

ABSTRACT

Title of Document: GOOD KIDS: A LIGHTING DESIGN
THE INNA & JACK KAY THEATRE
UNIVERSITY OF MARYLAND - COLLEGE
PARK

Alberto Segarra, Master of Fine Arts, 2015

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

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

GOOD KIDS: A LIGHTING DESIGN
THE INNA & JACK KAT THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND - COLLEGE PARK

By

Alberto Segarra

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

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[2015]

Dedication

To my wife Rosa and my daughter Miranda.

Acknowledgements

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

Director: Seret Scott

Scenic Designer: Katie Sullivan

Costumes Designer: Marci Rodgers

Sound Designer: Neil McFadden

Projection Designer: Ian McClain

Stage Manager: Jocelyn Knazik

Assistant Lighting Designer: Robert Siler

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Chapter 1: The Pre-Production Process

1.1: Design Concept

Honey sunlight slides over the bleachers as a group of kids gather underneath; the revealing sunset washes their faces. Like every other day after school this is a safe place where they can be themselves without the presence of adults. But today is not like others. There is an unsettling feeling in the air. As Connor & Chloe see each other the sunset gives ground and the world telescopes on both of them; two opposite perspectives from the same story. Silvery light pours over their heads as an uncertain feeling wraps their backbone. As they look for each other they know that their innocence has been shattered forever.

This is a story about a shattered innocence. Moments in which kids make the wrong decisions, the aftermath of their actions and how an isolated moment in their life can redefine the person that they are.

The icy morning sunlight cascades from the half window fighting its way into a basement cutting through the moldy air and revealing the exhausted nature of the rundown room. The sun makes its way over the edge of the sofa, Chloe watches herself sleep; as she lays down in the sofa the emerging sun wraps her seminude body waking her up in this unfamiliar place. As she stands up to look outside the icy morning light slices her soul and her heart shivers without knowing what exactly happened but knowing that nothing is going to be the same.

In Amber's house an explosion of music cuts the silent night, inside the house a kaleidoscope of color dances across the heads of people and scattered furniture. It is

a Friday night party where the kids feel free, where the sense of possibility floods their souls and where anything can happen.

The soft bourbon streetlight glows over Chloe's shoulders as she is looking after her friend outside the house party. Shy silvery moonlight crosses her face when from the semidarkness Ty emerges with his friends. As the acidic streetlight washes the shoulders of the guys their stretching shadows dance around Chloe as they invite her to leave the lame party and go somewhere else. As the malicious shadows of the guys smother her she finally agrees to leave with them.

A dusting glow of a pale moonlight seeps through the sheer curtains into Deirdre's bedroom. A computer monitor casts a lifeless blue shadow of Deirdre. In her isolated life this is the world that she knows, where she can have everything at her fingertips, but not what she really wants, a friend beside her.

As the tired goldenrod sunset leaves his space to the refreshing celeste moonlight the kids embrace the last minutes of sunlight. They are frozen in time knowing that they would be judged for that snapshot moment not in what they were doing before or after that moment. The world zooms into Chloe and a soft ray of silvery moonlight caresses her face, as she believes in the best version of herself.

1.2: Early Notes

GOOD KIDS

- LIMBO?
- WHAT KIND?
- IT IS A DECONSTRUCTION OF REALITY
- WHAT MOMENTS ARE PRESENTATIONAL
- CONCEPT?
- | | |
|---------------|-----------------|
| NAIVE VS REAL | <u>FEELINGS</u> |
| IGNORANCE | • LOOMING. |
| INNOCENCE | • ISOLATION |
| | • DISCONNECT |
- CULTURE OF FOOTBALL
- WHAT IS THE CONTAINER?
- RAPE
- IS TECHNOLOGY IMPORTANT?

GOOD KIDS

- WHAT HAPPEND BEHIND CLOSED DOOR
- DISTORTED TRUTH
- ASSIMILATION
- FRAGMENTED COMMUNITY
- DIFFERENT POINT OF VIEW SAME STORY / EVENT
- TECHNOLOGY
- MEDIA / CHANNEL
- | |
|---------------|
| <u>MOVIES</u> |
| • RASHOMON |
| • CRASH |
- IS ABOUT RAPE
- SHAME
- VULNERABILITY
- DEIRDRE → NARRATOR & CHARACTER
- SKLER → ANONYMUS
- BLINDING LYS → IMPORTANCE
- STADIUM LYS

- STADIUM LYS GLOW WITH BREAKER SOUND
- CONTEMPORARY

<u>GOOD LYS</u>	<u>BAD LYS</u>
PARTY	RAPE
FOOTBALL	EXPOSE
711	TRUTH
GOSSIP	SHAME
MOVIE	BASEMENT
	PARTY
	CAR

1.3: Research Images





LIGHTING DESIGNER - ALBERTO SEGARRA

1.4: Design Meetings

The design meetings for Good Kids with Seret Scott, the director, were generally relaxed and open to conversation. We talked about the overall feeling of the play; how people are disconnecting themselves from their surroundings but connecting so much with electronic devices; and how those things isolate them. We discussed how young people no longer have to truly interact with each other to communicate. We didn't talk so much about rape. It was clear for me from the beginning that the theme of the play would be the use of technology and not rape. It made me feel very uncomfortable to work in a show that touches the theme of woman being raped and not have a deep conversation; it rules out a very good theme that would have triggered an emotional reaction in the audience. I should have made a stronger defense on how rape, from my perspective, was the main theme of the play but I didn't. I felt that the team had started to ground ideas and I wanted to keep moving forward in the process. On the other hand I knew that my job in this play was to emphasize those moments. I thought that if we used it as our main theme we would have had a stronger theme that people usually don't want to talk about, this would have been the time to present it to them without giving them another way out.

During our first design meeting Seret talked about a changeable space that can transform, ideally a space with more than one level. A space where the use of projection design could be implemented for the moments of *tweeting* to show how fast events and video can reach others through social media. We discussed how she wanted lighting and sound to be the elements that would propel the play from scene to scene, and how costumes would be the ones to ground us to reality. One piece of

research that every one of the designers brought to the table was an image of people underneath stadium bleachers and we talked about how this connected with the element of football in the play and with everything that could happen underneath of them, things overlooked for the people. At some point Katie Sullivan, the scenic designer, brought the word limbo to define the world. At that moment it was clear that we needed to define the world of the play. In one of my early notes I thought that the world would be a deconstruction of reality, a distorted view of the world. Each character has their own perspective of truth, constructing a world based on their individual point of view.

Throughout the design process Seret wanted to explore the possibility of using projection to add the layer of technology/media that the play needed. Ian McClain joined us as the video designer; he would help us find the vocabulary and role of the looming presence of technology in our everyday life. A very uncomfortable moment into the design process happened to me when in an informal meeting with the designing team I made the following comment: “This play isn’t about technology”. I meant that as the overall theme of the play, there was a misunderstanding with Ian because he thought that I was talking about the use of projection as an element of design. After a couple of conversations over the phone and one to one talk the misunderstanding was resolved.

At the end of the design process it was clear that the scenic design was a skewed version of reality. The main gesture was underneath stadium bleachers and a chain link proscenium portal with computer monitor attached. One idea that I wish would have been implemented was the stadium light tower that would have shown

the opposite side of what is underneath the bleachers; the bright lights of football and the things that people do see.

Seret and I were talking about how we wanted the world to feel and to look. We were not interested in having a realistic feel of the play or a chronological timeline its going to be a deconstruction of reality. There was a reassuring feeling of trust from her part about what I was planning to do. Creating a safe place for the kids in their moments of innocence and punctuating the moments of isolation and shatter innocence.

1.5: Lighting Storyboards

1.5.1: Scene 2

VECTORWORKS EDUCATIONAL VERSION

LD: Alberto Segarra

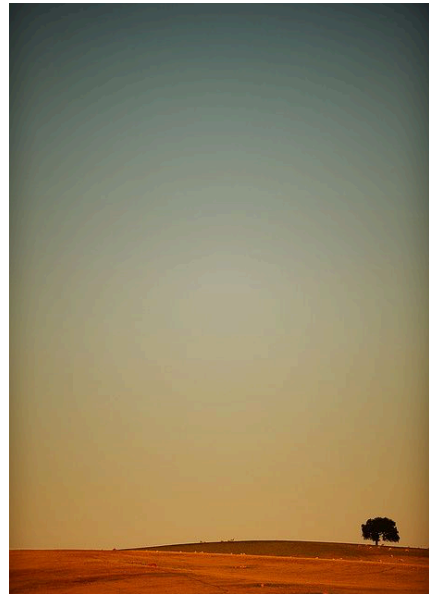
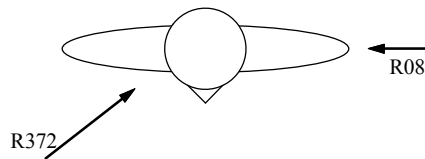
Good Kids

SAFE PLACE

LIGHT ON THE BODY



SCENE 2:
SUNSET AFTER SCHOOL



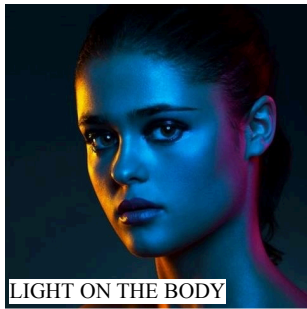
SKY LIGHT

VECTORWORKS EDUCATIONAL VERSION

1.5.2: Scene 9

Party Scenes

"the beautiful things about parties is that anything can happen "

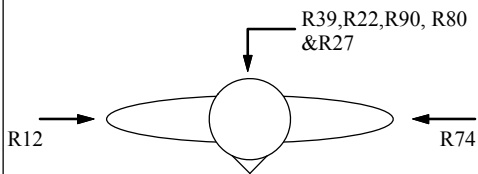


LIGHT ON THE BODY

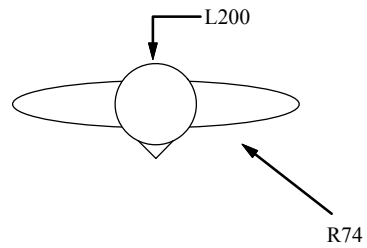


LIGHT ON THE BODY

SCENE 9:
PARTY INTERIOR



SCENE 13:
PARTY EXTERIOR



1.5.3: Scene 5

Scene 5

"some basement. i opened my eyes , and it was morning"

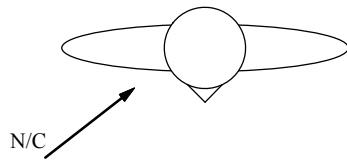


Scene 6 "the car ride"

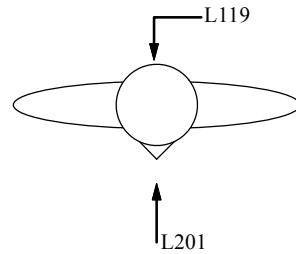
"if something was wrong. You would tell me right"



SCENE 5:
BASEMENT WINDOW



SCENE 6:
CAR RIDE



1.5.4: Scene 17

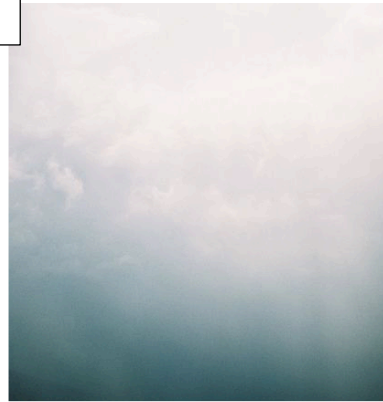
VECTORWORKS EDUCATIONAL VERSION

LD: Alberto Segarra

Scene 17

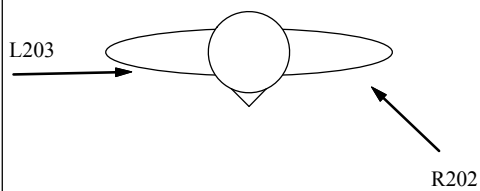
"if we go in and just explain what happened"

LIGHT ON THE BODY



SKY LIGHT

SCENE 13:
SHATTER INNOCENT



VECTORWORKS EDUCATIONAL VERSION

1.5.5 Scene 18

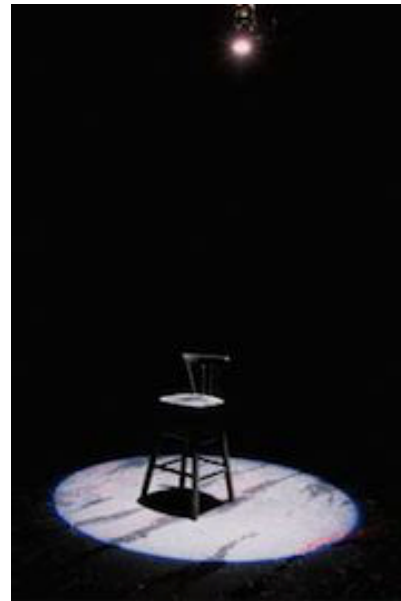
VECTORWORKS EDUCATIONAL VERSION

LD: Alberto Segarra

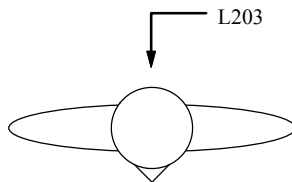
Scene 18 SHATTERED WORLD

"whoever that someone was, they'd been watching"

ISOLATION



SCENE 18:
THE GIRL WITH THE HOODIE



VECTORWORKS EDUCATIONAL VERSION

1.5.6 Scene 8

VECTORWORKS EDUCATIONAL VERSION

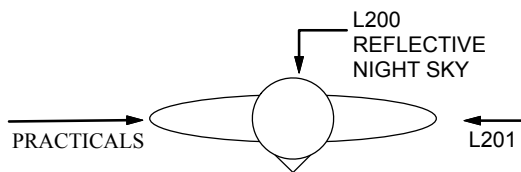
LD: Alberto Segarra

Scene 8

"you're the smart one. i'm just your slutty friend"



SCENE 8:
711



VECTORWORKS EDUCATIONAL VERSION

1.5.7 Scene 11

VECTORWORKS EDUCATIONAL VERSION

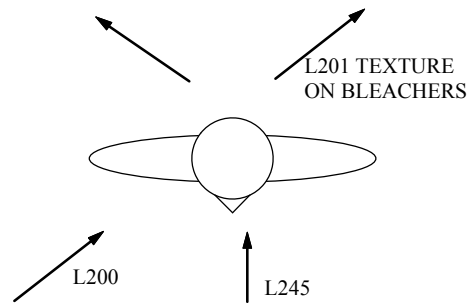
LD: Alberto Segarra

Scene 11

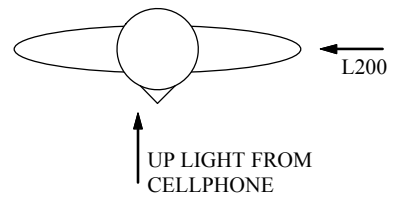
"but i have a pretty good idea, and it doesn't look good"



SCENE 11:
TANNER



SCENE 11:
SKYLER



VECTORWORKS EDUCATIONAL VERSION

1.5.8 Scene 4

VECTORWORKS EDUCATIONAL VERSION

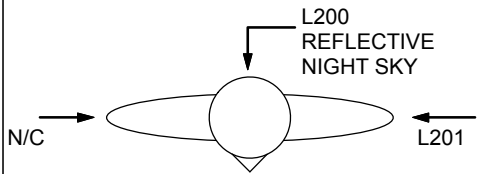
LD: Alberto Segarra

Scene 4

"come on now. The night's still young"

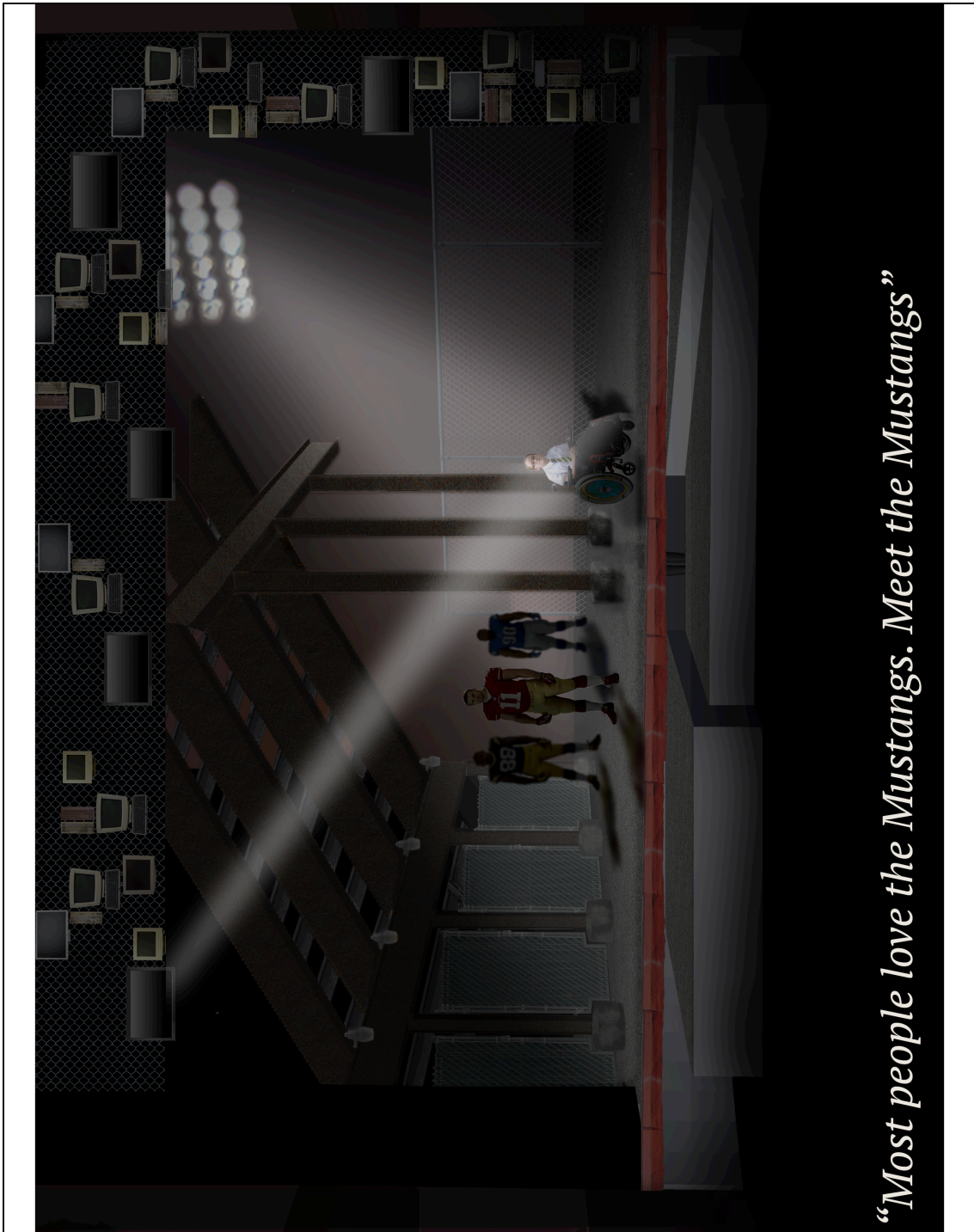


SCENE 4



VECTORWORKS EDUCATIONAL VERSION

1.6: Lighting Rendering



1.7: Anticipate Equipment Request

GOOD KIDS

11/17/2014

GOOD KIDS

EQUIPMENT REQUEST LIST

DATE: NOVEMBER 17, 2014

COMPANY: UNIVERSITY OF MARYLAND, TDPS

VENUE: KAY THEATRE
CLARICE SMITH PERFORMING ARTS CENTER

PRODUCTION COORDINATOR: CARY GILLETTE
(301) 405-1623
cgillette@umd.com

LIGHTING DESIGNER: ALBERTO SEGARRA
(787)647-9326
ajsegarra@gmail.com

ASSISTANT LD: ROB SILER
silerlights@gmail.com

HEAD ELECTRICIAN: JEFF RECKEWEG
reckeweg@umd.edu

LOAD IN: FEBRUARY 8, 2015
FIRST TECH: FEBRUARY 19, 2015
OPENING: FEBRUARY 27, 2015
CLOSING: MARCH 7, 2015

PRELIMINARY

AJSEGARRA@GMAIL.COM

GOOD KIDS



EQUIPMENT LIST:**CONVENTIONAL FIXTURES:**




QTY.	INSTRUMENT TYPE
STOCK	HOUSE INVENTORY
8	75w BIRDIE
4	1kw ALTMAN "MINI-TENS"
32	3" 100w Baby (Inkie) Fresnel

MOVING LIGHTS:

QTY.	INSTRUMENT TYPE
8	VARI LITE VLX ON OVERHEAD ELECTRICS
2	VARI LITE VLX ON STAGE RIGHT LADDERS
2	VARI LITE VL 1000 IN STANDAR FOH POSITION
2	VARI LITE VL 1000 IN ADDED FOH POSITION (SEE HANG PLOT FOR DETAIL)
10	M-FADERS

PRACTICALS:

QTY.	DESCRIPTION	PLACEMENT	IMAGE	INTERNET LINK
1	BRASS PENDANT SOCKET MEDIUM BASE	RIGGED FROM LINE SET. DISCUSS FURTHER WITH LIGHTING AND SCENIC DESIGNER.		
4	75 W MEDIUM BASE CLEAR BULB			
4	METAL LAMP GUARD			www.1000bulbs.com/product/54778/CAGE-EC200.html
4	PORCELAIN BULB SOCKET-MEDIUM SOCKET	SET MOUNT. DISCUSS FURTHER WITH LIGHTING AND SCENIC DESIGNER.		www.1000bulbs.com/product/65297/SATCO-90445.html
5	4'0" TUBE FLORESCENT LAMP	RIGGED FROM 2 DIFFERENT LINE SET (LINE SET 12 & 22). DISCUSS FURTHER WITH LIGHTING AND		

		SCENIC DESIGNER.		
5	DIMMABLE BALLATS	RIGGED FROM 2 DIFFERENT LINE SET (LINE SET 12 & 22). DISCUSS FURTHER WITH LIGHTING AND SCENIC DESIGNER.		www.1000bulbs.com/product/382/BA-IZT132SC351.html
3	25 FT. STRINGER – OPAQUE MULTI-COLOR	DISCUSS FURTHER WITH LIGHTING AND SCENIC DESIGNER.		www.1000bulbs.com/product/89555/CMS-ORM07250.html
4	60W- PAR38 FLOOD– 75W EQUIVALENT	BARN LIGHT PRACTICAL		www.1000bulbs.com/product/93512/PAR-3511F.html

FX EQUIPMENT:

QTY.	INSTRUMENT TYPE
2	DIVERSATRONICS "STROBE CANON" PARS

RENTAL EQUIPMENT:

QTY.	INSTRUMENT TYPE
1	VARI LITE 3500 SPOT
1	HAZE MACHINE-MDG ATMe WITH CO2 TANK (APROX. RUNNING TIME 140 MINUTES)

Chapter 2: The Production Process

2.1: Crafting the Lighting Idea

Once I received the final scenic package, I was able to solidify the lighting ideas I had crafted very early. With the set in hand, I started to work on the hang plot to get an idea of where we needed to add a hanging position.

The scenic design presented me with a couple of interesting challenges; a partial wall stage left, a big slanted roof covering half stage, a proscenium portal 3'00" down stage from the hard header and an angle back backdrop. From my conversations with Seret about the lighting and feeling of the play I knew that the lighting needed to be very sculptural with significant sidelights and booms. With all of this said, the hanging plot became very important to know added positions and how many units would be hanged in the ladders. Then I spoke with the electric shop and the technical director to let them know my hanging positions and how I was planning to use them. That conversation let me to know where I needed to place my booms to transfer the weight load from the ladder to the deck.

When it came down to laying out the basics of the plot, I knew that I needed a fair amount of control to be able to highlight areas of action and achieve isolation in other moments. First I decided on how many areas I would need, and then know what kind of tools I would needed to fulfill my design idea. I determined that my design would be served by 26 areas (5 near down stage, 7 down stage, 7 mid stage, 5 up stage and 2 far up stage) with a transitional area up stage left behind the chain link fence. I knew that I would use the moving lights a lot throughout the play for specials or to shape and define a specific space.

What proved to be one of the challenges was to have lights coming from stage right that met with what I was aiming, sculpturing and directionality. I had this angle covered in the near downstage area (step down risers) and in the downstage, but from that point on to the upstage I would only have sculpture light (sidelight and booms) from stage left. I realized that I needed to embrace the possibility of lighting the bleachers. I used the bleachers as my element of texture over the actors and the background as well, this help me to communicate the idea of shattered innocence.

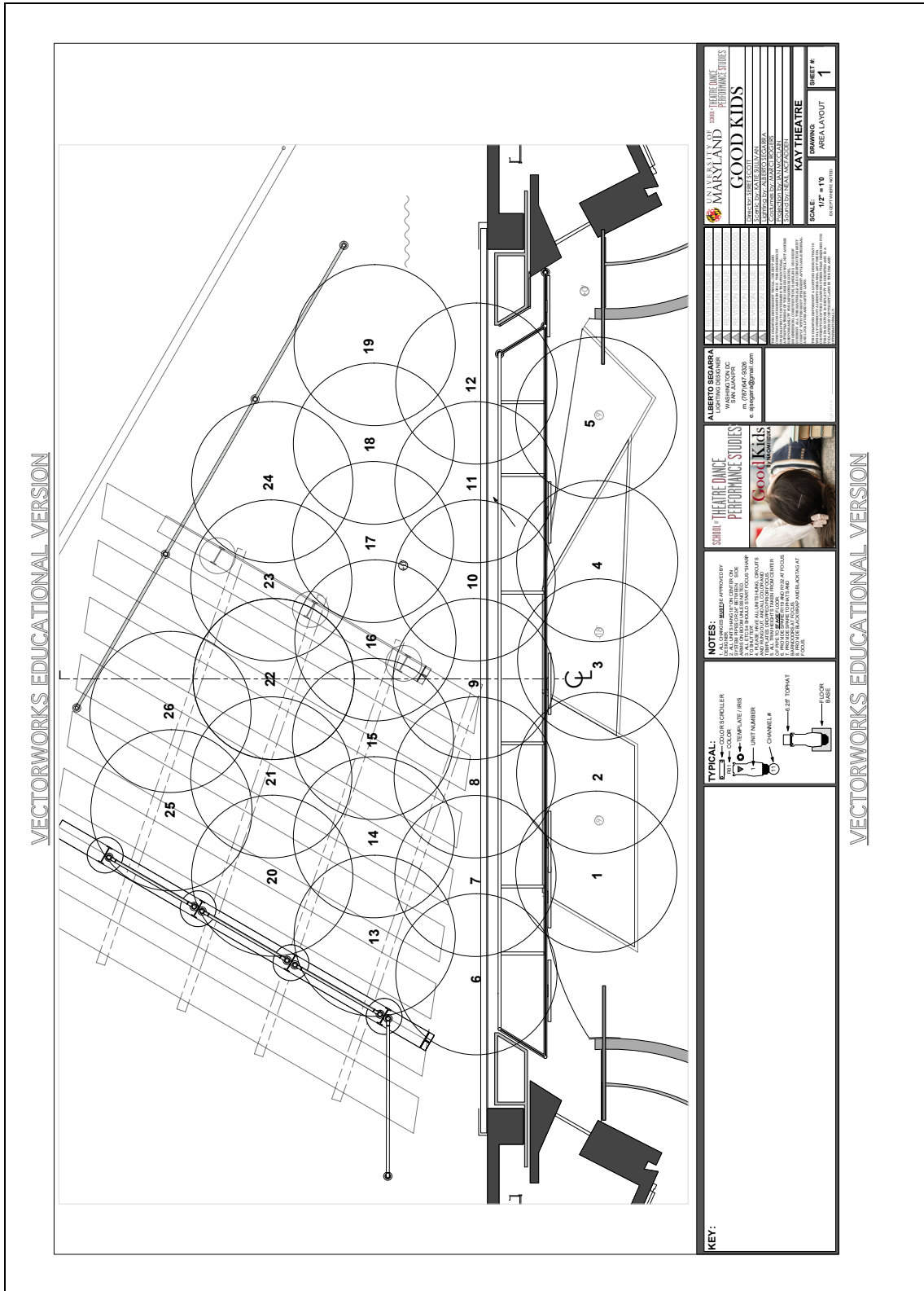
One thing that I needed to compromise was having a bounce backdrop for my cyc lighting. At the beginning of my collaboration with Ian, the projection designer, it was clear that he might use rear projection to project in the upstage backdrop. When that decision was confirmed I needed to do some tests to know what would be the best way to use my ground row without seeing the defined horizon/line that this would create. When all this process was happening I was working in a class project on how to light a cyc, that gave me the opportunity to test various combinations between angles and lenses to get the best look for the production.

Another challenge of the process was the stage right booms position. The position was originally drawn on the plot just a couple of inches out of sightlines in order to make the shot that I was looking for. At the load in I discovered that the gates would not open as it was drawn in the scenic packet, completely blocking the lighting shot needed. I made the decision to move my booms position 5'00" upstage to get the desired angle even if that mean the units were in view to the audience.

Once the show rehearsals started I was able to see them a couple of times before the designer's run and to talk with Seret. That gave me the opportunity to share

thoughts and ideas with her as she was blocking and shaping the play. It was encouraging to see how days later some of my notes have been worked on stage. One of my notes was to re-block the scene when Chloe is waking up in the basement to the area underneath the bleachers, stage right, emphasizing the sense of confinement. Seret tried it on stage but we later found out that the whole composition of the scene wasn't working.

2.2: Area Layout



KEY:

TYPICAL:

- REGULATOR
- FEED
- COLOR
- TEMPLATE / RIS
- PRINT NUMBER
- CHANNEL #
- UP TURNOUT
- LOOK
- BASE

NOTES:

- 1. ALL MARKERS ARE 18" DIA.
- 2. ALL MARKERS ARE 18" DIA.
- 3. ALL MARKERS ARE 18" DIA.
- 4. ALL MARKERS ARE 18" DIA.
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- 26. ALL MARKERS ARE 18" DIA.

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SCHOOL OF THEATRE DANCE PERFORMANCE STUDIES
GOOD KIDS
 2025-2026 SEASON
 UNIVERSITY OF MARYLAND
 COLLEGE PARK, MARYLAND

MARYLAND SCHOOL OF THEATRE DANCE PERFORMANCE STUDIES

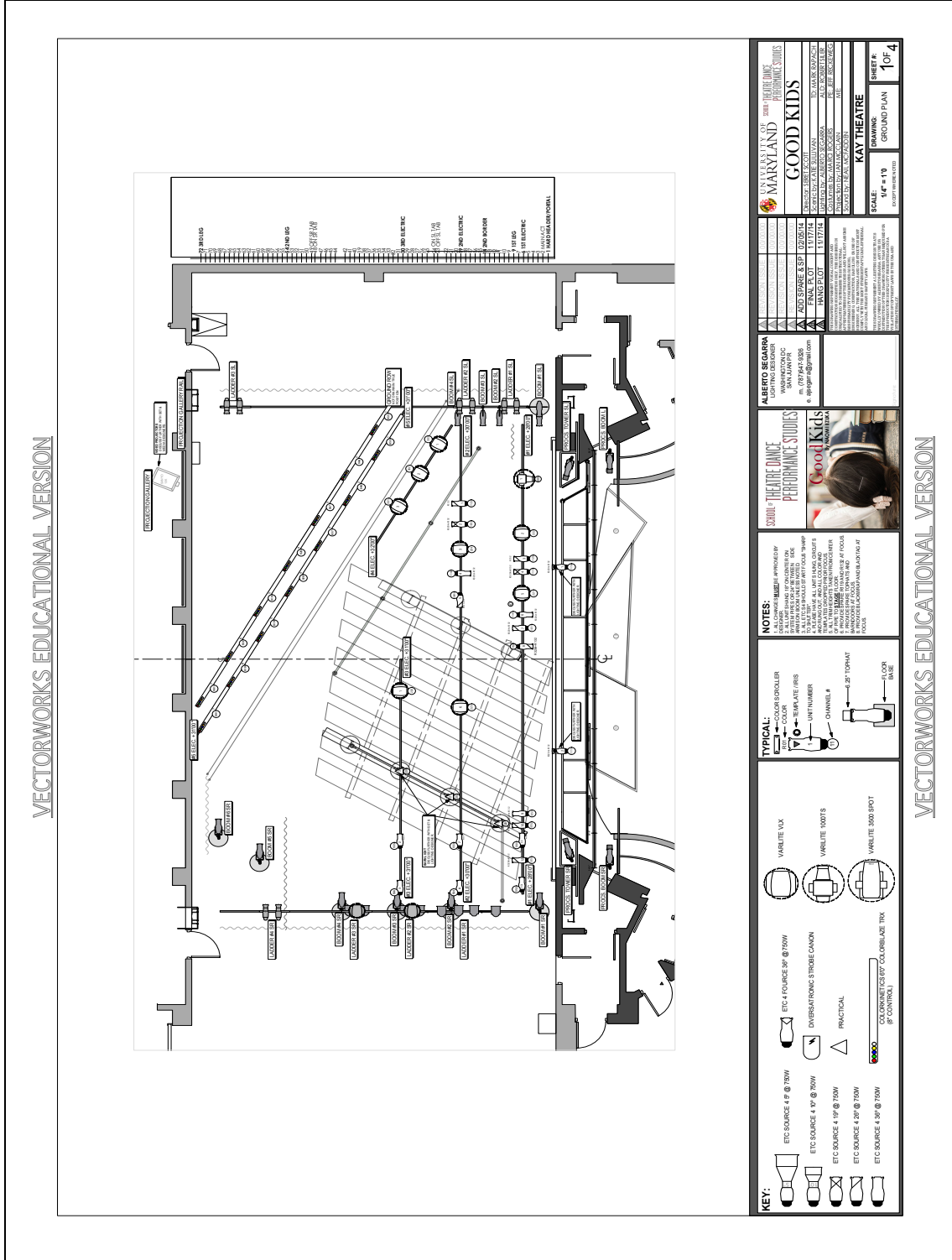
KAY THEATRE

SCALE: 1/2" = 1'-0"
AREA LAYOUT

SHEET #: 1

2.3: Lighting Plot

2.3.1: Over Stage



2.4: Paperwork

2.4.1: Channel Hookup

Good Kids

GK
UMD TDPS
Kay Theatre

CHANNEL HOOKUP

Page 1 of 15

4/15/15

LD: Alberto Segarra
ALD: Robert Siler

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1)	1/58	2 BOX BOOM LOW SR	4	AREA 1	S4 19 750w	R372+R132	
(2)	1/41	2 BOX BOOM LOW SR	5	AREA 2	S4 19 750w	R372+R132	
(3)	1/47	2 FOH LOW	20	AREA 3	S4 19 750w	R372+R132	
(4)	1/50	2 FOH LOW	17	AREA 4	S4 19 750w	R372+R132	
(5)	1/54	2 FOH LOW	14	AREA 5	S4 19 750w	R372+R132	
(6)	1/143	1 BALC. SR	1	AREA 6	S4 50 750w	R372+R132	
(7)	1/119	2 BOX BOOM LOW SR	2	AREA 7	S4 19 750w	R372+R132	
(8)	1/56	2 BOX BOOM LOW SR	3	AREA 8	S4 19 750w	R372+R132	
(9)	1/42	2 FOH LOW	23	AREA 9	S4 10 750w	R372+R132	
(10)	1/44	2 FOH LOW	21	AREA 10	S4 10 750w	R372+R132	
(11)	1/49	2 FOH LOW	18	AREA 11	S4 10 750w	R372+R132	
(12)	1/51	2 FOH LOW	16	AREA 12	S4 10 750w	R372+R132	
(13)	1/356	PROSC. TOWER SR	4	AREA 13	S4 50 750w	R372+R132	
(14)	1/113	1 BOX BOOM LOW SR	1	AREA 14	S4 19 750w	R372+R132	
(15)	1/120	2 BOX BOOM HIGH SR	2	AREA 24	S4 10 750w	R372+R132	
(16)	1/53	2 BOX BOOM HIGH SR	3	AREA 15	S4 10 750w	R372+R132	
(17)	1/43	2 FOH LOW	24	AREA 17	S4 10 750w	R372+R132	
(18)	1/45	2 FOH LOW	22	AREA 18	S4 10 750w	R372+R132	
(19)	1/48	2 FOH LOW	19	AREA 19	S4 10 750w	R372+R132	
(20)	1/353	PROSC. TOWER SR	3	AREA 20	S4 36 750w	R372+R132	
(21)	1/114	1 BOX BOOM HIGH SR	1	AREA 21	S4 19 750w	R372+R132	
(22)	1/83	1 BOX BOOM HIGH SR	2	AREA 22	S4 19 750w	R372+R132	

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(1) thru (22)

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(23)	1/118	2 BOX BOOM HIGH SR	1	AREA 23	S4 10 750w	R372+R132	
(24)	1/55	2 BOX BOOM HIGH SR	4	AREA 16	S4 10 750w	R372+R132	
(25)	1/355	PROSC. TOWER SR	1	AREA 25	S4 26 750w	R372+R132	
(26)	1/354	PROSC. TOWER SR	2	AREA 26	S4 26 750w	R372+R132	
(41)	1/68	2 FOH LOW	11	AREA 1	S4 19 750w	R371+R132	
(42)	1/71	2 FOH LOW	8	AREA 2	S4 19 750w	R371+R132	
(43)	1/75	2 FOH LOW	5	AREA 3	S4 19 750w	R371+R132	
(44)	1/123	2 BOX BOOM LOW SL	3	AREA 4	S4 19 750w	R371+R132	
(45)	1/66	2 BOX BOOM LOW SL	2	AREA 5	S4 19 750w	R371+R132	
(46)	1/70	2 FOH LOW	9	AREA 6	S4 10 750w	R371+R132	
(47)	1/73	2 FOH LOW	7	AREA 7	S4 10 750w	R371+R132	
(48)	1/77	2 FOH LOW	4	AREA 8	S4 10 750w	R371+R132	
(49)	1/79	2 FOH LOW	2	AREA 9	S4 10 750w	R371+R132	
(50)	1/121	2 BOX BOOM LOW SL	5	AREA 10	S4 19 750w	R371+R132	
(51)	1/122	2 BOX BOOM LOW SL	4	AREA 11	S4 19 750w	R371+R132	
(52)	1/162	1 BALC. SL	2	AREA 12	S4 50 750w	R371+R132	
(53)	1/72	2 FOH LOW	6	AREA 13	S4 10 750w	R371+R132	
(54)	1/78	2 FOH LOW	3	AREA 14	S4 10 750w	R371+R132	
(55)	1/80	2 FOH LOW	1	AREA 15	S4 10 750w	R371+R132	
(56)	1/112	2 BOX BOOM HIGH SL	1	AREA 21	S4 10 750w	R371+R132	
(57)	1/65	2 BOX BOOM HIGH SL	4	AREA 16	S4 10 750w	R371+R132	
(58)	1/110	1 BOX BOOM LOW SL	1	AREA 18	S4 19 750w	R371+R132	
(59)	1/362	PROSC. TOWER SL	3	AREA 19	S4 36 750w	R371+R132	

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(60)	1/74	2 BOX BOOM HIGH SL	3	AREA 17	S4 10 750w	R371+R132	
(61)	1/124	2 BOX BOOM HIGH SL	2	AREA 20	S4 10 750w	R371+R132	
(62)	1/125	1 BOX BOOM HIGH SL	2	AREA 22	S4 19 750w	R371+R132	
(63)	1/126	1 BOX BOOM HIGH SL	1	AREA 23	S4 19 750w	R371+R132	
(64)	1/364	PROSC. TOWER SL	2	AREA 24	S4 36 750w	R371+R132	
(66)	1/363	PROSC. TOWER SL	1	AREA 26	S4 26 750w	R371+R132	
(101)	1/90	SLOT SR	9	NEAR	S4 36 750w	R3203+R132	
(102)	1/85	SLOT SR	7	1/4 SR	S4 26 750w	R3203+R132	
(103)	1/164	SLOT SR	5	MID	S4 19 750w	R3203+R132	
(104)	1/166	SLOT SR	3	1/4 SL	S4 19 750w	R3203+R132	
(105)	1/168	SLOT SR	1	FAR	S4 19 750w	R3203+R132	
(106)	1/93	SLOT SR	10	NEAR	S4 36 750w	R3203+R132	
(107)	1/86	SLOT SR	8	1/4 SR	S4 26 750w	R3203+R132	
(108)	1/129	SLOT SR	6	MID	S4 19 750w	R3203+R132	
(109)	1/165	SLOT SR	4	1/4 SL	S4 19 750w	R3203+R132	
(110)	1/163	SLOT SR	2	FAR	S4 19 750w	R3203+R132	
(111)	1/233	1 BOOM SR	5	NEAR	S4 36 750w	R3203+R132	
(112)	1/232	1 BOOM SR	4	1/4 SR	S4 26 750w	R3203+R132	
(113)	1/231	1 BOOM SR	3	MID	S4 19 750w	R3203+R132	
(114)	1/230	1 BOOM SR	2	1/4 SL	S4 19 750w	R3203+R132	
(115)	1/229	1 BOOM SR	1	FAR	S4 19 750w	R3203+R132	
(119)	1/270	6 BOOM SR	6	NEAR	S4 36 750w	R3203+R132	
(120)	1/269	6 BOOM SR	5	1/4 SR	S4 26 750w	R3203+R132	
(121)	1/267	6 BOOM SR	3	MID	S4 19 750w	R3203+R132	
(122)	1/266	6 BOOM SR	2	1/4 SL	S4 19 750w	R3203+R132	
(123)	1/265	6 BOOM SR	1	FAR	S4 19 750w	R3203+R132	

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(131)	1/136	SLOT SL	2	FAR	S4 19 750w	R3202+R132	
(132)	1/137	SLOT SL	4	1/4 SR	S4 19 750w	R3202+R132	
(133)	1/139	SLOT SL	5	MID	S4 19 750w	R3202+R132	
(134)	1/60	SLOT SL	7	1/4 SL	S4 26 750w	R3202+R132	
(135)	1/62	SLOT SL	10	NEAR	S4 36 750w	R3202+R132	
(136)	1/135	SLOT SL	1	FAR	S4 19 750w	R3202+R132	
(137)	1/140	SLOT SL	3	1/4 SR	S4 19 750w	R3202+R132	
(138)	1/138	SLOT SL	6	MID	S4 19 750w	R3202+R132	
(139)	1/59	SLOT SL	8	1/4 SL	S4 26 750w	R3202+R132	
(140)	1/76	SLOT SL	9	NEAR	S4 36 750w	R3202+R132	
(141)	1/302	1 LADDER SL	2	FAR	S4 19 750w	R3202+R132	
(142)	1/304	1 LADDER SL	3	1/4 SR	S4 19 750w	R3202+R132	
(143)	1/314	1 LADDER SL	5	MID	S4 19 750w	R3202+R132	
(144)	1/392	1 LADDER SL	8	1/4 SL	S4 26 750w	R3202+R132	
(145)	1/394	1 LADDER SL	12	NEAR	S4 36 750w	R3202+R132	
(146)	1/301	1 LADDER SL	1	FAR	S4 19 750w	R3202+R132	
(147)	1/303	1 LADDER SL	4	1/4 SR	S4 19 750w	R3202+R132	
(148)	1/313	1 LADDER SL	6	MID	S4 19 750w	R3202+R132	
(149)	1/390	1 LADDER SL	9	1/4 SL	S4 26 750w	R3202+R132	
(150)	1/393	1 LADDER SL	11	NEAR	S4 36 750w	R3202+R132	
(151)	1/395	2 LADDER SL	2	1/4 SR	S4 19 750w	R3202+R132	
(152)	1/398	2 LADDER SL	5	MID	S4 19 750w	R3202+R132	
(153)	1/400	2 LADDER SL	7	1/4 SL	S4 36 750w	R3202+R132	
(154)	1/295	2 LADDER SL	9	NEAR	S4 36 750w	R3202+R132	
(155)	1/397	2 LADDER SL	1	FAR	S4 19 750w	R3202+R132	
(156)	1/396	2 LADDER SL	3	1/4 SR	S4 19 750w	R3202+R132	
(157)	1/399	2 LADDER SL	4	MID	S4 19 750w	R3202+R132	
(158)	1/289	2 LADDER SL	6	1/4 SL	S4 36 750w	R3202+R132	
(159)	1/290	2 LADDER SL	8	NEAR	S4 36 750w	R3202+R132	

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(201)	1/89	1 FOH	14	TOP LXS	S4 26 750w	L202+R132	
(202)	1/94	1 FOH	11	TOP LXS	S4 26 750w	L202+R132	
(203)	1/96	1 FOH	9	TOP LXS	S4 26 750w	L202+R132	
(204)	1/100	1 FOH	5	TOP LXS	S4 26 750w	L202+R132	
(205)	1/107	1 FOH	2	TOP LXS	S4 26 750w	L202+R132	
(211)	1/87	1 FOH	13	TOP LXS	S4 26 750w	L200+R132	
(212)	1/92	1 FOH	10	TOP LXS	S4 26 750w	L200+R132	
(213)	1/98	1 FOH	7	TOP LXS	S4 26 750w	L200+R132	
(214)	1/102	1 FOH	4	TOP LXS	S4 26 750w	L200+R132	
(215)	1/104	1 FOH	1	TOP LXS	S4 26 750w	L200+R132	
(221)	3/28	#1 ELEC.	5	TOP LXS	VLX 1.2kW		
(222)	3/51	#1 ELEC.	2	TOP LXS	VLX 1.2kW		
(223)	3/74	#2 ELEC.	6	TOP LXS	VLX 1.2kW		
(224)	3/97	#2 ELEC.	3	TOP LXS	VLX 1.2kW		
(225)	3/120	#3 ELEC.	1	TOP LXS	VLX 1.2kW		
(301)	3/143	#4 ELEC.	3	DIAG. BXS	VLX 1.2kW		
(302)	3/166	#4 ELEC.	2	DIAG. BXS	VLX 1.2kW		
(303)	3/189	#4 ELEC.	1	DIAG. BXS	VLX 1.2kW		
(401)	1/167	PROSC, BOOM SR	3	SHINS	S4 36 750w	R3202+R132	
(402)	1/223	1 BOOM SR	8	SHINS	S4 36 750w	R3202+R132	
(403)	1/239	3 BOOM SR	3	SHINS	S4 36 750w	R3202+R132	
(404)	1/257	4 BOOM SR	3	SHINS	S4 36 750w	R3202+R132	
(405)	1/436	5 BOOM SR	3	SHINS	S4 36 750w	R3202+R132	
(406)	1/258	2 BOOM SR	3	SHINS	S4 36 750w	R3202+R132	
(407)	1/261	6 BOOM SR	10	SHINS	S4 36 750w	R3202+R132	
(411)	1/172	PROSC. BOOM SL	3	SHINS	S4 36 750w	R3202+R132	
(412)	1/429	1 BOOM SL	4	SHINS	S4 36 750w	R3202+R132	
(413)	1/404	2 BOOM SL	3	SHINS	S4 36 750w	R3202+R132	

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(414)	1/300	3 BOOM SL	4	SHINS	S4 36 750w	R3202+R132	
(415)	1/294	4 BOOM SL	4	SHINS	S4 36 750w	R3202+R132	
(421)	1/101	PROSC, BOOM SR	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/82	"	2.1				
(422)	1/224	1 BOOM SR	7	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/4	"	7.1				
(423)	1/238	3 BOOM SR	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/79	"	2.1				
(424)	1/256	4 BOOM SR	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/91	"	2.1				
(425)	1/437	5 BOOM SR	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/43	"	2.1				
(426)	1/259	2 BOOM SR	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/85	"	2.1				
(427)	1/262	6 BOOM SR	9	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/49	"	9.1				
(431)	1/170	PROSC. BOOM SL	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/52	"	2.1				
(432)	1/430	1 BOOM SL	3	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/106	"	3.1				
(433)	1/403	2 BOOM SL	2	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/109	"	2.1				
(434)	1/299	3 BOOM SL	3	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/22	"	3.1				

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(435)	1/293	4 BOOM SL	3	MIDS	S4 36+Morpheus S Fader 750w	R132	
	10/67	"	3.1				
(441)	1/95	PROSC, BOOM SR	1	HEADS	S4 36 750w	R3204+R132	
(442)	1/225	1 BOOM SR	6	HEADS	S4 36 750w	R3204+R132	
(443)	1/237	3 BOOM SR	1	HEADS	S4 36 750w	R3204+R132	
(444)	1/255	4 BOOM SR	1	HEADS	S4 36 750w	R3204+R132	
(445)	1/438	5 BOOM SR	1	HEADS	S4 36 750w	R3204+R132	
(446)	1/260	2 BOOM SR	1	HEADS	S4 36 750w	R3204+R132	
(447)	1/263	6 BOOM SR	8	HEADS	S4 36 750w	R3204+R132	
(451)	1/171	PROSC. BOOM SL	1	HEADS	S4 36 750w	R3208+R132	
(452)	1/431	1 BOOM SL	2	HEADS	S4 36 750w	R3208+R132	
(453)	1/402	2 BOOM SL	1	HEADS	S4 36 750w	R3208+R132	
(454)	1/298	3 BOOM SL	2	HEADS	S4 36 750w	R3208+R132	
(455)	1/292	4 BOOM SL	2	HEADS	S4 36 750w	R3208+R132	
(501)	1/247	1 LADDER SR	7	SIDE PUSH	8" Fresnelite 2kW	L200	
(502)	1/370	1 LADDER SR	6	SIDE PUSH	8" Fresnelite 2kW	L200	
(503)	1/366	1 LADDER SR	2	SIDE PUSH	8" Fresnelite 2kW	L200	
(504)	1/236	2 LADDER SR	8	SIDE PUSH	8" Fresnelite 2kW	L200	
(505)	1/381	2 LADDER SR	6	SIDE PUSH	8" Fresnelite 2kW	L200	
(506)	1/378	2 LADDER SR	3	SIDE PUSH	8" Fresnelite 2kW	L200	
(507)	1/376	3 LADDER SR	6	SIDE PUSH	8" Fresnelite 2kW	L200	
(508)	1/374	3 LADDER SR	4	SIDE PUSH	8" Fresnelite 2kW	L200	
(509)	1/372	3 LADDER SR	2	SIDE PUSH	8" Fresnelite 2kW	L200	
(511)	1/249	1 LADDER SR	8	SIDE PUSH	8" Fresnelite 2kW	L202	
(512)	1/369	1 LADDER SR	5	SIDE PUSH	8" Fresnelite 2kW	L202	
(513)	1/367	1 LADDER SR	3	SIDE PUSH	8" Fresnelite 2kW	L202	
(514)	1/235	2 LADDER SR	9	SIDE PUSH	8" Fresnelite 2kW	L202	

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(515)	1/379	2 LADDER SR	7	SIDE PUSH	8" Fresnelite 2kW	L202	
(516)	1/377	2 LADDER SR	4	SIDE PUSH	8" Fresnelite 2kW	L202	
(517)	1/375	3 LADDER SR	7	SIDE PUSH	8" Fresnelite 2kW	L202	
(518)	1/373	3 LADDER SR	5	SIDE PUSH	8" Fresnelite 2kW	L202	
(519)	1/371	3 LADDER SR	3	SIDE PUSH	8" Fresnelite 2kW	L202	
(521)	1/368	1 LADDER SR	4	PUSH TO CYC	8" Fresnelite 2kW	R3208	
(522)	1/365	1 LADDER SR	1	PUSH TO CYC	8" Fresnelite 2kW	R3208	
(523)	1/382	2 LADDER SR	5	PUSH TO CYC	8" Fresnelite 2kW	R3208	
(524)	1/380	2 LADDER SR	2	PUSH TO CYC	8" Fresnelite 2kW	R3208	
(551)	1/218	#1 ELEC.	11	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(552)	1/222	#1 ELEC.	13	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(553)	1/284	#2 ELEC.	7	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(554)	1/283	#2 ELEC.	8	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(555)	1/242	#3 ELEC.	2	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(556)	1/241	#3 ELEC.	3	CROSS THRU BLEACHER S	S4 36 750w	R3208	
(591)	3/212	2 LADDER SR	1	HIGH PUSH	VLX 1.2kW		
(592)	3/235	3 LADDER SR	1	HIGH PUSH	VLX 1.2kW		

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Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(601)	1/130	2 BOX BOOM HIGH SR	8	SP	VL 1000 1kW		
	8/28	"	8.1				
(602)	1/169		7.1				
	8/143	2 BOX BOOM HIGH SL	7	SP	VL 1000 1kW		
(603)	1/127		1.1				
	8/1	2 FOH LOW	1	SP	VL 1000 1kW		
(604)	1/115		1.1				
	8/82	2 FOH LOW	1	SP	VL 1000 1kW		
(605)	1/180		1.1				
	3/1	#1 ELEC.	1	SP	VL 1000 1kW		
(606)	8/55	FOH	A	SPARE VL1K	VL 1000		
	1/116	"	"	"	"		
(611)	8/170	2 BOX BOOM HIGH SL	9	SP	VL 3500 Spot 1.2kW		
(641)	1/254	4 LADDER SR	8	SR ENTRANCE	S4 36 750w	L201	
(642)	1/383	4 LADDER SR	1	SR ENTRANCE	S4 26 750w	L201	
(643)	1/264	6 BOOM SR	7	SR ENTRANCE	S4 36 750w	L202	
(644)	1/268	6 BOOM SR	4	SR ENTRANCE	S4 26 750w	L202	
(651)	1/409	3 LADDER SL	1	SPARE	S4 36 750w	L201	
(661)	1/408	3 LADDER SL	2	SPARE	S4 50 750w	L202+R132	
	1/407	"	3	"	"	"	
(662)	1/410	3 LADDER SL	4	SPARE	S4 36 750w	L202+R132	
(663)	1/411	3 LADDER SL	6	SPARE	S4 50 750w	L202+R132	
(664)	1/412	3 LADDER SL	5	SPARE	S4 50 750w	L202+R132	
(701)	1/388	4 LADDER SR	6	CYC GOBOS	S4 36 750w	L201	G369

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(702)	1/387	4 LADDER SR	5	CYC GOBOS	S4 26 750w	L201	G369
(703)	1/385	4 LADDER SR	2	CYC GOBOS	S4 19 750w	L201	G369
(704)	1/253	4 LADDER SR	7	CYC GOBOS	S4 36 750w	R3208+R132	G743
(705)	1/386	4 LADDER SR	4	CYC GOBOS	S4 26 750w	R3208+R132	G743
(706)	1/384	4 LADDER SR	3	GATE 2 BAX	S4 19 750w	R3204	
(801)	4/1	#5 ELEC.	7	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(810)	4/91	#5 ELEC.	6	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(819)	4/181	#5 ELEC.	5	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(828)	4/271	#5 ELEC.	4	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(837)	4/361	#5 ELEC.	3	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(846)	5/1	#5 ELEC.	2	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(855)	5/91	#5 ELEC.	1	TOP ROW CYC	6' COLORBLAZE TRX 930w		
(901)	6/1	DECK	7	GROUND ROW CYC	6' COLORBLAZE TRX 930w		
(910)	6/91	DECK	6	GROUND ROW CYC	6' COLORBLAZE TRX 930w		
(919)	6/181	DECK	5	GROUND ROW CYC	6' COLORBLAZE TRX		
(928)	6/271	DECK	4	GROUND ROW CYC	6' COLORBLAZE TRX		
(937)	6/361	DECK	3	GROUND ROW CYC	6' COLORBLAZE TRX 930w		
(946)	7/1	DECK	2	GROUND ROW CYC	6' COLORBLAZE TRX 930w		
(955)	7/91	DECK	1	GROUND ROW CYC	6' COLORBLAZE TRX 930w		
(1011)	1/195	#1 ELEC.	7	I BEAM #1	S4 26 750w	R3204+R132	

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1012)	1/274	#2 ELEC.	5	I BEAM #2	S4 26 750w	R3204+R132	
(1013)	1/272	#2 ELEC.	2	I BEAM #3	S4 19 750w	R3204+R132	
(1021)	1/158	2 BALC. SL	2	CROSS I BEAM #1	S4 26 750w	R3204+R132	
(1022)	1/157	2 BALC. SL	1	SPARE	S4 36 750w	R3204+R132	
(1023)	1/160	1 BALC. SL	1	CROSS I BEAM #2	S4 36 750w	R3204+R132	
(1031)	1/153	BALCONY RAIL	5a	US BLEACHER BEAMS	S4 26 750w	R3204	G708
	"	"	5b	"	"	"	"
(1032)	1/156	BALCONY RAIL	5c	DS BLEACHER BEAMS	S4 26 750w	R3204	G708
	"	"	5d	"	"	"	"
(1051)	1/219	#1 ELEC.	12	SLASH DS WALL	S4 26 750w	R3204+R132	
(1052)	1/216	#1 ELEC.	10	SLASH DIAG WALL	S4 26 750w	R3204+R132	
(1053)	1/214	#1 ELEC.	9	SLASH DIAG WALL	S4 36 750w	R3204+R132	
(1055)	1/389	1 LADDER SL	7	CHAIN LINK SLASH	S4 50 750w	R3204+R132	
(1056)	1/297	3 BOOM SL	1	SPARE	S4 19 750w	R3202+R132	
(1057)	1/291	4 BOOM SL	1	SPARE	S4 19 750w	R3202+R132	
(1101)	1/154	BALCONY RAIL	1	MONITOR PROSCENI UM	S4 19 750w	R3204	R7776 4
	"	"	2	"	"	"	"
(1102)	1/152	BALCONY RAIL	9	MONITOR PROSCENI UM	S4 19 750w	R3204	R7776 4
	"	"	10	"	"	"	"
(1103)	1/149	BALCONY RAIL	7	MONITOR PROSCENI UM	S4 19 750w	R3204	R7776 4

Good Kids

CHANNEL HOOKUP

GK

4/15/15

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1104)	1/148	BALCONY RAIL	6	MONITOR PROSCENIUM	S4 19 750w	R3204	R7776 4
(1105)	1/147	BALCONY RAIL	5	MONITOR PROSCENIUM	S4 19 750w	R3204	R7776 4
(1111)	1/91	1 FOH	12	SP 1/4	S4 19 750w	R3204+R132	
(1112)	1/97	1 FOH	8	SP 1/2	S4 19 750w	R3204+R132	
(1113)	1/99	1 FOH	6	SP 1/2	S4 19 750w	R3204+R132	
(1114)	1/103	1 FOH	3	SP 1/4	S4 19 750w	R3204+R132	
(1115)	1/423	SCENIC PROSCENIUM	2	SP 1/4	S4 26+Iris 750w	R3204+R132	
(1116)	1/173	SCENIC PROSCENIUM	1	SP 1/4	S4 26+Iris 750w	R3204+R132	
(1117)	1/197	#1 ELEC.	8	SP D.S.C.	S4 26 750w	R3204+R132	
(1118)	1/391	1 LADDER SL	10	DIEDRE T/L	S4 36 750w	R3204+R132	
(1119)	1/189	#1 ELEC.	4	SP BECH	S4 19 750w	R3204+R132	
(1120)	1/188	#1 ELEC.	3	SPARE	S4 26 750w	R132	
(1122)	1/271	#2 ELEC.	1	SPARE	S4 26 750w	R132	
(1141)	1/194	#1 ELEC.	6	BASEMENT	S4 36 750w	R3202+R132	
(1142)	1/273	#2 ELEC.	4	BASEMENT	S4 36 750w	R3202+R132	
(1143)	1/432	1 BOOM SL	1	BASEMENT 2	S4 19 750w	R87+R132	
(1144)	1/84	1 BOX BOOM LOW SR	2	WINDOW GOBO	S4 19 750w	R3208+R132	R7873 4
(1151)	1/155	BALCONY RAIL	8	CAR	S4 19 750w	R3204+R132	
(1161)	1/150	BALCONY RAIL	3	MOVIE THEATER	S4 19 750w	R3202+R132	
(1162)	1/151	BALCONY RAIL	4	MOVIE THEATER	S4 19 750w	R87+R132	
(1201)		BLEACHERS	1		BARN LIGHT 60w		
(1202)		BLEACHERS	2		BARN LIGHT 60w		
(1203)		BLEACHERS	3		BARN LIGHT 60w		

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(1251)	10/192	PROSC. TOWER SL	4		STROBE CANNON 1kW		
(1252)	10/328	PROSC. TOWER SR	4		STROBE CANNON 1kW		
(1401)	1/52	2 FOH LOW	15	SPARE	S4 19 750w	R132	
(1402)	1/57	2 FOH LOW	13	SPARE	S4 19 750w	R132	
(1403)	1/67	2 FOH LOW	12	SPARE	S4 19 750w	R132	
(1404)	1/69	2 FOH LOW	10	SPARE	S4 19 750w	R132	
(1406)	1/117	2 BOX BOOM LOW SR	1	SPARE	S4 19 750w	R3204+R132	
(1407)	1/111	2 BOX BOOM LOW SL	1	SPARE	S4 19 750w	R3204+R132	
(1500)		HOUSE		House Light			
(2000)	1/181			NON DIMM POWER			
	1/182			"			
	1/191			"			
	1/192			"			
	1/245			"			
	1/246			"			
	1/81			"			
	1/82			"			
				"			
				"			
(2002)	10/201	FLOOR	1	HAZER	RADIANCE HAZER		

Good Kids

CHANNEL HOOKUP

GK
LETTERED Channel

4/15/15

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
(Nc)		DECK		UPLIGHT	Q-Lite 1kW		
		"		"	"		
	1/105	FOH		TV Power			
	1/106	"		"			

Good Kids

CHANNEL HOOKUP

GK

4/15/15

Items WITHOUT Channel

Channel	Dim	Position	U#	Purpose	Type & Acc & W	Color	Gobo
	1/401	1 LADDER SL	13	SPARE	S4 26 750w	R3204+R132	
	1/296	2 LADDER SL	10	"	"	"	

2.4.2: Area Points



GOOD KIDS

LD: Alberto Segarra
ALD: Rob Siler

Focus Point Dimensions

Focus Area:	From CL:	From PL:	Other Notes:
1	- 10'-9"	-5'-8"	
2	- 5'-3"	-5'-8"	
3	- 1'-1"	-5'-8"	
4	6'-8"	-5'-8"	
5	14'-7"	-5'-8"	
6	- 16'-6"	1'-2"	S/L Area In-1
7	- 11'-0"	1'-2"	
8	- 5'-6"	1'-2"	S/L Area In-1
9	0'-0"	1'-2"	
10	5'-6"	1'-2"	S/L Area In-1
11	11'-0"	1'-2"	
12	16'-6"	1'-2"	S/L Area In-1
13	- 14'-4"	6'-9"	S/L Area In-2
14	- 8'-10"	6'-9"	S/L Area In-2
15	- 3'-4"	6'-9"	S/L Area In-2
16	2'-2"	6'-9"	S/L Area In-2
17	7'-8"	6'-9"	S/L Area In-2
18	13'-2"	6'-9"	S/L Area In-2
19	18'-8"	6'-9"	S/L Area In-2
20	- 11'-0"	12'-5"	S/L Area In-3
21	- 5'-6"	12'-5"	S/L Area In-3
22	0'-0"	12'-5"	S/L Area In-3
23	5'-6"	12'-5"	S/L Area In-3
24	11'-0"	12'-5"	
25	- 7'-4"	18'-1"	
26	- 1'-10"	18'-1"	

2.5: Pre-Show Programing

2.5.1: Color Palettes

GOOD KIDS

02/02/2015

GOOD KIDS

COLOR PALETTE	
#	DESCRIPTION
1	L244
2	L312
3	L200
4	L201
5	L202
6	L203
7	N/C
8	L444
9	L443
10	L206
11	L205
12	R08
13	L003
14	R51
15	L119
16	R39

PRELIMINARY

AJSEGARRA@GMAIL.COM

GOOD KIDS

2.5.2: Beam Palettes

GOOD KIDS

02/02/2015

GOOD KIDS

BEAM PALETES LIST		
#	DESCRIPTION	INSTRUMENTS
1	SHUTTERS OPEN	601 – 604,611
2	SHUTTERS 75%	601 – 604,611
3	SHUTTERS 50%	601 – 604,611
4	SHUTTERS 25%	601 – 604,611
5	SHUTTERS 15%	601 – 604,611

AJSEGARRA@GMAIL.COM

GOOD KIDS

2.5.3: Focus Palettes

GOOD KIDS

02/02/2015

GOOD KIDS

FOCUS PALETES LIST		
#	DESCRIPTION	INSTRUMENTS
1	AREA	601 – 604,611
2	AREA	601 – 604,611
3	AREA	601 – 604,611
4	AREA	601 – 604,611
5	AREA	601 – 604,611
6	AREA	601 – 605,611
7	AREA	601 – 605,611
8	AREA	601 – 605,611
9	AREA	601 – 605,611
10	AREA	601 – 605,611
11	AREA	601 – 605,611
12	AREA	601 – 605,611
13	AREA	601 – 605,611
14	AREA	601 – 605,611
15	AREA	601 – 605,611
16	AREA	601 – 605,611
17	AREA	601 – 605,611
18	AREA	601 – 605,611
19	AREA	601 – 602, 605, 611
20	AREA	601 – 605,611
21	AREA	601 – 605,611
22	AREA	601 – 605,611
23	AREA	601 – 605,611
24	AREA	601 – 605,611
25	AREA	601 – 605,611
26	AREA	601 – 605,611
31	DEIRDRE	601 – 605,611
32	DS COLUMN	601 – 605,611
33	CAR AREA	601 – 605,611

AJSEGARRA@GMAIL.COM

GOOD KIDS

2.5.4: Group List

GOOD KIDS

02/02/2015

GOOD KIDS

GROUP LIST		
#	DESCRIPTION	CHANNELS
1	FRONT / NDS	1 - 5
6	FRONT / DS	6 - 12
13	FRONT / MS	13 - 19
20	FRONT / US	20 - 24
25	FRONT / FUS	26,26
26	FRONT / ALL	1 - 26
41	FRONT \ NDS	41 - 45
46	FRONT \ DS	46 - 52
53	FRONT \ MS	59 - 59
60	FRONT \ US	60 - 64
65	FRONT \ FUS	66
66	FRONT \ ALL	41 - 66
101	SIDE > NDS	101 - 105
106	SIDE > DS	106 - 110
111	SIDE > MS	111 - 115
119	SIDE > FUS	119 - 123
123	SIDE > ALL	101 - 123
131	SIDE < NDS	131 - 135
136	SIDE < NDS	136 - 140
141	SIDE < DS	141 - 145
146	SIDE < MS	146 - 150
151	SIDE < US	151 - 154
155	SIDE < FUS	155 - 159
159	SIDE < ALL	101 - 159
205	TOP NDS	202 - 205
215	TOP NDS	211 - 215
221	TOP SL VLX	221 - 223
224	TOP SR VLX	224,225
225	TOP ALL VLX	221 - 225
301	DIAGONAL CROSS	301 - 303
401	SHINS BOOMS > ALL	401 - 407
411	SHINS BOOMS < ALL	411 - 415
415	SHINS BOOMS ALL	401 - 415
421	MID BOOMS > ALL	421 - 426
431	MID BOOMS < ALL	431 - 435
435	MID BOOMS ALL	401 - 435

AJSEGARRA@GMAIL.COM

GOOD KIDS

GROUP LIST		
#	DESCRIPTION	CHANNELS
441	HEAD BOOMS > ALL	441 - 446
451	HEAD BOOMS < ALL	451 - 455
455	HEAD BOOMS ALL	441 - 455
501	BLEACHERS > DS	501 - 503
501	BLEACHERS > MS	504 - 506
507	BLEACHERS > US	507 - 509
509	BLEACHERS > ALL	501 - 509
511	BLEACHERS < DS	511 - 513
514	BLEACHERS < MS	514 - 516
517	BLEACHERS < US	517 - 519
519	BLEACHERS < ALL	511 - 519
521	BLEACHERS /	521,522
523	BLEACHERS /	523,524
524	BLEACHERS / ALL	521 - 524
551	HIGH SIDE BLEACHERS \	551 - 552
553	HIGH SIDE BLEACHERS \	553 - 554
555	HIGH SIDE BLEACHERS \ ALL	555 - 556
595	HIGH SIDE BLEACHERS VLX \ ALL	591,592
662	DIAGONAL RP	661,662
701	SCRAPY CLOUDS	701 - 703
704	SCRAPY TEXTURE	704 - 706
862	CYC TOP ROW	801 - 862
962	CYC GROUND ROW	901 - 962
1013	VERTICAL COLUMNS	1011 - 1013
1021	DIAGONAL I BEAM	1021 - 1022
1055	US CHAIN LINK	1054 - 1055
1104	PORTAL TEXTURE	1101 - 1104
1203	PRACTICALS	1201 - 1203

2.6: Design Run Notes

FEB 4

DESIGNER RUN

- SC 1
 - CHLOE & CONNOR DS
 - MOVE TOP SD TO PORTAL. TALK WITH KATIE
 - DEIRDRE ENTRANCE @ ONE
- SC 2
 - DEIRDRE KEEP POSITION
 - CHEERLEADERS NDSL
 - PULL IN ON SKYLER DSL
 - GOOD KIDS LOOK? AIR
- SC 3
 - SAA
- SC 4
 - EXTERIOR
 - DEIRDRE WATCHING
- SC 4 WINDOW
 - BASEMENT SL (TALK WITH SEAN, would be better SR)

- SC 6
 - SHIFT TO CAR FROM PREVIOUS SPOT/SCENE
- SC 7
 - 1/4 SL & 1/4 SR PHONE CALL
 - MOVIE THEATER DS COLUMN
 - DEIRDRE SAME SPOT
- SC 8
 - SHIFT TO NIGHT 711 SL
- SC 9
 - PARTY ALL THE EAST ON STAGE
 - WILLIAM DSC STEP DOWN SOLO DANCER
- SC 10
 - CHLOE'S FLASH BACK
 - SHARE CONNOR DSL 1/4
 - CHLOE X TO CONNOR

- SC 11
 - PARTY
 - ACTION CENTER
 - CHLOE - PASS OUT
 - DIFFERENT SPACE
 - SKYLER SL
 - TAMARA SR
- SC 12
 - OUT THE PARTY SHADY FEEL, GUYS HUNTING
- SC 13
 - DIFFERENT DAY. ALL ON STAGE
 - BIG TRANSITION
- SC 14
 - TWO PLACES. GUYS SL COOKING @ "HER" EMPTY BENCH. X BRIGHT
 - CHLOE SR.
 - CHLOE X TO SL SHE SEES HERSELF NAKED
- SC 15
 - PULL IN ON DEIRDRE

- SC 16
 - GOOD KIDS G
 - SHIF TO FOOTBALL PRACTICE
- SC 17
 - GOOD KIDS G
 - NOT CLEAR WITH THE DELETE SEQUENCE
- SC 18
 - PULL IN ON DEIRDRE
 - FLOOD OF IMAGES?
 - THEY ARE UP

- 519

- THE KIDS MOVE
- CONNOR & CHLOE
SAME POSITION OF
TOS
- LEAVE CHLOE UP TO
THE END.

Chapter 3: The Tech Process

3.1 Designing during Tech

As the technical rehearsal period approached, we ran into a couple big bumps in the road. Some of our issues were the normal situation that happens in any show loading, while others were out of our control. Throughout tech week we lost close to three full days of work due to the University closing during a snowstorm. That would test my nerves, but I kept my focus into the project, every day prioritizing what I needed for the day to do the jobs and keep everything moving forward.

My tech process began during the first rehearsal on stage. I used that time to make notes of changes that were needed based on the blocking. I asked the stage manager to spike positions for specials, and spent a significant amount of time talking with Seret, sharing thoughts and answering questions. One thing that we needed to figure out was Deirdre's entrance at the top of the show, she had it from down stage right but I suggested that would be stronger if she is looking at the action longer before she talks. Another scene that we worked on was the movie theatre moment, we re-blocked that moment from being on one of the steps down stage to being next to the down stage vertical column, that would help us to define the space of the theatre.

As we started to focus it was clear that at least 4 light systems would not be touched during that time. Any of the stage left slots and the proscenium boom lights couldn't be focused because the scenic portal wasn't in place, the header of the portal needed to be able to fly in for the video department to complete the wiring for the monitors. The stage right boom couldn't get focused because the gate was not opening as it was drawn in the scenic packet and I needed to wait for scenic to make

an adjustment for me to be able to make the shot that I was looking for. The focus went fairly smoothly overall. At the end of the night I looked on how the rig was responding to the space and everything was working as planned. One the next day we had a couple of work/focus notes and a plan to get everything done and ready for Monday night's rehearsal.

On Monday morning we got a significant amount of notes done; the stage left slot, stage left proscenium booms and the stage right booms were focused, boom 3 stage left was shifted around, just a couple of small notes were left for after the break. Just after getting back from the break we got the notification that everyone was dreading to hear; the campus would be closing at 3:00pm for the upcoming snowstorm. That was the first step back into the process, meaning that I would not be able to complete my notes or cue over the rehearsal. Furthermore, later that night we got another notification from UMD stating that the campus would remain closed Tuesday as well. A whole day was lost. In the days that followed we lost half days two more times.

Even with the hiccups of losing tech time the process of cueing the play went pretty smoothly. I was able to get a sketch of the cues beforehand, prepared to later flesh out what I had. It was the first time working with Seret, the director, I didn't know what to expect from her when we started working the piece. It was a nice surprise to find that she had such an easygoing attitude, I was able to work and present my ideas throughout the process and at the meeting before rehearsal she would hand her notes to me. All of our conversations about how the show would feel were paying off. Just a couple of times she came up to me to ask or to give me an idea

to work with. One of her ideas was to have Deirdre's monologues pulled out from the action throughout the play, to communicate that she was in a different place than the rest of the characters in the scene.

One thing that was a challenge for me was keeping up with her changes during tech. An example of this is that I might have stopped the rehearsal to make a big cue note and throughout doing so she was changing the blocking of the actors. This didn't bother me because after seeing her changes I saw that the composition of the actors was better and that made lighting composition easier to achieve. Even more, in the moments that I strongly felt that those changes were not working I was able to talk to her, letting her know what were my thoughts.

One of my favorite moments in the show was in scene 14; the scene where Chloe is being raped. Seret created a stylized moment where action is happening in two locations at the same time; stage left the guys were surrounding the empty bench where *Chloe* was sleeping meanwhile on stage right Chloe was sleeping over a bench hearing all those voices; as if Chloe was having an out of body experience. One of the things I was aiming for was to create a feeling of a never-ending night event. I talked with Ian McClain, the video designer, explained what I was looking for, the feeling of the moment and gave him the image that I wanted. He understood my idea, creating an image of a window that traveled and skewed over the stage right gates to emphasize the sense of time passing. During tech when we cued that scene it only needed little time of adjustment to fade in and out. That was a very successful collaboration between us.

Throughout tech I had the overall feeling that the production management would keep the schedule as was planned regardless of the days that we missed for snow. I got very frustrated when after a tech day there were conversations about having the faculty run delayed just a couple of hours. I didn't think it was fair to us as designers because we wouldn't show a work worthy of receiving a critique and most of all it was not fair to the people coming to see it. Finally the run would be a day later and the faculty was aware of our short tech period.

After the faculty run the two main notes that were given to me were: that at some moments the lighting was too gentle, and that for other cues they needed a clear punctuation. I worked with those notes during the next couple of days while working with my own notes as well. At opening night the lighting had a defined vocabulary that carried throughout the play.

I think the way that I communicated the conflicting world of the kids was very successful. The world of innocence was a safe place; gentle sunset, bright football drills, kaleidoscope colors for the parties and a soft caressing moonlight. On the other side an isolating night, a ruthless sunset, and a casting shadow was the reflection of their shattered innocence.

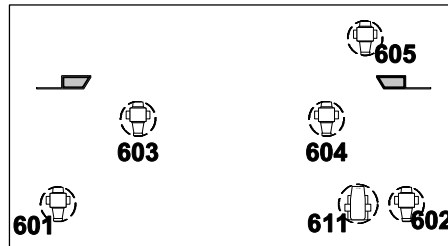
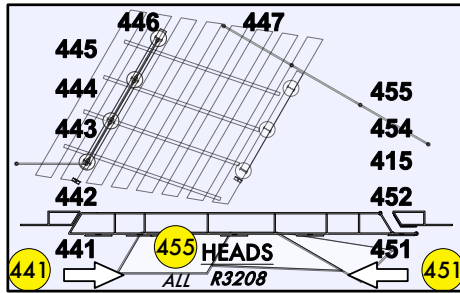
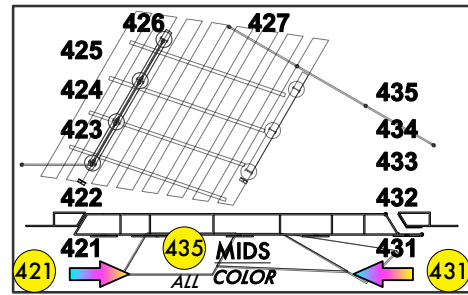
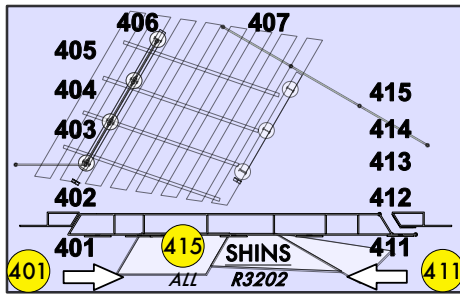
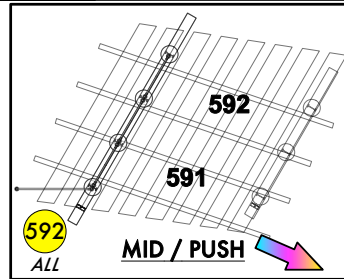
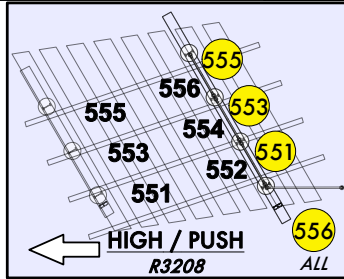
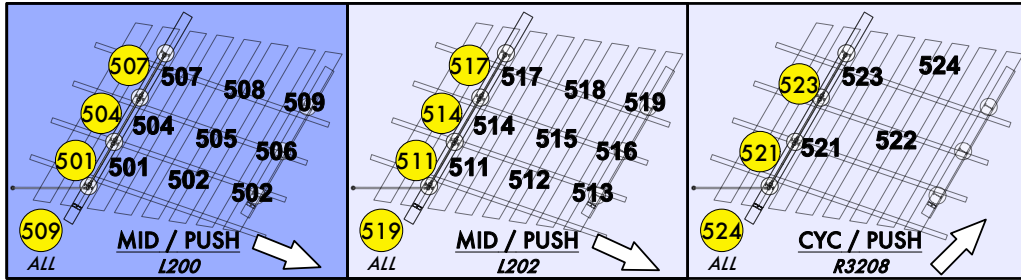
3.2 Magic Sheet

VECTORWORKS EDUCATIONAL VERSION

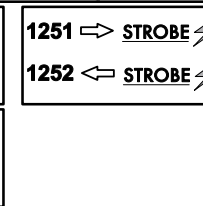
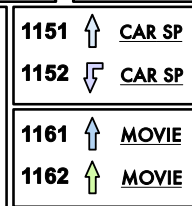
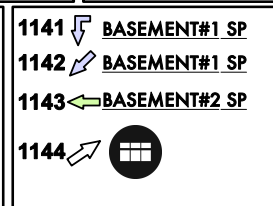
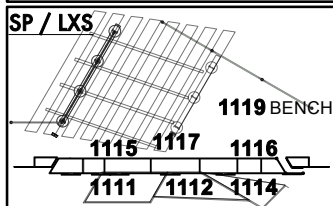
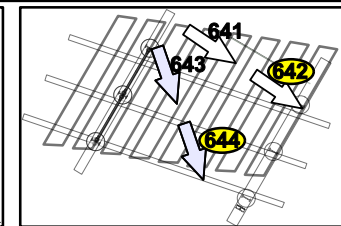
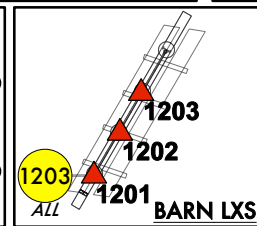
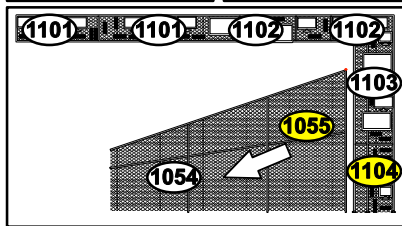
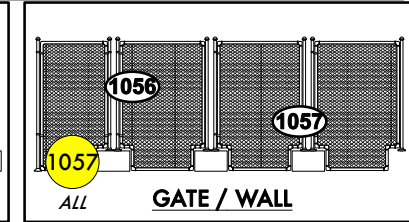
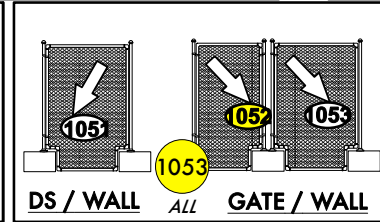
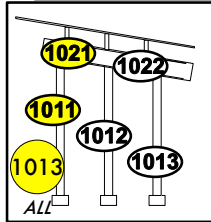
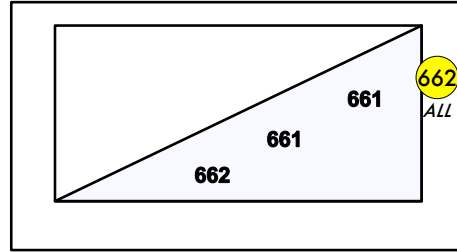
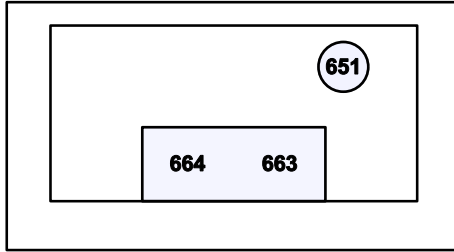
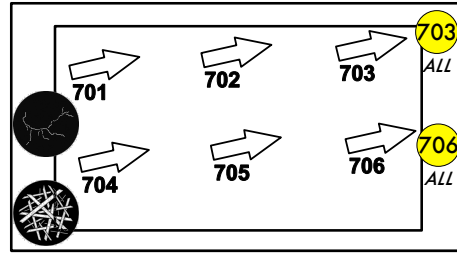
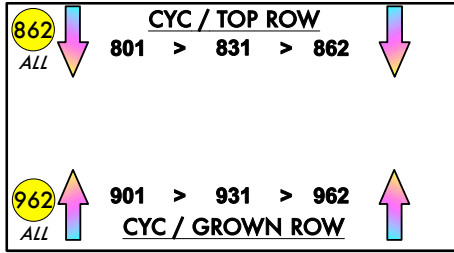
LD: Alberto Segarra
ALD: Rob Siler

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L244	L213	L200	L201	L202	L203	N/C	L444	L443	L206	L205	R08	L003	R351	L119	R39																		

VECTORWORKS EDUCATIONAL VERSION



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
L244	L213	L200	L201	L202	L203	N/C	L444	L443	L206	L205	R08	L003	R351	L119	R39



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
L244	L213	L200	L201	L202	L203	N/C	L444	L443	L206	L205	R08	L003	R351	L119	R39

3.3: Cue List

GOOD KIDS



CUE LIST

CUE #	SCENE	PG	TIME	FW/HG	ATTRIBUTES	PLACEMENT	PURPOSE
5	PRE	1	5				TOS
10	PRE	1	8			V/O	House 1/2, Announcement
15	PRE	1	6		M	Ends V/O	House Out
16		1	14		RB	William entrance	Transition Q – Entrance
18	1	1	12			Stop Singing	Ensemble
22	1	1	8		B	"I have a friend..."	Build
25	1	4	0	F.2	R	Photo action	Photo Snaps
25.5	1	4	0			Auto Follow	Pull in on Skylar & Tanner
27	1	4	5		+	Skyler x SL Riser	Live Move
27.5	1	4	3			"every instagrammed..."	F/O Skylar
30	1	4	14	3	F12 MB	"It's not the whole story..."	Top Sp Chloe & Connor
30.5	1	4	8		+	Auto Follow	
34	1	5	20		M	"Yeah, I don't really..."	Isolation
34.5	1	5	6		M	Gate 2 open	Deirdre revealed
34.7	1	6	3			Deirdre x DR	Gate 2 lxs f/o
35	1	6	2	5	R	"I'll make sure of it..."	Dierdre ent
37	2	6	0		M	"Make no mistake..."	Chloe & Connor exit
38	2	6	6	9	+	"way to somewhere else..."	SP out / opens center
40	2	6	5	7	+	Dierdre lands SR spot	SR spot
41	2	7	0	F3	+	"Meet the Mustangs..."	Mustang ENT / Stadium lxs
42	2	7	7			Auto Follow	Front lxs
45	2	7	5		M	"Connor, quarterback..."	Football Drill
48	2	7	1		+	End football drill	Pull on Dierdre
52	2	7	1		+	"... words to the song."	Bump to cheerleaders DL
56	2	7	5	15	R	"Even if you're..."	XF to Skylar SL Riser
60	2	8	5		M	"If you play for the Mustangs..."	highlight Connor DR-C
62	2	8	5			"...like a go."	XF to Kylie, Madison, Brianna, Connor SL-C
63	2	9	3	5		"Sometimes I talk to much."	Madison x DS
65	2	10	5			Connor x DC	DC
68	2	10	5		R	"I'm having a party Friday..."	XF to Amber DL
70	2	11	5		M	"One thing, before..."	Add Madison, Skylar DC
74	2	12	0		+	"Ok..."	Pause Dierdre
76	3	12	8	F6	+	"...opposite of you."	Ensemble (1/2 intent)
76.5	3	12	10			Auto Follow	Ensemble (full intent)
80	3	16	12		R	"Having sex with the wrong..."	Highlight Chloe & Connor

TDPS - Kay Theatre

1 of 5

Lighting Designer: Alberto Segarra

GOOD KIDS

CUE LIST

82	3	16	0					"Pause"	SP Dierdre
85	3	16	8				M	"getting ahead of ourselves..."	Isolate Dierdre
92	4	16	7				+	"He says, she says."	X of Connor & Chloe DL-C Riser
95	4	19	0				M	"Pause"	SP Dierdre
98	4	19	10				+	"He says, she say part 2."	Connor & Chloe DL-C Riser
100	4	20	14				+	"Oh I know who you are..."	Chloe x to Connor on DC / pull in
104	4	21	0		F3		R	"Ok,stop."	Time shift / add USL
104.5	4	21	5					Auto Follow	Time shift
108	5	23	4	10			M	Chloe Daphne x US	US off risers
110	5	23	4	5				"Some basement..."	XF basement (1/2 intent)
112	5	23	12					"...guy I'd never seen before."	Basement (full intent)
115	5	24	4	8	F7		RB	Tanner x to car	Car SL (1/2 intent)
115.5	5	24	9				R	Auto Follow	Car SL (full intent)
118	6	25	12					Chloe turns on radio	Singers US of chain link
122	6	27	3	5			MB	"...til I tell you when."	pull to Deirdre
125	6	27	0				+	Deirdre taking photo	Photo flash
128	7	27	0				R	Brianna & Landon enters	Brianna Landon phone call
132	7	28	1	2				"Ah the old good..."	pull to Deirdre
135	7	28	5			E135/M		...see a movie or something."	Movie theatre DC column
138	7	29	1	3			M	"...old days of yesterday."	fade movie theatre; xf to shape ensemble
139	7	29	0				E12	Deirdre taking photo	Selfies flashes
142	7	29	4		F5		R	"...describe hooking up"	Ensemble (1/2 intent)
142.5	7	29	5				M	Auto Follow	Ensemble (full intent)
145	7	30	5				R	Amber Connor break apart	Time shift sunset
148	8	31	20				M	Amber x to exit	Parking 711 on SL
149	8	32	8				+	Connor exit	Pull In on bench area
150	8	36	12				+	"... can you not love..."	Build DL Riser
154	9	39	0			E154/R		"Deal."	MUSIC T to party
154.5	9	39	3			E154/b		Amber x DL-C	Build DL-C
155	9	39	0			E154/b		Hashtag yolo; p/u Dierdre	SP Dierdre
156	9	39	3	0		E154		William jump DC Riser	William dancing SP DC Riser
160	9	39	14		F25	E154/M B		"The beautiful things..."	Ensemble
160.5	9		5			b		Auto Follow	FX Stop
164	9	44	8	14		Rb		"The sense of possibility"	Chloe Connor x DS; Sp
167	9	44	12	20		M		"You can be somebody else."	Chloe Connor x DC Riser; pull dwn
170	9	45	0			B		"Pause"	Sp Dierdre
173	9	45	3			Mb		Rewind	Ensemble (1/2 intent)

GOOD KIDS



CUE LIST

175	9	45	0		F0.2	R	"Kapow"	Big FLASH!
175.5	9	45	0			E154/b	Auto Follow	Restore Party (full intent)
178	9	48	8		F12	E154	"Girls like that make..."	p/u Chloe DL
178.5	9		14				Auto Follow	FX Stop
180	9	50	6			b	Chloe x to SR	Amber x Chloe; C & SL risers add
181	9	51	8				"If they were giving..."	Daphne joins conversation Add SR risers add
182	9	53	5			B	Kylie exit	F/O DS risers
183	9	53	8				Daphne sits SR bench "Chloe"	Time shift / Chloe ENT SR
185	10	53	5	12		M	Connor enters SL Riser	p/u Connor SL Riser
188	10	54	5				Chloe x to Connor	Pull in Chloe Connor
191	10	54	7			R	"I have something to tell you."	restore to party
192	10	54	0			RB	"Pause"	Sp Dierdre
195	10	54	0		F4		"Blackout"	B/O
197	10		8				Auto Follow	Time shift
198	11	55	8				"..you know what's happening."	#dead girl walking
200	11	55	5			M	"drunk girls easy."	DC riser
202	11	56	14			+	"WTF. What the fuck."	Pull in on Tanner SR Gates / Skyler DL riser
203	11	57	4	7		R	Tanner x DC	Add DC
205	11	57	1				"You better do something now"	F/O Skyler
210	11	57	0	3		B	"Pause"	Sp Dierdre
212	12	57	3			R	"the very first one."	House out DC
213	12	60	0				"...is how it's done."	Sp Dierdre
215	13	60	0		F1	MB	"Fork in the road..."	Humming
215.5	13	60	17			R	Auto Follow	US chain link
216	13	60	2	3		+	"That point in time..."	Ensemble SR Benches
217	13	60	0			R	"...go back."	p/u Dierdre
217.5	13	60	3			M	"Fork in the..."	Ensemble
218	13	60	4			+	"Hey, I was..."	p/u Skyler & Landon @ SL & SR Risers
219	13	60	7			R	Chloe lands SL 1/4	p/u Chloe
219.5	13	61	5			M	"...drunk girls are easy."	p/u Skyler SL Riser, Transition
220	13	61	4	7		+	"A lot. You can tell"	p/u Ensemble benches SR, f/o Chloe sp
221	13	62	2				"If I had know, if..."	p/u Boys UC
222	13	62	2			M	"she was so..."	f/o boys
224	13	62	7			R	"..she was dressed."	Brianna & amber x SL
226	13	63	3	18		+	"...of girl does that?"	Chloe x to EXIT "you think this can't happen to you?"
233	13	64	1			B	"Pause"	p/u Dierdre
236	13	64	1			+	"...she does not."	p/u Skyler SL Riser

GOOD KIDS

CUE LIST



239.5	13	64	4				+	"...things to her and..."	p/u Girls @ benches, Boys @ procs
239.7	13	65	14					"Don't you get it"	Daphne x DR riser
239.9	13	66	20				M	"That girl was a train wreck"	add risers
240	13	71	12					"Yeah. You go..."	Skyler x in-1 DC
242	13	71	3				+	"The question you should..."	p/u Skyler 911
244	13	71	0				MB	"...report a rape"	T to Basement
247	14	71	16				R	boys placing the bench	p/u Boys SL Chloe SR
248	14	72	8				M	"Please.Stop"	Chloe x DS
250	14	72	9				+	Chloe lands SL bench	p/u Chloe SL bench
253	14	72	1	3			RB	Chloe knees	p/u Dierdre
255	15	73	6				M	"...posted in You Tube"	bench special out, P/I Dierdre
257	15	73	5				R	Connor exits	p/u Skyler UR
257.5	15	73	6					"... of the guys involved"	f/o Skyler
258	15	73	5				M	"When a called the police..."	f/o Skyler, ensemble (1/2 intent), gates area
259	15	73	7				M	"...whole thing go away."	f/o gates
260	15	73	9		F10		R	"...nothing had happened."	ensemble (1/2 intent)
260.5	15	73	8				M	Auto Follow	ensemble next day (full intent)
261	16	74	10					"I hate this place..."	Kylie x to Brianna @SR riser
263	16	75	0				R	"Football"	Football (1/2 intent)
265	16	75	5				M	Football practice	Football (full intent)
268	17	75	8					"What is your ..."	break practice, Boys x risers & in-1
269	17	77	5					"What about the video"	p/u Connor SR Riser
270	17	77	1		F2			w/sound	limbo
270.5	17	77	12				M	Auto Follow	Deirdre xDC
271	17	77	8				+	Tanner "delete"	P/I Skyler Tanner
272	18	78	1	3	F2		R	"Say something"	p/u Dierdre, Tanner exit
275	18	78	5					Auto Follow	Dierdre roll DS
275.5	18	78	5	7			+	"is where I come in."	Dierdre x DC
277	18	79	10				+	"going viral."	Tweets Multiplying
278	18	79	5	7			+	"kids these days"	Ensemble
281	18	80	7				+	"...to the girl who made..."	p/u Skyler SR
282	18	80	5		F4	RB		Skyler x SL Riser	Live Move Skyler x SL Riser
282.5	18	80	7				R	Auto Follow	Skyler lands
283	18	80	5		F7			Skyler x to sits	Live Move Skyler sits, p/u coach UR
283.5	18	80	5				M	Auto Follow	F/O Skyler
284	18	80	4	3			+	"...this happen."	p/u Coach UR
285	18	80	1	3			+	"...what I'm saying."	p/u Amber UL, f/o Coach

GOOD KIDS



CUE LIST

286	18	80	1	2		+	"...with my Amber."	p/u Todd CC, f/o Amber
287	18	80	1	2		+	"...we're talking about."	p/u curly, f/o Todd
288	18	80	1	2		+	"...like you don't."	p/u Tanner
289	18	81	1	2		R	"...over nothing."	p/u Connor, f/o Tanner
290	18	81	1	2		M	"...going to happened."	p/u Todd CC, f/o Connor
291	18	81	6	2		+	"...her legs together."	p/u Brianna UR
292	18	81	4			+	Brianna x DL	p/u Brianna DL
293	18	81	3	2		R	"...not at all."	f/o Brianna
294	18	81	3	5		M	Skyler stands	p/u Skyler
295	18	82	5	7		b	Skyler x to Deirdre DC	p/u DC
296	18	82	6	8		R	"And I had too much..."	Dierdre stands
297	18	83	8	5			"...where to look."	f/o Deirdre
305	19	83	7			M	Chloe Connor ENT land DS	SP Chloe Connor
308	19	83	6			+	"I really am sorry."	p/u Skyler SLC
310	19	83	18		F10	+	Ensemble enters	Ensemble (1/2 intent)
310.5	19	83	20			R	Auto Follow	Ensemble (full intent)
314	19	86	5			M	"A more honest person"	That's what I believe
320	19	86	3			R	That's what I believe	p/u Chloe
323	19	86	3		F3		That's what I have to believe	
327	19	86	3		F3		Auto Follow	
328	19	86	3			B	Auto Follow	AF Blackout
335		86	5			m		Curtain Call
340		86	5		F8			Front light out
340.5		86	5					AF Post show

3.4: Cue List with Moving Track

LD: Alberto Sagarna
AID: Rob Sier

GOOD KIDS Cue Tracking

CUE #	PAG	TIME	FRM 0	PURPOSE	VL-1000	VL-3500	VLX WASH	MEMPHIS SCHULLER	STROBE	COLORBLAZE TOP FLYC	COLORBLAZE GROUND ROW	VIDEO COUSERS																
5	1	5	TOS		601	602	603	604	605	606	611	390	221	222	223	224	225	301	302	303	391	592	685	685	3001	3002		
10	1	8	House 1/2, Announcement																									
15	1	6	House Out																									
16	1	14	Transition Q - Entrance																									
18	1	12	Entrance																									
22	1	8	"I have a friend", Build																									
25	4	0	Photo Slaps: Pull in on Saylor & Tanner																									
25.5	4	0	AUTO FOLLOW																									
27	4	5	LIVE MOVE: Saylor & St. Riser																									
27.5	4	3	FC Saylor																									
30	4	14	3 F12 Connor																									
30.5	4	8	AUTO FOLLOW																									
34	5	20	"Yeah, I don't really..." - Iliation																									
34.5	5	6	Gate 2 open: Dierdre revealed																									
34.7	6	3	Dierdre & DR																									
35	6	2	Dierdre ENT																									
37	6	0	"I was no mistake..." - Chloee & Connor																									
38	6	9	"I was no mistake..." - Chloee & Connor																									
40	6	5	Dierdre lands SR spot																									
41	7	0	Mistaking ENT																									
42	7	7	AUTO FOLLOW																									
45	7	5	Football																									
48	7	1	and football, pull on Dierdre																									
52	7	1	"... words to the song", bump to cheerleaders DL																									
56	7	5	XF to Saylor, St. Riser																									
60	8	5	highlight Connor DR-C																									
62	8	5	XF to Kyle/Matison/Brianna/Connor SL-C																									
63	9	3	Madison x DS																									
65	10	5	Connor x DC																									
68	10	5	XF to Amber DL																									
70	11	5	add Madison/Saylor DC																									
74	12	0	PAUSE Dierdre																									
76	12	8	XF to Amber DL																									
76.5	12	10	PAUSE Dierdre																									
80	16	12	XF to Amber DL																									
82	16	0	PAUSE Dierdre																									
85	16	8	"getting ahead of ourselves", isolate Dierdre																									
92	16	7	XF to Amber DL																									
95	19	0	PAUSE Dierdre																									

3.5: Effect List

GOOD KIDS

GOOD KIDS

EFFECT LIST			
#	DESCRIPTION	CHANNELS	CUE
135	MOVIE THEATRE FX	1161,1162	135
12	SELFIES PHOTOS	1251,1252	139
5	PARTY COLOR & MOVE VLX	301-303, 591-592	154 -164
154	PARTY COLOR MID BOOMS	421-427,431-435,591-592	175.5-181
301	PARTY COLOR & MOVE	301-303	
591	PARTY COLOR & MOVE	591-592	

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GOOD KIDS

Chapter 4: Production Photographs

4.1: Preset



PRESET

4.2: Scene 1



SCENE 1

Silvery light pours over their heads
as an uncertain feeling wraps their backbone.

“...A PART OF ME WISHES IT WOULD ALL JUST GO AWAY.”

4.3: Scene 2



SCENE 2

“THE TEAM IS CALLED THE MUNSTANGS. MEET THE MUSTANGS”

4.4: Scene 5



SCENE 5

As she stands up to look outside the icy morning
light slices her soul and her heart shivers.

“I REMEMBER I OPENED MY EYES,
AND IT WAS MORNING.”

4.5: Scene 7



SCENE 7

“FORGET ABOUT DATES. NOW IT’S ALL ABOUT HOOKING UP.”

4.6: Scene 9



SCENE 9

“THE BEAUTIFUL ABOUT PARTIES IS THAT ANYTHING CAN HAPPEN.”

4.7: Scene 14



"AND THEN A REALIZED THAT THAT GIRL, THAT WAS ME. THAT GIRL WAS ME.
AND I WANTED TO JUST... I WANTED TO DISSAPEAR"

SCENE 14

4.8: Scene 15



SCENE 15

"I GOT TRANSFERRED TO SOME COP WHO TOLD ME"
"UHH, WE DON'T COMMENT ON ONGOING INVESTIGATIONS"

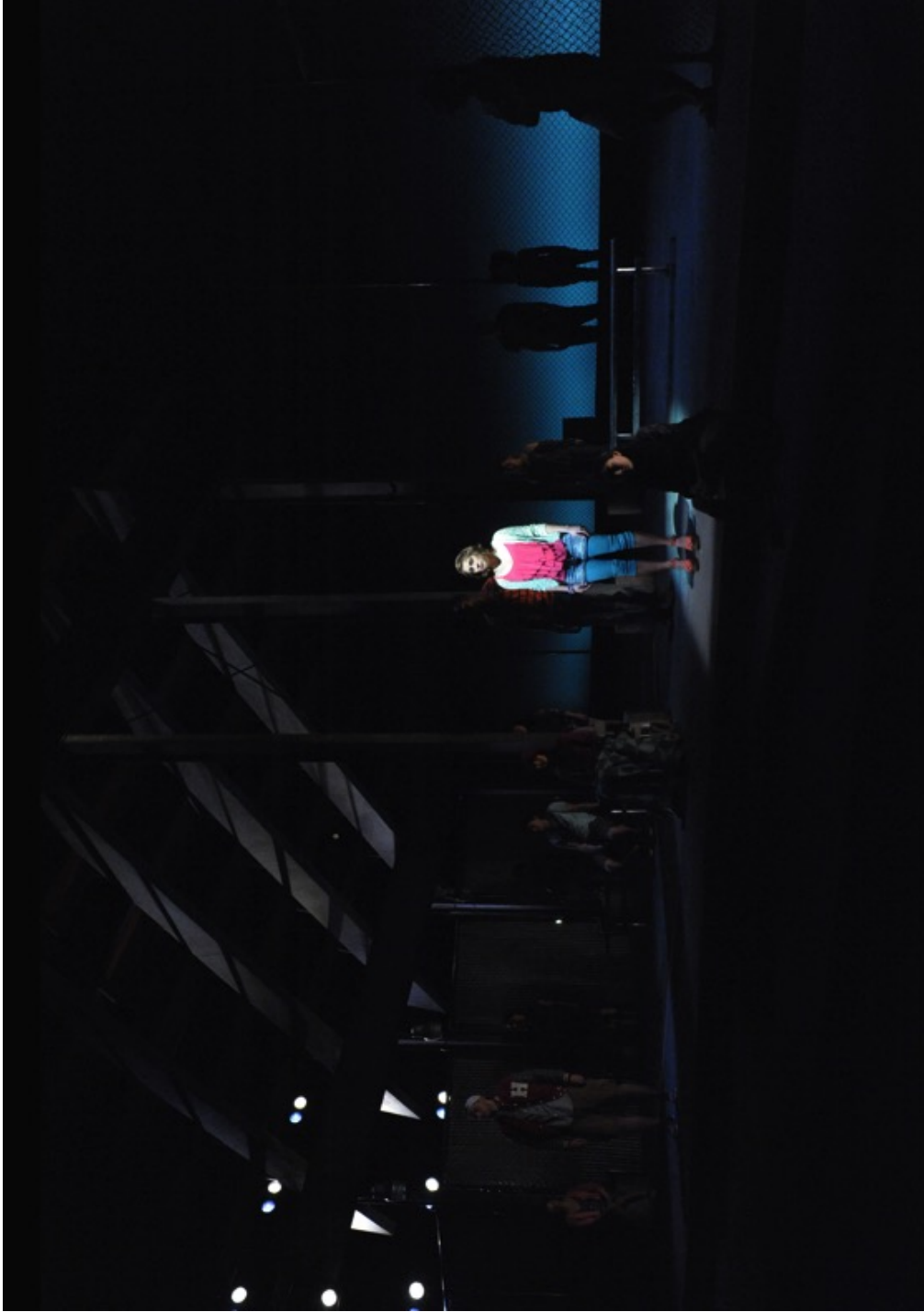
4.9: Scene 19



SCENE 19

“THE WHOLE THING, IT JUST GOT SO STUPID, AND THINGS HAPPENED.
I’M SORRY, I’M REALLY SORRY”

4.10: Scene 19



SCENE 19

“SO, IF I ASKED YOU WHAT HAPPENED THAT NIGHT,
WOULD YOU TELL ME THE TRUTH?”

Chapter 5: Final Reflection

I am very proud of the final product of Good Kids that the whole team put onstage. Our collaboration was strong, open and put to a test with all the days that we missed because of the winter weather. We were able to come back and evaluate what we needed to get the process moving without losing our scope. I had a great experience working with everyone and I would enjoy working with all of them again.

I am also very proud of the lighting design of the production as a whole. I think I was able to create the emotional landscape that the play needed throughout. Creating a nest for the kids to play, watch movies and have parties; and to also nurture their moments of friendship with each other. On the other hand I was also able to shatter the safe nest by exposing them to the ruthless consequences of their actions.

If given another opportunity there are some things that I would have changed or at least tweaked a little bit. I would do something else to the exterior party scenes; I wanted to communicate that the party was still going in the distance behind the gates. That idea came up in response to a sound cue but I didn't have enough time to shape and work with the cue in a manner that would portray what I was looking for after losing various days for weather related closings. I would also make Deirdre's stop/rewind moments a stronger idea, by having a very distinct break from the rest of the play and making a very clear shift; a cue that bumped in on her and left the others as silhouettes.

Furthermore, even if I think I succeeded with the light gesture of a glowing stadium light coming from stage left the space above that felt empty. I would have

insisted more to Katie Sullivan, the scenic designer, to have a scenic element upstage left above the chain-link fence. The main scenic element led the eyes to that empty space. The tools I had to work that area didn't help with the problem, it was making it more noticeable drawing attention from the action.

I think that the theme of the play would work better in a smaller venue perhaps a black box theatre; this will also help in bringing the action closer to the audience.

With this play I felt like a lighting designer again. I was using the tools that I have learned to apply for the past three years but I made them my own. I was not trying to make what the people expected; I was doing what I know and what felt right. The relationship with the director, Seret Scott, was as peers rather than that of a professional trying to communicate with a student, she was open to suggestions and some of them were implemented.

I am very thankful for all the feedback given to me as part of the design process, as with any other production there were difficult moments and also moments of great success. I thoroughly enjoyed being able to design Good Kids as my thesis.

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