>		PIT RAIL	17	FOOTS	Source 4 26deg 750w	L201+R132	
<b>(851)</b>		PIT RAIL	3	FOOTS	Source 4 19deg 750w	L201+R132	
<b>(852)</b>		PIT RAIL	18	FOOTS	Source 4 19deg 750w	L201+R132	
<b>(853)</b>		PIT RAIL	6	FOOTS	S4 PAR WFL 575w	L201	
<b>(854)</b>		PIT RAIL	2	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(855)</b>		PIT RAIL	19	FOOTS	Source 4 36deg 750w	L201+R132	
<b>(857)</b>		PIT RAIL	7	WATER (Foods)	MR16 BIRDIE WFL 75w	L201	
		"	11	"	"	"	"
<b>(858)</b>		PIT RAIL	9	WATER (Foods)	MR16 BIRDIE WFL 75w	R68	
		"	12	"	"	"	"
<b>(859)</b>		PIT RAIL	8	WATER (Foods)	MR16 BIRDIE WFL 75w	L119	
		"	10	"	"	"	"
<b>(861)</b>		TREE MOUNT	1	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201	
<b>(862)</b>		TREE MOUNT	2	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201	
<b>(863)</b>		TREE MOUNT	3	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201	
<b>(866)</b>		SA Set Mount LS14	1	Hanging Lamp	Hanging Lamp 200w	CLR	
<b>(867)</b>		SA Set Mount LS14	2	Hanging Lamp	Hanging Lamp 200w	CLR	
<b>(871)</b>		PIT RAIL	1	PIT STROBE	Par64 Srobe		
<b>(872)</b>		PIT RAIL	20	PIT STROBE	Par64 Srobe		

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
<b>(873)</b>		TREE MOUNT	4	TREE BCK Strobe	AF1000 1.65kw		
<b>(874)</b>		1ST ELECTRIC	13	STROBES	AF1000 1.65kw		
<b>(875)</b>		SLOT SL	21	STROBES	AF1000 1.65kw		
<b>(876)</b>		SLOT SR	21	STROBES	AF1000 1.65kw		
<b>(881)</b>		SLOT SL	25	MOVERS <--	VLX 750w		
<b>(882)</b>		SLOT SR	25	MOVERS -->	VLX 750w		
<b>(901)</b>		GROUND ROW	A	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(913)</b>		GROUND ROW	B	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(925)</b>		GROUND ROW	C	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(937)</b>		GROUND ROW	D	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(949)</b>		GROUND ROW	E	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(961)</b>		GROUND ROW	F	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(973)</b>		GROUND ROW	G	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(985)</b>		GROUND ROW	H	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w		
<b>(991)</b>		Running Blues	1	Running Blues SL	Blues		
<b>(992)</b>		Running Blues	2	Running Blues SR	Blues		
<b>(993)</b>		Running Blues	3	Running Blues US	Blues		
<b>(994)</b>		Running Blues	4	Running Blues Pit	Blues		
<b>(995)</b>		Running Blues	5	Running Blues Crash Pad	Blues		
<b>(996)</b>		1ST CATWALK	0a	Spotting Light for Crash Pad	Spotting Light		
<b>(997)</b>		Aisle Lights	1	Aisle Lights	Aisle Lights		
<b>(998)</b>		Orch Pit	1	Pit Stand Lights	Pit Stand Lights		
<b>(999)</b>		1ST CATWALK	12	MO DWN	Source 4 19deg 750w	CLR	
		"	13	"	"	"	"
<b>(1001)</b>		13TH ELECTRIC	A	CYC BACK Movable	Chroma Q ColorForce 72 750w		
<b>(1013)</b>		13TH ELECTRIC	B	CYC BACK Movable	Chroma Q ColorForce 72 750w		

# Spring Awakening CHANNEL HOOKUP

SA v4 - RD.lw5

3/31/14

Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1025)		13TH ELECTRIC	C	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1037)		13TH ELECTRIC	D	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1049)		13TH ELECTRIC	E	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1061)		13TH ELECTRIC	F	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1073)		13TH ELECTRIC	G	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1085)		13TH ELECTRIC	H	CYC BACK Movable	Chroma Q ColorForce 72 750w		
(1101)		SLOT SL	19	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1102)		SLOT SL	20	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1103)		1 LADDER SL	1	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1104)		1 LADDER SL	2	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1105)		3 LADDER SL	3	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1106)		4 LADDER SL	1	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1111)		SLOT SR	19	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1112)		SLOT SR	20	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1113)		1 LADDER SR	1	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1114)		1 LADDER SR	2	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1115)		3 LADDER SR	3	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1116)		4 LADDER SR	1	SPRING AWAKENING	Source 4 19deg 750w		<input type="radio"/> L201+R132
(1871)		PIT RAIL	1.1	STROBE POWER	Par64 Srobe		
(1872)		PIT RAIL	20.1	STROBE POWER	Par64 Srobe		
(1873)		TREE MOUNT	4.1	STROBE POWER	AF1000		
(1874)		1ST ELECTRIC	13.1	STROBE POWER	AF1000		
(1875)		SLOT SL	21.1	STROBE POWER	AF1000		
(1876)		SLOT SR	21.1	STROBE POWER	AF1000		

# Spring Awakening CHANNEL HOOKUP

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LETTERED Channel

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Channel	D	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(Na)		SPOT BOOTH	1	SPOTS	LYCIAN 2K SPOT 2kw		
		"	2	"	"		

Robert Denton / Lightwright 5

(Na)

2.4.2: Instrument Schedule

Spring Awake... INSTRUMENT SCHEDULE

SA v4 - RD.IW5  
LD: Robert Denton

3/31/14  
UMD TPDS  
Kay Theatre

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14TH ELECTRIC .....	11	2 BOOM SL .....	22
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2 LADDER SL .....	12	4 BOOM SL .....	23
3 LADDER SL .....	12	1 BOOM SR .....	23
4 LADDER SL .....	13	3 BOOM SR .....	24
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UMD TPDS  
Kay Theatre

## 1ST ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT CL <-- MS	Source 4 19deg 750w	<input checked="" type="radio"/> L200+R132			(215)
2	X LT WRM <-- MS	Source 4 19deg 750w	<input type="radio"/> L202+R132			(115)
3	X LT CL <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(216)
4	X LT WRM <-- US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(116)
5	X LT CL <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(217)
6	X LT WRM <-- US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(117)
7	MOVERS	VL1000 TS 1kw				(43)
7.1		Power				(43)
8	X LT CL <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(218)
9	X LT WRM <-- US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(118)
10	MOVERS	VL1000 TS 1kw				(44)
10.1		Power				(44)
11	X LT CL <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(219)
12	X LT WRM <-- US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(119)
13	STROBES	AF1000 1.65kw				(874)
13.1	STROBE POWER	AF1000				(1874)
14	X LT WRM --> US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(156)
15	X LT CL --> US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(256)
16	MOVERS	VL1000 TS 1kw				(45)
16.1		Power				(45)
17	X LT WRM --> US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(157)
18	X LT CL --> US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(257)
19	MOVERS	VL1000 TS 1kw				(46)
19.1		Power				(46)
20	X LT WRM --> US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(158)
21	X LT CL --> US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(258)
22	X LT WRM --> US	Source 4 36deg 750w	<input type="radio"/> L202+R132			(159)
23	X LT CL --> US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(259)
24	X LT WRM --> MS	Source 4 19deg 750w	<input type="radio"/> L202+R132			(151)

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1ST ELECTRIC

# Spring Awake... INSTRUMENT SCHEDULE

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## 1ST ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
25	X LT CL --> MS	Source 4 19deg 750w	<input checked="" type="radio"/> L200+R132			(251)

## 2ND ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT CL <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L200+R132			(220)
2	X LT WRM <-- US	Source 4 36deg 750w	<input checked="" type="radio"/> L202+R132			(120)
3	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132			(71)
3.1	DWN Fader US	M Fader				(71)
4	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132			(66)
4.1	DWN Fader MS	M Fader				(66)
5	WINDOW FRNT	Source 4 26deg 750w	<input checked="" type="radio"/> L201+R132			(521)
6	FRONT UUS	Source 4 36deg 750w	<input type="radio"/> R132			(21)
7	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132			(72)
7.1	DWN Fader US	M Fader				(72)
8	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132			(67)
8.1	DWN Fader MS	M Fader				(67)
9	FRONT UUS	Source 4 36deg 750w	<input type="radio"/> R132			(22)
10	WINDOW FRNT	Source 4 26deg 750w	<input checked="" type="radio"/> L201+R132			(522)
11	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132			(73)
11.1	DWN Fader US	M Fader				(73)
12	FRONT UUS	Source 4 36deg 750w	<input type="radio"/> R132			(23)
13	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132			(68)
13.1	DWN Fader MS	M Fader				(68)
14	WINDOW FRNT	Source 4 26deg 750w	<input checked="" type="radio"/> L201+R132			(523)
15	FRONT UUS	Source 4 36deg 750w	<input type="radio"/> R132			(24)
16	DWN Fader MS	Source 4 50deg 750w	<input type="radio"/> R132			(69)
16.1	DWN Fader MS	M Fader				(69)
17	DWN Fader US	Source 4 36deg 750w	<input type="radio"/> R132			(74)
17.1	DWN Fader US	M Fader				(74)
18	FRONT UUS	Source 4 36deg 750w	<input type="radio"/> R132			(25)
19	WINDOW FRNT	Source 4 26deg 750w	<input checked="" type="radio"/> L201+R132			(524)

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1ST ELECTRIC thru 2ND ELECTRIC

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## 2ND ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
20	DWN Fader MS	Source 4 50deg 750w	○R132			(70)
20.1	DWN Fader MS	M Fader				(70)
21	DWN Fader US	Source 4 36deg 750w	○R132			(75)
21.1	DWN Fader US	M Fader				(75)
22	X LT WRM --> US	Source 4 36deg 750w	○L202+R132			(160)
23	X LT CL --> US	Source 4 36deg 750w	●L200+R132			(260)

## 3RD ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Ceiling HOLES	S4 PAR NSP 575w	CLR			(481)
2	Ceiling HOLES	S4 PAR NSP 575w	CLR			(471)
3	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(481)
4	Ceiling HOLES	VLX 750w				(492)
5	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(483)
6	Ceiling HOLES	S4 PAR NSP 575w	CLR			(474)
7	Ceiling HOLES	S4 PAR NSP 575w	CLR			(483)

## 4TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Ceiling HOLES	VLX 750w				(491)
2	Ceiling HOLES	S4 PAR NSP 575w	CLR			(477)
3	Ceiling HOLES	S4 PAR NSP 575w	CLR			(477)

## 5TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Ceiling HOLES	S4 PAR NSP 575w	CLR			(472)
2	Ceiling HOLES	S4 PAR NSP 575w	CLR			(472)
3	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(472)
4	Ceiling HOLES	VLX 750w				(493)
5	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(475)
6	Ceiling HOLES	S4 PAR NSP 575w	CLR			(475)
7	Ceiling HOLES	S4 PAR NSP 575w	CLR			(475)

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2ND ELECTRIC thru 5TH ELECTRIC



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## 6TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Ceiling HOLES	S4 PAR NSP 575w	CLR			(482)
2	Ceiling HOLES	S4 PAR NSP 575w	CLR			(473)
3	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(482)
4	Ceiling HOLES	S4 PAR NSP 575w	CLR			(478)
5	Ceiling HOLES	S4 PAR NSP 575w	CLR			(478)
6	Ceiling HOLES	S4 PAR MFL 575w	CLR			(479)
7	Ceiling HOLES	S4 PAR NSP 575w	CLR			(480)
8	Ceiling HOLES	S4 PAR NSP 575w	CLR			(480)
9	Ceiling HOLES	S4 PAR VNSP 575w	CLR			(484)
10	Ceiling HOLES	S4 PAR NSP 575w	CLR			(476)
11	Ceiling HOLES	S4 PAR NSP 575w	CLR			(484)

## 7TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Platform XLT <--	Source 4 36deg 750w	L202+R132			(501)
2	Platform XLT <--	Source 4 36deg 750w	L202+R132			(502)
3	WINDOW DWNS	S4 PAR MFL 575w	CLR			(531)
4	Platform XLT <--	Source 4 36deg 750w	L202+R132			(503)
5	WINDOW DWNS	S4 PAR MFL 575w	CLR			(532)
6	Platform XLT -->	Source 4 36deg 750w	L201+R132			(511)
7	Platform XLT <--	Source 4 36deg 750w	L202+R132			(504)
8	WINDOW DWNS	S4 PAR MFL 575w	CLR			(533)
9	Platform XLT -->	Source 4 36deg 750w	L201+R132			(512)
10	WINDOW DWNS	S4 PAR MFL 575w	CLR			(534)
11	Platform XLT -->	Source 4 36deg 750w	L201+R132			(513)
12	Platform XLT -->	Source 4 36deg 750w	L201+R132			(514)

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## 8TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	PARADISE DS DWN	S4 PAR MFL 575w	R08			(656)
2	WINDOW STEEP BCK	S4 PAR WFL 575w	G841			(541)
3	PARADISE DS DWN	S4 PAR MFL 575w	R08			(656)
4	WINDOW STEEP BCK	S4 PAR WFL 575w	G841			(542)
5	PARADISE DS DWN	S4 PAR MFL 575w	R08			(657)
6	WINDOW STEEP BCK	S4 PAR WFL 575w	G841			(543)
7	PARADISE DS DWN	S4 PAR MFL 575w	R08			(658)
8	WINDOW STEEP BCK	S4 PAR WFL 575w	G841			(544)
9	PARADISE DS DWN	S4 PAR MFL 575w	R08			(658)

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8TH ELECTRIC

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## 9TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
A1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(701)
A2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(711)
A3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(721)
B1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(701)
B2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(711)
B3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(721)
C1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(702)
C2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(712)
C3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(722)
D1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(702)
D2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(712)
D3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(722)
E1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(703)
E2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(713)
E3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(723)
F1	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	R104v			(703)
F2	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L778+R104v			(713)
F3	HOME Drop (BLACKS) DWN	3crkt Zip Strip 75w	L200+R104v			(723)

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9TH ELECTRIC

# Spring Awake... INSTRUMENT SCHEDULE

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## 10TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Windows BCK<--	Source 4 36deg 750w	CLR			(561)
2	PARADISE DWN	S4 PAR WFL 575w	CLR			(651)
3	Windows BCK	Source 4 36deg 750w	CLR			(551)
4	Windows BCK<--	Source 4 36deg 750w	CLR			(562)
5	PARADISE DWN	S4 PAR WFL 575w	CLR			(651)
6	Windows BCK-->	Source 4 36deg 750w	CLR			(571)
7	Windows BCK	Source 4 36deg 750w	CLR			(552)
8	Windows BCK<--	Source 4 36deg 750w	CLR			(563)
9	PARADISE DWN	S4 PAR WFL 575w	CLR			(652)
10	Windows BCK-->	Source 4 36deg 750w	CLR			(572)
11	Windows BCK	Source 4 36deg 750w	CLR			(553)
12	Windows BCK<--	Source 4 36deg 750w	CLR			(564)
13	PARADISE DWN	S4 PAR WFL 575w	CLR			(653)
14	Windows BCK-->	Source 4 36deg 750w	CLR			(573)
15	Windows BCK	Source 4 36deg 750w	CLR			(554)
16	PARADISE DWN	S4 PAR WFL 575w	CLR			(653)
17	Windows BCK-->	Source 4 36deg 750w	CLR			(574)

## 11TH ELEC TD#1

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	WINDOW BCKS	8" Fres 1kw	CLR			(601)
2	WINDOW BCKS	8" Fres 1kw	CLR			(602)
3	WINDOW BCKS	8" Fres 1kw	CLR			(603)
4	WINDOW BCKS	8" Fres 1kw	CLR			(604)
5	WINDOW BCKS	VLX 750w				(641)

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**11TH ELEC TD#2**

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	WINDOW BCKS	8" Fres 1kw	CLR			(611)
2	WINDOW BCKS	8" Fres 1kw	CLR			(612)
3	WINDOW BCKS	8" Fres 1kw	CLR			(613)
4	WINDOW BCKS	8" Fres 1kw	CLR			(614)
5	WINDOW BCKS	VLX 750w				(642)

**11TH ELEC TD#3**

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	WINDOW BCKS	8" Fres 1kw	CLR			(621)
2	WINDOW BCKS	8" Fres 1kw	CLR			(622)
3	WINDOW BCKS	8" Fres 1kw	CLR			(623)
4	WINDOW BCKS	8" Fres 1kw	CLR			(624)
5	WINDOW BCKS	VLX 750w				(643)

**11TH ELEC TD#4**

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	WINDOW BCKS	8" Fres 1kw	CLR			(631)
2	WINDOW BCKS	8" Fres 1kw	CLR			(632)
3	WINDOW BCKS	8" Fres 1kw	CLR			(633)
4	WINDOW BCKS	8" Fres 1kw	CLR			(634)
5	WINDOW BCKS	VLX 750w				(644)

# Spring Awake... INSTRUMENT SCHEDULE

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## 12TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
A1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(731)
A2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(741)
A3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(751)
B1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(731)
B2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(741)
B3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(751)
C1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(732)
C2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(742)
C3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(752)
D1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(732)
D2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(742)
D3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(752)
E1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(733)
E2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(743)
E3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(753)
F1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(733)
F2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(743)
F3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(753)
G1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(734)
G2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(744)
G3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(754)
H1	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R104v			(734)
H2	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	L201+R104v			(744)
H3	SCRIM BACK Bottom Half	3crkt Zip Strip 75w	R68+R104v			(754)

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## 13TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
A	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1001)
B	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1013)
C	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1025)
D	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1037)
E	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1049)
F	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1061)
G	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1073)
H	CYC BACK Movable	Chroma Q ColorForce 72 750w				(1085)

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13TH ELECTRIC

# Spring Awake... INSTRUMENT SCHEDULE

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## 14TH ELECTRIC

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
A1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(811)
A2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(821)
A3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(801)
B1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(811)
B2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(821)
B3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(801)
C1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(812)
C2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(822)
C3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(802)
D1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(812)
D2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(822)
D3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(802)
E1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(813)
E2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(823)
E3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(803)
F1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(813)
F2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(823)
F3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(803)
G1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(814)
G2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(824)
G3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(804)
H1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(814)
H2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(824)
H3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(804)
I1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(815)
I2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(825)
I3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(805)
J1	CYC TOP (onto Bounce)	3 Cell Sky Cyc Center 1kw	R68			(815)
J2	CYC TOP (onto Bounce)	3 Cell Sky Cyc Left 1kw	L119			(825)
J3	CYC TOP (onto Bounce)	3 Cell Sky Cyc Right 1kw	CLR			(805)



# Spring Awake... INSTRUMENT SCHEDULE

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## 1 LADDER SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	SPRING AWAKENING	Source 4 19deg 750w	<input checked="" type="radio"/> L201+R132			(1103)
2	SPRING AWAKENING	Source 4 19deg 750w	<input checked="" type="radio"/> L201+R132			(1104)

## 2 LADDER SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TRANS	S4 PAR WFL 575w	CLR			(688)
2	DOOR <--	S4 PAR MFL 575w	CLR			(684)
3	DOOR <--	Source 4 26deg 750w	<input checked="" type="radio"/> L202			(681)
4	DOOR <--	S4 PAR NSP 575w	CLR			(685)
5	DOOR <--	Source 4 26deg 750w	<input checked="" type="radio"/> L202			(682)
6	DOOR <--	S4 PAR VNSP 575w	CLR			(686)
7	DOOR <--	Source 4 19deg 750w	<input checked="" type="radio"/> L202			(683)
8	DOOR <--	S4 PAR VNSP 575w	CLR			(687)
9	DOOR -->	VLX 750w				(689)

## 3 .LADDER SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HOME DROP SIDE TEMPS <--	Source 4 26deg 750w	<input checked="" type="radio"/> R373	R77774		(583)
2	PLATFORM SIDE <--	Source 4 19deg 750w	<input type="radio"/> R132			(581)
3	SPRING AWAKENING	Source 4 19deg 750w	<input checked="" type="radio"/> L201+R132			(1105)
4	HOME DROP SIDE TEMPS <--	Source 4 26deg 750w	<input checked="" type="radio"/> R373	R77774		(583)
5	PLATFORM SIDE <--	Source 4 26deg 750w	<input type="radio"/> R132			(581)

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## 4 LADDER SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	SPRING AWAKENING	Source 4 19deg 750w	L201+R132			(1106)
2	PARADISE TEMP <--	Source 4 19deg 750w	R13	R77774		(673)
3	PARADISE TEMP <--	Source 4 26deg 750w	R13	R77774		(672)
4	PARADISE TEMP <--	Source 4 26deg 750w	R13	R77774		(671)
5	TREES <--	Source 4 26deg 750w	CLR			(678)
6	TREES <--	Source 4 26deg 750w	CLR			(678)
7	TREES <--	Source 4 26deg 750w	CLR			(678)

## 1 LADDER SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	SPRING AWAKENING	Source 4 19deg 750w	L201+R132			(1113)
2	SPRING AWAKENING	Source 4 19deg 750w	L201+R132			(1114)

## 2 LADDER SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TRANS	S4 PAR WFL 575w	CLR			(698)
2	DOOR -->	S4 PAR MFL 575w	CLR			(694)
3	DOOR -->	Source 4 26deg 750w	L201			(691)
4	DOOR -->	S4 PAR NSP 575w	CLR			(695)
5	DOOR -->	Source 4 26deg 750w	L201			(692)
6	DOOR -->	S4 PAR VNSP 575w	CLR			(696)
7	DOOR -->	Source 4 19deg 750w	L201			(693)
8	DOOR -->	S4 PAR VNSP 575w	CLR			(697)
9	DOOR -->	VLX 750w				(699)

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## 3 .LADDER SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HOME DROP SIDE TEMPS -->	Source 4 26deg 750w	R373	R77774		(584)
2	PLATFORM SIDE -->	Source 4 19deg 750w	R132			(582)
3	SPRING AWAKENING	Source 4 19deg 750w	L201+R132			(1115)
4	HOME DROP SIDE TEMPS -->	Source 4 26deg 750w	R373	R77774		(584)
5	PLATFORM SIDE -->	Source 4 26deg 750w	R132			(582)

## 4 LADDER SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	SPRING AWAKENING	Source 4 19deg 750w	L201+R132			(1116)
2	PARADISE TEMP -->	Source 4 19deg 750w	R16	R77774		(674)
3	PARADISE TEMP -->	Source 4 26deg 750w	R16	R77774		(675)
4	PARADISE TEMP -->	Source 4 26deg 750w	R16	R77774		(676)
5	TREES -->	Source 4 26deg 750w	L201			(679)
6	TREES -->	Source 4 26deg 750w	L201			(679)
7	TREES -->	Source 4 26deg 750w	L201			(679)

## GROUND ROW

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
A	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(901)
B	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(913)
C	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(925)
D	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(937)
E	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(949)
F	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(961)
G	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(973)
H	CYC BOTTOM (horizon)	Chroma Q ColorForce 72 750w				(985)

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## DECK

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HAZE	HAZER				(57)
2	FOG SL	Rosco Delta 3000 Fogger				(58)
3	FOG SR	Rosco Delta 3000 Fogger				(59)

## PIT RAIL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	PIT STROBE	Par64 Srobe				(871)
1.1	STROBE POWER	Par64 Srobe				(1871)
2	FOOTS	Source 4 36deg 750w	○L201+R132			(854)
3	FOOTS	Source 4 19deg 750w	○L201+R132			(851)
4	FOOTS	Source 4 26deg 750w	○L201+R132			(841)
5	FOOTS	Source 4 36deg 750w	○L201+R132			(842)
6	FOOTS	S4 PAR WFL 575w	○L201			(853)
7	WATER (Foods)	MR16 BIRDIE WFL 75w	○L201			(857)
8	WATER (Foods)	MR16 BIRDIE WFL 75w	●L119			(859)
9	WATER (Foods)	MR16 BIRDIE WFL 75w	●R68			(858)
10	WATER (Foods)	MR16 BIRDIE WFL 75w	●L119			(859)
11	WATER (Foods)	MR16 BIRDIE WFL 75w	○L201			(857)
12	WATER (Foods)	MR16 BIRDIE WFL 75w	●R68			(858)
13	FOOTS	Source 4 36deg 750w	○L201+R132			(843)
14	FOOTS	Source 4 36deg 750w	○L201+R132			(844)
15	FOOTS	Source 4 36deg 750w	○L201+R132			(845)
16	FOOTS	Source 4 36deg 750w	○L201+R132			(846)
17	FOOTS	Source 4 26deg 750w	○L201+R132			(847)
18	FOOTS	Source 4 19deg 750w	○L201+R132			(852)
19	FOOTS	Source 4 36deg 750w	○L201+R132			(855)
20	PIT STROBE	Par64 Srobe				(872)
20.1	STROBE POWER	Par64 Srobe				(1872)

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DECK thru PIT RAIL

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## TREE MOUNT

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201			(861)
2	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201			(862)
3	TREE BCK SPC	MR16 BIRDIE WFL 75w	L201			(863)
4	TREE BCK Strobe	AF1000 1.65kw				(873)
4.1	STROBE POWER	AF1000				(1873)

## SA Set Mount LS14

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Hanging Lamp	Hanging Lamp 200w	CLR			(866)
2	Hanging Lamp	Hanging Lamp 200w	CLR			(867)

## MOVER PIPE DSL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	MOVERS	Mac 3				(51)

## MOVER PIPE USL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	MOVERS	Mac 3				(53)
2	MOVERS	VL1000 TS 1kw				(41)
2.1	Power	Power				(41)

## MOVER PIPE DSR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	MOVERS	Mac 3				(52)

## MOVER PIPE USR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	MOVERS	Mac 3				(54)
2	MOVERS	VL1000 TS 1kw				(42)
2.1	Power	Power				(42)

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TREE MOUNT thru MOVER PIPE USR

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## 1ST CATWALK

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
0a	Spotting Light for Crash Pad	Spotting Light				(996)
1	FRONT US	Source 4 19deg 750w	○R132			(16)
2	DWN Fader DS	Source 4 26deg 750w	○R132			(61)
2.1	DWN Fader DS	M Fader				(61)
3	DWN Fader US	Source 4 26deg 750w	○R132			(76)
3.1	DWN Fader US	M Fader				(76)
4	FRONT US	Source 4 19deg 750w	○R132			(17)
5	DWN Fader DS	Source 4 26deg 750w	○R132			(62)
5.1	DWN Fader DS	M Fader				(62)
6	AUTOYOKES	19deg AutoYoke 750w	●L202+R132			(35)
6.1	AutoYoke	AutoYoke				(35)
7	FRONT US	Source 4 19deg 750w	○R132			(18)
8	DWN Fader DS	Source 4 26deg 750w	○R132			(63)
8.1	DWN Fader DS	M Fader				(63)
9	AUTOYOKES	19deg AutoYoke 750w	●L202+R132			(36)
9.1	AutoYoke	AutoYoke				(36)
10	FRONT US	Source 4 19deg 750w	○R132			(19)
11	DWN Fader DS	Source 4 26deg 750w	○R132			(64)
11.1	DWN Fader DS	M Fader				(64)
12	MO DWN	Source 4 19deg 750w	CLR			(999)
13	MO DWN	Source 4 19deg 750w	CLR			(999)
14	FRONT US	Source 4 19deg 750w	○R132			(20)
15	DWN Fader DS	Source 4 26deg 750w	○R132			(65)
15.1	DWN Fader DS	M Fader				(65)

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## 2ND CATWALK

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	AUTOYOKES	10Deg AutoYoke 750w	○L202+R132			(31)
1.1		AutoYoke				(31)
2	FRONT MS	Source 4 19deg 750w	○R132			(11)
3	FRONT MS	Source 4 19deg 750w	○R132			(12)
4	AUTOYOKES	10Deg AutoYoke 750w	○L202+R132			(32)
4.1		AutoYoke				(32)
5	FRONT MS	Source 4 19deg 750w	○R132			(13)
6	AUTOYOKES	10Deg AutoYoke 750w	○L202+R132			(33)
6.1		AutoYoke				(33)
7	FRONT MS	Source 4 19deg 750w	○R132			(14)
8	FRONT MS	Source 4 19deg 750w	○R132			(15)
9	AUTOYOKES	10Deg AutoYoke 750w	○L202+R132			(34)
9.1		AutoYoke				(34)
10	X LT WRM --> Thrust	Source 4 10deg 750w	○L202+R132			(161)
11	X LT CL --> Thrust	Source 4 10deg 750w	●L200+R132			(261)

# Spring Awake... INSTRUMENT SCHEDULE

## 2ND CATWALK OVER

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT CL <-- DDS	Source 4 10deg 750w	●L200+R132			(204)
2	X LT WRM <-- DDS	Source 4 10deg 750w	○L202+R132			(104)
3	X LT CL <-- DDS	Source 4 10deg 750w	●L200+R132			(205)
4	X LT WRM <-- DDS	Source 4 10deg 750w	○L202+R132			(105)
5	FRONT DS	Source 4 19deg 750w	○R132			(6)
6	FRONT DS	Source 4 19deg 750w	○R132			(7)
7	FRONT DS	Source 4 19deg 750w	○R132			(8)
8	FRONT DS	Source 4 19deg 750w	○R132			(9)
8a	Thrust Temp -->	Source 4 19deg 750w	●R13	G579		(320)
9	FRONT DS	Source 4 19deg 750w	○R132			(10)
10	X LT WRM --> DDS	Source 4 10deg 750w	○L202+R132			(141)
11	X LT CL --> DDS	Source 4 10deg 750w	●L200+R132			(241)
12	X LT WRM --> DDS	Source 4 10deg 750w	○L202+R132			(142)
13	X LT CL --> DDS	Source 4 10deg 750w	●L200+R132			(242)

## 3RD CATWALK

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	FRONT DDS	Source 4 10deg 750w	○R132			(1)
2	FRONT Thrust	Source 4 10deg 750w	○R132			(26)
3	FRONT DDS	Source 4 10deg 750w	○R132			(2)
4	FRONT DDS	Source 4 10deg 750w	○R132			(3)
5	FRONT DDS	Source 4 10deg 750w	○R132			(4)
6	FRONT DDS	Source 4 10deg 750w	○R132			(5)



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## TECH BOX SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TBD TEMPS <--	Source 4 19deg 750w	CLR	R77701		(321)
2	TBD TEMPS <--	Source 4 19deg 750w	CLR	R77701		(322)
3	X LT WRM <-- Thrust	Source 4 26deg 750w	L202+R132			(121)
4	X LT WRM <-- DDS	Source 4 19deg 750w	L202+R132			(103)
5	TBD TEMPS <--	Source 4 19deg 750w	CLR	R77701		(323)
5a	Thrust Temp <--	Source 4 26deg 750w	R08	G551		(310)
6	X LT CL <-- Thrust	Source 4 26deg 750w	L200+R132			(221)
7	X LT CL <-- DDS	Source 4 19deg 750w	L200+R132			(203)
8	X LT WRM <-- DDS	Source 4 26deg 750w	L202+R132			(102)
9	X LT CL <-- DDS	Source 4 26deg 750w	L200+R132			(202)

## TECH BOX SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TBD TEMPS -->	Source 4 19deg 750w	R372	G517		(331)
2	TBD TEMPS -->	Source 4 19deg 750w	R372	G517		(332)
3	X LT WRM --> DDS	Source 4 19deg 750w	L202+R132			(143)
4	TBD TEMPS -->	Source 4 19deg 750w	R372	G517		(333)
5	X LT CL --> DDS	Source 4 19deg 750w	L200+R132			(243)
6	X LT WRM --> DDS	Source 4 26deg 750w	L202+R132			(144)
7	X LT CL --> DDS	Source 4 26deg 750w	L200+R132			(244)

## SPOT BOOTH

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	SPOTS	LYCIAN 2K SPOT 2kw				(Na)
2	SPOTS	LYCIAN 2K SPOT 2kw				(Na)

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## BALCONY RAIL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT CL <-- DDS	Source 4 50deg 750w	L200+R132			(201)
2	X LT WRM <-- DDS	Source 4 50deg 750w	L202+R132			(101)
3	TBD TEMPS LO <--	Source 4 26deg 750w	R372	G216		(326)
4	TBD TEMPS LO <--	Source 4 26deg 750w	R372	G216		(325)
5	TBD TEMPS LO <--	Source 4 26deg 750w	R372	G216		(324)
6	FRNT TEMP	Source 4 26deg 750w	R372	G216		(361)
7	FRNT TEMP	Source 4 26deg 750w	R372	G216		(361)
8	FRNT TEMP	Source 4 26deg 750w	R372	G216		(362)
9	FRNT TEMP	Source 4 26deg 750w	R372	G216		(362)
10	FRNT TEMP	Source 4 26deg 750w	R372	G216		(363)
11	FRNT TEMP	Source 4 26deg 750w	R372	G216		(363)
12	TBD TEMPS LO -->	Source 4 26deg 750w	R372	G216		(334)
13	TBD TEMPS LO -->	Source 4 26deg 750w	R372	G216		(335)
14	TBD TEMPS LO -->	Source 4 26deg 750w	R372	G216		(336)
15	X LT WRM --> DDS	Source 4 50deg 750w	L202+R132			(145)
16	X LT CL --> DDS	Source 4 50deg 750w	L200+R132			(245)

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BALCONY RAIL

# Spring Awake... INSTRUMENT SCHEDULE

## 1 BOOM SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT WRM <-- MS	Source 4 19deg 750w	L202+R132			(114)
2	TEMPS <-- US	Source 4 26deg 750w	R08	G551		(309)
3	X LT CL <-- MS	Source 4 19deg 750w	L200+R132			(214)
4	TEMPS CL <-- MS	Source 4 26deg 750w	R371	G517		(343)
5	X LT WRM <-- MS	Source 4 26deg 750w	L202+R132			(113)
6	TEMPS <-- US	Source 4 26deg 750w	R08	G551		(308)
7	X LT CL <-- MS	Source 4 26deg 750w	L200+R132			(213)
8	TEMPS CL <-- MS	Source 4 26deg 750w	R371	G517		(344)
9	X LT WRM <-- MS	Source 4 36deg 750w	L202+R132			(112)
10	TEMPS <-- US	Source 4 50deg 750w	R08	G551		(307)
11	X LT CL <-- MS	Source 4 36deg 750w	L200+R132			(212)
12	TEMPS CL <-- MS	Source 4 26deg 750w	R371	G517		(345)
13	X LT WRM <-- MS	Source 4 50deg 750w	L202+R132			(111)
14	X LT CL <-- MS	Source 4 50deg 750w	L200+R132			(211)
15	HD <--	Source 4 26deg 750w	L200+R132			(402)
16	MID <--	Source 4 26deg 750w	R132			(412)
17	SHIN <--	Source 4 26deg 750w	L201+R132			(422)

## 2 BOOM SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HD <--	Source 4 19deg 750w	L200+R132			(403)
2	MIDS Color <--	S4 PAR WFL 575w	R08			(431)
3	MIDS Color <--	S4 PAR WFL 575w	L119			(441)
4	MID <--	Source 4 19deg 750w	R132			(413)
5	SHIN <--	Source 4 19deg 750w	L201+R132			(423)

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## 3 BOOM SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HD <--	Source 4 19deg 750w	L200+R132			(404)
2	MIDS Color <--	S4 PAR WFL 575w	R08			(432)
3	MIDS Color <--	S4 PAR WFL 575w	L119			(442)
4	MID <--	Source 4 19deg 750w	R132			(414)
5	SHIN <--	Source 4 19deg 750w	L201+R132			(424)

## 4 BOOM SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Door SL Crack <--	S4 PAR MFL 575w	L201			(451)
2	Door SL Crack <--	S4 PAR MFL 575w	L201			(452)
3	Door SL Crack <--	S4 PAR MFL 575w	L201			(453)

## 1 BOOM SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	X LT WRM --> MS	Source 4 19deg 750w	L202+R132			(152)
2	TEMPS --> US	Source 4 26deg 750w	R13	G579		(317)
3	X LT CL --> MS	Source 4 19deg 750w	L200+R132			(252)
4	TEMPS CL --> MS	Source 4 26deg 750w	R372	G517		(353)
5	X LT WRM --> MS	Source 4 26deg 750w	L202+R132			(153)
6	TEMPS --> US	Source 4 26deg 750w	R13	G579		(318)
7	X LT CL --> MS	Source 4 26deg 750w	L200+R132			(253)
8	TEMPS CL --> MS	Source 4 26deg 750w	R372	G517		(354)
9	X LT WRM --> MS	Source 4 36deg 750w	L202+R132			(154)
10	TEMPS --> US	Source 4 50deg 750w	R13	G579		(319)
11	X LT CL --> MS	Source 4 36deg 750w	L200+R132			(254)
12	TEMPS CL --> MS	Source 4 26deg 750w	R372	G517		(355)
13	X LT WRM --> MS	Source 4 50deg 750w	L202+R132			(155)
14	X LT CL --> MS	Source 4 50deg 750w	L200+R132			(255)
15	HD -->	Source 4 26deg 750w	L200+R132			(406)
16	MID -->	Source 4 26deg 750w	R132			(416)
17	SHIN -->	Source 4 26deg 750w	L201+R132			(426)

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3 BOOM SL thru 1 BOOM SR

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## 3 BOOM SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HD -->	Source 4 19deg 750w	L200+R132			(408)
2	MIDS Color -->	S4 PAR WFL 575w	R08			(434)
3	MIDS Color -->	S4 PAR WFL 575w	L119			(444)
4	MID -->	Source 4 19deg 750w	R132			(418)
5	SHIN -->	Source 4 19deg 750w	L201+R132			(428)

## 4 BOOM SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Door SR Crack -->	S4 PAR MFL 575w	L201			(461)
2	Door SR Crack -->	S4 PAR MFL 575w	L201			(462)
3	Door SR Crack -->	S4 PAR MFL 575w	L201			(463)

# Spring Awake... INSTRUMENT SCHEDULE

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## SLOT SL

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TEMPS <-- DS	Source 4 19deg 750w	●R08	G551		(303)
2	X LT WRM <-- DS	Source 4 19deg 750w	●L202+R132			(110)
3	TEMPS <-- MS	Source 4 19deg 750w	●R08	G551		(306)
4	X LT CL <-- DS	Source 4 19deg 750w	●L200+R132			(210)
5	TEMPS CL <-- DS	Source 4 26deg 750w	●R371	G517		(341)
6	X LT WRM <-- DS	Source 4 19deg 750w	●L202+R132			(109)
7	TEMPS <-- DS	Source 4 26deg 750w	●R08	G551		(302)
8	X LT CL <-- DS	Source 4 19deg 750w	●L200+R132			(209)
9	TEMPS <-- MS	Source 4 26deg 750w	●R08	G551		(305)
10	X LT WRM <-- DS	Source 4 26deg 750w	●L202+R132			(108)
11	TEMPS CL <-- DS	Source 4 26deg 750w	●R371	G517		(342)
12	X LT CL <-- DS	Source 4 26deg 750w	●L200+R132			(208)
13	TEMPS <-- DS	Source 4 36deg 750w	●R08	G551		(301)
14	X LT WRM <-- DS	Source 4 36deg 750w	●L202+R132			(107)
15	TEMPS <-- MS	Source 4 36deg 750w	●R08	G551		(304)
16	X LT CL <-- DS	Source 4 36deg 750w	●L200+R132			(207)
17	X LT WRM <-- DS	Source 4 50deg 750w	●L202+R132			(106)
18	X LT CL <-- DS	Source 4 50deg 750w	●L200+R132			(206)
19	SPRING AWAKENING	Source 4 19deg 750w	●L201+R132			(1101)
20	SPRING AWAKENING	Source 4 19deg 750w	●L201+R132			(1102)
21	STROBES	AF1000 1.65kw				(875)
21.1	STROBE POWER	AF1000				(1875)
22	HD <--	Source 4 36deg 750w	●L200+R132			(401)
23	MID <--	Source 4 36deg 750w	○R132			(411)
24	SHIN <--	Source 4 36deg 750w	●L201+R132			(421)
25	MOVERS <--	VLX 750w				(881)

# Spring Awake... INSTRUMENT SCHEDULE

SA v4 - RD.lw5

3/31/14

## SLOT SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	TEMPS --> DS	Source 4 19deg 750w	●R13	G579		(311)
2	X LT WRM --> DS	Source 4 19deg 750w	●L202+R132			(146)
3	TEMPS --> MS	Source 4 19deg 750w	●R13	G579		(314)
4	X LT CL --> DS	Source 4 19deg 750w	●L200+R132			(246)
5	TEMPS CL --> DS	Source 4 26deg 750w	●R372	G517		(351)
6	X LT WRM --> DS	Source 4 19deg 750w	●L202+R132			(147)
7	TEMPS --> DS	Source 4 26deg 750w	●R13	G579		(312)
8	X LT CL --> DS	Source 4 19deg 750w	●L200+R132			(247)
9	TEMPS --> MS	Source 4 26deg 750w	●R13	G579		(315)
10	X LT WRM --> DS	Source 4 26deg 750w	●L202+R132			(148)
11	TEMPS CL --> DS	Source 4 26deg 750w	●R372	G517		(352)
12	X LT CL --> DS	Source 4 26deg 750w	●L200+R132			(248)
13	TEMPS --> DS	Source 4 36deg 750w	●R13	G579		(313)
14	X LT WRM --> DS	Source 4 36deg 750w	●L202+R132			(149)
15	TEMPS --> MS	Source 4 36deg 750w	●R13	G579		(316)
16	X LT CL --> DS	Source 4 36deg 750w	●L200+R132			(249)
17	X LT WRM --> DS	Source 4 50deg 750w	●L202+R132			(150)
18	X LT CL --> DS	Source 4 50deg 750w	●L200+R132			(250)
19	SPRING AWAKENING	Source 4 19deg 750w	●L201+R132			(1111)
20	SPRING AWAKENING	Source 4 19deg 750w	●L201+R132			(1112)
21	STROBES	AF1000 1.65kw				(876)
21.1	STROBE POWER	AF1000				(1876)
22	HD -->	Source 4 36deg 750w	●L200+R132			(405)
23	MID -->	Source 4 36deg 750w	●R132			(415)
24	SHIN -->	Source 4 36deg 750w	●L201+R132			(425)
25	MOVERS -->	VLX 750w				(882)

# Spring Awake... INSTRUMENT SCHEDULE

SA v4 - RD.lw5

3/31/14

## 2 BOOM SR

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	HD -->	Source 4 19deg 750w	L200+R132			(407)
2	MIDS Color -->	S4 PAR WFL 575w	R08			(433)
3	MIDS Color -->	S4 PAR WFL 575w	L119			(443)
4	MID -->	Source 4 19deg 750w	R132			(417)
5	SHIN -->	Source 4 19deg 750w	L201+R132			(427)

## Running Blues

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Running Blues SL	Blues				(991)
2	Running Blues SR	Blues				(992)
3	Running Blues US	Blues				(993)
4	Running Blues Pit	Blues				(994)
5	Running Blues Crash Pad	Blues				(995)

## Orch Pit

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Pit Stand Lights	Pit Stand Lights				(998)

## Aisle Lights

U#	Purpose	Inst Type & Access & Watt	Color	Gobo	Dm	Chan
1	Aisle Lights	Aisle Lights				(997)



2.5: Pre-Tech Programing

2.5.1: Group List

**SPRING AWAKENING**

GROUPS		
##	DESCRIPTION	UNITS
1	FRONTS	1>26
61	DWN FADERS	61>76
100	X LT	101>121, 141>156
101	X LT	101>121
131	X LT	131>134, 141>144, 151>154
141	X LT	141>161
200	X LT	201>216, 241>256
201	X LT	201>221
241	X LT	241>261
300	TEMPS	301>310, 311>320
301	TEMPS	301>310
311	TEMPS	311>320
321	TEMPS	321>323
324	TEMPS	324>326
331	TEMPS	331>333
334	TEMPS	334>336
341	TEMPS	341>345
351	TEMPS	351>355
361	TEMPS	361>363
400	BOOMS	401>408, 411>418, 421>428, 431>434, 441>444
401	BOOMS	401>408
411	BOOMS	411>418
421	BOOMS	421>428
431	BOOMS	431>434
441	BOOMS	441>444
451	BOOMS	451>453, 461>463
501	PARADISE	501>504
511	PARADISE	511>514
521	PARADISE	521>524
531	PARADISE	531>534
541	PARADISE	541>544
581	PARADISE	581>584
601	WINDOWS	601>604, 611>614, 621>624, 631>634
641	WINDOWS	641>644

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## SPRING AWAKENING

GROUPS		
##	DESCRIPTION	UNITS
1	FRONTS	1>26
61	DWN FADERS	61>76
100	X LT	101>121, 141>156
101	X LT	101>121
131	X LT	131>134, 141>144, 151>154
141	X LT	141>161
200	X LT	201>216, 241>256
201	X LT	201>221
241	X LT	241>261
300	TEMPS	301>310, 311>320
301	TEMPS	301>310
311	TEMPS	311>320
321	TEMPS	321>323
324	TEMPS	324>326
331	TEMPS	331>333
334	TEMPS	334>336
341	TEMPS	341>345
351	TEMPS	351>355
361	TEMPS	361>363
400	BOOMS	401>408, 411>418, 421>428, 431>434, 441>444
401	BOOMS	401>408
411	BOOMS	411>418
421	BOOMS	421>428
431	BOOMS	431>434
441	BOOMS	441>444
451	BOOMS	451>453, 461>463
501	PARADISE	501>504
511	PARADISE	511>514
521	PARADISE	521>524
531	PARADISE	531>534
541	PARADISE	541>544
581	PARADISE	581>584
601	WINDOWS	601>604, 611>614, 621>624, 631>634
641	WINDOWS	641>644

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2.5.2: Color Palette List

**SPRING AWAKENING**

COLOR PALETTES		
##	DESCRIPTION	UNITS
1	R00	G902, G904, G905, G906, G907
2	R373	G902, G904, G905, G906, G907
3	R372	G902, G904, G905, G906, G907
4	R371	G902, G904, G905, G906, G907
5	L132	G902, G904, G905, G906, G907
6	L119	G902, G904, G905, G906, G907
7	R382	G902, G904, G905, G906, G907
8	R08	G902, G904, G905, G906, G907
9	R09	G902, G904, G905, G906, G907
10	R16	G902, G904, G905, G906, G907
11	R21	G902, G904, G905, G906, G907
12	R26	G902, G904, G905, G906, G907
13	R312	G902, G904, G905, G906, G907
14	R3315	G902, G904, G905, G906, G907
15	L117	G902, G904, G905, G906, G907
16	L144	G902, G904, G905, G906, G907
17	R58	G902, G904, G905, G906, G907
18	WARM WASH	G902, G904, G905, G906, G907
19	R27	G902, G904, G905, G906, G907
20	CHIP WHEELS HOME	G902, G904, G905, G906, G907
21	ELEKTRA	G902, G904, G905, G906, G907
32	373 - GRN	G902, G904, G905, G906, G907
33	LB N/C	G902, G904, G905, G906, G907
34	IB-GRN	G902, G904, G905, G906, G907
35	LBACT2	G902, G904, G905, G906, G907
37	FS MATCH	G902, G904, G905, G906, G907
38	LB WR-GRN	G902, G904, G905, G906, G907
40	HALFBLUCHP	G902, G904, G905, G906, G907
41	FUCKING	G902, G904, G905, G906, G907
42	PURPLE SUMMER	G902, G904, G905, G906, G907
43	GREENERY	G902, G904, G905, G906, G907

## 2.6: Reflections from Designer Run

The *Spring Awakening* design run was hugely important for me to see what the breadth of the show had become and what had become of the staging. I learned a tremendous amount about the show and the final arc of how I was going to light each moment by being in the room and experiencing it live. With *Spring Awakening*, I went into the run keeping in mind my concept and the story we were seeking to tell. I also made sure that I was able to videotape the run, so I would always be able to refer back to it during my cuing times outside of tech. This became especially important, as our last runs of the show in the rehearsal hall were canceled due to snow closures.

While watching the run, I marked my script with cue placements and notes about each cue, which later served as a base point from which I worked during tech and cuing. I also thought about the show in a general way, looking at how the staging and choreography would work with the design elements. As I have stated, this project was established as one where everyone in the creative process could contribute; therefore, I also viewed the run as an opportunity for me to give feedback as a pair of fresh eyes. One of the things that I asked the directorial team about was the way they were portraying the gay boys and their newfound love. I thought it was staged in a way that was very cliché and failed to realize the power of that moment. We all talked about my concerns, and there was a decision to change the way it was staged.

After the run, I looked back through all of my notes, and I used them to start breaking down each cue on paper. At that time, I also looked back at my plot to make sure that

I had covered all areas, confirming there was nothing that I had forgotten or needed to address. In fact, there was a small oversight on my part, which I informed the shop about, and we were able to handle the issues before focus.

I would say I learned the most from the designer run about how I needed to adapt my planned focus, how I could light the movement and staging in a better way and what areas were most important. I was also able to start to get abreast of what the moving light focuses would be and how to juggle all of them in the show.

The designer run allowed me to connect with the show and directorial team in a new way that I hoped would strengthen our communication and relationship before we entered the technical rehearsals. It is that moment that all of the creators are together with the show fresh on their minds and are able to talk about the work on a pure, emotional level, in a way that is not fogged by the stress of tech.

## Chapter 3: The Tech Process

### *3.1: Designing During Tech*

As we approached the technical rehearsal period, we ran into many bumps in the road that had to be overcome before we could even begin the tech. Some of our issues were the normal obstacles that can be expected when loading in a show, while others were out of our control. We entered tech behind schedule due to the University closing for two days during a snowstorm. Everyone rallied together to get us back on track for when the actors joined in on the tech.

Before the official start of tech, I was able to start cueing over top of the rehearsals on stage, which gave me the ability to figure out how the rig interacted with the other elements of the show and how I could use the lights in creative storytelling ways. Our official start of tech began with dry tech, a day that is for all of the designers to start working on the show without the cast. We decided to use this time to nail down the top of show from preset through “Mama Who Bore Me.” Although this seemed to be a simple goal for one evening, it actually became one of the most challenging nights of the process. It was my first taste of what designing for Brian MacDevitt would be like, and all of my fears that I had worried about the past eleven months seemed to be coming true. The night was a grueling four-hour lighting session, where Brian dictated detailed lighting instructions to me; the session required every ounce of my mental capacity to keep composure and make it through. The following day, with advisement from faculty, Brian and I had a meeting to discuss the night before, where I asked him to let me design, to give me notes as a director and not to dictate what

lights, color and intensity to use. With this chat over, we set off, committed to a new mindset of starting fresh and working together.

That night, we started with the cast, once again at the top of the show working our way through the musical. Our goal was to get looks in place and the basic feel of each moment, and then I would go back during my notes times to finesse, cleaning up and being sure to cover the aims and properties of light. With that goal of tech style, I quickly realized that the other challenge I was going to face was the other two directors (choreographers) who were unfamiliar with this approach to tech that Brian and I had agreed upon and who seemed inordinately concerned with the dancers' lighting in proportion to the other elements onstage. This led to me getting notes from three different directors, and more often than not, their notes contradicted one another. I decided to continue with what I considered to be the best approach: lighting the show quickly, making sure we had the feel of each moment covered, with particular focus upon the singers. I would stick to my plan of working during notes time to sculpt and refine lighting the other elements. That decision made the choreographers very nervous, and they could not understand why the dancers were not lit as well as the singers.

On top of all of that, we then hit another roadblock that night, as we had three of the four MAC III moving lights fail on us. With my advisor's attention focused on his responsibilities of directing the show, I reached out directly to the industry and the Center's staff. A solution was found the following morning, and we were able to rent

replacement lights at a discount and get them up and operational the following day. With these new, better lights, we were able to move faster and more efficiently through tech, and we no longer had to keep troubleshooting technical issues.

We finally made it almost through the entire show on Saturday night, allowing us to be ready for our first run on Sunday, our first time with the orchestra. As expected, I learned a lot from that run and did notes quickly on the fly. During the run, I compiled multiple pages of notes of my own. Following the run, we had a meeting that involved the three directors, the projection designer and myself, where I was blindsided by the reaction from the choreographers on the design and my treatment of “their dancers.” Even more surprising was that Brian MacDevitt, my advisor and director, did not defend my choices, many of which were decisions he and I had reached together. At that moment, in the heat of emotions and exhaustion, I told the three of them that I could not design for three different opinions, that I needed them to agree on a choice and that I would be happy to work towards that singular direction. I also informed the choreographers that I was not ignoring the dancers, that I saw they were not yet well sculpted and that this was one of the many notes on my long list. This did not comfort them. I asked that we have a meeting the following day to hear their detailed notes and see if that would bolster their confidence in me. That meeting started off with raw emotion and brutal honesty from both sides. But it broke the ice between us, strengthening our relationship, and we were able from that moment forward to work better together. I wish the same could be said of my working relationship with Brian, but that would come later.



On Monday, the actors' day off, I spent all afternoon and evening 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 those specific areas that most troubled the choreographers. I knew I had to follow through on my commitment to address their concerns before I could move forward with other priorities. On Tuesday, we did another run of the show, which proved to be leaps and bounds ahead of the previous run. All three directors were thrilled by how the lighting had progressed. After that, we had two more days of tech, one of which was focused on working through specific moments. This rehearsal, although valuable in some ways, proved inefficient and frustrating with three directors each wishing to run the process. At one point, the Stage Manager finally snapped from the stress. I jumped up when I realized what was happening and spoke with her as we declared a break. I let her know that I understood what was happening, that I too had been subjected to the confusion of interpreting conflicting directions and agendas. She regrouped, and we continued the night.

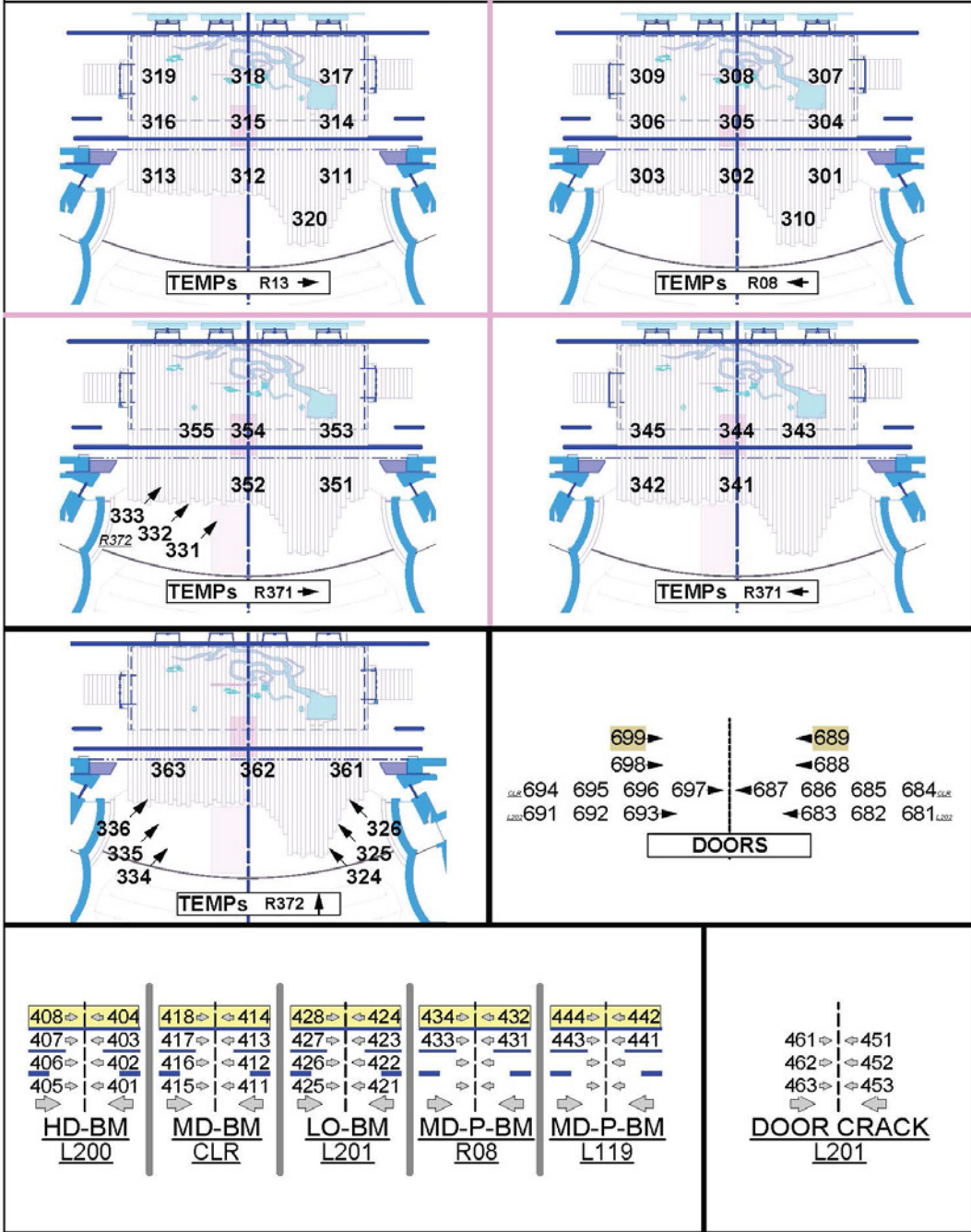
On the day of our final run before opening, Brian and I met for a lighting session on "The Song of Purple Summer." He had strong ideas in his mind, and I too had strong ideas of my own. We had been discussing and debating that song over the past few days, and we finally came together that afternoon to work through the number. We worked well together, and that was the moment I believe we both came back together as friends and collaborators. The stress was gone. We were in a good place, and we

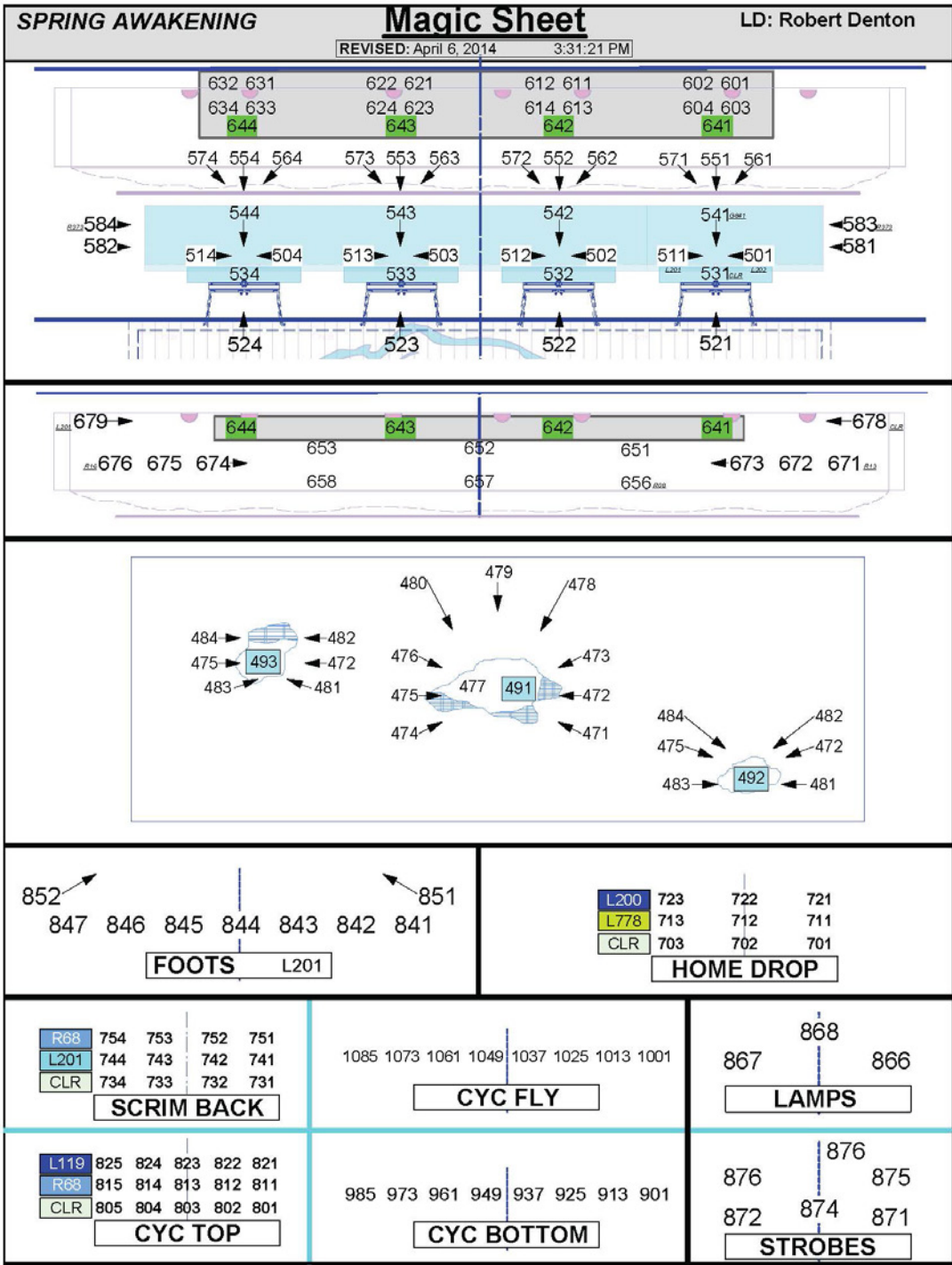
were ready for that final run. There was a moment during that session where he told me he was glad that I fought for the white upstage background. It was something that he had been against, but I felt strongly it was needed to give air to paradise. He had let me experiment and show him.

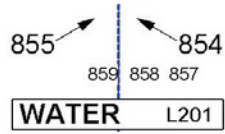
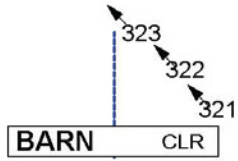
On the evening of our last run, I was very pleased with where we had come with the show. I left that night proud of what was created. I felt that the directors and I had traveled a long, rough journey together, and we were stronger for it, even if at that moment there was still a bit of emotion between us. I knew that we were in a good place to turn the show over to the Stage Manager.

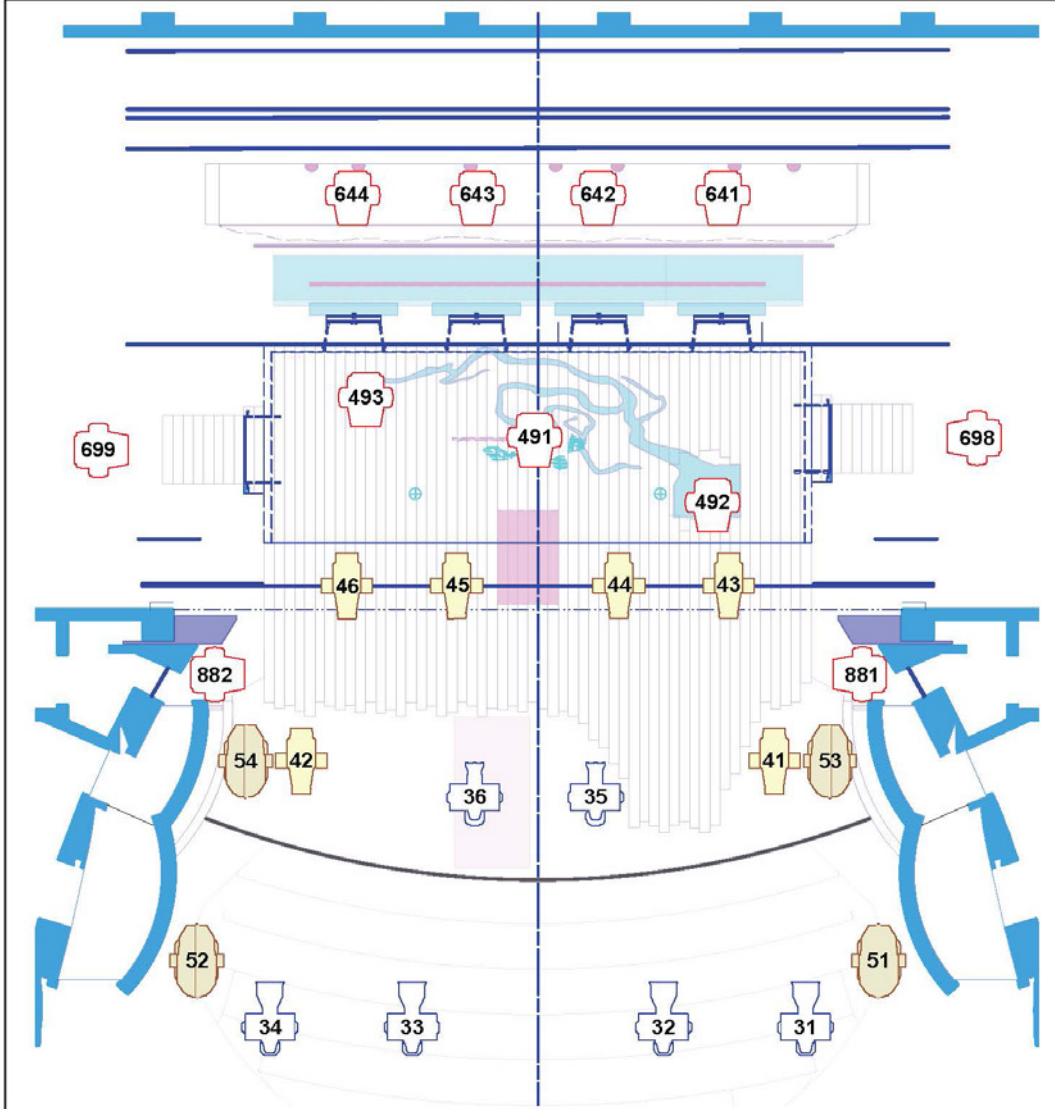
3.2: Magic Sheet

<b>SPRING AWAKENING</b>		<b>Magic Sheet</b>		LD: Robert Denton
REVISED: April 6, 2014		3:31:20 PM		
	<p>HAZER - 57            FOGGER - 59 58</p> <p>BLUES SL - 991            BLUES SR - 992            BLUES US - 993            BLUES PIT - 994            BLS CRASH-995</p> <p><b>SPOT LT - 996</b></p> <p><b>AISLE LTS - 997</b>            PIT STAND - 998            MO DWN - 999            HOUSE LIGHTS - 1000</p>			









1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
N/C	R373	R372	R371	L132	L119	R382	R08	R09	R16	R21	R26	R312	R3315	L117	L144	R58

3.3: Cue List

SPRING AWAKENING CUE LIST											
CUE#	PART	TIME	FOCUS	COLOR	BEAM	FOLLOW/	PG. #	EXTRA	PG	PLACEMENT	PURPOSE/ACTION
5		5	5	5	5			M			Preset
6		10	10	10	F0					After Kojo Announcement	Nudes US
6.1		7									HOUSE TO HALF
8		0	0	0	0	F0	I			Windows Slam Shut	HOUSE OUT
8.1		0	0	0			I/P	1		Windows Slam Shut	Blackout
11	1	5	5				P			On Music	Lx up on Wendla Chair
	2	3									
12		7	7	7	7		P			Before Wendla Sings (MWB)	Light on Mama
14		15								Beginning of Chorus after Verse	Build DS Wendla
15		4	4	4			I/P			Mama X DS to Wendla/End of Music	Build Room - Dim W. Wendla
16		20								Mama goes to braid Wendla's hair	Pull US Window
17		30								Mama X Back to Wendla	Restore Rooms + Open Up
21		1	1	1	1		I	4		Mama Who Bore Me Reprise	< Door/ Open up stage

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## SPRING AWAKENING CUE LIST

22	3	3							4	Wendla Sings W/ Girls	Open Up DSR -Room Square
23	1.5	1.5	1.5						4	Ln. 26- Some Pray...	Build Side DUS Light
24	3	3	3	3					4	Girls huddle around Wendla	Brings up BK Window
25	0				F1				4	Girls Turn around US	Snap to US - Fouts
25.1	5	5	5	5							Window BKL Out
26	4/22	2	2						4	Anticipating Boys Entrance	Lights out upstage
26.5	0									End of Mama Who Bore Me	
27	2/32	2	2			I/P			4	Button End of MWBM Reprise	Button to Boys in School
28	8	8	8	8					4	Teacher closes shutters	Diag Box
29	3	3	3	3					5	Herr S. Waking Moritz	SR Autoyoke Moritz
30	3/10								6	Moritz: If you please	SR Autoyoke Melchior
31	3								7	"Litera Multum Ille" - Melchior	AY Out
32	10	10	10						7	End of Line 35	Slight Build on Kids
32.1		5	5	5							Keep kids as is/ Cool world/ Add Downs
33	5								7	Start of Music - All That's Known	Room Dimmed
34	3								8	Melchior begins singing	Front Off/ Room Color Cooled
35	2	2	2						8	Melchior Cross DS/ "But I know"	

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**SPRING AWAKENING**  
CUE LIST

36	4	4	4	4	8	Melchior Cross US/end of chorus	Build Ensemble
37	2				9	Melchior on Chair/ "You watch me"	Build Melchior
38	5				9	Boys to Watch Melchior	Build Boys
39	4				9	End of All That's Known /Peak of Applause	Restore to Room
40	5	5	5	5	9	End of Ln. 22- ... From Memory	AY Moritz and Melchior
41	2	2	2	2	10	"Herr Steiffel!"	Build Moritz + Spot
42	2				P/1 10	On Music Bit of Living	Snap to DWNS
43	1	1	1	1	11	Beginning of Chorus	Dim Classroom
44	2				11	Georg - "See Each Night"	Pull DWN +Spot Georg
45	1	1	1	1	11	2nd Chorus	Restore to 43
46	0				11	"What Went Wrong!"	Windows + Build/Foots snap on
48	6	4	6	4	11	Stand in Chairs	Stamp in Chairs
49	1	1	1	1	11	Ln. 31 Ernst- "See, There's..."	Pull DWN/ AY Ernst and Hanschen
50	2/4	2	2	2	12	Ln. 6 Otto- " Then There's Mar..."	AY to Otto
51	10/10	10	10	10	12	After Otto "Return my call"	AY Out /
52	0				12	Melchior Jump off Chair	Strobe on Jump
52.1	2	2	2	2	12		Open up Stage

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## SPRING AWAKENING CUE LIST

54	2								12	Melchior- Im Calling	Dim of Stage / Light out Back Small Win.
55	4									"Bitch of living, living and getting..."	Builds the room back up.
56	2	7	2						12	Melchior X US	
57	10	10	10	10					12	"God is this it?"	Restore to 55
58	4	4	4	4	F0				12	"IIIIIT " Boys stand in chairs	Build Room DWN
58.1	0	0	0	0						MARK CUE	
59	0							B/ A	12	"Oh God What a Bitch!" End of Song	Snap to Class w/ AY on teacher
60	3	3						I	12	Peak of Applause	Restore to 39
61	0.5							I	13	School is over	Transition to School Yard
62	5/15	5						I		Moritz and Melchior alone DS	Lights up on Melchior and Moritz
63	3/5								14	Ln. 14 Moritz- "Everything"	Pull to 2nd Window
64	12	12	12	12				I	14	Knochenbruch- "... be our finest pupil	Thrust Out
65	3	3						E2 /P	15	End of Act 1 Scene 2/ Right before Herr stops talking	Transition to Girls
	1										
67	3		3					E2	17	Beginning of singing "My Junk" (MJ)	My Junk- Build DC/ AY Group/ ? Preset
68	4	4	4	4				E2	18	Beginning of Chorus- MJ	Build DS FRNT
69	2/1	2							18	End of Chorus- "...My Junk is you	PTRN SL + Window/ Light on Georg

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## SPRING AWAKENING CUE LIST

94		3	3	3							2nd "Where the Winds Sigh" / Second Windows Close	Fade to Dapple Floor/ End of Song
97		20	20	20	20				I		Beginning of "The Word of Your Body	Tree Base
98		4									Melchior - "Don't feel a thing you..."	
99		7		7							Beginning of First Chorus (TWOYB)	Build Dapple
100		4	4	4	4						End of First Chorus - "Be My Bruise"	Build DWNS
101		8									Beginning of 2nd Chorus - "O, I'm Gonna"	Dim the stage/ Spot of Wendla
101.5		10									Wendla stands	
102		10	10	10	10						End of Song on middle of "Bruise"	Restore to Dapple +Tree
104		1/21	1	1							Melchior +Wendla GO offstage	DSCL/ Dim US White and Stark
105		2/3									Teachers begin to speak	2nd Window
106		10									Boys leave	DS Out
107		1	3	3	3	F2			I		End of Act 1.6 - teachers exchange look	Back to Forest
		2	1									
107.1		10	10	10	10							
108		7/17		7							When start girls cycle around tree	Pull into DS
110		0.5/1							I/P		"Martha, Time for Bed"	Bench SL
111		3	3	3	3						Martha - "About the Dark I know Well"	Light through Shut Windows

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**SPRING AWAKENING**  
CUE LIST

112		2								P	37	Martha - " You say time for bed now..."	Fade Hallway
113		7								P	37	Martha - " All you want " / Chorus	
114		7								P	37	Martha - End of 1st Chorus	Pull DWNS to DWNS + Windows
118		2	2	2	2					P		Dance Sequence/ Step toward SL Door	Kaos - Foots
119		5		5						I		GO WITH THE DROP	Foots Out
120		0.5	0.5	0.5	0.5						38	Knock on Door After Dance Sequence	Windows Out
123		4									38	Ilse and Martha - "Me and My Beauty"	Add Full Stage
124		1									38	"God it's Good the Lovin"	DWNS
126		5	4	5	5						38	Martha X DS/ "There's a part I can't..."	Build Foots + Window Backs
126.5		0	0	0	0							BUMP AT END	
127		3	3	3	3						39	PEAK OF APPLAUSE	Transition to Pond w/ Water TS /SPOT ON MELCHIOR
129		1	2								40	Ln. 10 "Lights shift rising on Moritz"	Moritz in Schoolyard USL
		2	3										
129.5		3											
130		10/10	10	10	10					P	40	Moritz leaving office	Restore to Melchior + Woods
132		25/40									43	"I'll teach you..."	Pull Down
134		12								P	44	Beginning of Otto (WOYB Reprise)	Soft R09 Top

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**SPRING AWAKENING**  
CUE LIST

134.5	4								When Wendla Stands		
135	3	3	3						End of WOYB Reprise		X FRNT for room
138	1/4				F1				End of scene "... Lived to see this day"		2nd Window Up
139	2	2	2						" And Then There Were None" letter begins		Floor DWN Lane BCK WINDOW +Spot Moritz
140	0								Moritz begins singing.		Back to Window
141	1								Frau Gabor begins reading 2nd time		Restore Stage /Window Out
142	1								Moritz sings again "The thing that sucks..."		
142.5	1								Frau reads time 3		
143	4/5	4	4						Moritz crosses to school yard		Back to Window
144	1		1						Moritz sing time 3 " You wanna laugh"		Full Stage +Spot Moritz
145	0.5	0.5	0.5	0.5							
146	1/2	1	1						Moritz sings time 4 "Okay so now..."		Open up stage
146.5	1	1	1						Frau Gabor time 5		
147	1	1	1						Parents entering		Window/Moritz +Parents AY
148	2	2	2						Moritz sings time 5 " They're not my..."		Build Full Stage
149	1/2	1	1						Moritz finishes singing time 5		Window
150	1.3	1.3	1.3	1.3					Moritz +Hanschen "Uh-Uh-Uh well..."		Foots- X DS/Shins

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**SPRING AWAKENING**  
CUE LIST

150.5		3									"You want to laugh its ...."	
151		3	3								Moritz +Ernst "You start to cave ..."	AY Boys Foots Out
152		2	2	2	2						Georg starts singing "You...crumble..."	AY Georg
153		2	2	2	2						Frau Gabor reads "So head high"	Window, Boys US Lane
154		1	1	1	1						Frau Gabor finishes her letter	DS Pull /DS Wash/DS X
155		3							I		Moritz X DS -Boys X US	
155.5		1.5	1.5	1.5	1.5							
156		4/22	2	2					P/1	49	Last note of song/ Him holding the gun DC	Fade to Lay Loft/ Melchior on
157		6								50	Boys begin singing "Mirror-Blue Night"	Lights up on boys US
157.5		3	3	3	3						Boys in the chair with lyrics	
158		8								50	Melchior begins singing	Blue wash across stage
159		2	2	2	2	H0				50	Melchior stands and X US	
159.1		5									Lights on Blue Angel	Blue Light on Angel US of Window
160.5		0	0	0	0					50	Melchior blows out lantern	
161	1	8							I/P	50	Melchior lays down	Light on Ladder
		2	D2(12)									
163		20							I	51	Wendla "But how can I not!"	Pull DS DWN

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**SPRING AWAKENING**  
CUE LIST

164		10								52	ON Music / "It was me all me"	Slow Build of Floor
165		30	30		F15					53	Music Shift Start of "I Believe"	Build on Wendla and Melchior
166		15	15	15	15					54	Singing of "I Believe" begins	Light up on US Paradise
167		7								55	Before W+M begin kissing	Pull Center-Center
168		50	50	50	50					55	"There is love in heaven" 2nd	Lift
		18										
176		3	3							56	"I Believe....."	Burst 2
177		0	0	0	0					56	End of "I Believe"	Blackout
191		5			F8						INTERMISSION	INTERMISSION
191.5		45									Transition for Elementals on Stage	PTTRN on floor, + Chandeliers out
192		7									House to Half	House out
193		5	5	5	5						HOUSE OUT	HOUSE OUT
201		3								57	Father begins his sermon	Lights up on Church US and Couple
202		12									"Wendla begins singing"	Build Barn+Lower Church/ Spot on Wendla
203		8								57	All minus W+M "And who can say..."	Build Elementals
204		4	4							58	Wendla "And now our bodies"	BUILD UP STAGE-CYAN
205		7								58	Melchior "Pulse is gone and..."	

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## SPRING AWAKENING CUE LIST

206	3									58 After Melchior verse "...That you are"	CYAN OUT / TEMPLATE BRIGHTER
207	8									58 All " And now our bodies..."	
208	8/18	8	8							59 Wendia and Melchior X DS	Lift
209	1/31	1	1							59 Enough!(Don't do Sadness)	Room Out (1st and 2nd )
212	0	0	0							60 Moritz "... Cause You Know"	Wipe Color/ Elementals Spread/ Open Up(Strobe)
212.1	0.5	0.5	0.5	0.5							Brightness Out
213	4									60 Moritz- "Don't want any part of it"	
214	7	7	7	7						60 Moritz- " I don't do sadness"	Pull to Moritz
216	8	8								60 The first part of song ends	Play OFR -Cold Dapple/DC/ Spots Moritz+Ilse
217	7									61 Ilse pull Moritz to the Tree	Pull to Tree SL - Pull on Ilse
218	15	15	15							62 Music to Blue Winter	Build Couple
219	8/38	8	8							62 End of Blue Winter	Restore (R17)/ Spots
220	4	4	4							63 Moritz- "So, Maybe I should "	Dapple Out / Diag BK +FRT
221	3									63 Start of Duet between both	Add Dapple
223	7	7	7	7						63 Moritz " Just Don't Care"	Restore Focus DR
224	40	40	40							64 Ilse storms offstage/ Pre-Jump	Pull DC
???	1	0.5	0.5	0.5	0.5					64 Moritz commits suicide/ JUMP	Blackout

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**SPRING AWAKENING**  
CUE LIST

240	1	1							68	DADADADA #2	TPL on Georg DCS
241	1	1	1						68	DADADADA #3	TPL on Hanschen DSL
242	2	2	2	2					69	Melchior Turns and sings "There's a moment you know"	Tight on Melchior
243	1								69	Otto sings	AY on Otto
244	0.5								69	Georg sings	AY Georg
245	0.5	0.5	0.5	0.5					69	Hanschen	AY Hanschen
246	0.3	0.3	0.3						69	Otto+Georg+Hanschen sing	AY ALL - DSL
247	0	0						F1.7	69	Begin Chorus of	All Kids - All Window Lights
247.1	1	1	1	1							Light Out
248	0/10	0	0						69	Melchior Beginning of Blahs	Pull to Melchior Chair SL
249	0.5	0.5	0.5						69	Shiafter blahs	Box back on Melchior and Heads
250	0.5		0.5	F1.5					69	Chug	V LX Strobe
250.1	1	1	1	1							Strobe Out
251	1			F2.5					69	Chug	V LX Strobe
251.1	1	1	1	1							Strobe Out
252	2	2	2	2					70	Melchior "Disappear" on table	Melchior on Table
254	0	0	0	0	F1				70	Beginning of Totally Fucked Chorus	Icy

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**SPRING AWAKENING**  
CUE LIST

266	1	1	1	1					Totally Fucked	
267	0	0	0	0	70				TOTALLY FUCKED! (ENDING)/ Strum of Guitar	DWN Out
268	2	2		2					Back Fresnels Dim	
270	5	5	5	5					TRANSITION TO ERNST AND HANSCHEN	
271	2.5	2.5	2.5	2.5					"Trust me, there are on three..." H	PULL TO TREE
272	10	10	10	10					Music begins	Pull in more
274	2.5								"Ernst begins singing" (Jonathan)	Pull in further
276	3	3	3	3					BRUISE....	Fade to next scene/Wendla SL +Melchior in SL Window
277	8/28	8	8	8					Melchior - "Paradise" (Last word)	Window Out/ brighter on Wendla
278	5								Doc pulls mom aside	Soften
279	20	20		20					Wendla - "Why didn't you tell me..."	Pull in for Slap
279.1	0	0	0	0	H0				After Slap	Front +Top off mom
280	6/16	6	6	6					Wendla...?!/ Beginning of "Whispering"	Pull tight on her + Windows
281	7								Melchior's parents enter	Top Frau und Herr Gabor
282	6								Frau Gabor - ... some genuine criminal"	
283	3	3	3	3					Wendla - "The preach ... warnings..." End	
284	3								Wendla - "History"	AY Melchior

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**SPRING AWAKENING**  
CUE LIST

285	3									Wendia - "Summer longing...wind" End	Top Birghter Herr Gabor and Frau
286	3						F3			Frau: "A Reformatory"/ On the parents exit	Slow fade
287	4									Wendia - "Had a Sweetheart... knees"	
288	10	10	10	10						Wendia - "	
289	7									Wendia - "End of Whispering"	Transition to Reformatory
290	2	2	2	2						Wendia finishes reading	Square
291	0									Reinhold - "Christ!"	Brings light bulb back
291.5	6	6	6	6						When Melchior leaves the thrust	
292	0									Melchior - "Son of a Bitch" DDS	DDS/ Doctor Meets w/ Wendias Mom
293	0	0	0	0						Frau Berman exits	Back to Boys
294	0.7/0	0.7								Wendia - "But Where are we going"	Bac to Lane DS
301	1	1	1	1						Transition to next scene/ once boys offstage	Transition to the Bridge
302	6	6	6	6						End of scene	Transition to graveyard
305.5	15	15	15	15						On music	
306	7									"Without them the word grows dark..."	
308	25	25	25	25						All three sing together	
309	10									Melchior - "Now I'll walk" (At trio sing"	

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**SPRING AWAKENING**  
CUE LIST

310	30	30									Wendla and Moritz X US	Darkens the stage Isolate to Melchior
311	15										Melchior - "And I'll never let them go"	
312	3	3	3	3							Melchior - "Know...."	Transition to SOPS
341	17	17	17	17							When Ilse Walks onstage	
341.5	6	6									Before the window open up/ On summers day	
342	45	45	45	45							Earth... Corn	
343	1:00										Up tempo after Moritz and Wendla through Windows	
343.5	7	7									Acapella "All shall know the wonder	
344	15/15	15	15								When Herr Stiefel sees Moritz	
370	0	0	0	0							End of Song of Purple Summer /Last trail of music	
374	3										Curtain Call	Curtain Call
375	5	5	5	5							House Up	House Up /End of Show Post-Set
401											Talk Back	Talk Back

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3.3: Spot Cue List



# Spring Awakening

2/28/2014 - 2/8/2014

Lighting Design By: Robert Denton

SpotTrack

## Followspot Master Calling Sheets

Assistant LDs: Sean Patrick Forsythe, David Green  
Caller: Sean Patrick Forsythe  
Fri, Feb 28, 2014

FINAL VERSION

Spot 1		Spot 2	
Lycian 2K Followspot Color Boomerang		Lycian 2K Followspot Color Boomerang	
1	R132	1	R132
2	R3409	2	R3409
3	L236	3	L236
4	R372	4	R372
5	R98	5	R98
6	R98	6	R98



# Spring Awakening

2/28/2014 - 2/8/2014

Lighting Design By: Robert Denton

Ix	Q	~Q	cue	Followspot 1				Followspot 2				Josh						
				col	size	int	t	pick up	col	size	int		t	pick up				
.01			Mama 2 - Top of song (Q21)	1/25	bwm 1/2 & HS	75%	3S	Abortion Barbie										
.055			Mama 2 - Move Downstage			OUT	0s	Abortion Barbie										
.1			A.T.K. - Man Walks To Desk (Q28)	1/5	H&S	50%	5S	Adult Man 1										
.15			A.T.K. - With Music Start			OUT	5S	Adult Man 1				1&2	Half Body	50%	0s			Melchior
.2			A.T.K. - Melchi Sit	1/5	H&S	50%	5S	Adult Man 1						OUT	5s			Melchior
.262 5			Post A.T.K. - Student Dialogue	1/5	H&S	25%	5S	Adult Man 1										
.325			B.O.L. - Man Walks Away			OUT	0s	Adult Man 1										
.356 25			B.O.L. - Top of Song									1&2	Half Body	50%	0s			Moritz
.387 5			B.O.L. - End of Moritz/ Standing & walking											OUT	0s			Moritz
.45			B.O.L. - Break From Walking Group/Walk in between chairs									1&2	Half Body	50%	0s			Melchior
.575			B.O.L. - Stand on Chairs											OUT	0s			Melchior
.637 5			Post Bitch - Start of Book Scene	1/5	H&S	50%	3S	Adult Man 1										
.668 75			Post Bitch - Cross to leave			OUT	0s	Adult Man 1										









## Chapter 4: Production Photographs

### 4.1: Act One

#### 4.1.1: All That's Known





4.1.2: Bitch of Living



4.1.3: My Junk



#### 4.1.4: Touch Me



4.1.5: Touch Me



4.1.6: The Dark I Know Well



4.2: Act Two

4.2.1: Don't Do Sadness



4.2.2: Beating



4.2.3: Totally Fucked





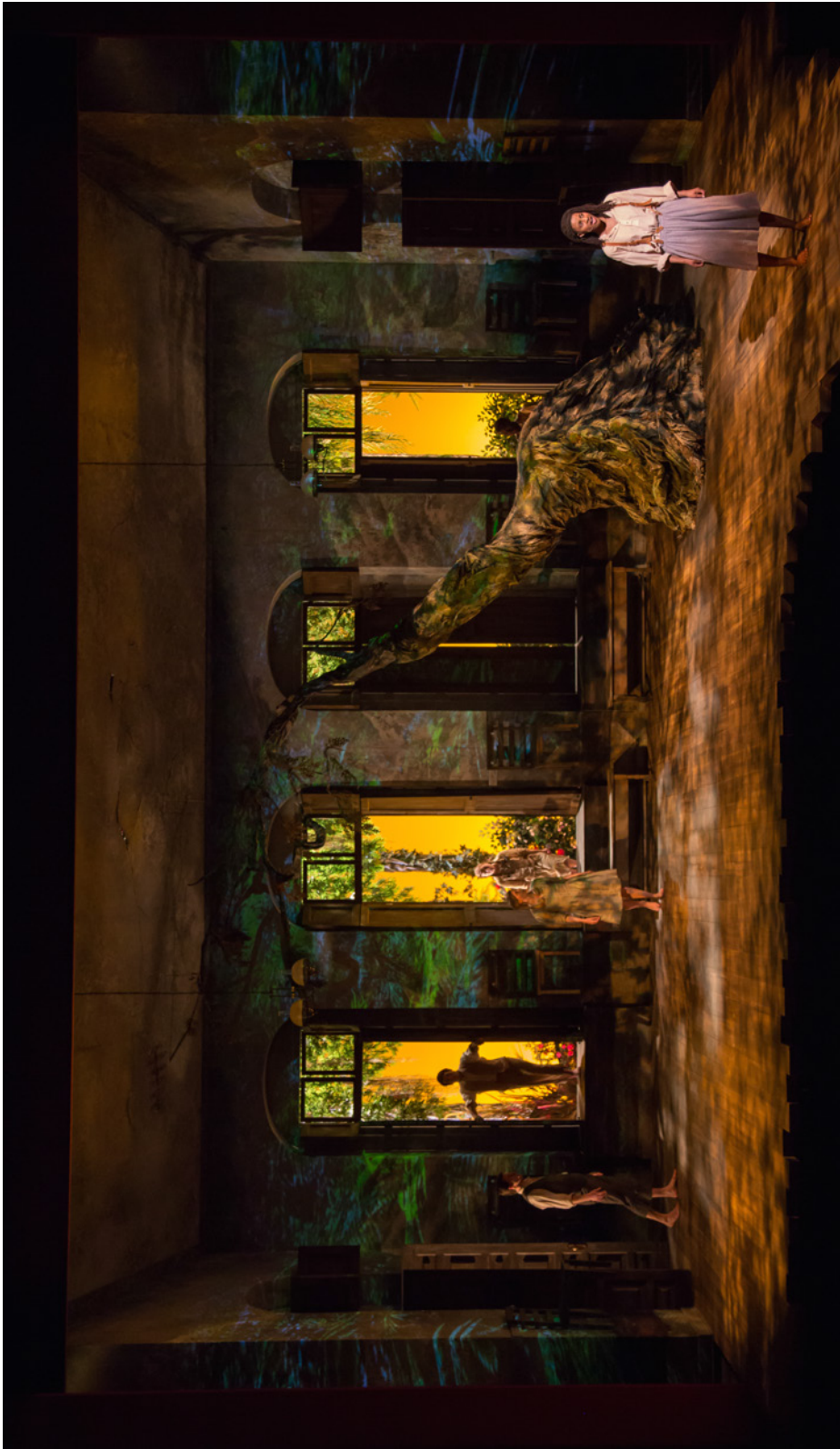
4.2.4: Totally Fucked



4.2.4: Totally Fucked



4.2.5: The Song of Purple Summer



## Chapter 5: Final Reflection

As I look back on the production of *Spring Awakening*, now that it has been several weeks since the curtain fell, I am filled with a sense of pride. I understand that the show was not perfect, but I do believe we told a strong story. I left opening night proud of the work that I produced. I believe it was strong, dynamic, striking, delicate and served the musical in a powerful way. I do not think I ever sacrificed my design by my choices or by my compromises, but like any show, I do find myself looking at what I could have done to help tell the story in a stronger manner and how we as a creative team could have strengthened the complex story of the musical and the subtext of the stories we were seeking to tell.

When I reflect on the production as a whole, I find myself asking some of the same questions that the audience would ask us. How did the elementals (dancers) propel the story forward? Should we have used them less or more? I believe we found several moments that they were not necessary, and I imagine that if we had another week of tech, we would have been able to add/remove them in other appropriate places, all in a way to make their role stronger and more seamless. Or were there elements of design and staging that were not working with the dancers seamlessly?

On my part, I wish that I could have found even more creative ways to sculpt them, to give the illusion of more depth. I feel that would have helped guide the viewer's eye on where to look. As a whole, I think that we as a creative team did not know how to fully work with contemporary dancers, so we inadvertently placed a wall around ourselves (and quite literally around the playing space) that acted as a barrier of

friction (and light). It was not conducive to a smooth process, but it was a catalyst that served to elicit a singular decision from the three directors.

As I look back on the entire process, I know where mistakes were made in my planning of the lighting plot and where things did not work out as I had hoped. I was able to adjust throughout the technical rehearsal and fix most of the mistakes. Despite many setbacks in the process, such as UMD closing for snow, equipment failure and the pure scope of the show, I believe we prevailed. I find myself looking back over the past year reflecting on how Brian MacDevitt and I worked together throughout the process. Having one's advisor, colleague, friend and five-time Tony-winning Lighting Designer direct a show that you are lighting adds a layer of pressure onto a situation, to say the least. That pressure was elevated by the scope of this production and the addition of two other directors. As we worked through the show, there were many times that tensions in the room were heightened or emotions in meetings were heated. I know that, at points, my emotions were running high, and I had to put them aside and focus on the show. I wanted to serve the show and team as best that I could, and I am sure there were moments when I allowed the stress to build in my mind beyond what was actually present. Brian and I had several chats throughout the process, and all were honest and useful. They kept the two of us on the same page for the design, and when tension built between us, we were able to work it out and move forward.

I learned a valuable lesson through this process. I learned that most of the time my frustration in the technical rehearsals was not about the pressure of things not working out or a changed decision, but rather the lack of a single direction. With three passionate directors working together, all of whom had strong opinions, I was receiving many different comments and, at many times, three conflicting thoughts about a particular moment onstage. Once I realized this source of my heightened emotions and frustrations, I asked the directing team to give me a single decision and I would be happy to find a way to make it happen, that I was just not able to please three different decisions on a single moment without muddling the design and story arc.

There are few projects that I am as proud of as *Spring Awakening*. I think that I broke any mold people might say about me and my designs. I believe that I showed a wide breadth of styles, and all served the musical. There was never a time in the show that I thought my design was inauthentic or a moment of which I was not proud. I was able to depict a great range in color, texture, movement, sculpting and timing. I left the process on opening night knowing that I had done a stellar job and that I could be proud of the show and the process.

## Bibliography

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