

## ABSTRACT

Title of Thesis: Clove: A Lighting Design &  
Hamlet Replayed: A Projections Design

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2019

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Studies

The purpose of this thesis is to provide research, supporting paperwork, and production photographs that document the lighting design for the production of *CLOVE* by Paige Hernandez and the projection design for the production of *Hamlet: Replayed* by Leslie Felbain, produced at the University of Maryland - College Park, School of Theatre, Dance, and Performance Studies.

CLOVE: A LIGHTING DESIGN &  
HAMLET REPLAYED: A PROJECTIONS DESIGN

by

Dylan Taylor Uremovich

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  
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Advisory Committee:  
Professor Brian MacDevitt, Chair  
Professor Jared Mezzocchi  
Professor Mikhail Kachman

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## Preface

The designing of lights and projections are, in many respects, vastly different disciplines. By including these two separate shows where I operate in two different artistic mediums, I do not intend to conflate these disciplines. My inclusion of both shows as a pair is an attempt to illuminate my overall approach to theatrical design by using these productions as case studies.

Although lighting design and projections design are unique, they do share similarities in aesthetic approach. In the creation of any theatrical design, regardless of sub-discipline, the most important goal is storytelling. The important questions of design are how you will create, in collaboration with the director and other design team members, a unified aesthetic environment that both responds to and helps drive the needs of the narrative. Lights and projectors become different types of paints when viewed through the lens of storytelling.

Perhaps a better analogy than comparing lights and projections to different paints is likening their relationship to the one between painting and sculpture. Painting and sculpture may require similar visual skills and sensibilities, but the details of creation differ greatly. Furthermore, painting and sculpture have different strengths and limitations. A painter, for example, must consider only one effective angle of view, while the sculptor must be aware of their work from every angle.

As I examine the processes of these two shows, the considerations inherent to these mediums, both similar and disparate, will become clear. My approaches to the shows are as different as the shows themselves, but I hope that the inclusion of these two shows will provide a clear picture of my approach to creative storytelling across mediums.

## **Dedication**

To Kelly, for keeping me sane.  
Or, at least, less insane.

## Acknowledgements

I would like to thank my fellow collaborators:

### *CLOVE*

Director/Writer: Paige Hernandez

Musical Director/Composer: Nick Hernandez

Scenic Designer: Richard Ouellette

Costume Designer: Jeannette Christensen

Sound Designer: Kenny Neal

Projections Designer: Paul “Paulie Dazzle” Deziel

Assistant Lighting Designer: Peter Antone Leibold IV

Lighting Supervisor: Katrina Mauer

Projections Supervisor / DMX Cell Phone Engineer: Devin Kinch

### *Hamlet Replayed*

Director/Writer: Leslie Felbain

Colleen Harris: Musical Director

Scenic Designer: Daniel Pinha

Costume Designer: Austin Conlee

Lighting Designer: Chris Brusberg

Sound Designer: Neil McFadden

Projections Supervisor: Devin Kinch

The Documentarian: Ivan Carlo

The cast of *Once Upon an Orchard*: Daniela Gomes, Darien Djourabtchi, and Andrew Saundry

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## Introduction: Designing the Devised

For all the differences between the two shows included in this work (and they are legion), they do bear one curious similarity: They were devised theatre works. Although it can be treacherous to try to apply “standards” to the theater or to bandy about phrases like “traditional process”, I would like to take a moment to at least discuss why these types of works presented an interesting challenge. Unlike a more traditional process for designing a play, which typically begins with reading a fully completed script or, in the case of new works, a solid first draft, both of these shows began with what I would call a sketch of a show, with the intent that the cast would be paramount in crafting the show throughout the rehearsal process.

I had never been part of a collectively created story of this type before working on *Clove* and *Hamlet Replayed*. It was both an exciting experiment as well as a unique challenge. Determining what a show needs can be challenging even if the script is well known and the director’s vision very clear. In this case, the scripts were essentially outlines and, the directors were appropriately non-committal about what the shows wanted to be.

Although I had never worked on devised pieces before, I did have prior experience working in the world of dance where a designer is often brought on before the piece is finished (or in extreme cases, even started in a tangible way). In design processes where there are large amounts of unknowns, one of the primary goals of a designer must be to be light on their feet. In both cases, my plots and equipment requests (the tools by which I implement my designs) needed to be solidified long

before the shows would even enter the rehearsal process. For these reasons, both my lighting/projection systems and my design concepts needed to remain elastic enough to respond to the ever-changing needs of the show while being concrete enough to have a consistent aesthetic voice throughout each piece.

In this vein, don't be overly confused if moments, characters, and plot points that are depicted in the final version of the show don't appear to have seeds at the onset. They very well may have shown up the week before tech started. For example, *Clove* went from 14 scenes to 26 on the journey from the first draft to the final draft. *Hamlet Replayed*, for its part, added an entire section of *America's Got Talent* introduction videos which required filming with the actors a week out from load-in.

Hitting a design target can be especially daunting if the target keeps moving, but that is also the profoundly exciting part about designing such shows. With these shows, I have worked to create creative sandboxes for myself that allow maximum flexibility to respond to the impulses of the team while still holding onto a cohesive spirit for the world we were creating.

# Part 1: Designing Lights for Clove

## *Chapter 1: The Pre-Production Design Process*

### 1.1: Design Concept Statement

The glaring, isolating spotlight burns Alex's eyes as he prepares to play in front of those who seem only to exist to judge him. We see the peering professors only as disembodied heads, grotesquely illuminated from below in the digital cyan of their note-taking devices. Alex struggles, fails, and runs for the hallway. In each doorway, faceless figures pose and whisper a maelstrom of emotions. Judgement. Cruelty. Panic. All at once, Talk To Us banishes the whispering gawkers back to their nests and welcomes us to the cozy chaos of an artistic community. Institutional fluorescent lights in a delicate dance with strings of warm incandescence put up by the student body, bouncing off wild decorations and mural covered walls. Unfeeling institution meeting wild self-expression. Clove Hall is a choice as much as it is a place: it is the fight between the icy isolation and loneliness we retreat to and the dazzling prismatic world enabled when you choose community. It is the fight between indifference and empathy.

The piercing blue light of a police emergency callbox glares down on Talk To Us in the middle of the night as he phones for outside help: a classmate, Sam, is missing. The detective comes and the search is on, floor by floor, to find the missing student. On (C)ounted In, we're overwhelmed in inclusion purgatory. Bright multi-colored lights and the sickly blue glare of a television blasting violent video games, the world is bustling, indifferent. The students didn't care about Sam's problems here,

they were too busy to see the pain. (L)ove and Heartbreak is a reprieve to healing white sunlight streaming through a dusty studio window. In this place, Sam found safety and acceptance in Starr's light. When we must run from it, as he did, we feel the loss of its simple serenity. At the (O)origin the rays of sun are shattered by stained glass, turning the environment to a mosaic of brilliant color and inky shadow. In this chapel, we witness Sam's closest community, his family, repent not reaching out to help their now lost kin. Upwards in (V)isibility we are able to banish the shadows and step into the cream colored sunlight of the therapist's office, a safe space that Sam tasted yet ran from too soon. (E)mbracing Empathy is the chaotic world of the theatre. A play within a play by novice players caring more for expression than polish. Toxic oranges and greens, steep angles with deep shadows, and blinding white strobe lights pull us through a dark morality play about death caused by lack of empathy.

This hint of fictional death almost immediately conjures the real thing, which reaches us through a wave of electronic devices. In the darkness, the bleat of a cell phone sparks the illumination of a confused, then horror-struck face. Another chime, another face. And another. And another. The wave spreads across the entire building and we see the entire community isolated in their own frigid bubbles of terrible information. Sam committed suicide. This shared isolation and shame brings the denizens of Clove Hall together. A multitude of colors shine through the windows and the incandescent warmth of their passionate decorations light up the space. In mourning together, they have found the prismatic beauty of community and empathy and banished the iciness of indifference.

## 1.2: Early Notes

### **Clove - Working Notes**

**Notebook:** Life

**Created:** 8/23/2017 1:50 PM

**Updated:** 4/13/2019 4:04 PM

**Author:** uremovichd

---

*Transitions: Each transition into a new scene is a major artistic shift. The stage comes alive with music, movement, visuals (projections), journeys, pathways(light) as the characters shift to the "next level" or area.*

*Take-A-Way: Each scene represents a new "track". Fourteen tracks can make for a soundtrack that can be played in its entirety as an instrumental album. My hope is to have this album be accessible to students and audiences (soundcloud, bandcamp, etc) as a tangible take-away. Any additional ideas of "take away" or enriching the audience experience is greatly appreciated. this idea lends itself to my career as a hip hop artist where coming to the show equals ownership in the creativity witnessed.*

*Setting: Modern Day*

*Concert Hall / Theatre / Performance Space*

*Various spaces in a dorm building: courtyard, classroom, cafe, office, lounge, dorm room*

*(C)ounted in*

*(L)ove*

*(O)rigin*

*(V)isibility*

*(E)mbrace Empathy*

"We have all know the long loneliness, and we have found that the answer is community"

In Transformation scene:

"We see television lights"

- 
- SCENES
    - Jury Advisory
      - Concert Hall
    - Gossip Folk
      - Dormitory Hallway

Figure 1: Clove Early Notes 1

- Clove Hall
  - Dormitory
- The Call
  - Phonecall between TTU and police
- Dorm Meeting
  - Dormitory
- Roommate
  - Sam and Alex's room
- (C)ounted In - How do you belong?
  - Dorm room / Common Space
  - Freshman area
- (L)ove - Love, heartbreak, sexuality
  - Starr, visual artist's studio
  - Live painting/Projected painting?
- (O)rigin - Students of mixed race heritage not knowing where they fall
  - Sam's cousins are here
  - "staccato movement"
- (V)isibility - Are you seen? Are you heard? In a large community like a college.
  - School counselor
    - Tells about Sam's assault, robbery
- (E)mbrace Empathy - Lack of empathy, how do we learn to care about each other?
  - Theatre
  - Play within a play
    - Play about empathy
    - Dada/Absurdism
  - Ends with "montage" back through the play's actions, ends outside
- Transformation
  - Cacophony of cell phones/screens announcing that Sam is dead
    - **Can we control a number of phones/screen with cell phone apps?**
      - **Could we write an app? Read artnet/osc for brightness, red, green, blue of screen.**
  - Initial dorm meeting area
- Final Jury
  -
- What Was Missing Was You
- Characters
  - Alex
    - Sam's roommate / Musician / Student
  - TTU
    - Sam

---

First meeting:

Kenny Neal - Sound Design

- Paige Thoughts
  - Background
    - Clove
      - Word has haunted her
      - Clove seasoning, clove garlic, 4 leaf clover
      - Clove aesthetic

Figure 2: Clove Early Notes 2

- Multicultural, multiethnic
    - Gets booked in the midwest a lot (including the election campaign)
    - Instances
      - Nasty woman
        - "Community is like garlic and she is our biggest clove)
      - Love for the seasoning
    - Clove as community
      - As components of a whole
      - Use as medicine
      - Children can't eat cloves, need experience to take it on
  - Clove is about community
    - Students
      - Having a hard time calling college home
      - Hard time with relationships
      - "Instant" depression, like instant coffee
- Workshop
  - Movement activities
  - Brainstorming
  - Filled out questionnaires
    - Turned out dark
  - All boiled down to a dorm
    - Community
    - How you live
- Take-A-Way
  - Some way the audience can take a piece of the experience away from them
- Sensory engagement
  - Do they walk on set to get to their seat?
  - Can they touch props?
  - Do we have smells for the audience?
- Audience should feel like the 4th wall goes down eventually, they should be accountable by the end of the show. Realize that we're all connected.
- TTU - Originally male and then transitions into female and the going missing is from transition

Misha: As a director, what's your mode of interacting with designers?

Paige: Design should be another character. Would like it to be integrated as early as possible. Come to as many rehearsals as you like.

Patrick: Will you use bodies to create space?

Paige: Not sure about creating space with bodies  
Videotape rehearsals to constant change

Paige - Ensemble able to interact/connect with/react to the audience

Nick - Dark ambiance vs hip-hop

The stuff that bangs should be the actual dance pieces

Initial jury on classical side

Final jury an extension/hip-hop-ification of the original

*Figure 3: Clove Early Notes 3*

Questions:

How does the dorm feel as a whole?

Is it cozy? Is it stifling? Does it depend on floor?

How is it experimental?

In a room we can feel like cinderblock, cold, fluorescent lighting

There is a magical moment, a magical feel

Everyone is waiting for it to fail

Not a conservatory model, you are part of the general community

Is the audience an outsider to this place looking in? Are they the Freshman class?

They should feel like belong or they're coming in from another dorm

Alex does full journey of the hall at the beginning and the detective does full journey of the space at the end

Paige open to either the space transforming to create each new area or having dedicated areas for each

Is there an evolution to the integration of the space?

*Figure 4: Clove Early Notes 4*

1.3: Research Images

1.3.1: Jury Advisory

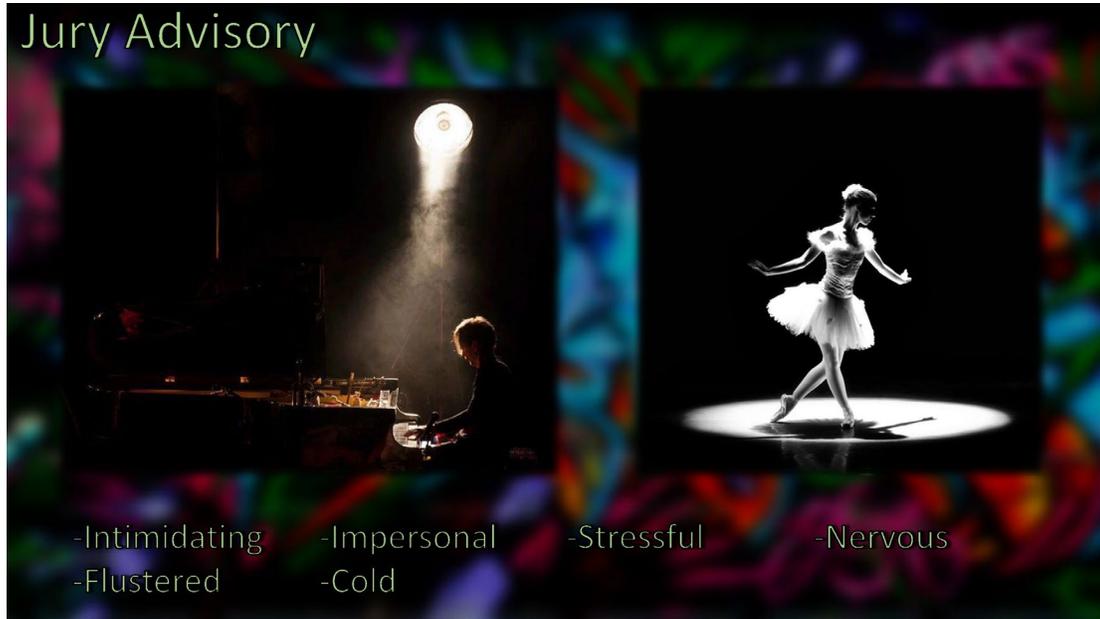


Figure 5: Clove Research, Jury Advisory 1



Figure 6: Clove Research, Jury Advisory 2

1.3.2: Gossip Folk

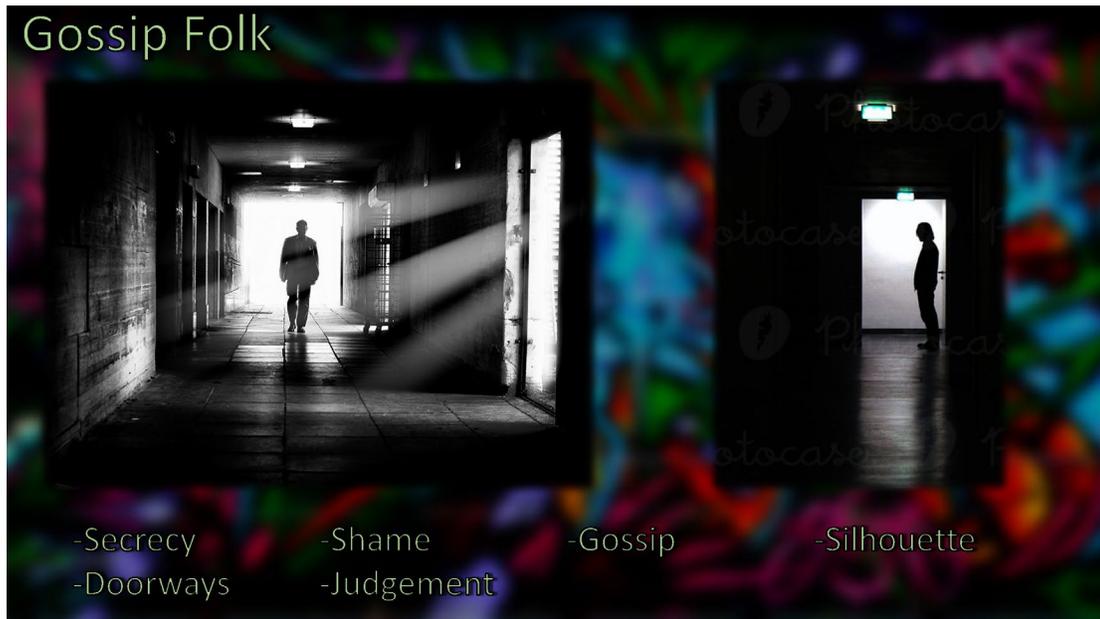


Figure 7: Clove Research, Gossip Folk 1

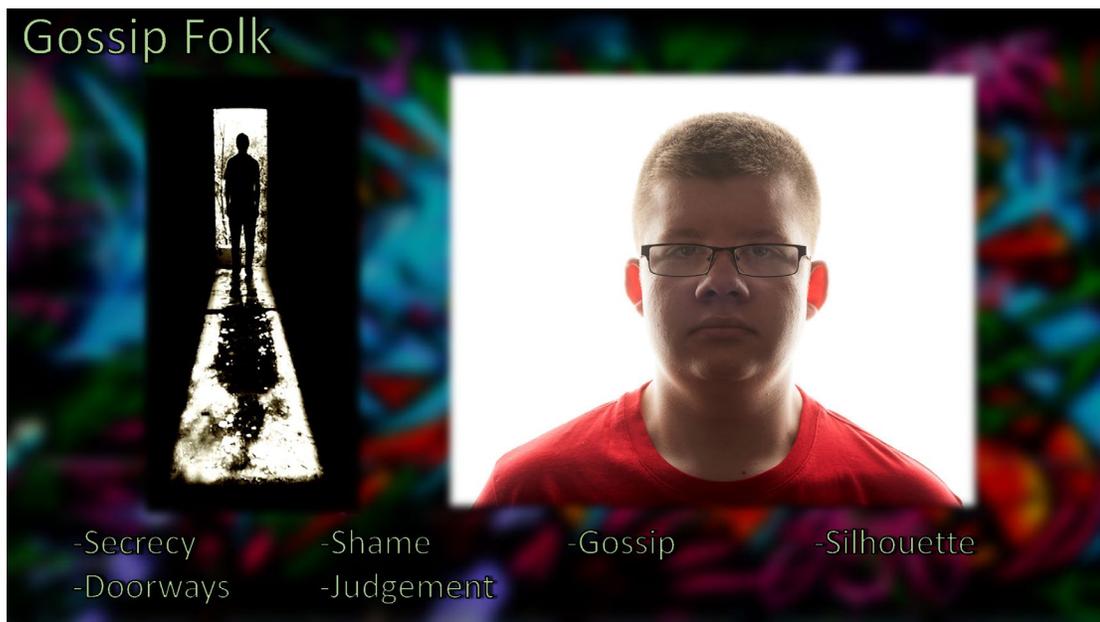


Figure 8: Clove Research, Gossip Folk 2

1.3.3: Clove Hall

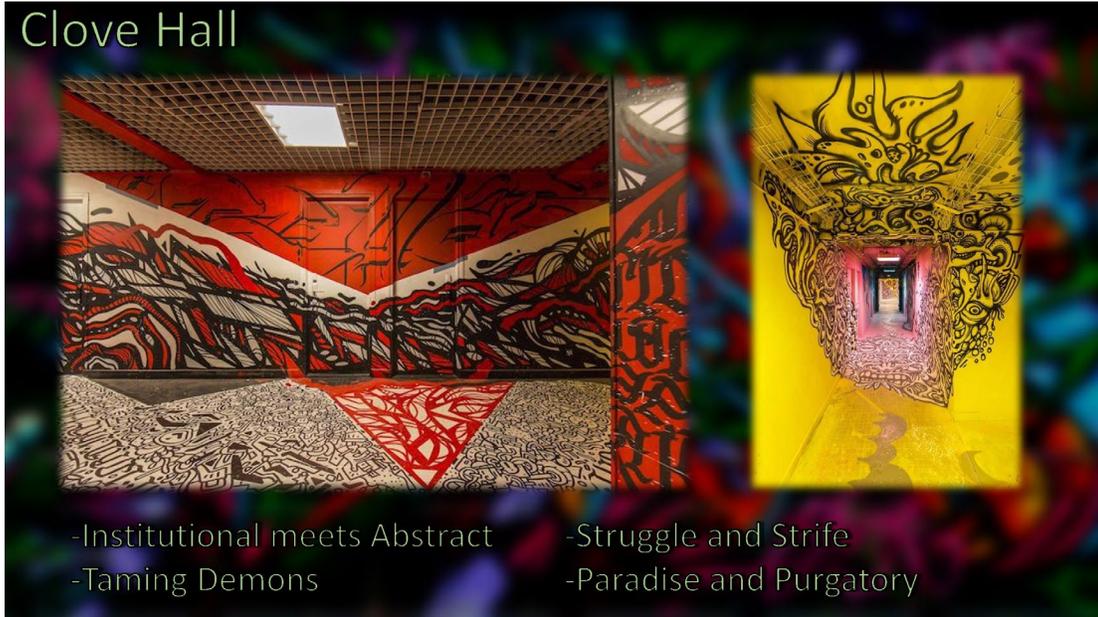


Figure 9: Clove Research, Clove Hall 1

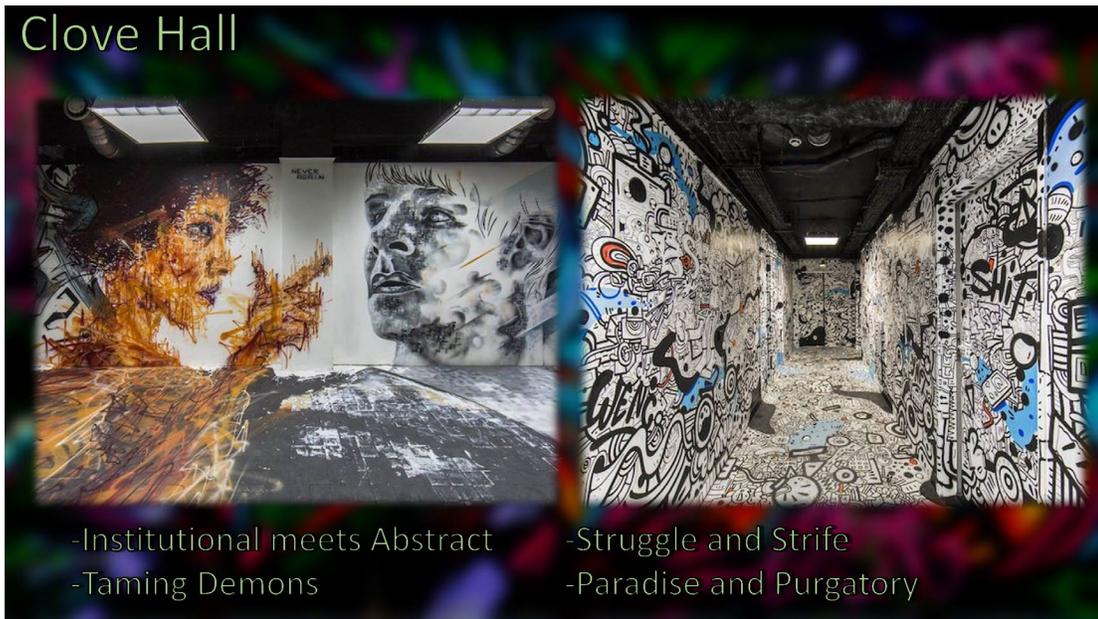


Figure 10: Clove Research, Clove Hall 2

1.3.4: The Call

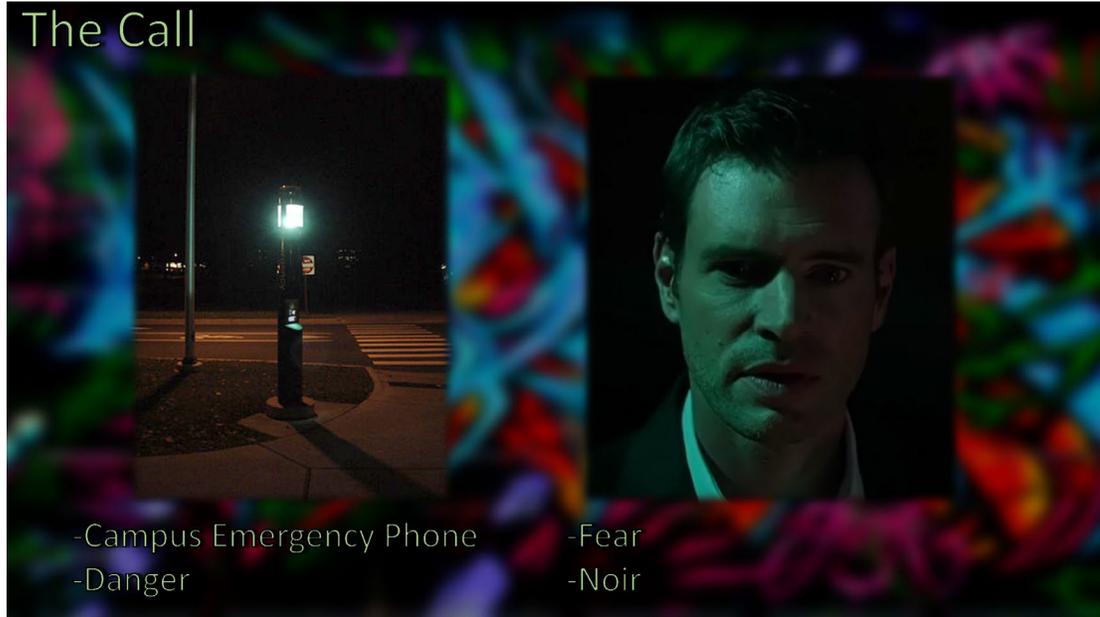


Figure 11: Clove Research, The Call 1

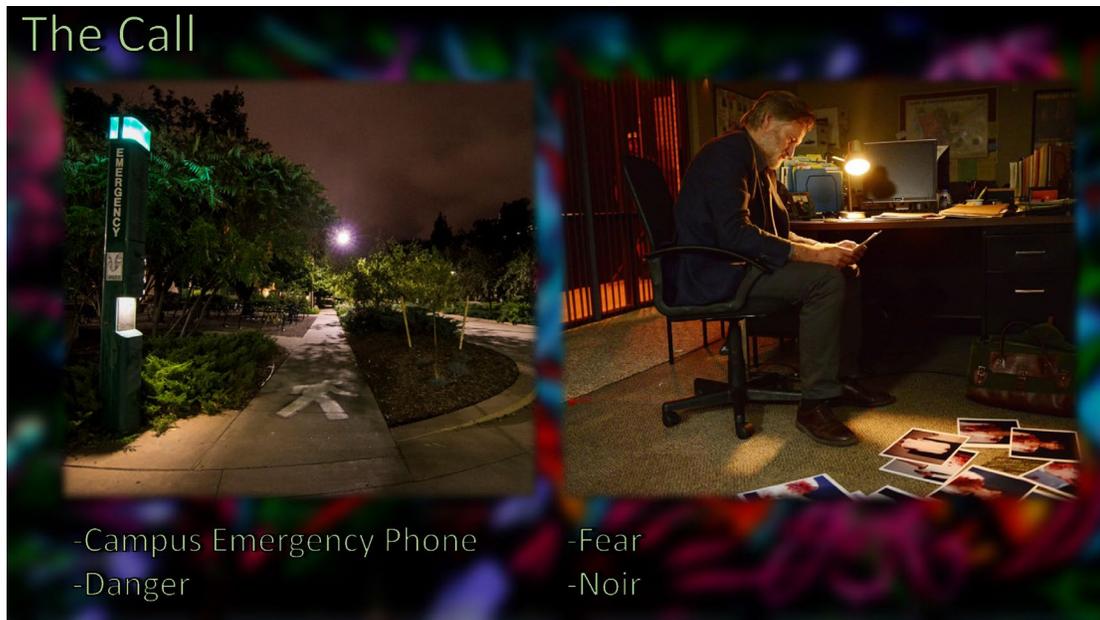


Figure 12: Clove Research, The Call 2

1.3.5: Dorm Meeting

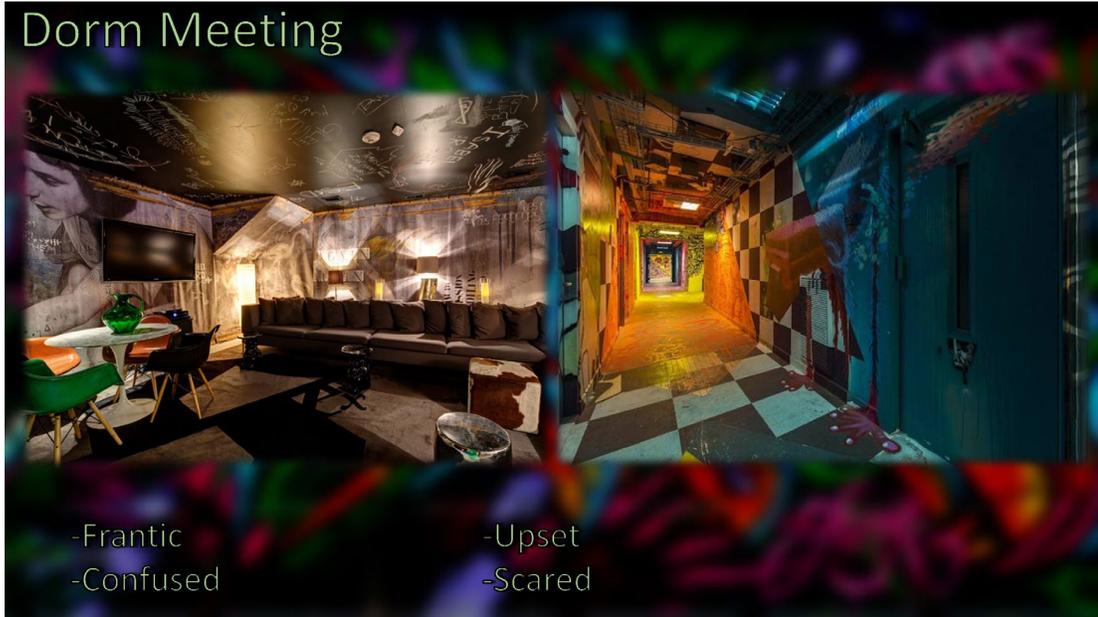


Figure 13: Clove Research, Dorm Meeting

1.3.6: Roommate

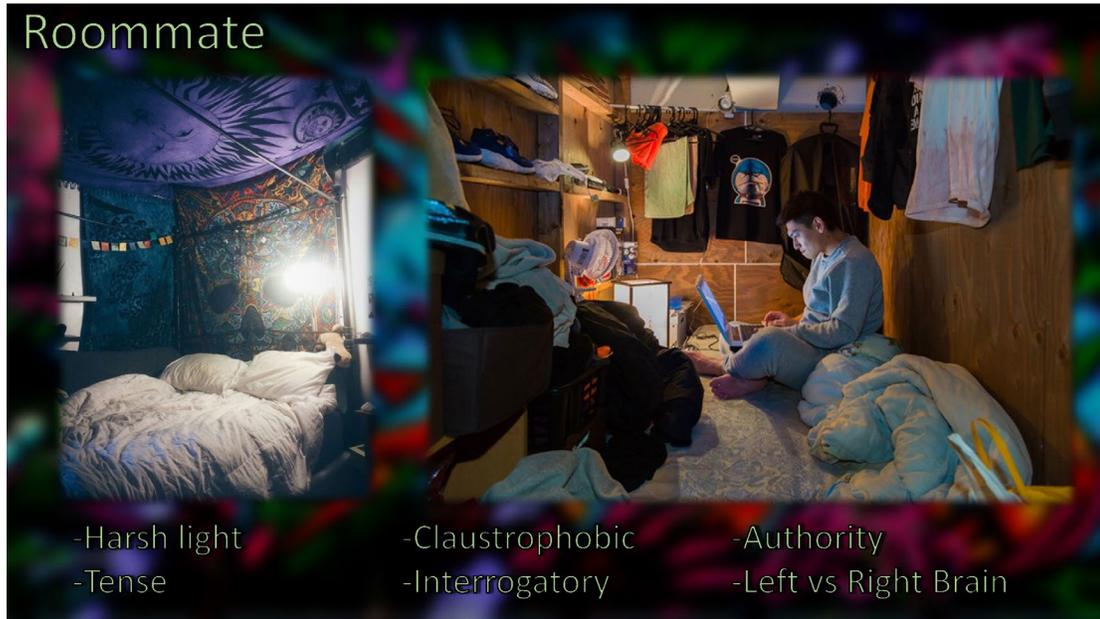


Figure 14: Clove Research, Roommate 1

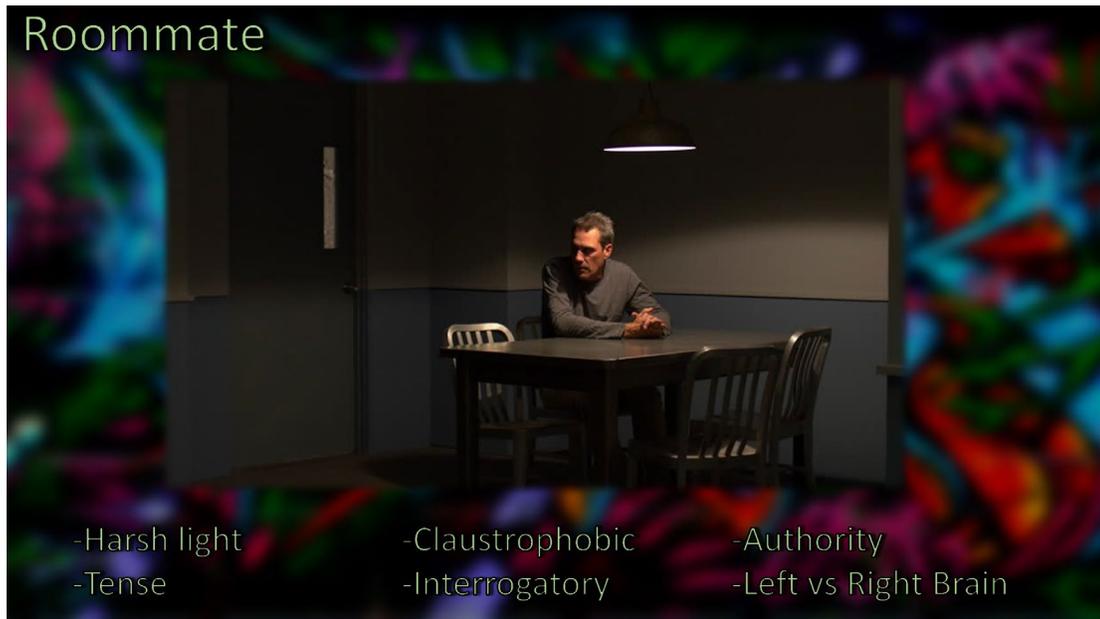


Figure 15: Clove Research, Roommate 2

1.3.7: (C)ounted in

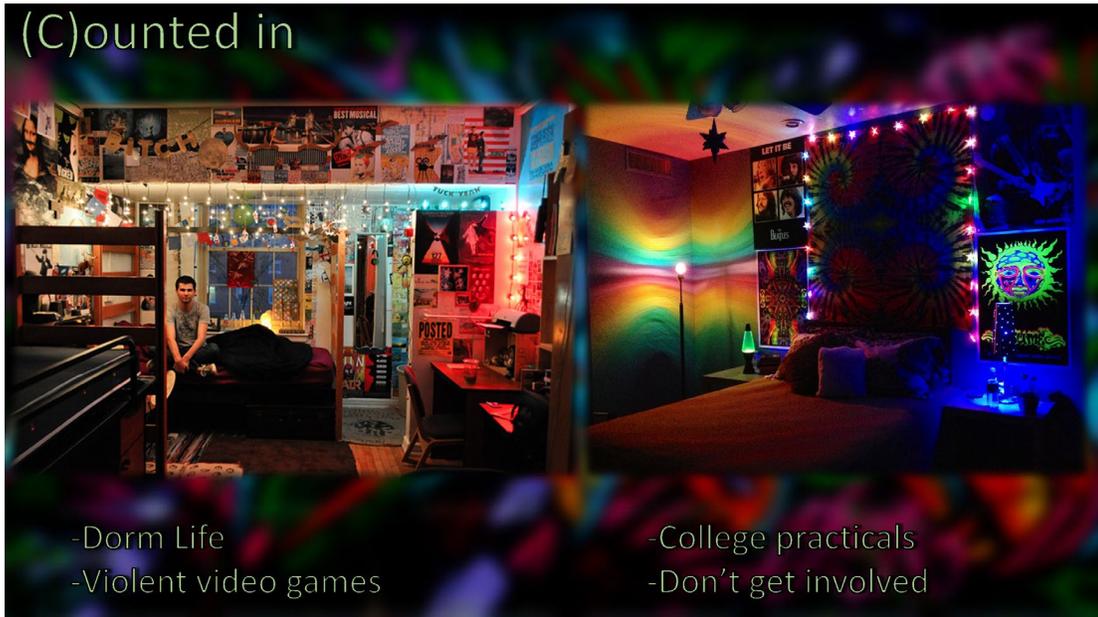


Figure 16: Clove Research, Counted In 1

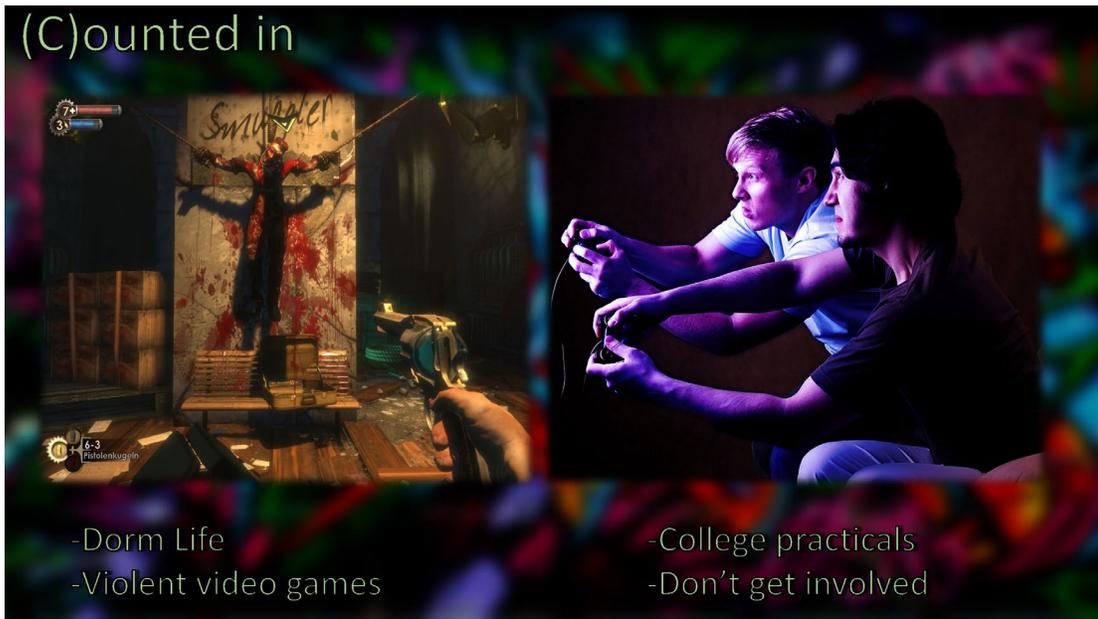


Figure 17: Clove Research, Counted In 2

1.3.8: (L)ove and Heartbreak



Figure 18: Clove Research, Love and Heartbreak 1

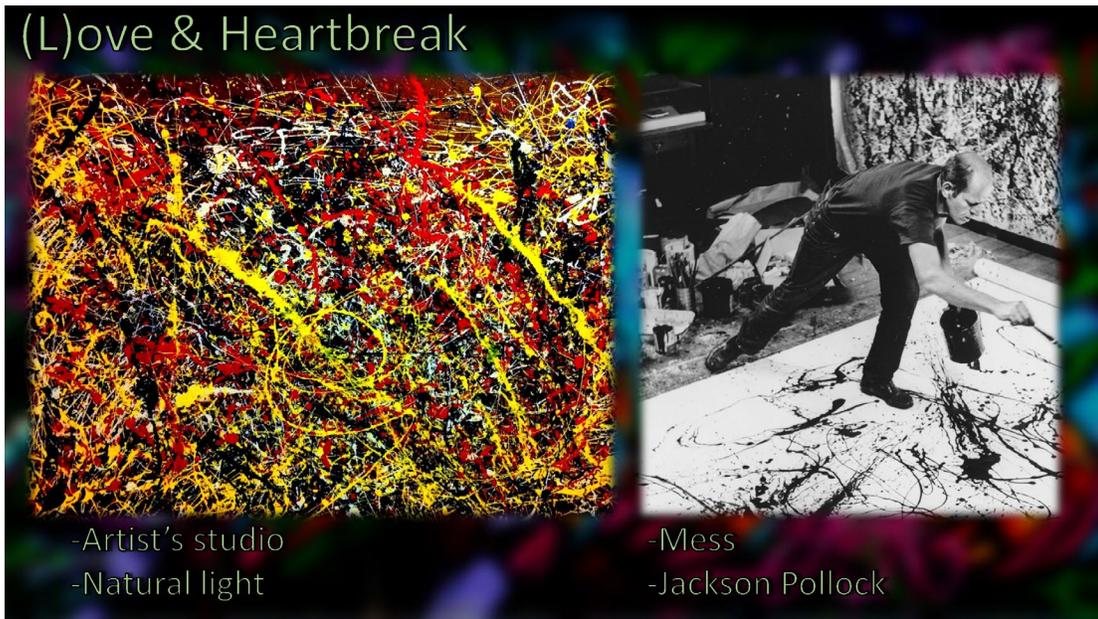


Figure 19: Clove Research, Love and Heartbreak 2

1.3.9: (O)rigin

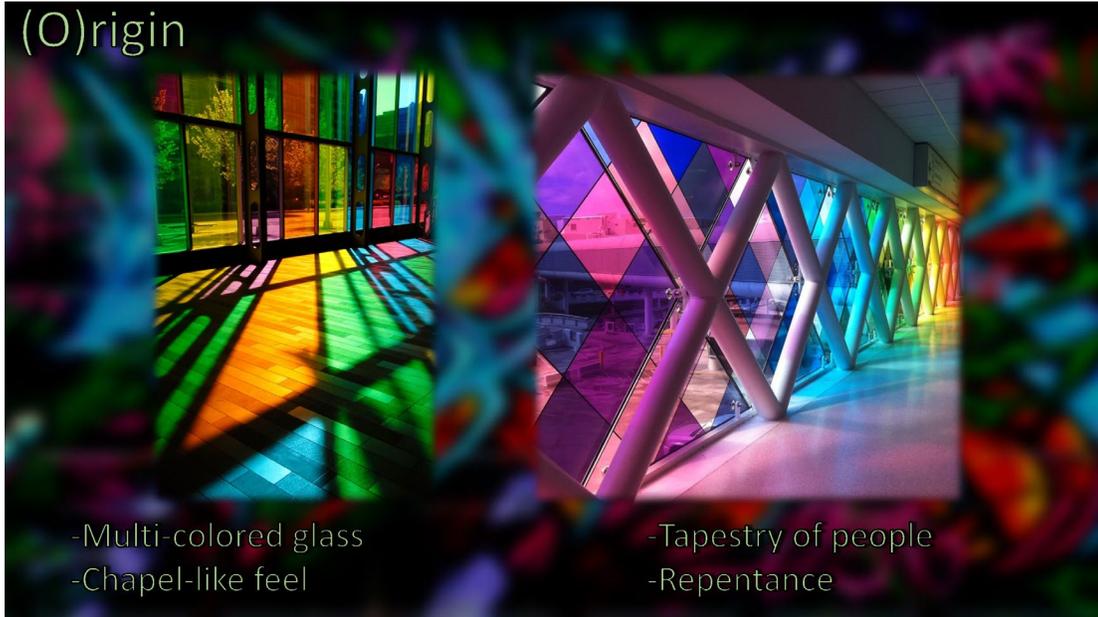


Figure 20: Clove Research, Origin 1

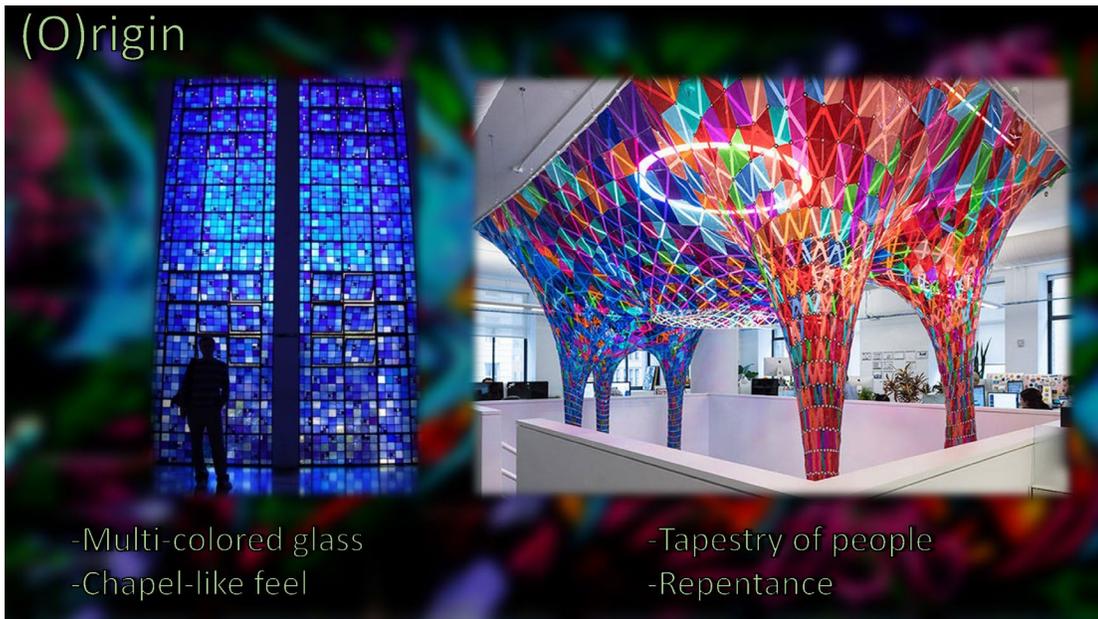


Figure 21: Clove Research, Origin 2

1.3.10: (V)isibility

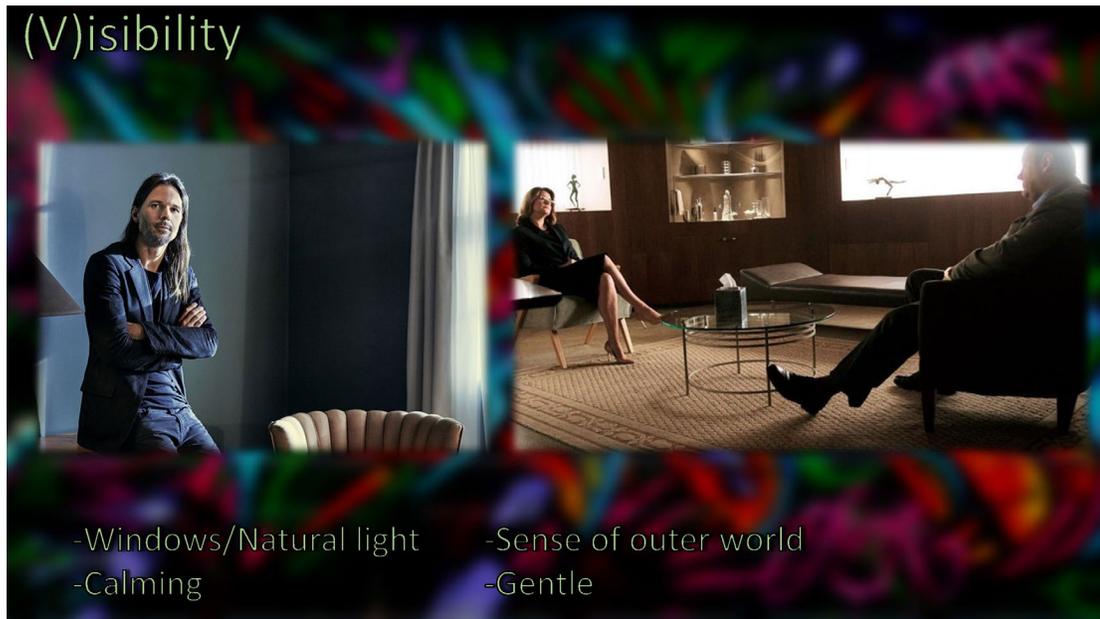


Figure 22: Clove Research, Visibility

1.3.11: (E)mbrace Empathy



Figure 23: Clove Research, Embrace Empathy 1



Figure 24: Clove Research, Embrace Empathy 1

1.3.12: Transformation



Figure 25: Clove Resarch, Transformation 1



Figure 26: Clove Resarch, Transformation 2

1.3.13: Final Jury / What Was Missing Was You

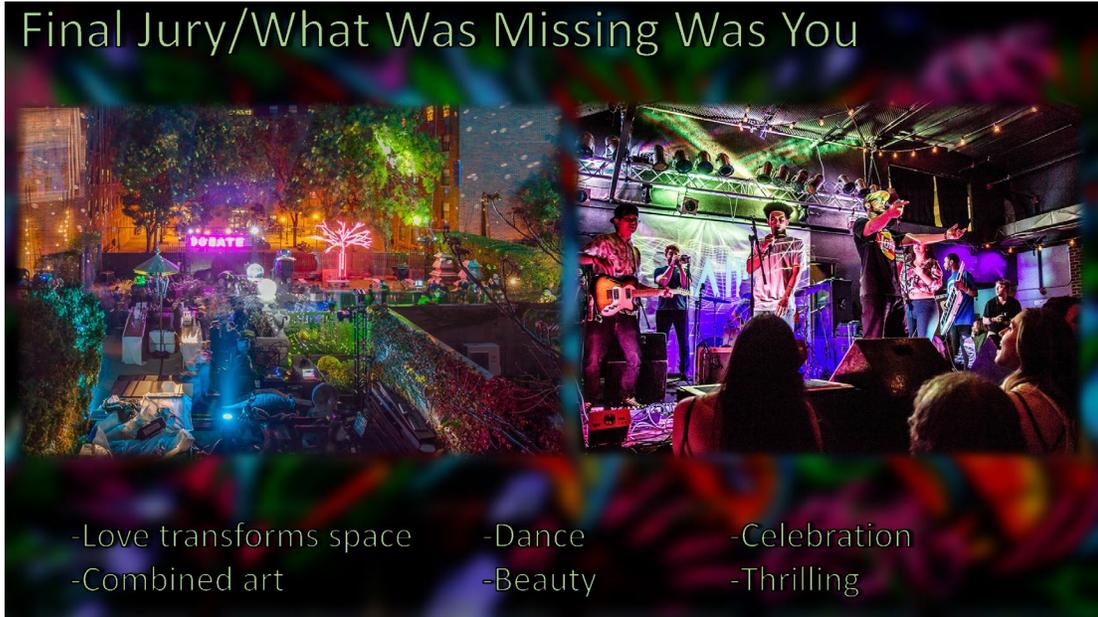


Figure 27: Clove Research, Final Jury

#### 1.4: Design Meetings

Although the script was far from complete, Paige, the director, had given us a very clear thematic roadmap for what we were trying to achieve with the piece.

Ultimately the show was about community and the ways that communities can both fail and succeed in looking after its members. The piece had gotten to this point, in part, through a workshop that Paige had held with University of Maryland students where she had the students fill out questionnaires about their experiences. From this research, the themes of dealing with suicide, dealing with depression, feeling ostracized, feeling like one doesn't belong, feeling confused about sexuality and relationships, and struggling with race and heritage became cemented into the story. Another important background element to understand about Clove Hall, for Paige, was that it is "an experiment" in the eyes of this university. Clove Hall is a self-run community for artists within the university system which has been struggling to achieve cohesion. This struggle is an undertone for the whole show. If the students cannot create a strong community, their community will be broken apart and taken from them.

All of these elements provided great fodder for moving forward. After sharing my research, Paige felt that I was on point aesthetically and stylistically, but cautioned me about going too dark, too soon. The theme of suicide within the play as well as my own predilections towards dark and moody design had tilted my research towards the shadowy, but I assured Paige I would find the happy medium. Almost immediately, I felt a lot of trust and support from Paige. One of the technical ideas that I got immediately attached to in this contemporary world of college students was

the idea of gadgets: cell phones, tablets, laptops, and televisions. Early on I started pushing the idea of wanting as many characters as possible to have functional gadgets that could be (I hoped) controlled through the light board. On the first pass of the script, the cold, dehumanizing uplift of someone reading off a cell phone in the dark seemed like a great visual metaphor for both the self-induced isolation of technology as well as the lack of empathy inherent in dealing with other humans only through digital screens. The team seemed intrigued by the idea, and I started wheels turning with the shop to see how such a thing could be achieved.

Richard's impulses in the world of scenery lead him to imagine a completely immersive promenade stage experience, where the acting and audience areas were essentially the same. It was important to Paige that the audience feel like they were part of the Clove Hall community, so this direction on Richard's part felt right. In the world he was envisioning, the entire audience would be residents of Clove Hall and the actors would be moving through and sitting among the audience. For my part, I was excited for the opportunity to work in an entirely new mode of lighting design. Never before had I needed to worry about designing for every possible angle of view, but since the audience and actors could essentially be anywhere I knew it would provide an intense lighting challenge. To add to the list, Richard also wanted to outfit the scenery with over a hundred lightboxes including embedding them into a central ceiling bisecting the entirety of the space. The lightboxes would be covered in collage-like images of students, leaning into the thematic idea of diversity and community. Upon viewing his rendering of the ideas [\[Appendix B\]](#), it was hard to argue with the beauty of his vision. I was excited but knew there was a lot of leg work

to be done to make this production possible. It would definitely push our shops to their limits. We are encouraged in this program to “dream the show” and let the shops be the bearers of bad news, but my background on the electrician side of the equation set a few alarm bells ringing as to the achievability of all the elements. I quietly let Richard know we were in for a struggle, but certainly didn’t try to dissuade him from his beautiful aesthetic path.

Sound would be a major element of the show, since there would be heavy elements of spoken word poetry and dance included. Nick, the musical director, and I had had the pleasure of working together on a children’s show at Imagination Stage called *The Freshest Snow Whyte*. It was useful to know his style of percussive beats and overtones, because it gave me an idea of what direction the music would be moving in before we had any definitive tracks. I would need a lighting rig that could bounce and shift as quickly as the music would. Nick, wanting a unique musical feel for each floor of Clove Hall, would largely set the mood and tempo. Luckily, he was very forthcoming with uploading tracks as soon as he had drafts of them.

Jeannette, our costume designer, was taking cues from the contemporary world of youth fashion. Her approach to palette and pattern intrigued me. Bright vibrant blocks of color would be attached to largely thrifted garments, providing the characters with both a lot of personality as well as a unified element to link them all together. She, like Richard, was interested in the idea of collage as an aesthetic. Her impulse towards saturate colors meshed well with my own inclination towards saturation to help us as we travelled through the highly distinct floors of Clove Hall.

Paul, our projections designer, had similar inclinations to me in bringing the presence of contemporary gadgetry into the world. His imagery pulled heavily from the world of social media and he envisioned the mounting of several monitors among the lightboxes covering the walls and ceiling. Paul and I had just come off a very successful collaboration on the show *Love and Information*, and I was excited to have a collaborator I knew would be able to help me in making the world respond well to the bouncing music and quick shifts being discussed.

Ultimately, it felt like we were all on the same page moving forward. Obviously, there would be much to learn in the process as the script solidified, but we at least had a clear aesthetic and thematic direction to move in. If I had any concerns, it was all about actually getting our ideas through the cost-out process. With a scenic design as big as the theatre was, covered in lightboxes and televisions, with an overhead roof, surrounding walls filled with windows, raucous musical numbers, and actors constantly weaving in and out of the audience our work was cut out for us.

1.4: Anticipated Equipment List

<b>CLOVE</b>	
EQUIPMENT REQUEST LIST	
<b>DATE:</b>	DEC 23, 2017
<b>COMPANY:</b>	UNIVERSITY OF MARYLAND, TDPS
<b>VENUE:</b>	KOGOD THEATRE CLARICE SMITH PERFORMING ARTS CENTER
<b>PRODUCTION COORDINATOR:</b>	CARY GILLETTE (301) 405-1623 cgillette@umd.com
<b>LIGHTING DESIGNER:</b>	DYLAN UREMOVICH (602) 430-9308 dylan.uremovich@gmail.com
<b>ASSISTANT LD:</b>	PETER LIEBOLD (209) 352-0243 peterleiboldvi@gmail.com
<b>HEAD ELECTRICIAN:</b>	KATRINA MAURER kmaurer@umd.edu
<b>LOAD IN:</b>	APRIL 8, 2018
<b>FIRST TECH:</b>	APRIL 18, 2018
<b>OPENING:</b>	APRIL 27, 2018
<b>CLOSING:</b>	MAY 5, 2018

Figure 28: Clove Equipment Request 1

**EQUIPMENT LIST:**

**CONVENTIONAL FIXTURES:**

QTY.	INSTRUMENT TYPE
42	SOURCE 4 26 DEGREE @ 750W
60	SOURCE 4 36 DEGREE @ 750W
16	SOURCE 4 50 DEGREE @ 750W
14	COLORSOURCE SPOT
35	SOURCE 4 PAR WITH LENS KIT @ 575W
10	STRAND FRESNELITE @ 2KW
30	COLOR KINETICS 2' COLORBLAZE TRX LED STRIP
6	14" FOCUSING SCOOP @ 1KW
28	*SELECON PLCYC LED LUMINAIRE
10	*COLORFORCE 72

\*NOT PART OF TYPICAL KOGOD STOCK

**MOVING LIGHTS:** NOT INCLUDING RENTALS

QTY.	INSTRUMENT TYPE
2	ROSCO I-CUE INTELLIGENT MIRROR
2	CITY THEATRICAL DMX IRIS

**PRACTICALS:**

QTY.	DESCRIPTION	PLACEMENT	INTERNET LINK
245'-0"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 2 32ch decoders	NORTH WALL	<a href="https://www.amazon.com/gp/product/B07439XXRG/ref=ask_gl_qh_dp_hza?t_h=1">https://www.amazon.com/gp/product/B07439XXRG/ref=ask_gl_qh_dp_hza?t_h=1</a>  <a href="https://www.amazon.com/Channel-Decoder-Controller-Dimmer-DC5-24V/dp/B075FHJM35/ref=sr_1_3?s=musical-instruments&amp;ie=UTF8&amp;qid=1513698672&amp;sr=1-3&amp;keywords=rgbw+dmx+decoder">https://www.amazon.com/Channel-Decoder-Controller-Dimmer-DC5-24V/dp/B075FHJM35/ref=sr_1_3?s=musical-instruments&amp;ie=UTF8&amp;qid=1513698672&amp;sr=1-3&amp;keywords=rgbw+dmx+decoder</a>
199'-6"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 2 32ch decoders	WEST WALL INTERIOR	Same as above
190'-6"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 2 32ch decoders	WEST WALL EXTERIOR	Same as above
168'-2"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 1 32ch decoders	EAST WALL	Same as above
105'-6"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 1 32ch decoders	SOUTH WALL INTERIOR	Same as above

PRELIMINARY

DYLAN.UREMOVICH@GMAIL.COM

CLOVE

Figure 29: Clove Equipment Request 2

104'-0"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 2 32ch decoders	SOUTH WALL EXTERIOR	Same as above
330'-8"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 2 32ch decoders (4 more 4ch decoders to be pulled from stock)	ROOF	Same as above
48'-0"	LIGHTBOXES EMBEDDED WITHIN SET - LED TAPE w/ 1 32ch decoders	STAGE BACK	Same as above
5	STRING LIGHTS – SEE SCENIC DRAWINGS	SET MOUNTED	<a href="https://www.amazon.com/Goothy-Outdoor-Backyard-Wedding-outdoor/dp/B077D8R3Z6/ref=sr_1_2_sspa?ie=UTF8&amp;qid=1513184817&amp;sr=8-2-spons&amp;keywords=st40+light+bulbs&amp;psc=1">https://www.amazon.com/Goothy-Outdoor-Backyard-Wedding-outdoor/dp/B077D8R3Z6/ref=sr_1_2_sspa?ie=UTF8&amp;qid=1513184817&amp;sr=8-2-spons&amp;keywords=st40+light+bulbs&amp;psc=1</a>
4	SCONCES – SEE SCENIC DRAWINGS  WILL NEED TO BE DIMMABLE – SCONCE SELECTED BY SCENIC MAY REQUIRE MODIFICATION	SET MOUNTED	<a href="https://www.homary.com/contemporary-led-rectangular-white-acrylic-shade-wall-light-in-silver-black-gold.html">https://www.homary.com/contemporary-led-rectangular-white-acrylic-shade-wall-light-in-silver-black-gold.html</a>
18	PENDANT LAMPS NEED 1 60w FROSTED A-LAMP EACH	SET MOUNTED	<a href="https://www.houzz.com/product/79478401-catalina-milan-1-light-clear-glass-mini-pendant-plated-chrome-modern-pendant-lighting">https://www.houzz.com/product/79478401-catalina-milan-1-light-clear-glass-mini-pendant-plated-chrome-modern-pendant-lighting</a>
10	CELL PHONES PROPS W/ CONTROLLABLE SCREENS	PROP	
4	LAPTOP PROPS W/ CONTROLLABLE SCREENS	PROP	

**FX EQUIPMENT:**

QTY.	INSTRUMENT TYPE
1	LOOK SOLUTIONS UNIQUE 2.1 HAZER WITH FLUID

**RENTAL EQUIPMENT:**

QTY.	INSTRUMENT TYPE
2	ROSCO I-CUE INTELLIGENT MIRROR
2	CITY THEATRICAL DMX IRIS

PRELIMINARY DYLAN.UREMOVICH@GMAIL.COM CLOVE

Figure 30: Clove Equipment Request 3

**NON-ARCHITECTURAL LIGHTING POSITIONS:**

QTY.	DESCRIPTION
6	FULL STAGE TAILDOWN POSITIONS IN LINE WITH ROOF, HALF ON EACH SIDE. TRIMMED @ 17'
2	CROSS PIPES ATTACHED TO ABOVE. TRIMMED at 17'2"
3	TAILDOWN POSITIONS SPANNING LENGTH OF NORTH, EAST, AND SOUTH WALLS OF THEATRE. VARIOUS TRIMS
2	TAILDOWN POSITIONS SPANNING LENGTH OF WEST WALL OF THEATRE WITH BREAK INBETWEEN FOR ROLL DOOR. TRIM @ 14'
2	TWO PIPES ABOVE THE EAST AND NORTH WALLS OF SET. TRIMMED @ 18'
1	SINGLE S4 PAR WILL NEED TO TAIL DOWN TO 17' (AT CLAMP) NEAR NORTHEAST END OF ROOF
1	S4 COLORSOURCE SPOT WITH I-CUE WILL NEED TO TAIL DOWN TO 12'9" (AT CLAMP) NEAR SOUTHWEST END OF ROOF

PRELIMINARY

DYLAN.UREMOVICH@GMAIL.COM

CLOVE

*Figure 31: Clove Equipment Request 4*

## *Chapter 2: The Production Process*

### *2.1: Crafting the Lighting Idea*

It is easy to get bogged down in practical matters when designing a lighting plot, especially since I was fairly confident this show would stretch the equipment, labor and money available to the production to the limit. However, I wanted to chase my dreams a bit before I psyched myself out with the daunting logistical task of solving the space. The aesthetic idea I was most excited about was my impulse towards lighting the climactic reveal of Sam's death at the end of the show with practical cellphones. I was enamored with the visual metaphor of seeing information travel throughout the community via the lighting up of these devices, revealing face after face of shocked and saddened community members. Equally exciting about the idea was the fact that I wasn't entirely sure if it was even possible or how to bring it about. I owe a great debt of gratitude to Devin Kinch, our projections supervisor, for spearheading the research and implementation of the idea. I discussed with him my basic needs of simple brightness control for 14 devices (10 cell phones and 4 laptops) and he was able to craft an app-based solution that allowed me to control each device through the lighting console. I am immensely glad that I chose to pursue this idea first because, although I had initially only viewed the use of these devices for the climax of the show, they eventually became a primary lighting element used throughout the piece. I will discuss this aesthetic discovery in the chapters about the design run and tech process.

With the ball rolling on my dream devices, I was brought back to the earth by the not inconsiderable challenge of solving the space. There were several challenges

to overcome when trying to design the lighting for the set. The first was simply the amount of area to cover. The Kogod Theater, where the show was performed, is a flexible black box space that is often in a completely different configuration from show to show depending on the needs. The unique challenge of the promenade setup in *Clove* was that almost every part of the stage was potential acting area which required careful consideration. There would be no true “house” where the audience could sit separated from the action of the show (thus requiring only minimal lighting for safety and the reading of programs). Without a full script, let alone any idea of blocking, my rig had to be ready for any eventuality of actor placement. With this in mind, I started my rig by plotting out the least exciting element of lighting: “front light”.

Front light is a bit of a misnomer in this case, since the idea of “front” is relative when the audience can be on any side of the actor at any given time. More important than the name, what I required was a general purpose system of relatively neutral lighting that could be my visibility workhorse throughout the show, giving me the ability to bring up illumination on any area of the stage from multiple viewing angles to ensure that no audience member would be forced to view a dim and shadowy actor (at least, unless I wanted them to). In all, roughly 80 lights were dedicated to this purpose of basic visibility alone [\[see Area Layouts 2.2.2-2.2.6\]](#), a huge portion of my overall inventory. Starting with this major workhorse system also forced me to solve another major difficulty in the space, Richard’s roof.

Bisecting almost the entirety of the space, far below the space’s lighting grid, Richard had designed an ornate roof of overlapping lightboxes and screens that went

from about 10' from the deck at the lowest end to 17' from the deck at it's highest. The white model [\[Appendix A\]](#) gives a good illustration of the design as it stood while I was creating my initial plot. In order to solve this extensive obstruction, I knew I would need to essentially create a secondary grid below the permanent catwalk system. To further complicate the process, I would need to ensure that this secondary did not go so low as to get in the way of the shots of Paul's projectors, which needed to be able to hit the headers of the surround walls from their positions on top of the roof itself.

To help me in this purpose, I created what I refer to as a 2.5 dimensional representation of the space by cutting apart Richard's drafting packet in the VectorWorks CAD program and arranging them into a rough model of the set [\[Appendix C\]](#). Using this method, I was able to place lighting instruments virtually and iterate quickly through a variety of possible solutions for shots, able to ensure with high levels of confidence that all of my choices would translate effectively into the real world. Another benefit of this approach is that I was able to place my virtual lighting instruments in the air without needing to worry about real-world problems like knowing how that light would actually be attached the structure of the building. After getting the coverage I desired from my workhorse system, I was able to determine the pipe structure that would be required to make it achievable. With this base in place, I could proceed to fill out the rest of the design.

With general illumination accomplished, I knew I needed the ability to create a variety color over the entire space in order to support both the musicality of the piece as well as the vastly different moods that needed to be achieved in each scene.

Using the Kogod's compliment of short LED strip units, I created a downlight system that allowed me to paint the space with bright and saturate color. These units were ideal for the purpose also because they allowed for granular control of the LED cells every 6 inches along their length. I anticipated using this control to run a variety of lighting effects (color chases, strobos, and patterns of different colored light) in order to amplify the more musical moments and achieve visual ideas such as the stained glass chapel in the (O)rigin scene.

The show also required a secondary system of strip lights that essentially wrapped the entirety of the stage space. The walls of Richard's set included windows covered with a printed translucent material as well as several transparent plexiglass walls behind which there were plans to have some amount of choreography. Ensuring that these windows had a bright, color-changing source behind them allowed me a great amount of flexibility in painting the exterior environment with color, essentially becoming a 360 degree cyc system.

The other essential ingredient I knew I needed to achieve this design was a handful of light board controllable moving specials. Although I had the ability to get light anywhere on stage, the huge expanse required these systems to be wider and more generic than would be acceptable for me in scenes where I really wished to focus in. Placing roving specials with variable beam control in the corners of the space (including one shoehorned into a hole in the ceiling), allowed me the ability to highlight any actor anywhere in the space with a very specific light that could be kept off of unwanted scenery, actor, or (very often in this configuration) audience members.

With these systems, I felt comfortable that I had all the tools I needed to take care of the actors and the environment in the show. The final, not insignificant, task I had to deal with was the gargantuan amount of practical lights embedded into the set. Richard had specified 118 lightboxes and 27 set practicals that required consideration (and negotiation with the shop) to achieve. These elements were absolutely essential to both the world Richard envisioned and the thematic arc of lighting that I intended to embark on. Special thanks here must be given to Andrew Cissna, one of my lighting advisors, Katrina Maurer, our lighting supervisor, and the entirety of the lighting and scenic production teams at the University of Maryland for finding a way to achieve such a massive undertaking. Happily, we were able, with limited cuts, to retain these ideas.

Armed with such an amazing palette of paints, I was buzzing with excitement to start painting the canvas at tech.

2.2: Area Layouts

2.2.1: Center Lane 8-10

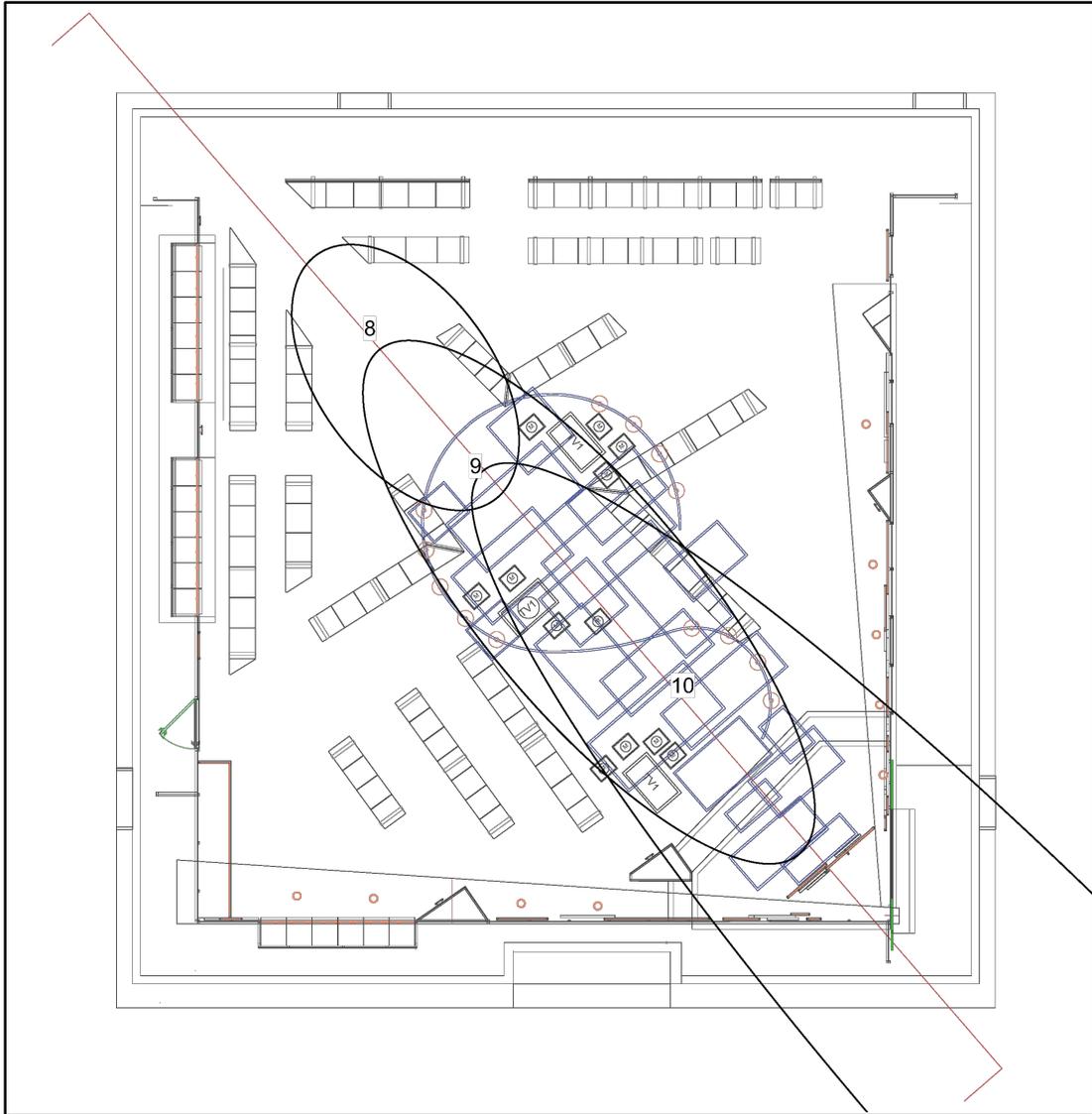


Figure 32: Area Layout 1

2.2.2: Front Light Channels 11-27

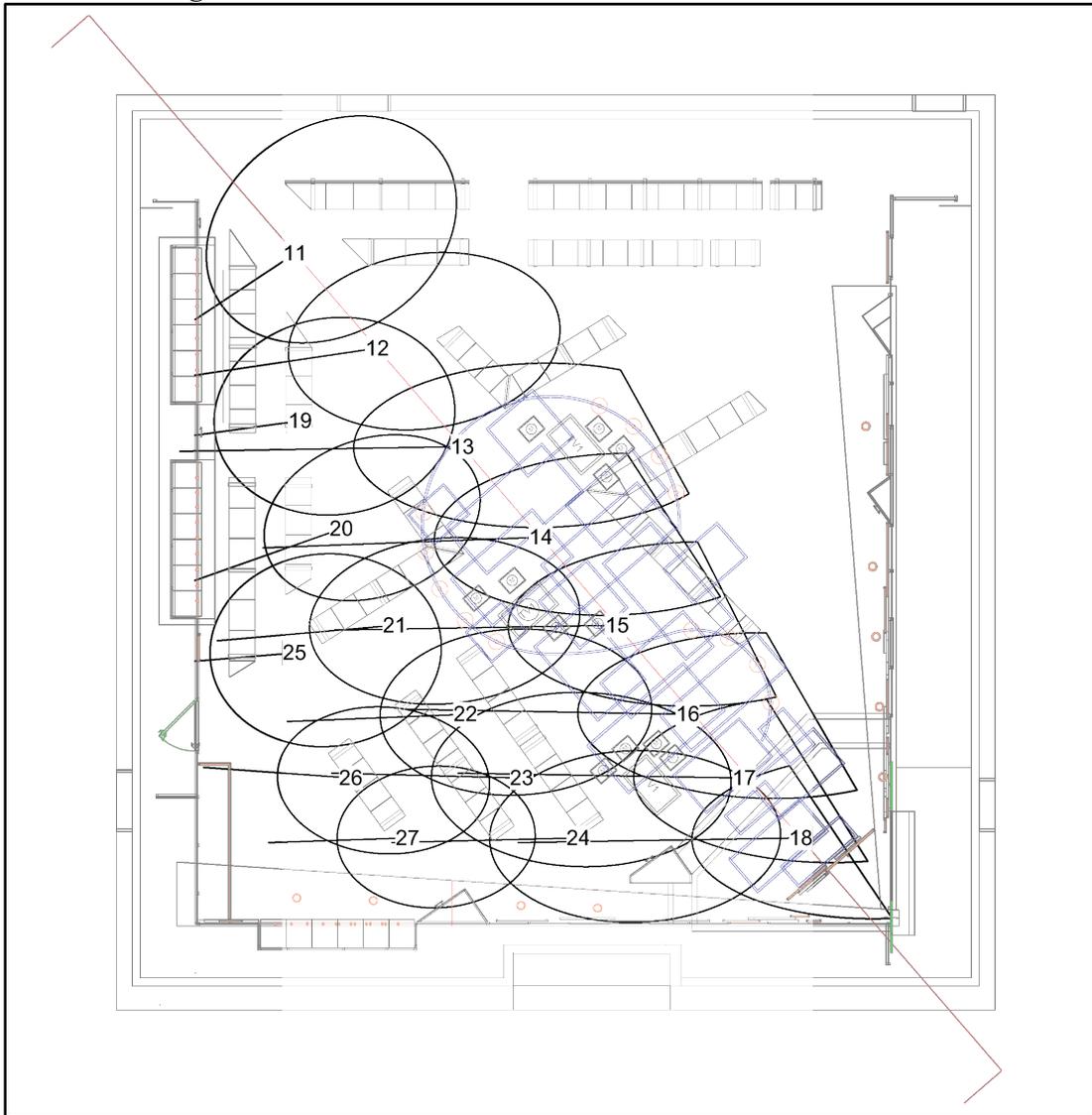


Figure 33: Area Layout 2

2.2.3: Front Light Channels 31-47



Figure 34: Area Layout 3

2.2.4: Front Light Channels 51-64



Figure 35: Area Layout 4

2.2.5: Front Light Channels 71-84



Figure 36: Area Layout 5

2.2.6: Front Light Surround Channels 90-110

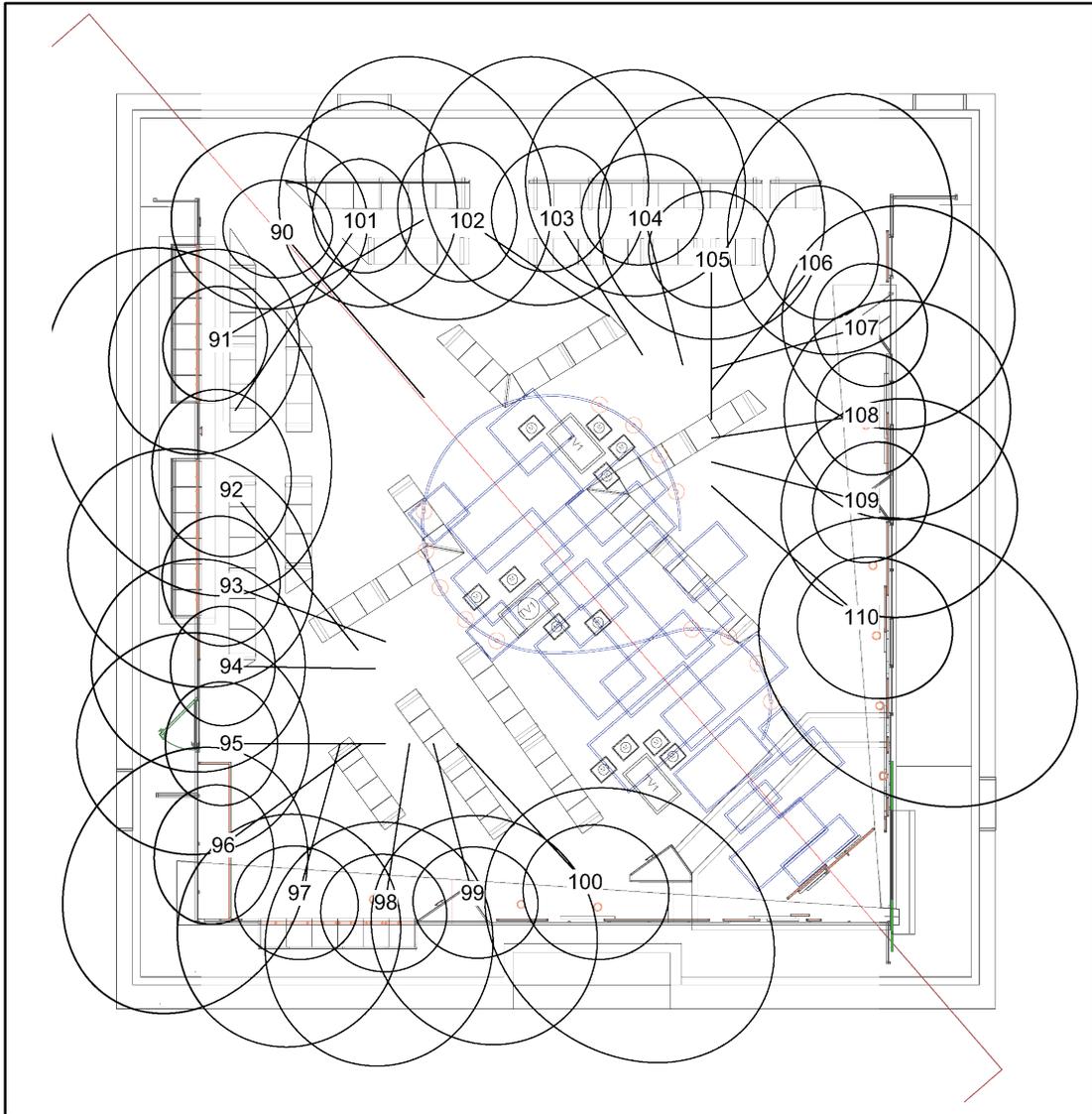


Figure 37: Area Layout 6

## 2.3: Lighting Plot

### 2.3.1: Plot

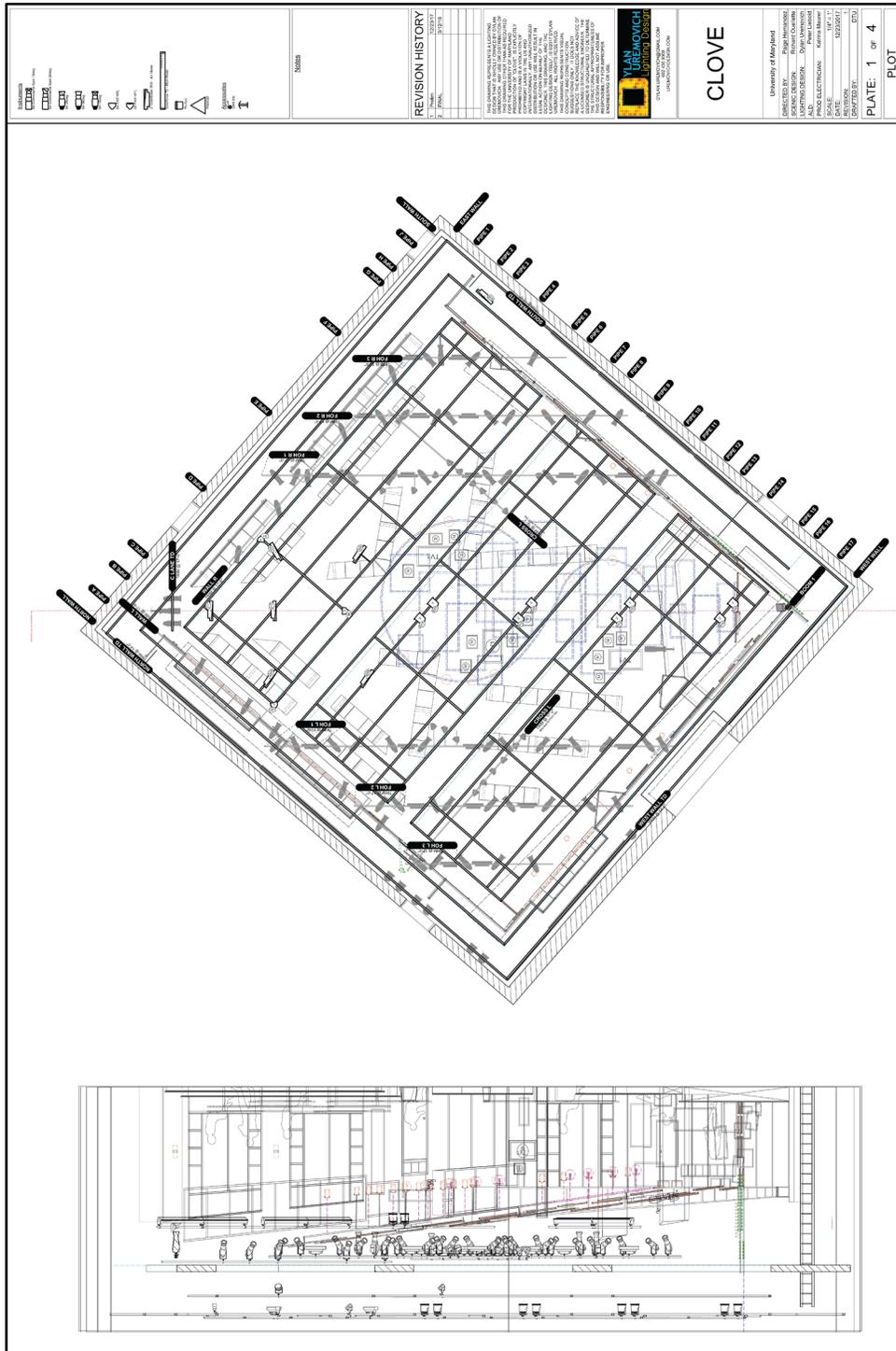


Figure 38: Overhead Plot

### 2.3.2: Taildowns

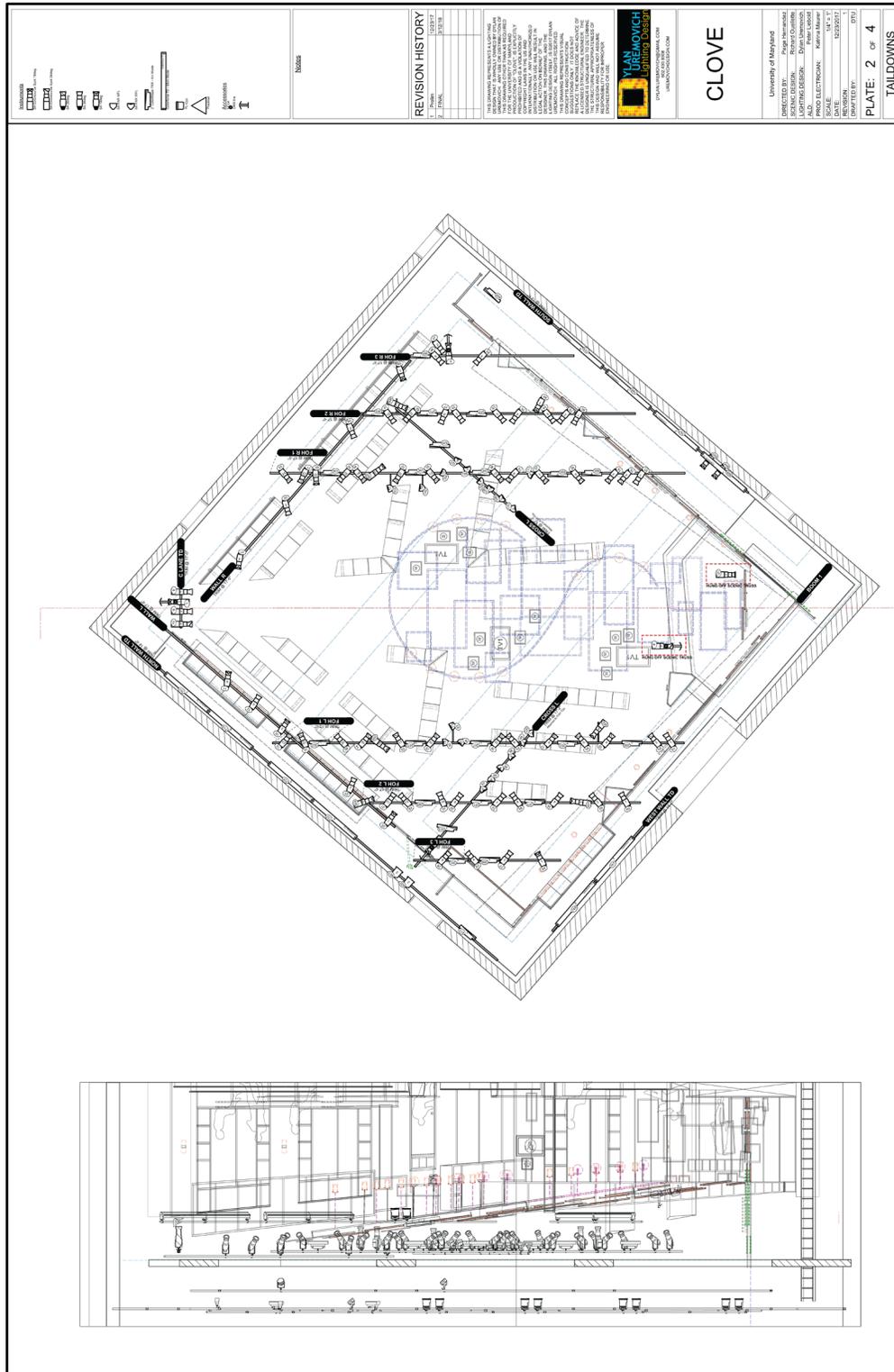


Figure 39: Taildown Plot



2.3.3: Practicals & Deck

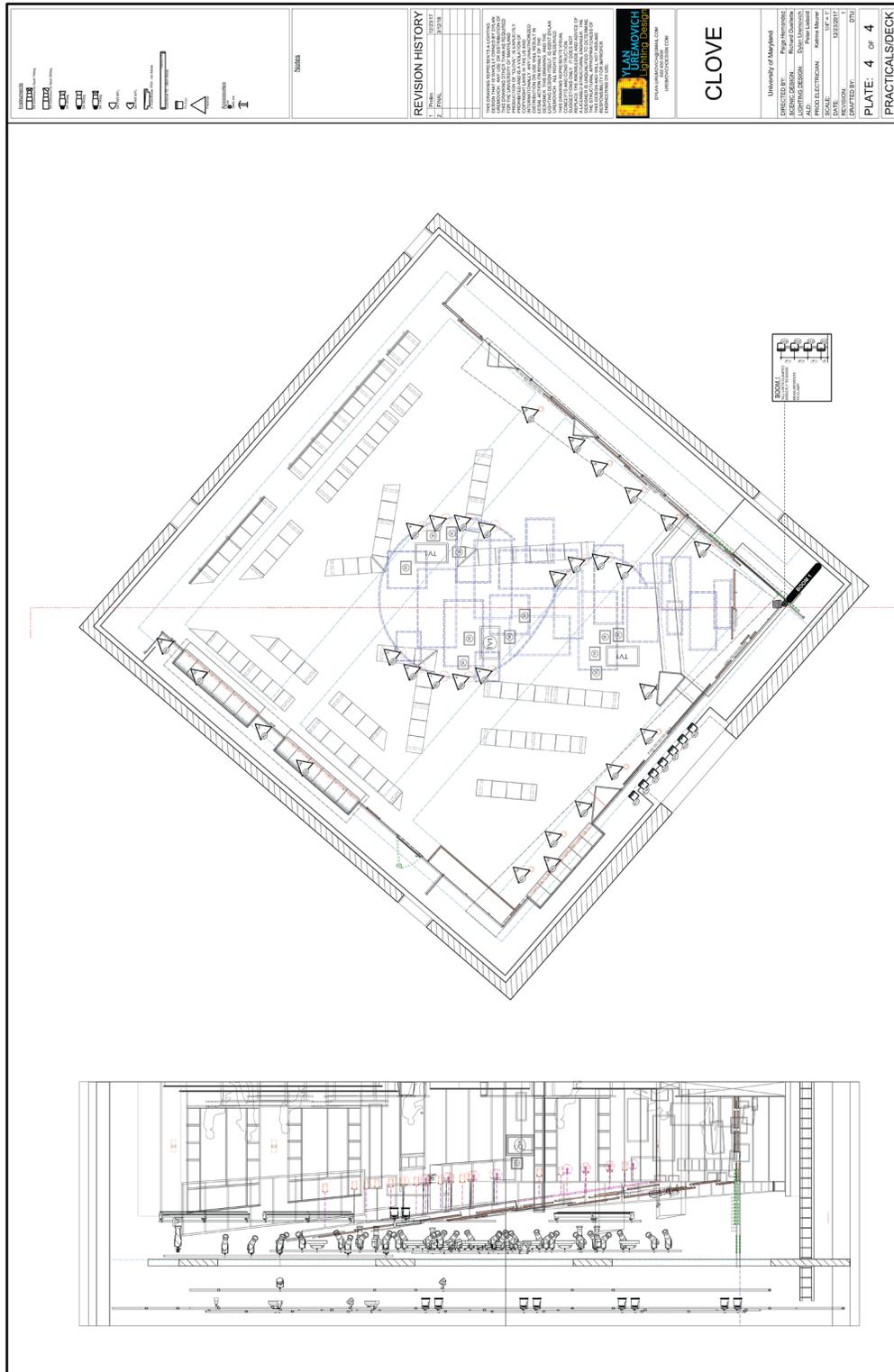


Figure 41: Practical and Deck Plot

2.4: Channel Hookup

Clove.lw6		<b>Channel Hookup</b>				Page 1 of 28 4/27/2018 Clove.lw6	
Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(1)</b>	C Lane TD	1	ETC ColorSource Spot 19deg+Light Acc Iris 160w	ICUE	R119		2049
	"	1.1	I-Cue	"			2059
	"	1.2	DMX Iris	"			2063
<b>(2)</b>	FOH L3	7	ETC ColorSource Spot 19deg+Light Acc Iris 160w	ICUE	R119		6777
	"	7.1	I-Cue	"			6782
	"	7.2	DMX Iris	"			6786
<b>(3)</b>	FOH R3	5	ETC ColorSource Spot 19deg+Light Acc Iris 160w	ICUE	R119		7991
	"	5.1	I-Cue	"			8001
	"	5.2	DMX Iris	"			8005
<b>(4)</b>	PIPE 14 TD	1	ETC ColorSource Spot 26deg+Light Acc Iris 160w	ICUE	R119		7169
	"	1.1	I-Cue	"			7179
	"	1.2	DMX Iris	"			7183
<b>(8)</b>	C Lane TD	1	ETC ColorSource Spot 36deg 160w	C LANE NEAR	R119		2079
<b>(9)</b>	C Lane TD	2	ETC ColorSource Spot 36deg 160w	C LANE MID	R119		2064
<b>(10)</b>	C Lane TD	3	ETC ColorSource Spot 26deg 160w	C LANE FAR (Stage)	R119		2069
<b>(11)</b>	WALL L	5	ETC Source4 50deg 750W 750w	<FNT1	L202+ R119		148
<b>(12)</b>	WALL L	4	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		161
<b>(13)</b>	FOH L1	23	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		71
<b>(14)</b>	FOH L1	19	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		74
<b>(15)</b>	FOH L1	15	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		104
<b>(16)</b>	FOH L1	10	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		108

Figure 42: Channel Hookup 1

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(17)</b>	FOH L1	8	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		21
<b>(18)</b>	FOH L1	4	ETC Source4 26deg 750W 750w	<FNT1	L202+ R119		19
<b>(19)</b>	WALL L	3	ETC Source4 50deg 750W 750w	<FNT1	L202+ R119		162
<b>(20)</b>	WALL L	2	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		163
<b>(21)</b>	FOH L2	13	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		68
<b>(22)</b>	FOH L2	9	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		28
<b>(23)</b>	FOH L2	7	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		27
<b>(24)</b>	FOH L2	4	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		25
<b>(25)</b>	WALL L	1	ETC Source4 50deg 750W 750w	<FNT1	L202+ R119		164
<b>(26)</b>	FOH L3	6	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		35
<b>(27)</b>	FOH L3	2	ETC Source4 36deg 750W 750w	<FNT1	L202+ R119		33
<b>(31)</b>	WALL R	4	ETC Source4 50deg 750W 750w	>FNT1	L202+ R119		168
<b>(32)</b>	WALL R	3	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		167
<b>(33)</b>	FOH R1	24	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		134
<b>(34)</b>	FOH R1	19	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		138
<b>(35)</b>	FOH R1	13	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		143
<b>(36)</b>	FOH R1	10	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		145

Figure 43: Channel Hookup 2

## Channel Hookup

4/27/2018

Clove.lw6

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
(37)	FOH R1	7	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		42
(38)	FOH R1	4	ETC Source4 26deg 750W 750w	>FNT1	L202+ R119		40
(39)	FOH R1	22	ETC Source4 50deg 750W 750w	>FNT1	L202+ R119		136
(40)	WALL R	2	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		166
(41)	FOH R2	12	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		125
(42)	FOH R2	7	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		84
(43)	FOH R2	5	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		83
(44)	FOH R2	3	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		86
(45)	WALL R	1	ETC Source4 50deg 750W 750w	>FNT1	L202+ R119		165
(46)	FOH R3	6	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		117
(47)	PIPE 2 LOW	2	ETC Source4 36deg 750W 750w	>FNT1	L202+ R119		124
(51)	FOH L1	22	ETC Source4 26deg 750W 750w	<FNT2	L202+ R119		72
(52)	FOH L1	17	ETC Source4 26deg 750W 750w	<FNT2	L202+ R119		103
(53)	FOH L1	9	ETC Source4 26deg 750W 750w	<FNT2	L202+ R119		22
(54)	FOH L1	6	ETC Source4 26deg 750W 750w	<FNT2	L202+ R119		20
(55)	FOH L1	2	ETC Source4 26deg 750W 750w	<FNT2	L202+ R119		18
(56)	FOH L1	20	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		73

Figure 44: Channel Hookup 3

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
(57)	FOH L2	10	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		70
(58)	FOH L2	6	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		26
(59)	FOH L2	2	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		24
(60)	FOH L2	1	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		23
(61)	FOH L1	1	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		17
(62)	FOH L2	12	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		69
(63)	FOH L3	4	ETC Source4 36deg 750W 750w	<FNT2	L202+ R119		34
(64)	FOH L3	1	ETC Source4 50deg 750W 750w	<FNT2	L202+ R119		32
(71)	FOH R1	23	ETC Source4 26deg 750W 750w	>FNT2	L202+ R119		135
(72)	FOH R1	16	ETC Source4 26deg 750W 750w	>FNT2	L202+ R119		141
(73)	FOH R1	9	ETC Source4 26deg 750W 750w	>FNT2	L202+ R119		146
(74)	FOH R1	5	ETC Source4 26deg 750W 750w	>FNT2	L202+ R119		41
(75)	FOH R1	2	ETC Source4 26deg 750W 750w	>FNT2	L202+ R119		45
(76)	FOH R1	20	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		137
(77)	FOH R2	8	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		127
(78)	FOH R2	4	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		82
(79)	FOH R2	2	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		80

Figure 45: Channel Hookup 4

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(80)</b>	FOH R2	1	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		79
<b>(81)</b>	FOH R1	1	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		43
<b>(82)</b>	FOH R2	10	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		126
<b>(83)</b>	FOH R3	3	ETC Source4 36deg 750W 750w	>FNT2	L202+ R119		116
<b>(84)</b>	FOH R2	5a	ETC Source4 50deg 750W 750w	>FNT2	L202+ R119		114
<b>(90)</b>	PIPE D	1	ETC Source4 PAR MFL 575w	SURR FNT	L202		100
<b>(91)</b>	PIPE 2 LOW	1	ETC Source4 PAR MFL 575w	SURR FNT	L202		140
<b>(92)</b>	FOH L1	14	ETC Source4 PAR WFL 575w	SURR FNT	L202		105
<b>(93)</b>	FOH L1	13	ETC Source4 PAR WFL 575w	SURR FNT	L202		106
<b>(94)</b>	FOH L1	12	ETC Source4 PAR WFL 575w	SURR FNT	L202		107
<b>(95)</b>	CROSS L	4	ETC Source4 PAR WFL 575w	SURR FNT	L202		64
<b>(96)</b>	CROSS L	5	ETC Source4 PAR WFL 575w	SURR FNT	L202		63
<b>(97)</b>	CROSS L	6	ETC Source4 PAR WFL 575w	SURR FNT	L202		62
<b>(98)</b>	CROSS L	3	ETC Source4 PAR WFL 575w	SURR FNT	L202		65
<b>(99)</b>	CROSS L	2	ETC Source4 PAR WFL 575w	SURR FNT	L202		66
<b>(100)</b>	CROSS L	1	ETC Source4 PAR WFL 575w	SURR FNT	L202		67
<b>(101)</b>	PIPE 6 LOW	1	ETC Source4 PAR MFL 575w	SURR FNT	L202		109
<b>(102)</b>	FOH R1	17	ETC Source4 PAR WFL 575w	SURR FNT	L202		139
<b>(103)</b>	FOH R1	14	ETC Source4 PAR WFL 575w	SURR FNT	L202		142
<b>(104)</b>	FOH R1	12	ETC Source4 PAR WFL 575w	SURR FNT	L202		144
<b>(105)</b>	CROSS R	4	ETC Source4 PAR WFL 575w	SURR FNT	L202		118
<b>(106)</b>	CROSS R	5	ETC Source4 PAR WFL 575w	SURR FNT	L202		119
<b>(107)</b>	CROSS R	6	ETC Source4 PAR WFL 575w	SURR FNT	L202		120

Figure 46: Channel Hookup 5

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
(108)	CROSS R	3	ETC Source4 PAR WFL 575w	SURR FNT	L202		121
(109)	CROSS R	2	ETC Source4 PAR WFL 575w	SURR FNT	L202		122
(110)	CROSS R	1	ETC Source4 PAR WFL 575w	SURR FNT	L202		123
(111)	FOH R1	8	ETC Source4 PAR WFL 575w	SURR FNT	L202		44
(121)	CEILING TRUSS	2	ETC ColorSource Spot 70deg	STAGE TOP			7184
(122)	WEST WALL HEADER	1	Selecon PLCYC LED	STAGE SIDE			1427
(123)	CEILING TRUSS	1	ETC Source4 36deg 750W	PORTRAIT SP			39
(131)	STAGE DECK	1	ETC Source4 36deg 750W	LOW ALLEY FRONT			189
(141)	NORTH WALL SET MOUNT	1	ETC Source4 36deg 750W	PHONE BOOTH			85
(151)	NORTH WALL HEADER MOUNT	1	ETC Source4 36deg 750W	ASSAULT			37
(161)			ETC Source4 26deg 750W	MOM SP			160
(211)	PIPE C-1	1	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3073
(212)	PIPE C-1	1.1	4" TRX Segment	TRX DOWN			3083
(213)	PIPE C-1	1.2	4" TRX Segment	TRX DOWN			3093
(214)	PIPE C-1	1.3	4" TRX Segment	TRX DOWN			3103
(215)	PIPE C-1	1.4	4" TRX Segment	TRX DOWN			3113
(216)	PIPE C-1	1.5	4" TRX Segment	TRX DOWN			3123
(217)	PIPE 4	1	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3133
(218)	PIPE 4	1.1	4" TRX Segment	TRX DOWN			3143
(219)	PIPE 4	1.2	4" TRX Segment	TRX DOWN			3153
(220)	PIPE 4	1.3	4" TRX Segment	TRX DOWN			3163
(221)	PIPE 4	1.4	4" TRX Segment	TRX DOWN			3173

Figure 47: Channel Hookup 6

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(222)</b>	PIPE 4	1.5	4" TRX Segment	TRX DOWN			3183
<b>(223)</b>	PIPE 5	2	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3193
<b>(224)</b>	PIPE 5	2.1	4" TRX Segment	TRX DOWN			3203
<b>(225)</b>	PIPE 5	2.2	4" TRX Segment	TRX DOWN			3213
<b>(226)</b>	PIPE 5	2.3	4" TRX Segment	TRX DOWN			3223
<b>(227)</b>	PIPE 5	2.4	4" TRX Segment	TRX DOWN			3233
<b>(228)</b>	PIPE 5	2.5	4" TRX Segment	TRX DOWN			3243
<b>(229)</b>	PIPE 8	3	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3253
<b>(230)</b>	PIPE 8	3.1	4" TRX Segment	TRX DOWN			3263
<b>(231)</b>	PIPE 8	3.2	4" TRX Segment	TRX DOWN			3273
<b>(232)</b>	PIPE 8	3.3	4" TRX Segment	TRX DOWN			3283
<b>(233)</b>	PIPE 8	3.4	4" TRX Segment	TRX DOWN			3293
<b>(234)</b>	PIPE 8	3.5	4" TRX Segment	TRX DOWN			3303
<b>(235)</b>	FOH L1	21	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4347
<b>(236)</b>	FOH L1	21.1	4" TRX Segment	TRX DOWN			4357
<b>(237)</b>	FOH L1	21.2	4" TRX Segment	TRX DOWN			4367
<b>(238)</b>	FOH L1	21.3	4" TRX Segment	TRX DOWN			4377
<b>(239)</b>	FOH L1	21.4	4" TRX Segment	TRX DOWN			4387
<b>(240)</b>	FOH L1	21.5	4" TRX Segment	TRX DOWN			4397
<b>(241)</b>	FOH L1	16	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4282
<b>(242)</b>	FOH L1	16.1	4" TRX Segment	TRX DOWN			4292
<b>(243)</b>	FOH L1	16.2	4" TRX Segment	TRX DOWN			4302
<b>(244)</b>	FOH L1	16.3	4" TRX Segment	TRX DOWN			4312

Figure 48: Channel Hookup 7

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(245)</b>	FOH L1	16.4	4" TRX Segment	TRX DOWN			4322
<b>(246)</b>	FOH L1	16.5	4" TRX Segment	TRX DOWN			4332
<b>(247)</b>	FOH L1	11	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4222
<b>(248)</b>	FOH L1	11.1	4" TRX Segment	TRX DOWN			4232
<b>(249)</b>	FOH L1	11.2	4" TRX Segment	TRX DOWN			4242
<b>(250)</b>	FOH L1	11.3	4" TRX Segment	TRX DOWN			4252
<b>(251)</b>	FOH L1	11.4	4" TRX Segment	TRX DOWN			4262
<b>(252)</b>	FOH L1	11.5	4" TRX Segment	TRX DOWN			4272
<b>(253)</b>	FOH L1	7	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4162
<b>(254)</b>	FOH L1	7.1	4" TRX Segment	TRX DOWN			4172
<b>(255)</b>	FOH L1	7.2	4" TRX Segment	TRX DOWN			4182
<b>(256)</b>	FOH L1	7.3	4" TRX Segment	TRX DOWN			4192
<b>(257)</b>	FOH L1	7.4	4" TRX Segment	TRX DOWN			4202
<b>(258)</b>	FOH L1	7.5	4" TRX Segment	TRX DOWN			4212
<b>(259)</b>	FOH L1	3	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4097
<b>(260)</b>	FOH L1	3.1	4" TRX Segment	TRX DOWN			4107
<b>(261)</b>	FOH L1	3.2	4" TRX Segment	TRX DOWN			4117
<b>(262)</b>	FOH L1	3.3	4" TRX Segment	TRX DOWN			4127
<b>(263)</b>	FOH L1	3.4	4" TRX Segment	TRX DOWN			4137
<b>(264)</b>	FOH L1	3.5	4" TRX Segment	TRX DOWN			4147
<b>(265)</b>	FOH L2	11	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4734
<b>(266)</b>	FOH L2	11.1	4" TRX Segment	TRX DOWN			4744
<b>(267)</b>	FOH L2	11.2	4" TRX Segment	TRX DOWN			4754

Figure 49: Channel Hookup 8

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(268)</b>	FOH L2	11.3	4" TRX Segment	TRX DOWN			4764
<b>(269)</b>	FOH L2	11.4	4" TRX Segment	TRX DOWN			4774
<b>(270)</b>	FOH L2	11.5	4" TRX Segment	TRX DOWN			4784
<b>(271)</b>	FOH L2	8	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4674
<b>(272)</b>	FOH L2	8.1	4" TRX Segment	TRX DOWN			4684
<b>(273)</b>	FOH L2	8.2	4" TRX Segment	TRX DOWN			4694
<b>(274)</b>	FOH L2	8.3	4" TRX Segment	TRX DOWN			4704
<b>(275)</b>	FOH L2	8.4	4" TRX Segment	TRX DOWN			4714
<b>(276)</b>	FOH L2	8.5	4" TRX Segment	TRX DOWN			4724
<b>(277)</b>	FOH L2	5	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			4614
<b>(278)</b>	FOH L2	5.1	4" TRX Segment	TRX DOWN			4624
<b>(279)</b>	FOH L2	5.2	4" TRX Segment	TRX DOWN			4634
<b>(280)</b>	FOH L2	5.3	4" TRX Segment	TRX DOWN			4644
<b>(281)</b>	FOH L2	5.4	4" TRX Segment	TRX DOWN			4654
<b>(282)</b>	FOH L2	5.5	4" TRX Segment	TRX DOWN			4664
<b>(283)</b>			Color Kinetics Colorblaze TRX 32 315w				6717
<b>(284)</b>			4" TRX Segment				6727
<b>(285)</b>			4" TRX Segment				6737
<b>(286)</b>			4" TRX Segment				6747
<b>(287)</b>			4" TRX Segment				6757
<b>(288)</b>			4" TRX Segment				6767
<b>(289)</b>	FOH L3	3	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			6657
<b>(290)</b>	FOH L3	3.1	4" TRX Segment	TRX DOWN			6667

Figure 50: Channel Hookup 9

**Channel Hookup**

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(291)</b>	FOH L3	3.2	4" TRX Segment	TRX DOWN			6677
<b>(292)</b>	FOH L3	3.3	4" TRX Segment	TRX DOWN			6687
<b>(293)</b>	FOH L3	3.4	4" TRX Segment	TRX DOWN			6697
<b>(294)</b>	FOH L3	3.5	4" TRX Segment	TRX DOWN			6707
<b>(323)</b>	PIPE 3	1	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3313
<b>(324)</b>	PIPE 3	1.1	4" TRX Segment	TRX DOWN			3323
<b>(325)</b>	PIPE 3	1.2	4" TRX Segment	TRX DOWN			3333
<b>(326)</b>	PIPE 3	1.3	4" TRX Segment	TRX DOWN			3343
<b>(327)</b>	PIPE 3	1.4	4" TRX Segment	TRX DOWN			3353
<b>(328)</b>	PIPE 3	1.5	4" TRX Segment	TRX DOWN			3363
<b>(329)</b>	PIPE 5	1	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			3373
<b>(330)</b>	PIPE 5	1.1	4" TRX Segment	TRX DOWN			3383
<b>(331)</b>	PIPE 5	1.2	4" TRX Segment	TRX DOWN			3393
<b>(332)</b>	PIPE 5	1.3	4" TRX Segment	TRX DOWN			3403
<b>(333)</b>	PIPE 5	1.4	4" TRX Segment	TRX DOWN			3413
<b>(334)</b>	PIPE 5	1.5	4" TRX Segment	TRX DOWN			3423
<b>(335)</b>	FOH R1	21	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			1782
<b>(336)</b>	FOH R1	21.1	4" TRX Segment	TRX DOWN			1792
<b>(337)</b>	FOH R1	21.2	4" TRX Segment	TRX DOWN			1802
<b>(338)</b>	FOH R1	21.3	4" TRX Segment	TRX DOWN			1812
<b>(339)</b>	FOH R1	21.4	4" TRX Segment	TRX DOWN			1822
<b>(340)</b>	FOH R1	21.5	4" TRX Segment	TRX DOWN			1832
<b>(341)</b>	FOH R1	15	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			1717

Figure 51: Channel Hookup 10

**Channel Hookup**

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(342)</b>	FOH R1	15.1	4" TRX Segment	TRX DOWN			1727
<b>(343)</b>	FOH R1	15.2	4" TRX Segment	TRX DOWN			1737
<b>(344)</b>	FOH R1	15.3	4" TRX Segment	TRX DOWN			1747
<b>(345)</b>	FOH R1	15.4	4" TRX Segment	TRX DOWN			1757
<b>(346)</b>	FOH R1	15.5	4" TRX Segment	TRX DOWN			1767
<b>(347)</b>	FOH R1	11	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			1657
<b>(348)</b>	FOH R1	11.1	4" TRX Segment	TRX DOWN			1667
<b>(349)</b>	FOH R1	11.2	4" TRX Segment	TRX DOWN			1677
<b>(350)</b>	FOH R1	11.3	4" TRX Segment	TRX DOWN			1687
<b>(351)</b>	FOH R1	11.4	4" TRX Segment	TRX DOWN			1697
<b>(352)</b>	FOH R1	11.5	4" TRX Segment	TRX DOWN			1707
<b>(353)</b>	FOH R1	6	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			1597
<b>(354)</b>	FOH R1	6.1	4" TRX Segment	TRX DOWN			1607
<b>(355)</b>	FOH R1	6.2	4" TRX Segment	TRX DOWN			1617
<b>(356)</b>	FOH R1	6.3	4" TRX Segment	TRX DOWN			1627
<b>(357)</b>	FOH R1	6.4	4" TRX Segment	TRX DOWN			1637
<b>(358)</b>	FOH R1	6.5	4" TRX Segment	TRX DOWN			1647
<b>(359)</b>	FOH R1	3	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			1537
<b>(360)</b>	FOH R1	3.1	4" TRX Segment	TRX DOWN			1547
<b>(361)</b>	FOH R1	3.2	4" TRX Segment	TRX DOWN			1557
<b>(362)</b>	FOH R1	3.3	4" TRX Segment	TRX DOWN			1567
<b>(363)</b>	FOH R1	3.4	4" TRX Segment	TRX DOWN			1577
<b>(364)</b>	FOH R1	3.5	4" TRX Segment	TRX DOWN			1587

Figure 52: Channel Hookup 11

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(365)</b>	FOH R2	13	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			7806
<b>(366)</b>	FOH R2	13.1	4" TRX Segment	TRX DOWN			7816
<b>(367)</b>	FOH R2	13.2	4" TRX Segment	TRX DOWN			7826
<b>(368)</b>	FOH R2	13.3	4" TRX Segment	TRX DOWN			7836
<b>(369)</b>	FOH R2	13.4	4" TRX Segment	TRX DOWN			7846
<b>(370)</b>	FOH R2	13.5	4" TRX Segment	TRX DOWN			7856
<b>(371)</b>	FOH R2	9	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			7741
<b>(372)</b>	FOH R2	9.1	4" TRX Segment	TRX DOWN			7751
<b>(373)</b>	FOH R2	9.2	4" TRX Segment	TRX DOWN			7761
<b>(374)</b>	FOH R2	9.3	4" TRX Segment	TRX DOWN			7771
<b>(375)</b>	FOH R2	9.4	4" TRX Segment	TRX DOWN			7781
<b>(376)</b>	FOH R2	9.5	4" TRX Segment	TRX DOWN			7791
<b>(377)</b>	FOH R2	6	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			7681
<b>(378)</b>	FOH R2	6.1	4" TRX Segment	TRX DOWN			7691
<b>(379)</b>	FOH R2	6.2	4" TRX Segment	TRX DOWN			7701
<b>(380)</b>	FOH R2	6.3	4" TRX Segment	TRX DOWN			7711
<b>(381)</b>	FOH R2	6.4	4" TRX Segment	TRX DOWN			7721
<b>(382)</b>	FOH R2	6.5	4" TRX Segment	TRX DOWN			7731
<b>(383)</b>	FOH R3	7	Color Kinetics Colorblaze TRX 32 315w	TRX DOWN			7926
<b>(384)</b>	FOH R3	7.1	4" TRX Segment	TRX DOWN			7936
<b>(385)</b>	FOH R3	7.2	4" TRX Segment	TRX DOWN			7946
<b>(386)</b>	FOH R3	7.3	4" TRX Segment	TRX DOWN			7956
<b>(387)</b>	FOH R3	7.4	4" TRX Segment	TRX DOWN			7966

Figure 53: Channel Hookup 12

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(388)</b>	FOH R3	7.5	4" TRX Segment	TRX DOWN			7976
<b>(411)</b>	NORTH WALL TD	1	Color Kinetics Colorblaze TRX 32 315w	WALL BACK			5633
<b>(412)</b>	NORTH WALL TD	1.1	4" TRX Segment	TRX DOWN			5643
<b>(413)</b>	NORTH WALL TD	1.2	4" TRX Segment	TRX DOWN			5653
<b>(414)</b>	NORTH WALL TD	1.3	4" TRX Segment	TRX DOWN			5663
<b>(415)</b>	NORTH WALL TD	1.4	4" TRX Segment	TRX DOWN			5673
<b>(416)</b>	NORTH WALL TD	1.5	4" TRX Segment	TRX DOWN			5683
<b>(417)</b>	DECK	1	Selecon PLCYC LED 150w	WALL BACK			1307
<b>(418)</b>	DECK	2	Selecon PLCYC LED 150w	WALL BACK			1317
<b>(419)</b>	DECK	3	Selecon PLCYC LED 150w	WALL BACK			1327
<b>(420)</b>	DECK	4	Selecon PLCYC LED 150w	WALL BACK			1337
<b>(421)</b>	DECK	5	Selecon PLCYC LED 150w	WALL BACK			1347
<b>(422)</b>	DECK	6	Selecon PLCYC LED 150w	WALL BACK			1357
<b>(423)</b>	DECK	7	Selecon PLCYC LED 150w	WALL BACK			1417
<b>(424)</b>							1407
<b>(425)</b>							1397
<b>(426)</b>							1387
<b>(427)</b>							1377
<b>(428)</b>							1367
<b>(441)</b>							5296
<b>(442)</b>							5311
<b>(443)</b>							1277

Figure 54: Channel Hookup 13

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(444)</b>							1292
<b>(446)</b>	BOOM 1	5	Color Kinetics Colorblaze TRX 32 315w	TRX STAGE BACK			5326
	"	5.1	4" TRX Segment	"			"
	"	5.2	"	"			"
	"	5.3	"	"			"
	"	5.4	"	"			"
	"	5.5	"	"			"
<b>(450)</b>			Color Kinetics Colorblaze TRX 32 315w	TRX STAGE BACK			1217
<b>(451)</b>			4" TRX Segment	TRX STAGE BACK			1227
<b>(452)</b>			4" TRX Segment	TRX STAGE BACK			1237
<b>(453)</b>			4" TRX Segment	TRX STAGE BACK			1247
<b>(454)</b>			4" TRX Segment	TRX STAGE BACK			1257
<b>(455)</b>			4" TRX Segment	TRX STAGE BACK			1267
<b>(501)</b>	FOH L2	3	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		4609
<b>(502)</b>	FOH L1	5	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		4157
<b>(503)</b>	FOH L1	18	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		4342
<b>(504)</b>	FOH L2	14	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		4794
<b>(505)</b>	FOH R1	18	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		1777
<b>(506)</b>	FOH R2	11	ETC ColorSource Spot 50deg 160w	WALL WASH	R119		7801
<b>(601)</b>	NORTH WALL TD	3	Altman 8in Fresnel 1kW	DOOR BACK	L201		157
<b>(602)</b>	NORTH WALL TD	2	Altman 8in Fresnel 1kW	DOOR BACK	R316		158
<b>(603)</b>	BOOTH WALL UNISTRUT	1	ETC Source4 50deg 750W 750w	DOOR BACK	L201		75

Figure 55: Channel Hookup 14

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(604)</b>	BOOTH WALL UNISTRUT	2	ETC Source4 50deg 750W 750w	DOOR BACK	R316		76
<b>(611)</b>	PIPE 8	2	Altman 8in Fresnel 1kW	CEILING DOWN	L201		99
<b>(612)</b>	PIPE 10	2	Altman 8in Fresnel 1kW	CEILING DOWN	L201		54
<b>(613)</b>	PIPE 13	2	Altman 8in Fresnel 1kW	CEILING DOWN	L201		46
<b>(614)</b>	PIPE 15	2	Altman 8in Fresnel 1kW	CEILING DOWN	L201		4
<b>(621)</b>	PIPE 8	1	Altman 8in Fresnel 1kW	CEILING DOWN	R316		98
<b>(622)</b>	PIPE 10	1	Altman 8in Fresnel 1kW	CEILING DOWN	R316		53
<b>(623)</b>	PIPE 13	1	Altman 8in Fresnel 1kW	CEILING DOWN	R316		47
<b>(624)</b>	PIPE 15	1	Altman 8in Fresnel 1kW	CEILING DOWN	R316		3
<b>(631)</b>			ETC Source4 36deg 750W	GOBO TXT			16
<b>(632)</b>			ETC Source4 36deg 750W	GOBO TXT			102
<b>(633)</b>			ETC Source4 36deg 750W	GOBO TXT			147
<b>(634)</b>			ETC Source4 36deg 750W	GOBO TXT			128
<b>(666)</b>			UNIQUE HAZER 2.1	HAZY			3645
<b>(701)</b>	NORTH WALL TD	7	Chroma Q Color Force 72 720w	WINDOW BACK			5837
<b>(702)</b>	NORTH WALL TD	7.1	ColorForce Segment	WINDOW BACK			5841
<b>(703)</b>	NORTH WALL TD	7.2	ColorForce Segment	WINDOW BACK			5845
<b>(704)</b>	NORTH WALL TD	7.3	ColorForce Segment	WINDOW BACK			5849
<b>(705)</b>	NORTH WALL TD	7.4	ColorForce Segment	WINDOW BACK			5853

Figure 56: Channel Hookup 15

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(706)</b>	NORTH WALL TD	7.5	ColorForce Segment	WINDOW BACK			5857
<b>(707)</b>	NORTH WALL TD	7.6	ColorForce Segment	WINDOW BACK			5861
<b>(708)</b>	NORTH WALL TD	7.7	ColorForce Segment	WINDOW BACK			5865
<b>(709)</b>	NORTH WALL TD	7.8	ColorForce Segment	WINDOW BACK			5869
<b>(710)</b>	NORTH WALL TD	7.9	ColorForce Segment	WINDOW BACK			5873
<b>(711)</b>	NORTH WALL TD	7.10	ColorForce Segment	WINDOW BACK			5877
<b>(712)</b>	NORTH WALL TD	7.11	ColorForce Segment	WINDOW BACK			5881
<b>(713)</b>	NORTH WALL TD	6	Chroma Q Color Force 72 720w	WINDOW BACK			5789
<b>(714)</b>	NORTH WALL TD	6.1	ColorForce Segment	WINDOW BACK			5793
<b>(715)</b>	NORTH WALL TD	6.2	ColorForce Segment	WINDOW BACK			5797
<b>(716)</b>	NORTH WALL TD	6.3	ColorForce Segment	WINDOW BACK			5801
<b>(717)</b>	NORTH WALL TD	6.4	ColorForce Segment	WINDOW BACK			5805
<b>(718)</b>	NORTH WALL TD	6.5	ColorForce Segment	WINDOW BACK			5809
<b>(719)</b>	NORTH WALL TD	6.6	ColorForce Segment	WINDOW BACK			5813
<b>(720)</b>	NORTH WALL TD	6.7	ColorForce Segment	WINDOW BACK			5817
<b>(721)</b>	NORTH WALL TD	6.8	ColorForce Segment	WINDOW BACK			5821
<b>(722)</b>	NORTH WALL TD	6.9	ColorForce Segment	WINDOW BACK			5825

Figure 57: Channel Hookup 16

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(723)</b>	NORTH WALL TD	6.10	ColorForce Segment	WINDOW BACK			5829
<b>(724)</b>	NORTH WALL TD	6.11	ColorForce Segment	WINDOW BACK			5833
<b>(725)</b>	NORTH WALL TD	5	Chroma Q Color Force 72 720w	WINDOW BACK			5741
<b>(726)</b>	NORTH WALL TD	5.1	ColorForce Segment	WINDOW BACK			5745
<b>(727)</b>	NORTH WALL TD	5.2	ColorForce Segment	WINDOW BACK			5749
<b>(728)</b>	NORTH WALL TD	5.3	ColorForce Segment	WINDOW BACK			5753
<b>(729)</b>	NORTH WALL TD	5.4	ColorForce Segment	WINDOW BACK			5757
<b>(730)</b>	NORTH WALL TD	5.5	ColorForce Segment	WINDOW BACK			5761
<b>(731)</b>	NORTH WALL TD	5.6	ColorForce Segment	WINDOW BACK			5765
<b>(732)</b>	NORTH WALL TD	5.7	ColorForce Segment	WINDOW BACK			5769
<b>(733)</b>	NORTH WALL TD	5.8	ColorForce Segment	WINDOW BACK			5773
<b>(734)</b>	NORTH WALL TD	5.9	ColorForce Segment	WINDOW BACK			5777
<b>(735)</b>	NORTH WALL TD	5.10	ColorForce Segment	WINDOW BACK			5781
<b>(736)</b>	NORTH WALL TD	5.11	ColorForce Segment	WINDOW BACK			5785
<b>(737)</b>	NORTH WALL TD	4	Chroma Q Color Force 72 720w	WINDOW BACK			5693
<b>(738)</b>	NORTH WALL TD	4.1	ColorForce Segment	WINDOW BACK			5697
<b>(739)</b>	NORTH WALL TD	4.2	ColorForce Segment	WINDOW BACK			5701

Figure 58: Channel Hookup 17

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(740)</b>	NORTH WALL TD	4.3	ColorForce Segment	WINDOW BACK			5705
<b>(741)</b>	NORTH WALL TD	4.4	ColorForce Segment	WINDOW BACK			5709
<b>(742)</b>	NORTH WALL TD	4.5	ColorForce Segment	WINDOW BACK			5713
<b>(743)</b>	NORTH WALL TD	4.6	ColorForce Segment	WINDOW BACK			5717
<b>(744)</b>	NORTH WALL TD	4.7	ColorForce Segment	WINDOW BACK			5721
<b>(745)</b>	NORTH WALL TD	4.8	ColorForce Segment	WINDOW BACK			5725
<b>(746)</b>	NORTH WALL TD	4.9	ColorForce Segment	WINDOW BACK			5729
<b>(747)</b>	NORTH WALL TD	4.10	ColorForce Segment	WINDOW BACK			5733
<b>(748)</b>	NORTH WALL TD	4.11	ColorForce Segment	WINDOW BACK			5737
<b>(749)</b>	WEST WALL TD	2	Chroma Q Color Force 72 720w	WINDOW BACK			6237
<b>(750)</b>	WEST WALL TD	2.1	ColorForce Segment	WINDOW BACK			6233
<b>(751)</b>	WEST WALL TD	2.2	ColorForce Segment	WINDOW BACK			6229
<b>(752)</b>	WEST WALL TD	2.3	ColorForce Segment	WINDOW BACK			6225
<b>(753)</b>	WEST WALL TD	2.4	ColorForce Segment	WINDOW BACK			6221
<b>(754)</b>	WEST WALL TD	2.5	ColorForce Segment	WINDOW BACK			6217
<b>(755)</b>	WEST WALL TD	2.6	ColorForce Segment	WINDOW BACK			6213
<b>(756)</b>	WEST WALL TD	2.7	ColorForce Segment	WINDOW BACK			6209

Figure 59: Channel Hookup 18

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(757)</b>	WEST WALL TD	2.8	ColorForce Segment	WINDOW BACK			6205
<b>(758)</b>	WEST WALL TD	2.9	ColorForce Segment	WINDOW BACK			6201
<b>(759)</b>	WEST WALL TD	2.10	ColorForce Segment	WINDOW BACK			6197
<b>(760)</b>	WEST WALL TD	2.11	ColorForce Segment	WINDOW BACK			6193
<b>(761)</b>	WEST WALL TD	1	Chroma Q Color Force 72 720w	WINDOW BACK			6189
<b>(762)</b>	WEST WALL TD	1.1	ColorForce Segment	WINDOW BACK			6185
<b>(763)</b>	WEST WALL TD	1.2	ColorForce Segment	WINDOW BACK			6181
<b>(764)</b>	WEST WALL TD	1.3	ColorForce Segment	WINDOW BACK			6177
<b>(765)</b>	WEST WALL TD	1.4	ColorForce Segment	WINDOW BACK			6173
<b>(766)</b>	WEST WALL TD	1.5	ColorForce Segment	WINDOW BACK			6169
<b>(767)</b>	WEST WALL TD	1.6	ColorForce Segment	WINDOW BACK			6165
<b>(768)</b>	WEST WALL TD	1.7	ColorForce Segment	WINDOW BACK			6161
<b>(769)</b>	WEST WALL TD	1.8	ColorForce Segment	WINDOW BACK			6157
<b>(770)</b>	WEST WALL TD	1.9	ColorForce Segment	WINDOW BACK			6153
<b>(771)</b>	WEST WALL TD	1.10	ColorForce Segment	WINDOW BACK			6149
<b>(772)</b>	WEST WALL TD	1.11	ColorForce Segment	WINDOW BACK			6145
<b>(773)</b>	SOUTH WALL TD	4	Chroma Q Color Force 72 720w	WALL BACK			1169

Figure 60: Channel Hookup 19

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(774)</b>	SOUTH WALL TD	4.1	ColorForce Segment	WALL BACK			1173
<b>(775)</b>	SOUTH WALL TD	4.2	ColorForce Segment	WALL BACK			1177
<b>(776)</b>	SOUTH WALL TD	4.3	ColorForce Segment	WALL BACK			1181
<b>(777)</b>	SOUTH WALL TD	4.4	ColorForce Segment	WALL BACK			1185
<b>(778)</b>	SOUTH WALL TD	4.5	ColorForce Segment	WALL BACK			1189
<b>(779)</b>	SOUTH WALL TD	4.6	ColorForce Segment	WALL BACK			1193
<b>(780)</b>	SOUTH WALL TD	4.7	ColorForce Segment	WALL BACK			1197
<b>(781)</b>	SOUTH WALL TD	4.8	ColorForce Segment	WALL BACK			1201
<b>(782)</b>	SOUTH WALL TD	4.9	ColorForce Segment	WALL BACK			1205
<b>(783)</b>	SOUTH WALL TD	4.10	ColorForce Segment	WALL BACK			1209
<b>(784)</b>	SOUTH WALL TD	4.11	ColorForce Segment	WALL BACK			1213
<b>(785)</b>	SOUTH WALL TD	3	Chroma Q Color Force 72 720w	WALL BACK			1121
<b>(786)</b>	SOUTH WALL TD	3.1	ColorForce Segment	WALL BACK			1125
<b>(787)</b>	SOUTH WALL TD	3.2	ColorForce Segment	WALL BACK			1129
<b>(788)</b>	SOUTH WALL TD	3.3	ColorForce Segment	WALL BACK			1133
<b>(789)</b>	SOUTH WALL TD	3.4	ColorForce Segment	WALL BACK			1137
<b>(790)</b>	SOUTH WALL TD	3.5	ColorForce Segment	WALL BACK			1141

Figure 61: Channel Hookup 20

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(791)</b>	SOUTH WALL TD	3.6	ColorForce Segment	WALL BACK			1145
<b>(792)</b>	SOUTH WALL TD	3.7	ColorForce Segment	WALL BACK			1149
<b>(793)</b>	SOUTH WALL TD	3.8	ColorForce Segment	WALL BACK			1153
<b>(794)</b>	SOUTH WALL TD	3.9	ColorForce Segment	WALL BACK			1157
<b>(795)</b>	SOUTH WALL TD	3.10	ColorForce Segment	WALL BACK			1161
<b>(796)</b>	SOUTH WALL TD	3.11	ColorForce Segment	WALL BACK			1165
<b>(797)</b>	SOUTH WALL TD	2	Chroma Q Color Force 72 720w	WALL BACK			1073
<b>(798)</b>	SOUTH WALL TD	2.1	ColorForce Segment	WALL BACK			1077
<b>(799)</b>	SOUTH WALL TD	2.2	ColorForce Segment	WALL BACK			1081
<b>(800)</b>	SOUTH WALL TD	2.3	ColorForce Segment	WALL BACK			1085
<b>(801)</b>	SOUTH WALL TD	2.4	ColorForce Segment	WALL BACK			1089
<b>(802)</b>	SOUTH WALL TD	2.5	ColorForce Segment	WALL BACK			1093
<b>(803)</b>	SOUTH WALL TD	2.6	ColorForce Segment	WALL BACK			1097
<b>(804)</b>	SOUTH WALL TD	2.7	ColorForce Segment	WALL BACK			1101
<b>(805)</b>	SOUTH WALL TD	2.8	ColorForce Segment	WALL BACK			1105
<b>(806)</b>	SOUTH WALL TD	2.9	ColorForce Segment	WALL BACK			1109
<b>(807)</b>	SOUTH WALL TD	2.10	ColorForce Segment	WALL BACK			1113

Figure 62: Channel Hookup 21

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(808)</b>	SOUTH WALL TD	2.11	ColorForce Segment	WALL BACK			1117
<b>(809)</b>	SOUTH WALL TD	1	Chroma Q Color Force 72 720w	WALL BACK			1025
<b>(810)</b>	SOUTH WALL TD	1.1	ColorForce Segment	WALL BACK			1029
<b>(811)</b>	SOUTH WALL TD	1.2	ColorForce Segment	WALL BACK			1033
<b>(812)</b>	SOUTH WALL TD	1.3	ColorForce Segment	WALL BACK			1037
<b>(813)</b>	SOUTH WALL TD	1.4	ColorForce Segment	WALL BACK			1041
<b>(814)</b>	SOUTH WALL TD	1.5	ColorForce Segment	WALL BACK			1045
<b>(815)</b>	SOUTH WALL TD	1.6	ColorForce Segment	WALL BACK			1049
<b>(816)</b>	SOUTH WALL TD	1.7	ColorForce Segment	WALL BACK			1053
<b>(817)</b>	SOUTH WALL TD	1.8	ColorForce Segment	WALL BACK			1057
<b>(818)</b>	SOUTH WALL TD	1.9	ColorForce Segment	WALL BACK			1061
<b>(819)</b>	SOUTH WALL TD	1.10	ColorForce Segment	WALL BACK			1065
<b>(820)</b>	SOUTH WALL TD	1.11	ColorForce Segment	WALL BACK			1069
<b>(901)</b>	SET	1	40w Antique G40 Lamp	GLOBE LIGHT			60
<b>(902)</b>	SET	2	40w Antique G40 Lamp	GLOBE LIGHT			57
<b>(903)</b>	SET	3	40w Antique G40 Lamp	GLOBE LIGHT			58
<b>(904)</b>	SET	4	40w Antique G40 Lamp	GLOBE LIGHT			59
<b>(905)</b>	SET	5	40w Antique G40 Lamp	GLOBE LIGHT			93
<b>(906)</b>	SET	6	40w Antique G40 Lamp	GLOBE LIGHT			94

Figure 63: Channel Hookup 22

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(907)</b>	SET	7	40w Antique G40 Lamp	GLOBE LIGHT			95
<b>(908)</b>	SET	8	40w Antique G40 Lamp	GLOBE LIGHT			96
<b>(909)</b>	SET	9	40w Antique G40 Lamp	GLOBE LIGHT			97
<b>(910)</b>	SET	10	40w Antique G40 Lamp	GLOBE LIGHT			48
<b>(911)</b>	SET	11	40w Antique G40 Lamp	GLOBE LIGHT			49
<b>(912)</b>	SET	12	40w Antique G40 Lamp	GLOBE LIGHT			50
<b>(913)</b>	SET	13	40w Antique G40 Lamp	GLOBE LIGHT			51
<b>(921)</b>	SET	14	75w PAR30	CAN LIGHT			153
<b>(922)</b>	SET	15	75w PAR30	CAN LIGHT			155
<b>(923)</b>	SET	16	75w PAR30	CAN LIGHT			29
<b>(924)</b>	SET	17	75w PAR30	CAN LIGHT			30
<b>(925)</b>	SET	18	75w PAR30	CAN LIGHT			173
<b>(926)</b>	SET	19	75w PAR30	CAN LIGHT			175
<b>(927)</b>	SET	20	75w PAR30	CAN LIGHT			176
<b>(928)</b>	SET	21	75w PAR30	CAN LIGHT			171
<b>(929)</b>	SET	22	75w PAR30	CAN LIGHT			172
<b>(931)</b>	SET	23	Goothy String Lights 7W/bulb	STRING LIGHTS			112
<b>(932)</b>	SET	24	Goothy String Lights 7W/bulb	STRING LIGHTS			110
<b>(933)</b>	SET	25	Goothy String Lights 7W/bulb	STRING LIGHTS			154
<b>(941)</b>	SET	26	Sconce	SCONCE			113
<b>(942)</b>	SET	27	Sconce	SCONCE			111
<b>(943)</b>	SET	28	Sconce	SCONCE			156
<b>(944)</b>	SET	29	Sconce	SCONCE			31
<b>(945)</b>	SET	30	Sconce	SCONCE			174

Figure 64: Channel Hookup 23

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(999)</b>		1	ETC Source4 36deg 750W	AISLE LIGHTS			129
		2	"	"			133
		3	"	"			"
		4	"	"			129
<b>(1001)</b>	EAST WALL	1	LED TAPE	LIGHTBOX			5133
<b>(1002)</b>	EAST WALL	2	LED TAPE	LIGHTBOX			5132
<b>(1003)</b>	EAST WALL	3	LED TAPE	LIGHTBOX			5134
<b>(1004)</b>	EAST WALL	4	LED TAPE	LIGHTBOX			5142
<b>(1005)</b>	EAST WALL	5	LED TAPE	LIGHTBOX			5145
<b>(1006)</b>	EAST WALL	6.1	LED TAPE	LIGHTBOX			5223
	"	6.2	"	"			5225
	"	6.3	"	"			5221
<b>(1100)</b>	NORTH WALL	1.1	LED TAPE	LIGHTBOX			5141
	"	1.2	"	"			5143
	"	1.3	"	"			5144
<b>(1101)</b>	NORTH WALL	2	LED TAPE	LIGHTBOX			5162
<b>(1102)</b>	NORTH WALL	3	LED TAPE	LIGHTBOX			5182
<b>(1103)</b>	NORTH WALL	4	LED TAPE	LIGHTBOX			5181
<b>(1104)</b>	NORTH WALL	5	LED TAPE	LIGHTBOX			5161
<b>(1105)</b>	NORTH WALL	6	LED TAPE	LIGHTBOX			5174
<b>(1106)</b>	NORTH WALL	7	LED TAPE	LIGHTBOX			5183
<b>(1107)</b>	NORTH WALL	8	LED TAPE	LIGHTBOX			5163

Figure 65: Channel Hookup 24

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(1108)</b>	NORTH WALL	9	LED TAPE	LIGHTBOX			5173
<b>(1109)</b>	NORTH WALL	10	LED TAPE	LIGHTBOX			5172
<b>(1111)</b>	NORTH WALL	12	LED TAPE	LIGHTBOX			5155
<b>(1112)</b>	NORTH WALL	13	LED TAPE	LIGHTBOX			5154
<b>(1114)</b>	NORTH WALL	15	LED TAPE	LIGHTBOX			5164
<b>(1115)</b>	NORTH WALL	16	LED TAPE	LIGHTBOX			5153
<b>(1116)</b>	NORTH WALL	17	LED TAPE	LIGHTBOX			5171
<b>(1117)</b>	NORTH WALL	18	LED TAPE	LIGHTBOX			5151
<b>(1118)</b>	NORTH WALL	19	LED TAPE	LIGHTBOX			5152
<b>(1121)</b>	NORTH WALL	22	LED TAPE	LIGHTBOX			5191
<b>(1122)</b>	NORTH WALL	23	LED TAPE	LIGHTBOX			5192
<b>(1201)</b>	CEILING	1	LED TAPE	LIGHTBOX			3585
<b>(1202)</b>	CEILING	2	LED TAPE	LIGHTBOX			3586
<b>(1203)</b>	CEILING	3.1	LED TAPE	LIGHTBOX			3587
	"	3.2	"	"			3588
<b>(1204)</b>	CEILING	4	LED TAPE	LIGHTBOX			3626
<b>(1205)</b>	CEILING	5	LED TAPE	LIGHTBOX			3607
<b>(1206)</b>	CEILING	6	LED TAPE	LIGHTBOX			3625
<b>(1207)</b>	CEILING	7	LED TAPE	LIGHTBOX			3627
<b>(1208)</b>	CEILING	8	LED TAPE	LIGHTBOX			3605

Figure 66: Channel Hookup 25

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(1209)</b>	CEILING	9	LED TAPE	LIGHTBOX			3606
<b>(1210)</b>	CEILING	10	LED TAPE	LIGHTBOX			3608
<b>(1211)</b>	CEILING	11	LED TAPE	LIGHTBOX			3617
<b>(1212)</b>	CEILING	12.1	LED TAPE	LIGHTBOX			3615
	"	12.2	"	"			3616
<b>(1213)</b>	CEILING	13	LED TAPE	LIGHTBOX			3618
<b>(1214)</b>	CEILING	14	LED TAPE	LIGHTBOX			3598
<b>(1215)</b>	CEILING	15	LED TAPE	LIGHTBOX			3596
<b>(1216)</b>	CEILING	16	LED TAPE	LIGHTBOX			3595
<b>(1217)</b>	CEILING	17	LED TAPE	LIGHTBOX			3637
<b>(1218)</b>	CEILING	18	LED TAPE	LIGHTBOX			3635
<b>(1219)</b>	CEILING	19	LED TAPE	LIGHTBOX			3638
<b>(1220)</b>	CEILING	20	LED TAPE	LIGHTBOX			3636
<b>(1302)</b>	WEST WALL	2	LED TAPE	LIGHTBOX			2572
<b>(1303)</b>	WEST WALL	3	LED TAPE	LIGHTBOX			2573
<b>(1306)</b>	WEST WALL	6	LED TAPE	LIGHTBOX			2574
<b>(1307)</b>	WEST WALL	7	LED TAPE	LIGHTBOX			2584
<b>(1309)</b>	WEST WALL	9	LED TAPE	LIGHTBOX			2583
<b>(1311)</b>	WEST WALL	11	LED TAPE	LIGHTBOX			2582
<b>(1312)</b>	WEST WALL	12	LED TAPE	LIGHTBOX			2623
<b>(1314)</b>	WEST WALL	14	LED TAPE	LIGHTBOX			2621
<b>(1315)</b>	WEST WALL	15	LED TAPE	LIGHTBOX			2622
<b>(1316)</b>	WEST WALL	16	LED TAPE	LIGHTBOX			2592
<b>(1317)</b>	WEST WALL	17	LED TAPE	LIGHTBOX			2593
<b>(1318)</b>	WEST WALL	18	LED TAPE	LIGHTBOX			2624

Figure 67: Channel Hookup 26

**Channel Hookup**

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(1319)</b>	WEST WALL	19	LED TAPE	LIGHTBOX			2602
<b>(1320)</b>	WEST WALL	20	LED TAPE	LIGHTBOX			2611
<b>(1321)</b>	WEST WALL	21	LED TAPE	LIGHTBOX			2591
<b>(1322)</b>	WEST WALL	22	LED TAPE	LIGHTBOX			2601
<b>(1323)</b>	WEST WALL	23	LED TAPE	LIGHTBOX			2603
<b>(1324)</b>	WEST WALL	24	LED TAPE	LIGHTBOX			2612
<b>(1326)</b>	WEST WALL	26	LED TAPE	LIGHTBOX			2613
<b>(1401)</b>	FLYING SCREEN	1	LED TAPE	LIGHTBOX			5203
<b>(1403)</b>	FLYING SCREEN	3	LED TAPE	LIGHTBOX			5202
<b>(1404)</b>	FLYING SCREEN	4	LED TAPE	LIGHTBOX			5201
<b>(1405)</b>	FLYING SCREEN	5	LED TAPE	LIGHTBOX			5204
<b>(1406)</b>	FLYING SCREEN	6	LED TAPE	LIGHTBOX			5212
<b>(1407)</b>	FLYING SCREEN	7	LED TAPE	LIGHTBOX			5211
<b>(1408)</b>	FLYING SCREEN	8	LED TAPE	LIGHTBOX			5213
<b>(2000)</b>							183
			Non-Dim at Full	Non Dim			55
			"	"			169
			"	"			181
			"	"			182
<b>(3001)</b>	HANDHELD	1	ARTNET COMPUTER	CELL PHONE			1024 1
<b>(3002)</b>	HANDHELD	2	ARTNET COMPUTER	CELL PHONE			1025 0

Figure 68: Channel Hookup 27

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gb	D	Addr
<b>(3003)</b>	HANDHELD	3	ARTNET TABLET	CELL PHONE			1025 9
<b>(3004)</b>	HANDHELD	4	ARTNET TABLET	CELL PHONE			1026 8
<b>(3005)</b>	HANDHELD	5	ARTNET TABLET	CELL PHONE			1027 7
<b>(3006)</b>	HANDHELD	6	ARTNET TABLET	CELL PHONE			1028 6
<b>(3007)</b>	HANDHELD	7	ARTNET TABLET	CELL PHONE			1029 5
<b>(3008)</b>	HANDHELD	8	ARTNET CELL PHONE	CELL PHONE			1030 4
<b>(3009)</b>	HANDHELD	9	ARTNET CELL PHONE	CELL PHONE			1031 3
<b>(3010)</b>	HANDHELD	10	ARTNET CELL PHONE	CELL PHONE			1032 2
<b>(3011)</b>	HANDHELD	11	ARTNET CELL PHONE	CELL PHONE			1033 1
<b>(3012)</b>	HANDHELD	12	ARTNET CELL PHONE	CELL PHONE			1034 0
<b>(3013)</b>	HANDHELD	13	ARTNET CELL PHONE	CELL PHONE			1034 9
<b>(3014)</b>	HANDHELD	14	ARTNET CELL PHONE	CELL PHONE			1035 8

Figure 69: Channel Hookup 28

## 2.5: The Designer Run

### 2.5.1: Designer Run Notes

**Clove - Stumblethrough / designer run**

**Notebook:** Life  
**Created:** 4/5/2018 6:32 PM  
**Author:** uremovichd

**Updated:** 4/11/2018 9:40 PM

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Group Stuff:

- Any big parts missing?
  - Adding more places for Rad to enter
    - During Counted In with Freshmen on steps he may come in play guitar
    - During Therapist scene there will be an assault movement piece
- Most up to date script?
  - Friday script
- Where is Sam's Mom when far SR
  - In Vom, not bench area (apparently will actually be in the opposite corner)
- Where is Starr's studio?
  - Cove + Studio
- Is there a list of which tracks are where?
  - Will be put in final script (not all finalized). There will be more transitional music.
- Could I get some choreography/blocking notes on the play-in-a-play
  - Working on tracking for play within a play

Me Stuff

- Should I add my extra color source to the C Lane TD so I have a Far L & R?

**Paige is looking for help on the flashback moments, should match the feel of Sam's journal moments.**

Everyone will have phones in the

---

Group Stuff

- Nick: Can we know if there are any song tempo shifts moving forward, we'll be building effects to the current tracks
- **Is there any way we can build in some tech time to build focus palletes**

**Place the Hazer with Katrina**  
**Create Channels for the phones/laptops**  
**E-mail Cary about cuing/focus pt time**

Figure 70: Clove Designer Run Notes 1

Keep Dorm Meeting/Larger full dorm moments wide focused with the students pulling focus to themselves.

- Curtain Speech
  - p3
  - C Lane
  - Informative, simple, bright
- Jury Kiki
  - p3
  - Dance party
  - C-Lane focus
  - Strong beat
  - Ida B stands A-ish audience talking
    - Turns to lane dance party
  - Frozen slo-mo dance moment as Same walks down center lane
    - How to track him?
      - IQz?
      - Has movement interactions with each member of cast while passing
      - Ends with him being slammed down to floor far DSC entrance (Slo-mo ends)
    - Eli & Sam cross to SR corner (Eli's room)
- Haters Gonna Hate
  - Flashback scene (break from previous Eli/Sam)
  - In UV audience wedge, up to wall.
  - Eli watching flashback, must stay present
- Forever Friends
  - Flashback ends and we return to Eli's room
  - X up to UC stage with LGBT anthem
    - Dancing
  - X down C lane, sit mid A
  - Trayvonna stands near door two for Mother moment, focus on her and two seated
    - Mother imposing, uncaring, not-quite-evil
  - After call, lots of movement on and around A
    - Quiet, sweet, friendship, subdued, commiserating
- Who is That?
  - "I remember that" - Eli crosses into new scene, flashback at UC stage
    - **You may need more on the stage**
  - Starts on stage, then they canvas the audience for a little bit, then return to UC stage
    - Sam enters and joins them, Eli sits on stage.
- Distant
  - Flashback over, back to A bench
    - **How to distinguish flashbacks from realtime?**
  - Moodshift, cooler, sadder, nod to suicide - The light should be dying
  - Follow Sam out DSC exit + Stay with Eli on A bench
  - Eventually Eli will exit out (door 2?)
  - Ida B stands and has interstitial rap, lands on A bench
- Jury Advisory
  - Professors at center lane, wandering around addressing the whole crowd, land at bench/Eli upstage at stage waiting for them
  - Light on Eli should be blazing, painful, uncomfortable

Figure 71: Clove Designer Run Notes 2

- He falters and storms off **SHARP SHIFT**
- Gossip Folk
  - Dense circle at C-lane, Ida B at middle for rap
  - Exchanges with Eli in middle
    - Need to highlight, difficult
  - Eli exits DSC
  - Ida B on box at C of circle with Justin
  - Music. pulsing, beat
- The Call
  - Ringing pulls us out of moment slowly, Connor SR corner, Devin (officer) at U-V cross
    - Connor blue police light, Devin fluorescenty/sleepy/bored
- Dorm Meeting
  - Grayson at UV corner, highlighted
  - Full stage bright
  - Detective center lane DSC
  - Probably don't need to highlight each speaker individually (much), brighten whole world
  - Meeting disperses, pull down to C Lane, w Ida B, end at stage @ just DS with detective
    - X DSL of stage
  - As Rodger/Ida B read note, Sam highlighted DSC entrance to recite (keep Det/Ida)
    - Fade Sam with exit, follow Detective
- Roommate
  - Det stomp to knock, hard light on into room? SR Corner by wall
    - UV corner?
- (C)ounted In
  - Stage focus, seated on steps
    - Pulls into C-Lane slightly
  - Guiltiness, sadness, purgatory, secretive (doesn't feel like an interrogation, they just want to help)
  - Ida B musical transition to Starr's world in C-Lane
- (L)ove & Heartbreak
  - Starr lives at the D window bench USL (bright window)
    - Paints on window?
  - Ida B interstitial (probably doesn't need a big shift)
  - Sam enters DSC, pull down to him (keep Ida B & Detective near Door 2)
- (O)rigin
  - Boisterous entrance C-lane
  - Cousins land at A bench, Detective sits on V, but wanders a bit in US C-lane, eventually is full C-lane
  - Seem to reference audience, acknowledge being watched, not private. Where are we? Still the idea of chapel? Doesn't seem particularly solemn. They don't seem guilty, just refelective
  - Cousins exit DSC
  - Sam journal entry SR corner, Ida B and Det C lane in front of A
- (V)isibility
  - Therapist in lane between E and ABC
    - Wraps around A a little bit / C lane
    - Eventually all of DS half of A bench
    - Towards end, walk up to Door 2
  - Light through doorway?
  - Place of healing. Safe space. Enlightenment
  - Ida B interstitial
    - Sam comes from Door 2 hallway, ends almost at C lane

*Figure 72: Clove Designer Run Notes 3*

- This is a hard one to isolate him without blinding audience. Hard to separate from Ida B/Det
- (E)mbrace Empathy
  - Lots of lighting in text description
  - Very weird / On the stage
  - Lots of shifts between surreal color & "regular stage lighting"
  - Fake blackout
  - Fake curtain call
  - Ends with Ida B rap, no Sam this time
  - We follow the detective throughout the space, recreating each of the previous detective moments in miniature.
    - Det exits DSC
- Transformation
  - Cell phone illumination around whole stage, slowly adding more lights to the rest of the the world, increasing chaos
  - Eli interrupts the chaos, highlight on him then add Emilia for post
- Self Destruction
  - A bunch of tiny quotes, walk and cross about suicide.
    - Big crosses. Can't really track easily
    - Probably a big unified look with certain highlights
- Stages of Grief
  - Dance peace, sad and undulating
  - Highlight specific moments, but largely unified and pulsating
  - Ida B rap at end with dancer solo in C lane
- We'll Listen
  - USL wall focus. Brighter, reality, a detachment from heightened stages of grief
  - Sam's mother is in SR corner, pull down to her, keep some focus on listening
  - Repentant, grief, tragic
  - Shifts to Clove meeting, bright, full, fluorescent, colder than before
- Fallen Starr
  - World closing in on star for this moment - Just DS of Stage (starts at stage) / C lane. X to DSC seat.
- Drink Away The Pain
  - Party, but not joyful. Grungey. Painful. Slothful. Losing oneself. Oblivion.
- Significant Others
  - Eli's room? A Bench. Pulled in, quiet, sad, evening?
  - Private. Quiet. Hidden from the rest of the hall.
  - Eli stands, walks a little bit into the C lane, up to top of A bench.
  - Emilia enters up C lane from DSC, open up to lane around A bench. Everyone still passed out around.
    - Ends in physical altercation
  - Eli exits, Emilia/Starr cross up to USL nook (not window). Connor joins
  - Connor exits DSC through C lane
- Vigil
  - Starts with Ida B/Det C of C-lane
  - Shift to Connor at stage, speech addressing whole room.
  - "Where is Eli?"
    - Eli enters DSC, collapses. Connor cross to him.
- Remember Your Name
  - Big dance number
  - Starr reveals amazing artwork on the stage
  - Eli gives speech on stage
  - Det
  - Ida B Rap
  - Focus on Sam/Eli. Eli on stage, Sam DSC / C Lane

Figure 73: Clove Designer Run Notes 4

### *2.5.2: Designer Run Reflections*

By the design run, the show had evolved significantly. Several scenes had been added to the show, countless dialog changes had occurred, and many characters had changed. Most notably, the character Talk To Us, our former narrator (and secretly the character of Sam), had bifurcated. Sam, who had always appeared to us in the guise of Talk To Us until the end of the show had now been written in throughout the show, appearing to us in a series of journal entries presented as flashbacks (and read by the character). The former place that Talk To Us had held in the structure of the show was now taken by a new character named Ida B Girl, a spoken word rhyme artist acting as guide to both the Detective and the audience throughout the show.

From a lighting perspective, the new aesthetic language I needed to give some thought to was how to deal with the addition of all these journal entries as well as a handful of other flashbacks that occur during the show. The fact that the flashbacks existed primarily in constricted areas, rather than being full stage moments like many scenes, provided me opportunity to stylize them in a unique way. Although I didn't have a clear vision yet, my inclination was to make the moments more expressionistic: visual echoes of the emotional life of the character thinking about them. To me, this meant relying on unrealistically saturate colors to evoke the dreamlike world of memory, half truth and half emotion. For example, in a flashback dealing with Sam falling in love, letting the audience see the moment through the same rose tinted glasses that Sam clearly does. For the journal entries, generally

written from the depths of Sam's depression, I leaned towards the idea of a stark look with a steep light stripped of its red as to give Sam's skin the pallor of death.

Technically, I noted some differences in traffic patterns than assumptions of my plot. Most notably, the stage area in the corner of the space turned out to be one of the most heavily trafficked spots of the entire the show. Unfortunately, it was also one my most difficult areas to adequately cover due to a very low roof as well as high walls on each side. I made a plan for focus to repurpose some units to give me a little more firepower in that area of the space, ultimately adding a new top light that I snuck through the gaps in the ceiling as well as a back diagonal light that I was able to hide behind an otherwise inconvenient column to the side of the mini-stage. Luckily, I had set aside some extra units during the plotting process to allow myself flexibility going into the home stretch before tech.

## *Chapter 3: The Tech Process*

### *3.1: Designing during Tech*

Focus for the show was quite an undertaking and I relied heavily on my assistant, Peter, to co-focus with me and ensure we got through the vast amount of lights in the allotted time. Not everything was able to be focused, because many parts of the set were still incomplete by the scheduled day. The show was a beast of a load in and some walls, windows and a large portion of the scenic headers were unfinished or missing completely for focus. This was not unexpected nor was it a large issue. All of my essential units needed to light the actors were in place, which was the lion's share of what I needed to start cuing the show. For the most part, my plotting method proved effective and there were limited surprises, although all of my positions were hung more tightly than I anticipated. Because of this, a good amount of focus time was used adjusting placement of lights by inches here and there and occasionally swapping the purpose of lights to ensure instruments were not getting in the way of each other's throw. Adding to the difficulty was the fact that, despite my requests to the shop, all the positions were hung on aircraft cable instead of attached to the grid with rigid pipes. This meant that units could not be yoked out or side-armed to provide more space.

In the end, none of these minor hiccups prevented tech from starting smoothly. During rehearsal on stage, before the start of tech proper, I was able to get a head start on basic looks and dedicate some time to roughing in my moving specials for the numerous flashbacks and journal sequences. By the time we got to the first

Wet Tech, the bones of the show were largely in place, allowing tech to move fairly quickly and more time to be spent on detail work rather than pure function.

Paige was a wonderful director to work with. We quickly found an aesthetic language we agreed on and after that I was largely left to my own devices. Notes from her were direct, to the point, and typically involved minor changes in timing or mood rather than any complete reimaging of aesthetic style. I felt a large amount of trust throughout the process and never felt begrudged my time holding the action of tech moving forward so that I could tweak details. Each pass of the show got successively better and we were able to continuously able to tighten both the action and the cuing.

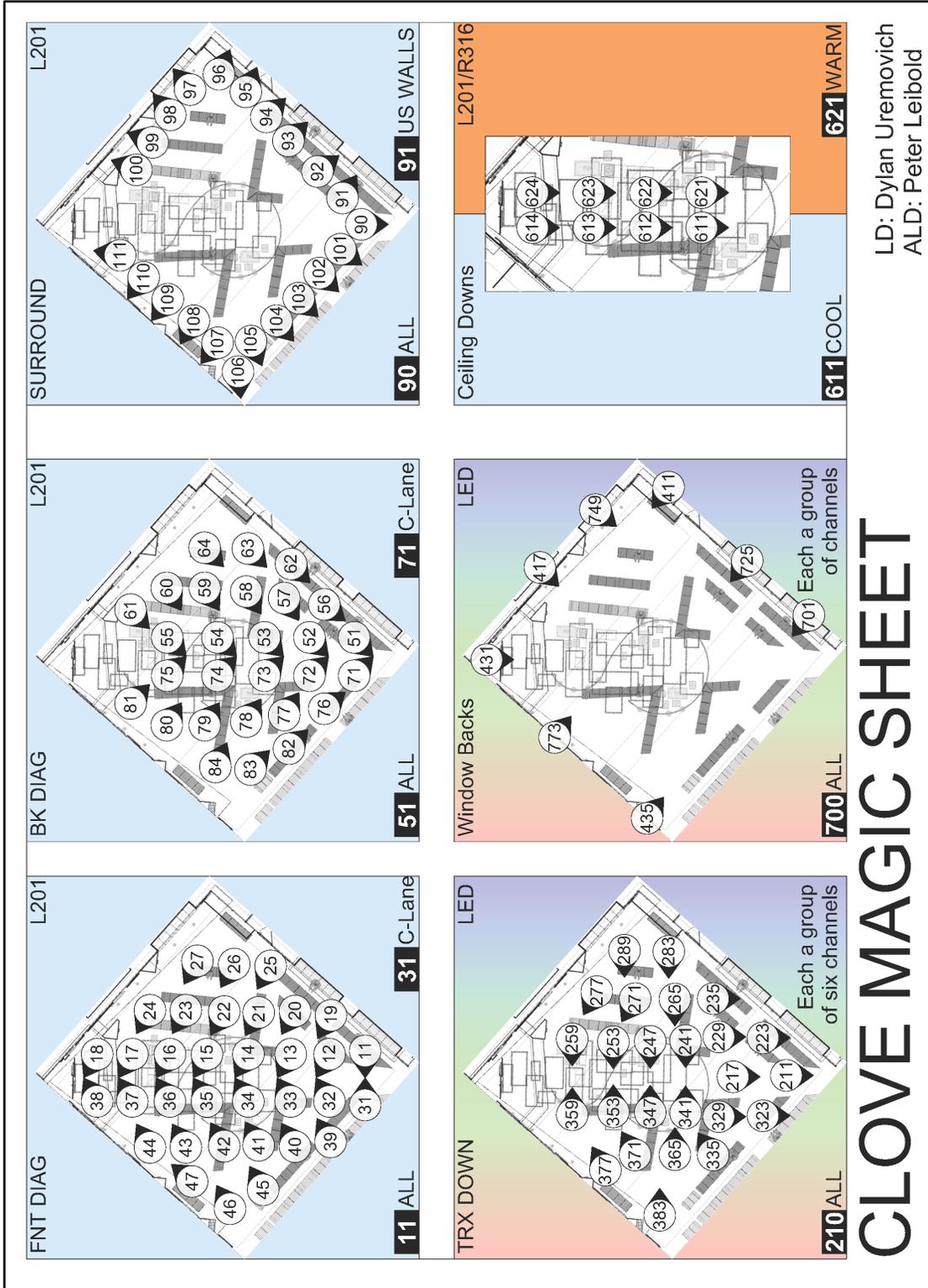
The primary areas of struggle for my design were with my ability to control the lighting for mini-stage in the corner and integrating the lightboxes into the design. The mini-stage was fine in the realm of visibility, but I found myself frustrated with a lack of variety and sculpting options. I never received a directing note on the lighting in this area, but I dedicated a large amount of notes time to trying to make the area more enticing. Obstructions above and on either side of the area made it a challenge to get light there in a way that didn't flatten the actors. Furthermore, the glossiness of the lightboxes located in the back of the area highlighted their somewhat shabby construction (the printed graphic stretched over the frame was not taut, and the angles of light I had available only exacerbated the design flaws). The lightboxes themselves also proved challenging in that they were still being installed and troubleshot right up until the day of opening (and a few in the headers were never completed). This was anticipated and Peter, at my direction, created for me a virtual layout of all the

lightboxes within the lighting console so that we could easily visualize the finished product and play with effects across the system even though we couldn't see the effects run in real life. This prep was a lifesaver. Ultimately some adjustments had to be made to brightness and to compensate for the less than stellar dimming curve of the low budget LED decoders we had to rely on to get the immense project into budget, but, overall, the time and effort paid off. The lightboxes made the final stage composition breathtaking and were invaluable tools throughout the show.

My happiest design discovery during tech was with the console-controlled cellphones and tablets that had been one of the first ideas to excite me. Throughout the show, the Detective and Ida B enter many flashbacks through the reading of Sam's journal entries on one of the tablets. I had imagined that I would require a pool of light for the Detective and Ida B as well as one to highlight Sam wherever on stage he was reciting the entry. As is common, any time you're putting actors in a tight special there's going to be times where either the actor or the light is not in precisely the right space. On one of these occasions, the Detective and Ida B were left in the darkness and only lit by the tablet device that they were both staring down into. It was gorgeous! I immediately dispensed with their special and confirmed with Paige that attempting to light them with just the uplight of the device was going to be enough for her. As was my experience throughout, Paige was happy to entertain my aesthetic impulses. The emotionless electronic blue meshed perfectly with the similarly icy pool I had picked for Sam's beyond-the-grave appearances and it became my favorite motif in the show, all the more exciting due to its discovery late in the process.

There was no end to my personal notes throughout the tech process (as well as the notes that I requested from Brian, Andrew, and Peter). I very likely could have kept tweaking little things for weeks longer, but eventually the show must open. I was able to wrap up the show feeling very proud of my work and felt that my work had added immensely to an important show with an important message about the importance of community and empathy.

3.2: Magic Sheets



LD: Dylan Uremovich  
ALD: Peter Leibold

# CLOVE MAGIC SHEET

Figure 74: Magic Sheet 1

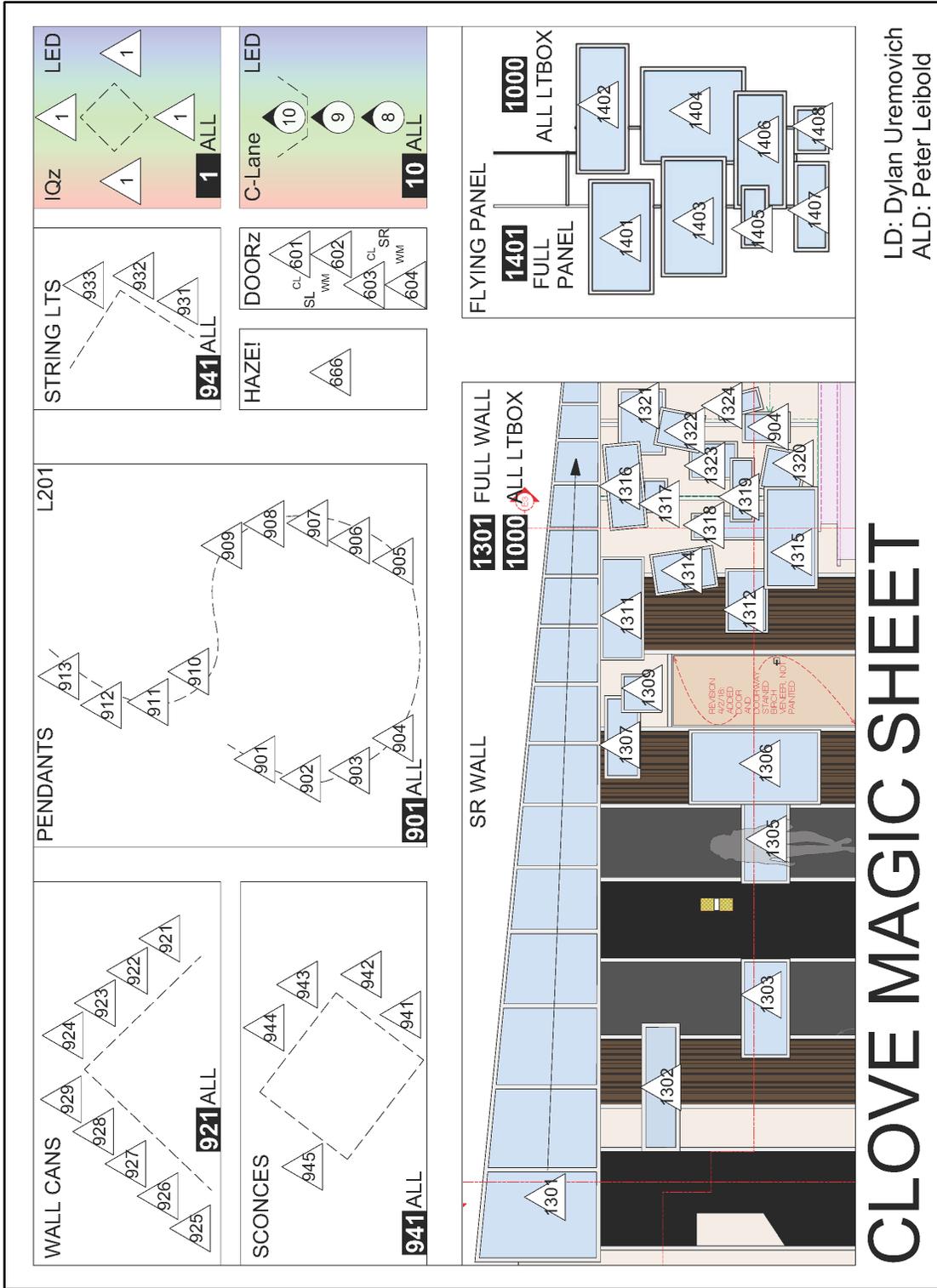


Figure 75: Magic Sheet 2

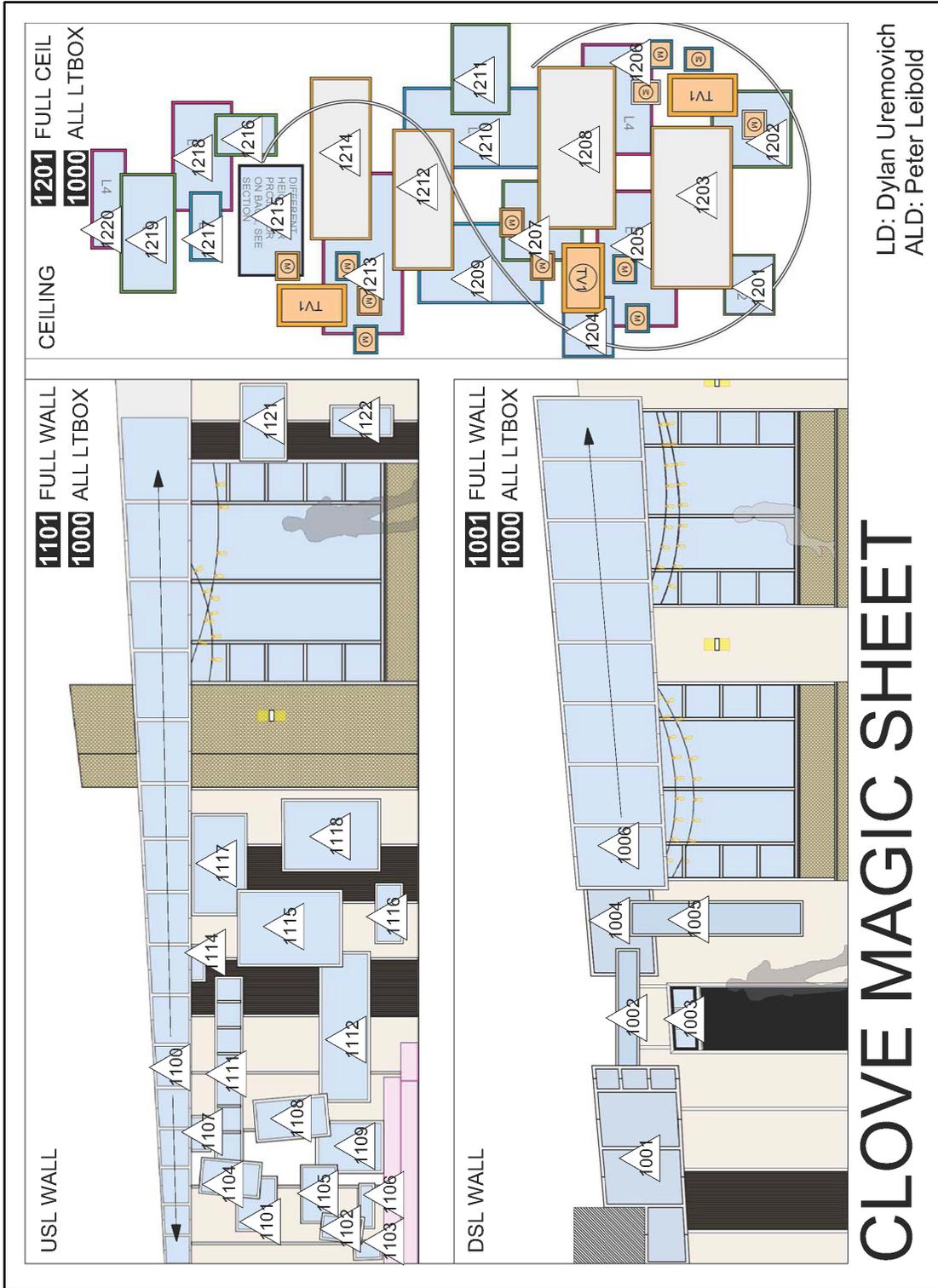


Figure 76: Magic Sheet 3

3.3: Cue Sheet

Clowe					LD: Dylan Uremovich (dylanu@umd.edu) ALD: Pete Leibold (peteleiboldv@gmail.com)
Cue Sheet	Q#	Trigger	Description	Notes	
<b>Preshow / Curtain Speech</b>					
	0.5	3 Preset	Preset		
	1	3 House 1/2	Everyone sit down!		
	3	3 Curtain Speech			
<b>Jury Kiki</b>					
	10	3 End of Curtain Speech	Kiki Party (Highlight them on stage)		
	10.08	3		Kiki Things	
	10.1	3		Kiki Things	
	12	3 Ida B	Facelight for Ida B Rap (entering from door 3)		
	14	3 "CLOVE HALL!" - Start of slow mo	Slow Mo, focus on Sam at stage (flashback/journal feel?)		
	16	3 Sam C down C lane	Pull focus downstage with Sam		
	18	4 Sam further down C Lane		Hug	
	20	4 Sam further down C Lane		Post Connor	
	21	4 Sam further down C Lane		With Starr	
	22	4 Sam further down C Lane		Post Starr	
	24	4 Sam slammed to ground		To Anella	
	26	4 Eli/Sam x to corner	Break Slow Mo		
			Fade party, pull up Eli's room		
<b>Haters Gonna Hate</b>					
	30	4 Sam: "Did I tell you about last week in the lounge?"	Hashback		
	36	5 Sam: "Because it feels like nobody else does."	Restore		
<b>Forever Friends</b>					
	40	5 Eli: "...fuck em boots!!"	Add wall up to stage		
	42	5 Sam/Eli on stage	Lose wall		
	44	6 Sam: "See!" / Phone ring	Add to bench		
	46	6 Eli: "...that ringtone means straight to voicemail."	Focus to Eli's mom / Dim bench		
	48	6 EP's M: "Sweetheart, remember that."	Restore bench only		
	49	6 Text message	Pop up light on.		
	50	7 Sam: "Tell it"	Expand into C-Lane near bench		
	52	8 Eli: "I remember that day."	Hashback on stage, dim bench		
<b>Who is that?</b>					
	60	9 Starr: "We can start with this floor."	Add C-lane for passing out flyers		
	62	9 Sam X onto stage	Pull to just stage		
	64	10 Sam: "Wow."	Pull over to bench, lose stage. / Restore realtime		
	66	10 Sam starts playing guitar.	Shift for music.		
	68	10 Sam solo finishes	Restore		
<b>Distant</b>					
	70	10 Eli: "Did something happen with Starr?"	Open up to C-lane		
	71	Sam and Eli arrive for Final Goodbye		Final Goodbye	
	72	11 Sam: "No seriously, don't forget that."	Time passes, focus C-Lane		

Figure 77: Clowe Cue Sheet 1

Cue Sheet		LD: Dylan Uremovich (dylanu@umd.edu) ALD: Pete Leibold (peteleiboldv@gmail.com)
Cue Sheet	Trigger	Description
74	11 Ida-B enters and crosses into C lane	Special on Ida B
76	12 IB: "Light beam (final)"	Shift to concert hall, C-Lane. Spot on Eli on stage.
<b>Jury Advisory</b>		
80	12 Profs sit on bench	Pull down to bench and stage spot.
82	13 Eli storms off / Music Starts	Dim bench and stage / Shift for music - Highlight C lane
<b>Gossip Folk</b>		
90	IB rap	Hard Shift Highlight IB
92	14 Music softens	Shift for Eli interaction
94	14 Drums returns, Ida speaks	Hard Shift, Highlight Ida B
<b>The Call</b>		
100	14 Phone rings	Lose C Lane, shift to Connor/Phone
101	Operator picks up	Add operator
104	15 Op: "Thanks for the call"	Transition into bright dorm meeting
<b>Dorm Meeting</b>		
110	20 Ida: "...those passions to keep it together."	Pull down to C lane
112	21 Det: "Yes of course..."	Pull to stage
114	21 Det: "Uh, Gotcha"	Special just SR of stage.
116	21 IB: "For your eyes only, I signed you in."	Journal/Flashback at C-Lane, dim highlight on IB + DET
<b>Roommate</b>		
120	22 IB: "...this way I can imagine I'm not alone."	Fade C-Lane / Up Eli's room
126	23 Det: "Thank you both for your time."	Lose Eli's Room, pull to IB + Det
<b>(C)ounted In</b>		
130	23 IB: "...ideas for your thesis."	(C) on stage.
132	Sam appears	
134	Sam leaves	
136	26 Jana: "Stair's on L, one floor up."	Out of (C), pull to IB + Det C lane
138		Crossing to Starr
<b>(L)ove and Heartbreak</b>		
140	26 IB: "Things got worse until love showed up."	to (L) at window/cubby SL
142	29 Starr: "I think we're done here."	Pull to doorway with cross.
144	29 IB: "...all about the exit when you feel smothered?"	Flashback in C lane
146	29 Sam exits	Flashback end, focus on IB + Det
<b>(O)rigin</b>		
150	29 Eli: "YOU."	Shift to (O), C Lane - Light through Ceiling - Bump
150.1	Autofollow	Shift to (O), C Lane - Light through Ceiling - Bump
152	33 Bath: "Them"	Pull down to Det + IB
154	33 Looking at I-Pad	Flashback Sam SL
156	33 Sam: "And they don't anymore"	Restore + Open up C-lane
<b>(V)isibility</b>		
160	33 IB: "...And I'll go put my palm on my face."	Shift to Therapist office
162	34 Ther: "Take a look at these"	Assault Flashback- Each door will have an assaulter

Figure 78: Clove Cue Sheet 2

Cue Sheet		LD: Dylan Uremovich (dylanu@umd.edu) ALD: Pete Leibold (peteleiboldv@gmail.com)
Cue #	Trigger	Description
163		
163.1	Autofollow	
163.5		
163.6	Autofollow	
164	34 Assault sequence complete	Restore
166	36 Ther: "Check it out"	Pull down to IB + Det
168	36 IB: "Read this one"	Flashback
<b>(Embrace Empathy)</b>		
180	37 IB + Det move to open rehearsal	Open Rehearsal
180.1	Autofollow	
182	37 Phone ring	Light up phone
184	37 Det silences phone	Begin play
188	37 After record scratch	Spiraling light flash
190	37 Blackout	Blackout
192	37 Flash	Flash
194	37 Blackout	Blackout
196	37 Flash	Flash
198	37 Blackout	Blackout
199		Flash
200	37 Hovering over body	Lights up
202	37 A1: "Die? I didn't"	Dramatic yellow light shift
208	38 Actor 2 smacks Actor 1	Something else happens!
210	38 All: "WHAT?"	Open up book for wandering
212	38 Don't Look at me	Pull to center
214	38 A4: "...You're so beautiful."	Back to normalcy.
216	39 Sensual dancing starts	Sexy lime mean light
217		This was supposed to be about me
218	39 Giggling starts	Shift
220	39 Actor 1 stands up	Spotlight to Actor 1 for monologue
222	40 A1: "ME." (final standing)	Blackout
223	40 A1's extra "ME."	Up for extra "Me"
223.5	40	Out
224	40 Audience applause	Bows
226	40 Bows end	Focus to IB
228	40 Ida exit	Focus on Det in Eli's room (keep IB)
229		XF to Stage
229.5		XF to Starr
230	40 Det X to Cousins	XF to Cousins
232	40 Det X to Therapist	XF to Therapist
234	40 Det X to Ida B Bench	XF to stage
240	40 Det runs for exit	Blackout
<b>Transformation</b>		
250	40 First message alert	Phone lights up

Figure 79: Clove Cue Sheet 3

Cue Sheet		Notes
Q#	Trigger	Description
250.1	AF	Another phone
250.2	AF	Another phone
250.3	AF	All gadgets light up, pour through windows, doors, roof
258	41 First "STUDENT FOUND DEAD."	Fill room to see more faces.
262	41 Final "CLOVE HALL"	Sharp pull down to Eli
264	41 Eli: "oh Emilia just posted."	Add Emilia
<b>Self Destruction</b>		
270	42 Eli Exits	Shift
<b>Stages of Grief</b>		
280	42 Eric: "Tweet, Send, Repost" (Final)	Movement piece, highlight IB
281	Kyle and Samara arrive DS (anticipate)	
282	Erin and Claire MS	Kyle and Samara
283		Erin and Claire MS
283.5	Interlude	Stage and DSC
284		Interlude
285		Devin and Trey SR
286	44 IB: "I'll always cause you strife"	Main Alley/Paige DSC
<b>We'll Listen</b>		
290	44 Time Shift	Focus on Venus de-drag - Just SL of C land
291		Time shift, land with professors at USL wall
292	44 Det: "From Sam's mother..."	Professors and Rel2Go
294	45 Mom: "...pretty sure that's what you wanted."	Eric of DeDrag
296	45 Profs: "Why don't we stop by?"	Flashback Highlight Sam's mom, pull down Det + Profs - Door 1, x to V
<b>Fallen Stair</b>		
300	46 Eli exits	Restore
<b>Drink Away The Pain</b>		
310	47 Starr exits	Open into full stage dom meeting
310.1		Room darkens, focus C lane
312	Stomps start	Shift to sad party
<b>Significant Others</b>		
320	48 Party ends	Shift
322	48 Emilia enters	Shift to Eli's room on bench
324	51 Starr and Emilia exit Eli's room	Widen to C-Lane
<b>"Bad Ass" Vigil for Action</b>		
328	Emilia and Starr leave	Pull to USL nook
330	52 Con: "...we could all end up like Sam."	Pull down to just Connor with IQ
332	52 Det: "Let me know if I can do anything more."	Down on Connor, focus on IB + Det CC, build full stage
333		Focus to stage for Connor speech
334	53 Eli enters	Highlight Eli
336	53 Eli collapses	Pull CC
<b>Remember Your name</b>		
340	53 Eli sings	Stage out
<b>Notes</b>		
		LD: Dylan Uremovich (dylanu@umd.edu) ALD: Pete Leibold (peteleiboldv@gmail.com)

Figure 80: Clove Cue Sheet 4

Clove			LD: Dylan Lremovich (dylanu@umd.edu) ALD: Pete Leibold (peteleiboldv@gmail.com)
Cue Sheet			
C#	Trigger	Description	Notes
342	53 IB Joins	Highlight both	
344	54 Song concludes	Open up stage	
345	54 Cast crosses onto stage		Onto Stage
346	54 Starr Reveals portrait	Highlight portrait	
348	54 All: "Sam Miller"	Pull down to Detective/Eli	
350	55 Eli opens letters	Focus Eli/Sam	
356	55 Eli: "Sam"	FTB	
Curtain Call			
360	55 After a moment	Lights up curtain call, C-lane	
362	55 Bows end	Shift for Call to Action	
364	55 "Thank you and good night!"	Full stage for exit	

Figure 81: Clove Cue Sheet 5

*Chapter 4: Production Photos*

*4.1: Jury Kiki*



*Figure 82: Clove Production Photo 1*

4.2: Haters Gonna Hate



Figure 83: Clove Production Photo 2

4.3: Flashback to Eli's Mother



Figure 84: Clove Production Photo 3

4.4: Jury Advisory



Figure 85: Clove Production Photo 4

*4.5: Dorm Meeting*



*Figure 86: Clove Production Photo 5*

*4.6: (L)ove and Heartbreak*



Figure 87: Clove Production Photo 6

4.7: Sam Journal Flashback

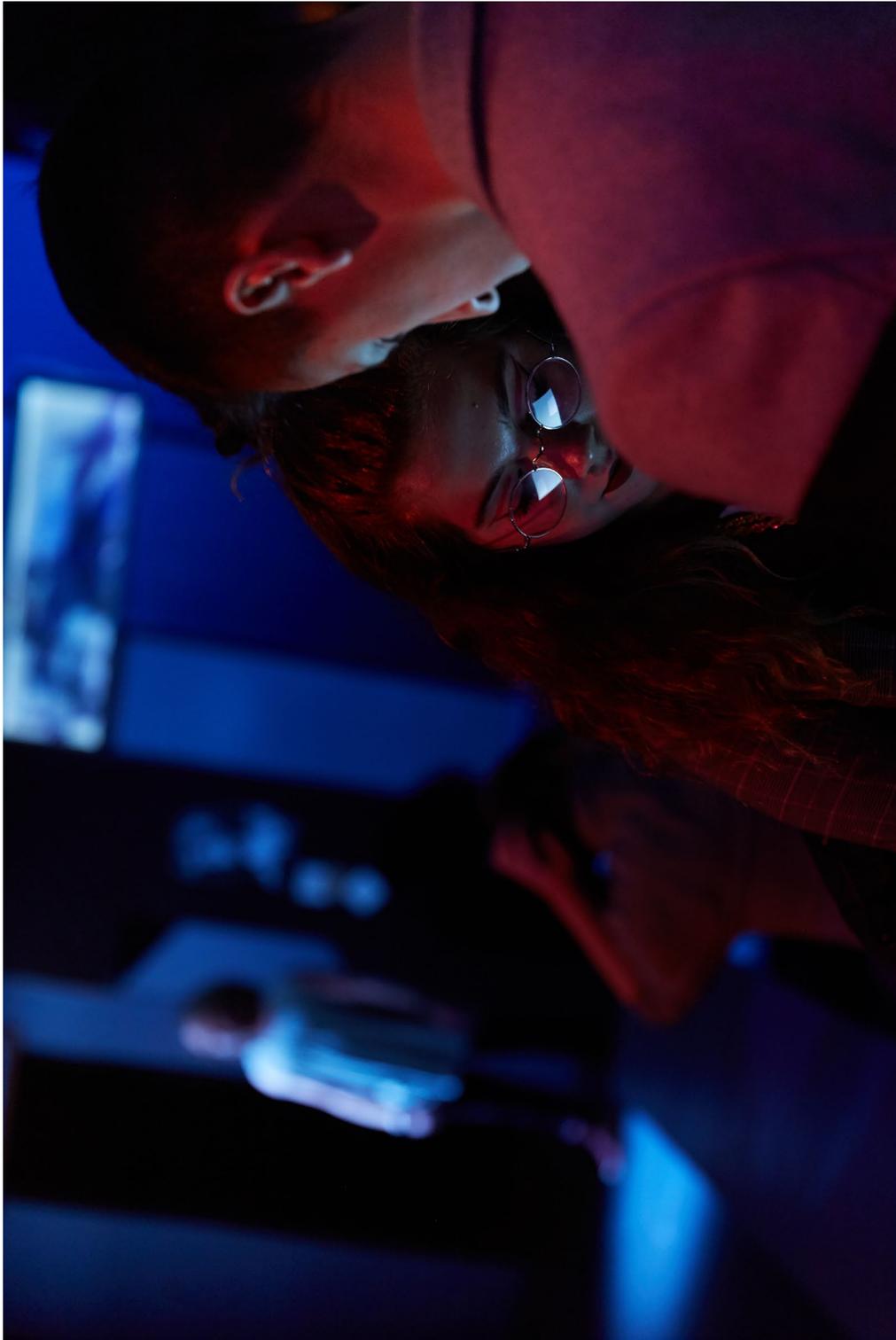


Figure 88: Clove Production Photo 7

4.8: Sam Journal Entry



Figure 89: Clove Production Photo 8

*4.9: (E)mbrace Empathy*



*Figure 90: Clove Production Photo 9*

4.10: Discovery of Sam's Suicide (Transformation)

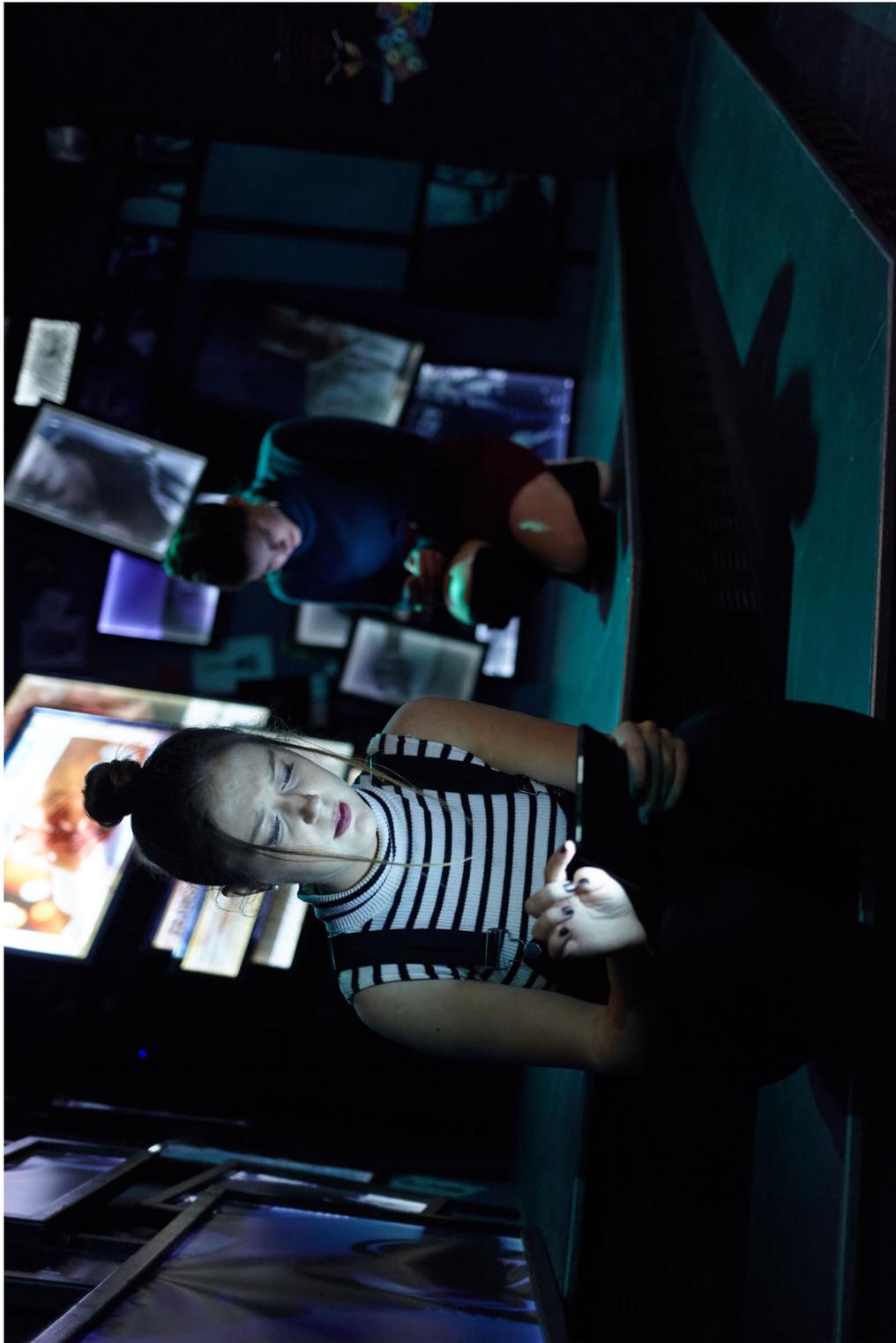


Figure 91: Clove Production Photo 10

4.11: Remember Your Name



Figure 92: Clove Production Photo 11

## ***Chapter 5: Final Reflections***

This show was a massive undertaking and ultimately I am very proud of how it turned out. As a collaboration, it was a very successful endeavor. As team of collaborators, we successfully achieved a unique aesthetic that propelled forward this story of a fractured, indifferent group of students into a community of love and empathy. Even more exciting was that we started from a sketch of a show and all continuously evolved with the piece as it grew into its final form. To be part of such a process was immensely rewarding, and I hope to be part of more works that I can see mature in such a way.

If I have a major regret, it is not being a stronger voice of reason in the room about the scale of the project. While impressive, I do believe the show was somewhat rough around the edges because the scale of the production overwhelmed the shops. We asked ourselves what we were capable of doing, but perhaps ignored the more important question of what we were capable of doing *well*. However, I am of two minds on this question, especially in an academic environment. Is it worse to push the envelope and endure some trials along the way or to play it safe and never know where the limits are? The imperfections in the aesthetics of the lightboxes (lumpy coverings and less than optimal lighting coverage from the installed LEDs) and the fact that they were slow to install (and some didn't survive at all) are things that are perhaps disappointing to Richard and myself, but likely went largely unnoticed by the audience, the ultimate arbiter of our success. Being a theater professional, one of my continuous struggles is to try and watch the show like an average audience goer, who

are typically too busy watching the show on stage to give much conscious thought to the details that designers spend so many hours obsessing over. Nevertheless, I do think perfection should be the goal, even if it is lofty and ultimately unachievable. Seeing the small, now unfixable errors in the pictures will always grate me slightly.

I also wonder if I was a good collaborator in not raising some of my concerns with staging the piece in promenade. Often, I am suspicious of any design decisions that are primarily rooted in the desire to be “immersive”, a vague and insidious word in my experience with design. Placing the actors and audience everywhere had downsides that I don’t think we, as a team, ever gave proper consideration because we were so enamored with the uniqueness of the opportunity. For my part, I was excited by the challenge. I had never lit a show in this stage setup and, I must admit, my Superman complex may have kicked in a little bit, muting any alarm bells that may have gone off in my mind. Practically, however, the stage setup had a great deal of downsides. First of all, the scenery and lighting rig had to be massive to accommodate the vast expansion of real estate from a typical production. This stretching thin of resources is part of the reason for my earlier regrets about the show’s rough edges. Further, I am not sure we adequately considered the difficulty of watching such a show for those audience members brave enough to sit in the middle of the playing area. When the house was packed, it was nearly impossible to turn around when scenes suddenly were staged behind you, which happened consistently throughout the show unless you were on extremes of the stage. Again, I am torn on this because it was so refreshing to do something so novel. Who needs another boring

proscenium show? At any rate, it was a valuable learning experience to be exposed to such a unique staging challenge.

Despite these small misgivings, I'm confident that we created a powerful work of art, especially for younger audiences more intimately involved with some of the struggles depicted on stage. One of the school audiences that watched the show ended the show devastated and in tears. To be a part of something that touches a human so deeply when they watch it is ultimately the reason I am part of this industry at all. We told a story that people could see themselves in. We pushed people towards an important lesson on how to treat each other better. We urged them to treat themselves better. That we, as a team, were able to create a world that people could lose themselves in is the greatest compliment I can hope for as a designer.

## Part 2: Designing projections for *Hamlet Replayed*

### *Chapter 1: The Pre-Production Process*

#### 1.1: Design Concept Statement

We are each of us trapped in a story that we cannot escape. Any action we take inevitably leads us one step closer to the end of the story. *Hamlet* is a story about death. *Hamlet Replayed* is a story about the repetition of those deaths over and over and over again. The little deaths and the big death. The players must constantly perform their parts, over and over, even when the words become ill-fitting and the actions they must perform become monstrous. Over and over, they retrace and record their steps in the hope that perhaps, one day, the story can be changed. The players are forever in conflict between the roles they wish for and the roles they must play out.

Tiers of ghosts multiply onto the shabby walls and torn drapes, an echo of tragedy, ghosts of ghosts of ghosts. We see our players repeated and enlarged, their faults examined and cast onto the walls, haunting themselves with their own actions. A documentarian, hiding in the dim shadows at the edges of the playing space never stops recording as the players, once again, go through the tragedy by rote.

Except we've forgotten what parts we're supposed to play. Different stories are tried on, different parts played, and the documentation becomes as unreliable as the players themselves. The echoes of the story take on the delusions of the players, inserting pop culture, vibrant colors and other imaginings outside the possibilities of this dreary and wrecked theater.

Time is out of joint and everyone falls dead only to jump back to their feet only to die again. Each death and rebirth is echoed above them, the echo echoing. While the players die, another version lives, and as those versions die, our players resume their story. Except there is no story.

Instead of the players playing *Hamlet's* dumb show themselves, they pull an old recording from under a dusty scaffold and reel up a tattered silent movie. Even this recorded story cannot be left alone by the players and they jump onto the screen to take part. Unable to stomach the ending, they tear down the screen in order to shield themselves from the truth. They thumb their nose at the tragedy while also being disturbed by it.

In the end, however, all we have is these images of the things that have been done and the memory that we have done them. Unable to escape the ending, the players extinguish themselves overseen by the endless tiers of ghosts. Ghosts forever overseeing the creation of ghosts. The endless, inescapable cycle of death. The images fade and the curtain closes. We end as we began. We are left wondering if anything had changed or if there was any point to it at all.

## 1.2: The Concept Meeting Notes

- Leslie Notes
- Visit her class TuTh 1:30-3:30p
- Devised piece based on Hamlet and two previous productions of clown adaptations of Hamlet
- Idea for this piece started because:
- We haven't done fully devised work here (?). High collaboration.
- Death from Charlottesville protest
- "Human beings never change"
- Who am I going to eat, who is going to eat me, and who am I going to mate with?
- It is about a youth who are forced to inherit the institutions and practices of their parents.
- Hamlet Replayed because the story happens again and again and again
- Isolation, vulnerability, relationships (mother/son/father/daughter), loyalty, individuality, duplicity, lost generation, all-consuming goals
- Think pre and post apocalyptic
- Films: Fellini's "The Clowns" and "King of Hearts" for ideas of style
- Think Salvador Dali and Rothko
- Think Mad Max and Rocky Horror
- Trapped, repetition, hope, choice
- In some ways, a Buddhist journey
- Karmic journey
- **Don't Think About A Story, There's No Story**
- Of course there's a story
- Just create images
- Very visual
- Relationship between every element
- Think Mood, think visual art, think that we're in a gallery instead of a theatre
- Everyone will be on stage all the time
- **"Time is out of joint"** - Important **phrase**
- Talking Heads "This is not my beautiful life..."
- Scenic
- Scaffolding
- Spiral stairway to nowhere
- Ramps, perches
- Ropes
- Maybe a slide
- Lots of play between cyc and scrim
- Maybe stilts
- Part where they're throwing flour in the air **Could we project on this.**
- References
- Egor Shile
- Ensor
- Casting
- 1 main person playing Gertrude, Claudius, Polonius
- Kinda 1 person playing Hamlet/Ophelia
- But actually many
- Lots of ghosts

Figure 93: Hamlet Replayed Meeting Notes 1

- Not fancy, wearing sheets
- Sound
- Pop songs
- "Like a prayer"
- "Under pressure"
- Scenic Designer Notes
- Levels, moveable stairs, ramps
- Scaffolding: Sense of a skeleton rather than construction scaffolding
- Cyc & Scrim (space between for actor movement between)
- Simple gesture
- Scenery is made beautiful by utilization. It will be mostly skeletal.
- General Notes
- Zero hope all play
- Aware they are on the hamster wheel and constantly forget
- They think they are trying to break out of the hamster wheel
- They forget. They lose it.
- There is no arc. There are good moments, but there is no arc. They just exist.
- 
- Projections Notes
- Ghost
- There will be physical ghost actors in sheets (project onto?)
- "How the clouds still hang upon you?"
- Clouds that follow Hamlet around
- Ophelia Torture
- Multiplicity of her face being tortured
- Images not to tell story, but he can interact with
- What are our surfaces.

*Figure 94: Hamlet Replayed Meeting Notes 2*

### 1.3: Reflections on the Concept Meeting

“Don’t think about story. There’s no story.” was one of the first things that Leslie said about the show that I latched on to, bolded in my notes as soon as I wrote it down. When I asked if the show had any arc, she likewise said there was not. Only “good days and bad days” for the characters. She cautioned against being literal, linear or having a story, imploring us instead to think of the show as the creation of images. She also cautioned, at the end of this concept meeting, that she was unsure what to do with projections and that she had previously had bad experiences with the medium.

From this starting gun, I was very unsure of how to proceed with a design. The first page of the script echoed many of Leslie’s thoughts spoken in the meeting, offering a brief summary of the world we were about to step into:

#### **Hamlet Replayed Draft 2**

##### **copyright-Leslie Felbain**

Everyone has their existential- “to be” moment Each person’s slings and arrows Who’s watching the watcher? The play within the play

The play’s the thing They’re watching you-they’re expecting you know what to say.

Themes: Loss and Acceptance, Sanity, Isolation, Vulnerability, Relationships (mother-son, father-daughter), Family, Expectations vs. Reality, Loyalty, Greed, Deceit, manipulation, Duplicity, Control, Power, Friendship; Sorority, Fraternity, Priorities, Lost Generation, Goals become all consuming, Confusion, Decision/Indecision, trapped, repetition, hope, choice

*Figure 95: Hamlet Replayed Script Excerpt 1*

Pre and post apocalyptic, Dali, Rothco, Mad Max, Rocky Horror,  
Egon Schiele, Ensor, King of Hearts, Fellini's Clowns

A karmic journey

Scaffolding, the frame of a gutted space, ramps, stairway to  
nowhere, perches, connected, ropes, swing?, slide?

Everyone and all props, etc..will be on stage the entire time-  
except for the ghosts who will come and go.

Perhaps in the program "Thou art a scholar speak to it Horatio"

Idea to have one of the member of the ensemble videoing  
everything as it is happening

Figure 96: *Hamlet Replayed Script Excerpt 2*

The biggest hint from the first page of the script on how to proceed was one small line that read "Idea to have one of the member of the ensemble videoing everything at it is happening." Having a camera onstage was something I was immediately excited by, since I had not yet designed a show which relied heavily on live feed.

Armed with this initial impulse, I combed back through the grab bag of thematic words that preceded this initial idea. The first word that popped out to me was "repetition". Low hanging fruit, perhaps, since obviously any projection of live feed would be inherently be repeating the action of the stage, but it was a start. This idea (encapsulated even with the title *Hamlet Replayed*) also sparked thoughts of one of my favorite shows, *Rosencrantz and Guildenstern are Dead*. Stoppard's play, although very different, harkened to some similar themes. Most importantly, it is a play about two characters desperately attempting to escape their written fates and

seemingly always failing. They, like Leslie's players, are "aware they're on the hamster wheel and constantly forget."

Other themes that jumped out were "vulnerability", "isolation", "control" and "power", and "Expectations vs Reality". Clowning was also a major part of the show as the players would be "clown-esque" ("*esque*" because Leslie would not have time to properly teach them clowning in the limited rehearsal time). Leslie also talked about how there was "Zero hope all play". A creepy ghost story and clown show of hopelessness and death in a dilapidated theater before and after the apocalypse with no story. At the very least, the show would not be bland.

There was one projections idea in the script that did give me a crystal clear idea: the play within the play was depicted as a film that the players turned on in the middle of the show. Immediately my mind went to the comedic geniuses of the silent movie era (it was a dumb show, after all). How Buster Keaton silliness would fit into a show about hopelessness and death was unclear, but at the very least I had one aesthetic idea to pitch.

#### 1.4: First Meeting with Leslie

Leslie and I were able to find a moment to sit down in her office and discuss how projections might fit into the show. Prior to the meeting, she had sent me some notes from Christina Banalopoulou, a former University of Maryland doctoral student who had collaborated with Leslie on the first draft of the show. As an example of how projections might work in the world of *Hamlet Replayed*, she referenced videos of The Wooster Group’s production of *Hamlet*:



*Figure 97: Wooster Group, Hamlet, Production Photo*

This production used live feed coupled with footage from a filmed version of Richard Burton’s 1964 Broadway production. While I didn’t think our production would lend itself well to any sort of mimicry of historical *Hamlets* (nor did the script adhere very closely to the original text), I enjoyed the unadorned repetition of movement and image blown up large behind the action on stage. It certainly would move us in the direction of “making images” and had the added benefit of not

attempting to tack onto the show any story beyond the non-story being created on stage.

When Leslie and I met, we discussed the show in general as well as how projections might fit into it. Leslie was worried about the use of projections and was adamant we stay away from anything too flashy. She didn't want the show to be "slick" in any way. I started throwing out ideas that had come into my head on reading the script, from overt animations like clouds following around Hamlet for "How is it that the clouds still hang on you?" to more simple, textural ideas like overlays of mist and smoke. Both of these were immediately thrown out as too flashy. Silly, comedic ideas like having Batman-esque "POW!" and "BAM!" graphics pop up during the fight scene also were deemed too much. Quickly I learned that any ideas that involved the creation of outside content, for the most part, would be outside the world Leslie was envisioning.

The notable exception to this was the play within the play, which was the first major element of the show that Leslie and I saw completely eye to eye on. She loved the idea of making it a Buster Keaton style film. While we were discussing, I pitched the idea trying an illusion where Gertrude, who must be both inside and outside the movie, literally walks onto frame from the stage. This also was a winner. The only other idea that she was open beyond the film was the idea of ghosts (the filmed actors themselves) rising up from bodies as they died during the show.

We did come to an agreement on the use of live feed. The idea of a Documentarian character constantly running around with a camera videotaping the entirety of the show was fine with her. I added that we could also supplement this

primary camera with cameras mounted around the space, so that our documentarian character wouldn't need to always be in the perfect position for every shot. I warned her that the documentarian character might need a long tether of video and power cable to keep his camera running, but that actually excited her more. Messiness, including cables crisscrossing the stage, was part of the aesthetic.

I was excited to have a direction to move in. Leslie seemed to be excited about the cast being able to create content through the rehearsal process and I promised to get the live feed working in rehearsal so it could be experimented with. Leslie seemed very concerned about being able to see what all the content was before we got to tech and this lifted a weight off my shoulders in that, with the exception of the play-with-a-play, all the content would be generated within the rehearsal process. This also made tech a less scary prospect given the devised nature of the piece. Turning on a dime can be daunting when creating large masses of content. With this setup, I could respond fairly organically in the moment and worry primarily about how to composite the live images onto the set rather than rushing last minute content ideas. Beyond the live feed, I was also very excited at the prospect of making a silent film. Although I had done minor film shoots, this would be by far my biggest undertaking.

### 1.5: Design Meetings

The design meeting process was largely spent observing how the other elements of the show were coming together. Daniel's prelim scenic design [[Appendix D](#)] was a largely empty stage, with old scaffolding, a few wooden pallets on the ground, a dumpster, and an old red curtain and dilapidated cyc remnants hanging from an unlevel piece of truss. It seemed to fit, although I made my case for a few more surfaces to project on. Especially if we wanted to sell the illusion of a ghost rising up from a dead body on the ground, we would need some sort of surface to travel up and the porous scaffolding would not be able to take image in any meaningful way. The group was receptive and eventually the design morphed into one with a much larger curtain as well as two large brick standing walls on either side of the playing area [[Appendix E](#)].

I was able to have a side meeting during the process with Leslie and our lighting designer, Chris. The world he envisioned was dark with deep shadows. In our meetings he said he envisioned a world where a whole scene could be lit by one knocked over lighting instrument laying on the floor. This both excited me visually and felt right for this creepy ghost story about death. A broken down theatre with only a handful of working lights seemed exactly the place for this hopeless story of players desperately trying to avoid the story's preordained end. On a practical note, it also meant that I wouldn't be fighting against an onslaught of light in order to get my images be seen by the audience.

Austin's costumes were certainly my favorite element of the entire design, but perhaps from the selfish vantage point of knowing that my content would perpetually

include his, since all of my content was of the actors themselves. Especially exciting for me was his frankly terrifying impulses for makeup [[Appendix F](#)].

Neil's sound, at this stage, would largely consist of an onstage band with the possibility of doing some recording and playback of the actors' voices onstage, a repetitive form that I felt meshed nicely with my own budding concept. There would also be a few lip-synced musical numbers (*Like a Prayer*, *Under Pressure*, and another one that would be added in during rehearsal).

Some time was spent discussing the logistics of the film shoot for *Once Upon an Orchard*. The theoretical location changed a few times. At first it was important to me for the film to look realistic and beautiful (in high contrast to the dim and dreary reality of these character), so my initial inclinations were towards filming outside, preferably in a real orchard or, at least, a lush garden. A few other outdoor locations were also considered before I realized that our window to film was in the dead of winter. A lush garden would be hard to come by. Ultimately, I decided to use a small green screen studio on campus. This choice, although driven by compromise, turned out to be incredibly serendipitous (see [2.3: Filming Once Upon an Orchard](#)). Given a definite location, a date was negotiated based on rehearsal schedules and how quickly the costumes would be ready. Arrangements also had to be made to get the actors into their extensive makeup on the day of the shoot. I also needed to go into the props database and select what I needed for the shoot as well as reserve the studio. Even a small filming like this can turn into a huge undertaking, I learned. Thankfully the wonderful production management and stage management teams put in a lot of effort to ensure everything went as smoothly as possible.

We also discussed what would be projecting our silent film. In the realm of lighting, Chris had been taking great pains to try and keep any “new” looking lighting instruments well outside the sightlines of the audience. I was wondering if, likewise, we wanted the on-stage projector to be sufficiently old-timey. It excited me to have the projection sourced from on-stage, especially given that Chris was likely going to be using atmospherics through the show, which would allow us to see the full cone of light. In the end, neither Leslie nor Daniel really cared that the contemporary projector would feel anachronistic or out of place. Time is out of joint, after all.

Overall, the design meeting process went smoothly. I felt the aesthetic plan was as solid as it could be, especially given that we hadn’t solidified the script yet or started rehearsals, where many things would almost certainly change. We all still had a limited understanding of what the show was going to become, but that was also the point of engaging in the devised. More importantly, I knew enough to start putting my system together.

*1.6: Research*

*1.6.1: Uses of live feed*



*Figure 98: Live Feed Research 1*

*Hamlet – Wooster Group*  
[https://youtu.be/\\_10u984AvzE](https://youtu.be/_10u984AvzE)



*Figure 99: Live Feed Research 2*

Ensemble Parallele – *Wozzeck*  
<https://youtu.be/IDSr11NaUKs>



*Figure 100: Live Feed Research 3*

Hong Kong Academy of Performing Arts – *Electronic City*  
<https://youtu.be/8AnoQNY2v-0>



*Figure 101: Live Feed Research 4*

Hong Kong Academy of Performing Arts – *Electronic City*  
<https://youtu.be/8AnoQNY2v-0>

1.6.2: Silent film



Figure 102: Silent Movie Research 1

*Gold Rush* (1925)

<https://youtu.be/a-nyVGSEjyU>



*Figure 103: Silent Movie Research 2*

*Gold Rush (1925)*

<https://youtu.be/a-nyVGSEjyU>



*Figure 104: Silent Movie Research 3*

*The Goat* (1921)

<https://youtu.be/SsLNcXTs0cI>



*Figure 105: Silent Movie Research 4*

*The Goat (1921)*

<https://youtu.be/SsLNcXTs0cI>



*Figure 106: Silent Movie Research 5*

*America (1924)*

[https://youtu.be/XZdiUVb\\_um8](https://youtu.be/XZdiUVb_um8)

## ***Chapter 2: The Production Process***

### **2.1: Designing the System**

Once we had a concept in place for video, it was fairly easy to outline the system that I wanted. Whether or not such a system could be afforded given the meager budget afforded to projections was an entirely other story. Typically, the budgetary constraints aren't a large road block due to the robust inventory available at University of Maryland, but some of the things I was hoping to do had not been done before at such scale.

As soon as I knew that the show was going to be based around live feed, I went to seek out Devin, our projections supervisor, to get his input on what sort of system would be achievable. The first hurdle was attempting to get all of the feeds into the projection system. My hope was to have eight cameras in total. Ideally, I would want two roving cameras that could be operated by the Documentarian and other actors on stage. In addition, I would have six other cameras mounted around the stage for maximum flexibility in capturing the action. Having this many unique feeds going into a system was beyond our current equipment inventory. We had enough live input capture cards to potentially pipe two distinct feeds into the system, but eight was going require a piece of equipment I had never utilized before: a video mixer.

Devin, luckily, had already done some research on the matter because the performing arts center had recently installed one to handle the various video feeds being generated in each of the building's many venues. The device, a Blackmagic ATEM Television Studio, was *almost* within my budget and perfect for the job.

Especially useful was the fact that the video mixer included a communications protocol, Open Sound Control, which would allow my projections software to easily communicate with and control it. This ease of communication would vastly simplify the tech process. Other, cheaper, options for video mixing options existed to solve the problem, but were largely analog in nature and would require a skilled operator to achieve transitions between cameras effectively.

While I believed I might be able to beg for a slightly higher budget to buy the mixer, there was still the matter of cameras to contend with. My initial plan was to purchase relatively cheap HD video cameras. We had used them before in the University of Maryland productions like *Bento*, but they weren't of the greatest quality and the shop had taken to treating them as expendables due to their fragility. Even these cheap cameras, unfortunately, would likely be beyond my means after my budget was decimated from the video mixer purchase.

Devin also wanted to start building a more robust stock of cameras that would actually survive more than one show. While I agreed that better, long lasting cameras would be preferable, I was having trouble even affording the bottom of the barrel. Luckily Paul Deziel, a fellow member of the projections design cohort, was also planning to use cameras and live feed for his design for the opera going up shortly after *Hamlet Replayed* closed. After a few discussions between Devin, Jared, Paul and I we were able to negotiate enough cost sharing between the two shows as well as the technology shop itself to purchase the mixer and a few high quality GoPro cameras.

We were only able to buy four of the GoPros, but I was ultimately able to get six cameras in my system by using two previously purchased cameras which would be compatible with the system. A large, production quality 4K camera was owned by our media lab and I was able to request it for the run of the show. This camera was ultimately a better choice to be used by the Documentarian character for two reasons: it allowed for a zoomable SLR lens to be attached to it, giving the actor more control, and it had a large color screen on the back so that actor could more easily line up his shot. The GoPros had no such viewing reticle or focus abilities, so they were better suited for set mounting. One was placed in a footlight position (a wide upshot of the playing area) and two were attached to lighting booms on either side of the stage (cross shots at the plaster line). A wide angled HD security camera, purchased for a previous show, was placed on a lineset to capture a full down shot of the playing area. Finally, I used the already installed balcony camera in the venue (typically used so the stage manager can call the show) for a full front view of the action. One GoPro we purchased I decided to hold in reserve for the time being, just in case a brilliant idea came to me in the rehearsal process. Although I was down to six cameras from my initial request of eight, I felt very confident that I would have a wide variety of shots and compositions to choose from at any moment in the show. Also helpful was the fact that one of my cameras would be in the hands of an actor who could theoretically focus on any moment from a variety of vantage points.

Once the live input was solved, the rest of the system was simple by comparison. We would be closing the balcony for the show, so my projectors could live up there. I would be using our brightest projectors, 10k lumen Christie projectors,

double stacked for added brightness due to the considerable throw distance. This setup gave me nearly full coverage of the entire set and playing area. It was important to get the playing area because one of the possible surfaces that we discussed projecting onto was the ghosts themselves, since they could theoretically magically transform into a lumpy screen if they all clumped together in their long white veils. A few feet at the top of the large brick walls, unfortunately, had to recede up into darkness.

I also had two smaller, less powerful Optoma projectors with very wide angle lens placed on stage with long tethers to be roving units. When I put them on the plot, I only had one concrete use for them: the projection of *Once Upon an Orchard* onto a makeshift movie screen the players would assemble. Like the extra GoPro, having them plugged in and available for actor manipulation during tech seemed like a useful tool should inspiration strike. Overbuilding the system slightly gave me options, which I anticipated would be important in an ever-changing piece like this.

Finally, I needed to spec a brain for the show. Isadora is the program I am most comfortable programming in and was also the projections program available that would allow me to easily manipulate, distort, and apply various visual effects to the live inputs. With that choice made, I also requested the typical computer we run Isadora on. Luckily, this computer was more than capable of driving all four projectors by itself, so there was no need to link two computers together as is common in larger installations.

## 2.2: System Paperwork

### 2.2.1: Equipment Request

Dylan Uremovich	11/26/2018
<h1>Hamlet Replayed</h1> <p>DIRECTED BY Leslie Felbain</p> <p><b>PRELIMINARY EQUIPMENT REQUEST</b></p> <p>UNIVERSITY OF MARYLAND DEPARTMENT OF THEATRE, DANCE, AND PERFORMANCE STUDIES</p>	
<b>SUBMISSION DATE</b>	<b>Nov 26, 2018</b>
<b>VENUE</b>	Kogod Theatre The Clarice Smith Performing Arts Center University of Maryland College Park MD 20740
<b>PROJECTION DESIGNER</b>	DYLAN UREMOVICH (602) 430-9308 dylan.uremovich@gmail.com
<b>PROJECTION ADVISOR</b>	JARED MEZZOCCHI (917) 972-2252 jaredmezzocci@yahoo.com
<b>PRODUCTION MANAGER</b>	
<b>TECHNOLOGY MANAGER</b>	
<b>PROJECTION COORDINATOR</b>	DEVIN KINCH (301) 314-1945 dkinch@umd.edu
<b>TECHNICAL DIRECTOR</b>	MARK RAPACH (301) 405-4384 mrpach@umd.edu
1	

Figure 107: Hamlet Replayed Equipment Request 1

## Meetings and Tech Dates

Load In	2/3/2019-2/9/2019
Tech	2/14/2019-2/21/2019
Opening	2/22/2019
Close	3/2/2019
Strike	3/2/2019

## EQUIPMENT REQUEST LIST

### PROJECTORS

CHRISTIE L2K1000 (2) –

LOCATION: MEZZANINE

OPTOMA (2) –

LOCATION: ONSTAGE ROVING

### COMPUTERS & SOFTWARE

Mac Pro “Trash Can” (1)

Isadora 2, latest version

### CAMERAS

HD Cameras (8) – Exact models TBD

Can cost out with: <https://www.123securityproducts.com/knc->

[hd30mp4.html?gclid=CjwKCAiA007fBRASEiwAYI9QAqH\\_q5UvyFV3y9LodpLI\\_jepeKqwjY2PDK7W5hK2u8VTY5kzhHFchoCvfQQAvD\\_BwE](https://www.123securityproducts.com/knc-hd30mp4.html?gclid=CjwKCAiA007fBRASEiwAYI9QAqH_q5UvyFV3y9LodpLI_jepeKqwjY2PDK7W5hK2u8VTY5kzhHFchoCvfQQAvD_BwE)

LOCATION: (2) Roving with optional tripods

(1) Balcony Rail

(1) “Footlight Position” – DS Edge at CL

(4) Set mount

Figure 108: Hamlet Replayed Equipment Request 2

VIDEO AND TECHNOLOGY ACCESSORIES

ATEM Television Studio HD (1)

Tripod – Should be able to achieve head height with camera ~5' (2)

Blackmagic Ultrastudio Mini Recorder (or equivalent capture solution) (2)

*Figure 109: Hamlet Replayed Equipment Request 3*

2.2.2: Projector Plot

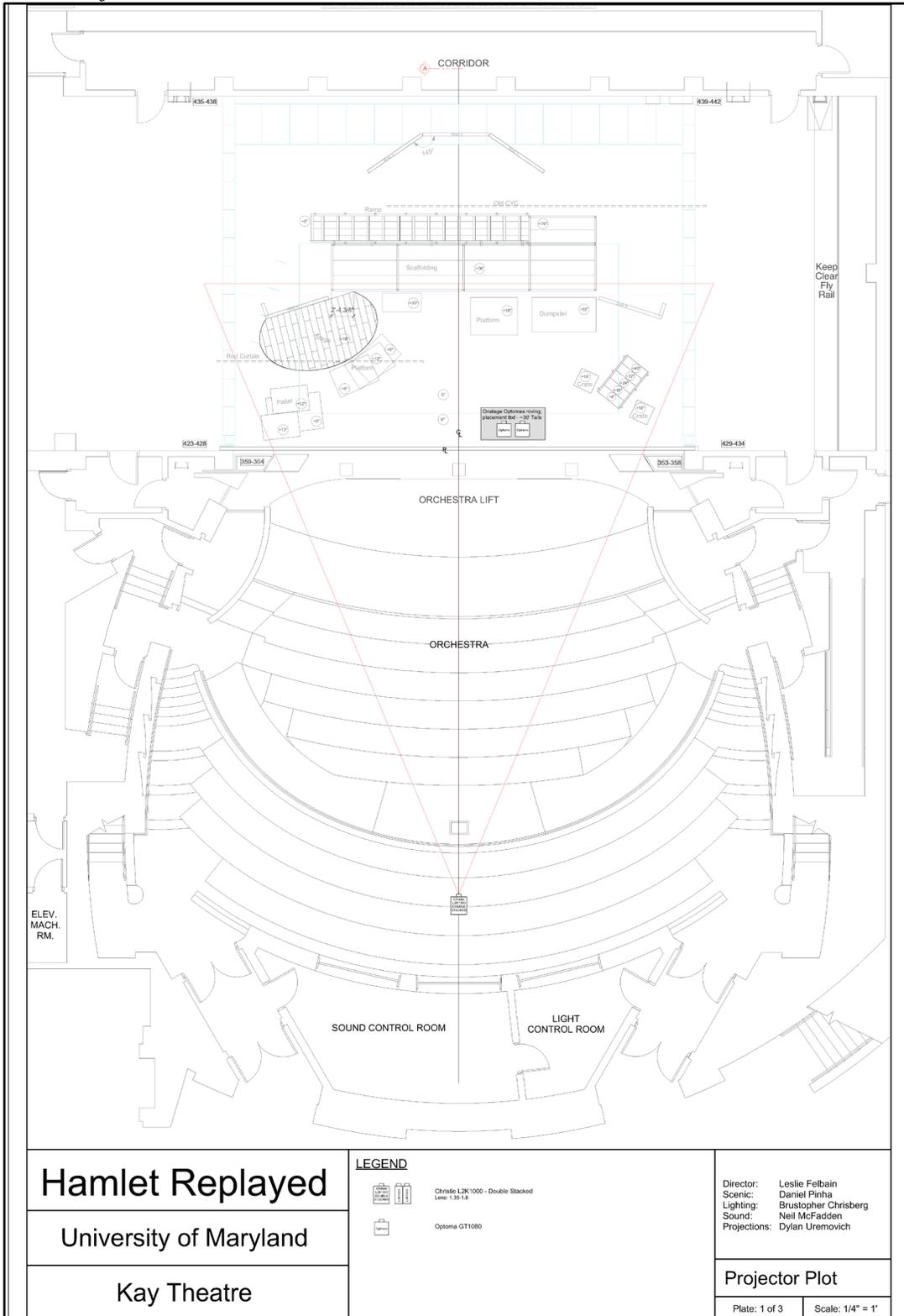


Figure 110: Hamlet Replayed Plot

2.2.3: Projector Section

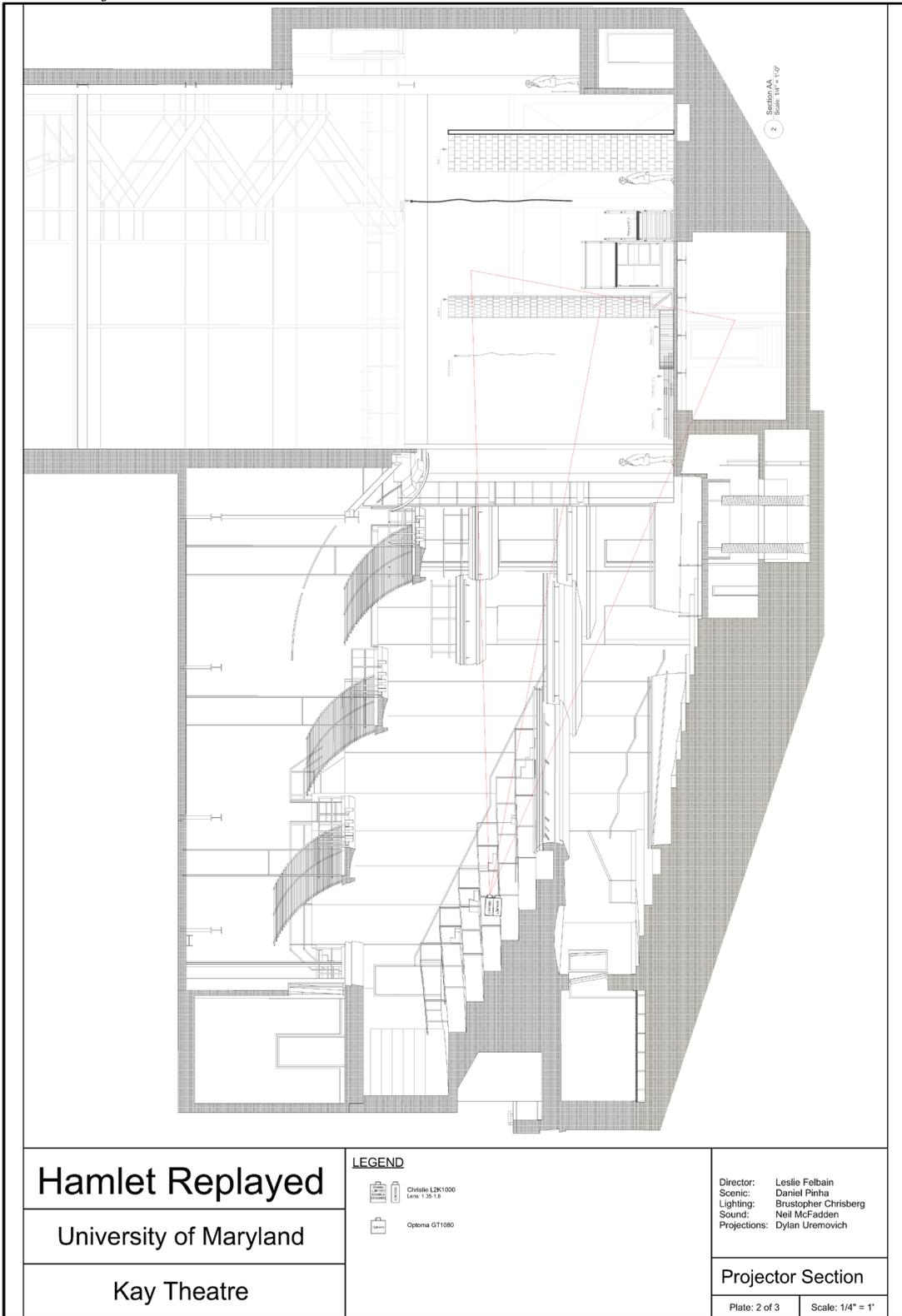


Figure 111: Hamlet Replayed Section

2.2.4: Projector Schematic

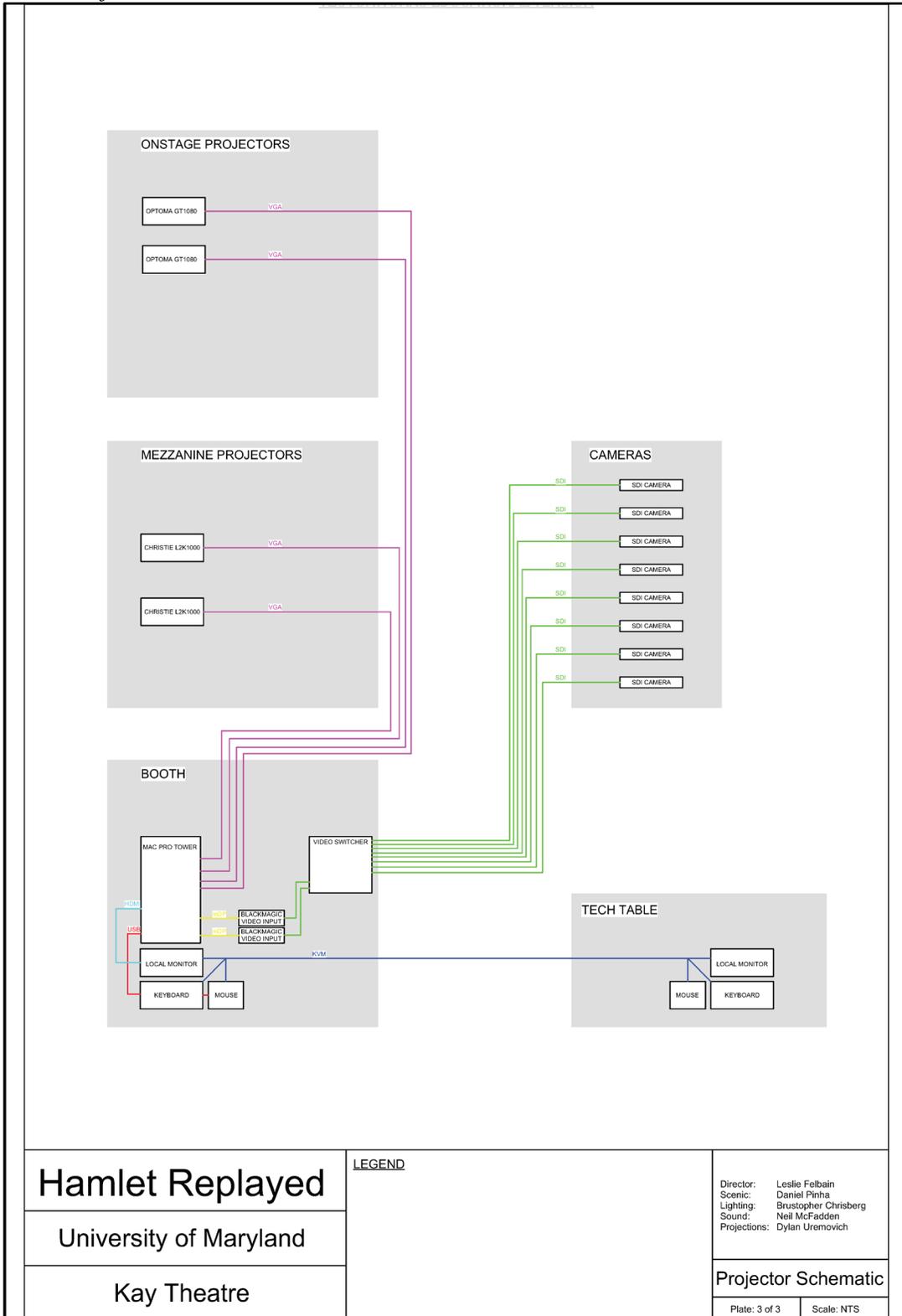


Figure 112: Hamlet Replayed Schematic

### 2.3: Rehearsals

Very quickly, first rehearsal was upon us. Something I knew was going to be essential to the success of this endeavor was having live feed and projections present in the room from the beginning. Ever since Leslie's original hesitance with projections, I held onto a certain amount of anxiety that my design was never too far from the cutting room floor.

For first rehearsal, I gathered enough equipment to provide Ivan, playing the documentarian character, with the camera rig that he would use throughout the show. Luckily, the rehearsal space had built in projectors that I could feed the signal into, so I only had to worry about the camera itself and a computer system to take in the feed. Having this setup for designer presentations had the added benefit of being a very fun visual aid to excite the cast.

Introducing Ivan to the equipment and making sure that he felt comfortable operating it was my first order of business once designer presentations were over. It was another exciting challenge working so directly with an actor. In the vast majority of shows I work on, the interactions between the talent and I are usually fairly limited as I spend a great deal of time behind a computer pressing buttons and rarely feel empowered to give notes to actors beyond the occasional "could you take a big step downstage?" In this situation, however, communication was very important. Ivan was not only an actor in the show, he was also a design collaborator and my chief content creator.

Ivan, for his part, seemed very enthusiastic about his role (and his new toy). He assured me he would guard it carefully, and I walked him through the ins and outs

of how to use it. There was also the practical matter of dealing with the roughly forty feet of cabling that was attached to him. From this very first moment, I tried to instill in Ivan the authority to make his own choices and to discover things. Without any blocking created and the script still in flux, I admitted to him that there wasn't a concrete plan moving forward and that much of the final product would be determined by the discoveries made by Leslie, him and me in the room.

I endeavored to be in the room as much as possible in the first two weeks, for both my own discovery process as well as to reassure Leslie that I would be available to address her concerns and respond to any ideas that may have cropped up in the room. For my part, being in rehearsal did help me think of ideas:

**Repetition and recording in Hamlet**  
4 messages

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**Dylan Uremovich** Fri, Jan 18, 2019 at 2:09 AM  
<dylan.uremovich@gmail.com>  
To: Leslie C Felbain <lfelbain@umd.edu>

Hi Leslie!

I was thinking it might be interesting to do a little replay action within the show. Since we have all these cameras, we could record little snippets of action. Repeat a phrase over and over again. And hooking it up with sound, we could also hear lines or breath repeated. We can also play with time and speed. For example, film the whole cast falling dead and then play it back excruciatingly slowly or loop it at hyperspeed so you see them die three times a second. Or seesaw the footage so we watch them die and undie and die and undie. Or make the band play a song backwards on stage, then replay it forwards to reveal the true melody. If we make repetition a convention, we can also play with breaking it. What if what the recording plays back differently than what we saw on stage. Perhaps the past can argue with the present or vice versa?

*Figure 113: Hamlet Replayed E-mail 1*

Feels like a good visual symbol for the idea of actions/choices coming back you and the ever repeating cycle of the story. It is also a strong nod to the idea of mass surveillance and the danger of having everything you do recorded, saved, and able to be scrutinized. I'm sure where in the show exactly it'd be good to use, but I think it could be fun to play with a bit in rehearsal, if there's time.

D

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**Leslie C Felbain** <lfelbain@umd.edu> Fri, Jan 18, 2019 at 7:59 AM  
To: Dylan Uremovich <dylan.uremovich@gmail.com>

Figure 114: Hamlet Replayed E-mail 2

YES!!! When you are there, keep an eye/ear out for where, and I will ask Trayonna (AD) to fo the same, and Chris when he is there, and I will keep it in my awareness too. This work and maybe into Tuesday I am trying to get the foundation blocked so they can play, and teach them how to be aware of playing, and space, etc... It is going a wee bit slower than I thought, but it is a perfect time to be integrating the repetition idea. If you are there, and see a moment, feel free to suggest it in tbe moment. Otherwise we could chat about where before another rehearsal. If you are there today, or anytime this weekend, I will gave some free time while Colleen us working on music. and I will mention it to her as well in regards to songs.  
Great idea!! Thank you.

Figure 115: Hamlet Replayed E-mail 3

Although the idea of repetition of image occurred to me early in the design process, I didn't think about the possibilities of recording and *replaying* snippets of the show until I had the system set up in the room. I was able to set up simple recording and playback in the rehearsal room in the hopes of further play and discovery. I also suggested some moments to Leslie where repetition could be used to our advantage.

Sadly, while I visited *Hamlet Replayed* rehearsals more often than any show I had worked on previously, it turned out to be not nearly enough. I realized in hindsight I should have been more actively engaged in the devising process from the very start to push every idea through. My hope was that if I gave Leslie and the cast these visual toys to play with and suggested possibilities for use, they would discover a lot throughout the process on their own. This was overly optimistic. My typical design role in rehearsals of observing and discussing possibilities with the director was not enough. To ensure that my design ideas were integrated into the flow of the show, more consistent advocating for the video had been needed.

I understood my mistake too late in the process to truly fix it. For a sizeable chunk of the rehearsal process, I was in tech for another show which made my ability to be at rehearsals spotty for a time. When I was able to return in full force, much had changed. One of the last directions I had given Ivan before my rehearsal hiatus was to insert himself more into the action and to be further downstage in order to be able to focus on the rest of the cast's faces (instead of the profile and back-of-the-head shots he was naturally gravitating to in order to remain unseen). By the time I returned to rehearsal, Ivan's lens cap was on for a majority of the time and it was often hard to find him on stage at all. After talking with him, I understood that my previous direction had led him to being banished to the outskirts of the stage.

I was disheartened. I had hoped Leslie, having originally pitched the idea of a documentarian, would have found some time in rehearsal to integrate him and his documentation further into the story. This never occurred. The Documentarian almost

never interacted with the cast (other than filming), is never discussed in the dialog and never speaks.

Leslie and I spoke briefly about some of my concerns and was were able to bring Ivan out of the shadows, albeit slightly. Increasingly, Leslie became concerned about video only being used in very select moments and wanted to iron those out. I resisted limiting myself without getting the chance to actually test the system in the space and see what sort of compositions could be created. Leslie seemed now convinced that video was more likely to upstage than not, but I assured her that it was easy to cut, diminish, or modify cues that she reacted negatively to in tech and ultimately did not have to initiate preemptive cuts.

Over the course of the rehearsal there were a few small additions and changes to content, including the resurgence of ideas I had pitched long ago but had been rejected, namely the “POW!” and “BAM!” graphics during the boxing match. The filming of the actors so their spirits could rise up from their dead bodies were cut entirely and then later added back in for just the Ghost King and Polonius, simplifying filming.

## 2.3: Filming Once Upon an Orchard

### 2.3.1: Shot List Rough Notes

**Hamlet Replayed - Once Upon an Orchard Shot List**

**Notebook:** Life  
**Created:** 12/13/2018 9:45 AM      **Updated:** 4/15/2019 12:05 PM

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Create a prop's list for movie:  
Vial with POISON / SKULL CROSS  
Some sort of very thick substance for the poison.  
Bench  
Potted plants

**Find what times the Hornbake green screen studio is available for use**

May need second date for ghost filming. Will need shots of everyone in the show. Should do this on a rehearsal day and we can pull each person out for a few minutes to basically wiggle their arms and "float up" to heaven?

- CLIP: Old 5-4-3-2-1 Film countdown
- CLIP: MGM TIGER? Do we make our own? One of the clowns acting like a tiger?
- TITLE CARD: "THE PLAYER'S PRESENT *ONCE UPON AN ORCHARD*" /A <PRODUCTION COMPANY> PRODUCTION
- TITLE CARD: WRITTEN AND DIRECTED BY HAMLET OF DENMARK AND THE GHOST OF HAMLET'S DEAD FATHER
- TITLE CARD: CAST OF CHARACTERS (Maybe intro titles)
  - Gertrude played by Gertrude
  - The King played the King
  - Claudius played by Claudius
  - Maybe use their clown names
- SHOT: Gertrude outside (on porch? entryway? garden gate?), Ghost King approaches and starts speaking to her
  - ALTERNATE: Ghost, outside, approaches edge of screen and motions to Gertrude on stage.
- TITLE CARD: "Madam, would you like to go on a walk in my orchard?"
- SHOT: Ghost and Gertrude link arms and walk off screen
  - ALTERNATE: Gertrude is on stage and gets pulled into the movie screen by the filmed Ghost
  - Cheesy green screen - They walk in place and the background scrolls behind them
- SHOT: (Wide) Ghost and Gertrude walking in orchard.
- SHOT: (Medium) Ghost yawns and speaks to Gertrude
- TITLE: "I am tired. I shall take a nap."
- SHOT: (Medium) Ghost yawns again and then disappears out of frame, lying down. Gertrude, alone in the shot, awkwardly sinks down.
  - Bad camera work, camera follows her down

Figure 116: Shot List Notes 1

- Hand goes up into frame and points downward to cue in the camera man to go down
- Idea of cameraman getting shots of his own feet in the process
- SHOT: Ghost laying on ground (bench?), Gertrude kneeling beside. Ghost speaks.
- TITLE: "Tell me you love me."
- SHOT: Gertrude stands and makes very impassioned and exaggerated motions of love.
- TITLE: "O, Señor Senior Hamlet!"
- SHOT: More over the top exaggerated motions of love.
- SHOT: Ghost's face.
- SHOT: More over the top exaggerated motions of love.
- SHOT: Ghost falls asleep.
- SHOT: (wide) Gertrude walks off into the background and sits down under a tree.
  - ALTERNATE: Gertrude walks off screen back onto stage
- SHOT: Ghost sleeping.
- SHOT: PAUSE - 80s VCR/BETAMAX pause overlay/glitching
- SHOT: RESUME - 80s VCR/BETAMAX play overlay
  - Wide shot Ghost sleeping (Zzz's coming out of mouth), Claudius appears from behind a tree in orchard with poison. He approaches sleeping ghost.
- SHOT: (close) Claudius uncorking bottle of poison and laughing evilly, twirling moustache
- TITLE: ??? Should Claudius say something here?
- SHOT: (medium) Claudius bends over the ghost preparing to pour poison in his ear.
- SHOT: (x close) Ghost's ear with bottle approaching, very slow - Onstage: "Kill him"
  - Super slow motion dripping of poison
- Screen torn down??
  - ALTERNATE: When Claudius on stage starts complaining about being the bad guy so does the on-screen version of him. We add title cards for on-stage Claudius' lines and then on-stage Claudius tears down the movie screen while on-film Claudius is protesting
- Image of ghost that floats up from the screen (probably)
- 

*Figure 117: Shot List Notes 2*

2.3.2: Shot list

Hamlet Shot List		
Scene Name	Scene #	Take # Notes
Credits - King	1	1 Long take, lots of options
Credits - Gertrude	2	1 Good, crown went out of frame 2 Good 3 Discovering camera
Credits - Claudius	3	1 Solemn, creepy towards end 2 Sinister, gloves off (still take 1 label) 3 Evil laughs 4 Evil laughs 2 (Label 4) 5 Evil laughs 3 6 Evil laughs 4 7 Talking exaggerated 1 8 Oh, I didn't see you there - Named 1/1
King walking down country lane, points/notices Gertrude	4	1 Moving to front - Named 2/2 2 Moving to front - Stand and deliver 2/2 4 Moving to front - Stand and deliver 5 Moving to right 7 Moving to right
King Asks Gertrude to Go On Walk	5	1 Good 2 Good 3 Deep bow, then 4 Deeb bow
Gertrude Pulled Into Screen (King motions her on several times)	6	1 Good, needs more motion 5/3 2 Hand slightly out of frame 3 Good, needs more motion 5/3 4 Good, needs more motion
ALT: Gertrude walks onto screen	7	1 Awk 2 Good 3 Good
ALT: Gertrude fans herself on porch, gets asked to join	8	1 Good 2 Hilarious 8/1 3 Good also
Walking in place to garden (green screen scrolling)	9	Good, to left diag, Slightly out of rame 8/3 2 Profile to left, good 3 Profile to left, better
Both walk up to bench	10	1 Ok 2 Walk on, then motion to bench 3 Walk on then motion 4 Walk on, no motion

Figure 118: Hamlet Replayed Shot List 1

King exaggerated yawn - "I'm so tired, I'm going to take a nap" - King awkwardly slips downward out of frame	11	1 Can't see Darien's hand so well 2 No 3 Good 4 Also Good
King spends a good amount of time trying to get comfortable on bench. Gertrude kneels behind? Tries to help?	12	1 Ok, out of frame 2 Great 3 Also great, yawn at beginning
King: "Tell me you love me."	13	1 Ok 2 With Gertrude 3 With Gertrude, hold hands 4 With Gertrude, hold hands
Gertrude stands and makes impassioned motions of love	14	1 Ok 2 Bad fan 3 Good 4 Close up King 5 Close up Gert 6 Close up Gert, more hands - Best
King's face watching the over the top declarations of love	15	
King falls asleep on bench	15	1 Close up Darien\ 2 Gert discovers sleeping King 3 Gert discovers then walks off 1 4 Gert discovers then walks off 2
Gertrude walks off screen back onto stage.	17	
ALT: Gertrude walks upstage and sits under tree (walk in place)	19	
King sleeping on bench (close)	20	
King sleeping wide shot, Claudius appears from behind tree, walks over to bench	21	1 Out from behind tree 2 Better 3 Great

Figure 119: Hamlet Replayed Shot List 2

Claudius pulls out vial of poison, cackles evilly (twirls moustache) - Get one where he's speaking	22	1 Good 2 Better 3 Good with speaking 4 Shorter lines 5 Close shot 6 Close shot more label
Claudius bends down with vial to bend over	23	1 Good 2 Kneeling by bench on right side 3 Better kneeling bench
x Close-Up pouring vial into ear (v v slowly) - Crazy eyes	24	1 Close up
ALT: Claudius stands up and complains about being a villain	25	1
King/Gertrude lovey dovey close	26	1 Lovey Dovey long kids 2 Lovey dovey hug 3 Lovey dovey cheesy mug (ruffles cover face 4 Best

Figure 120: Hamlet Replayed Shot List 3

### 2.3.3: *Creating the Film*

I was nervous going into this shoot. While I had some experience working on film shoots and with green screen, I wasn't an expert by any means. Despite my misgivings, I knew the story I was trying to tell, the shots I needed to get there and the style I would aim for in post-production.

Although originally I had imagined an outdoor shoot, green screen ultimately gave me a lot more freedom. When I gave up on shooting on location, one of my primary concerns was with my ability to fake the environment well. In the best of film studio setups, green screen can be tricky. This was certainly not that perfect setup. The room we used, an underutilized space in the bowels of the Hornbake library on campus, wasn't terrible, though. It had a built-in studio lighting system and a small floor to ceiling green screen area.

Still shots, like the ones in the garden, would be relatively easy with the setup, which was almost certainly designed for solo shoots, one on one videos, and product marketing. The shots that involved strolling down a country lane were going to be harder. The screen was so small that I largely had to set the frame and move the actors around within it to prevent them from exiting the green background.

While at first I was disheartened by the constraints, I then remembered a very important fact: *We were making a comedy*. Also, importantly, I remembered that one of the primary aesthetics of the world we were creating was messiness. No one was asking for perfect cinematography. In fact, perfect cinematography would have been missing the point entirely.

I relaxed and remembered to have fun. I leaned into the imperfections. This was the best possible choice I could have made. Instead of worrying about how to fool the audience into thinking the King was really strolling down a country lane, I had him walk in place with exaggerated arm and leg movements. Later in post-production, I inserted a video taken from the side video of a fast-moving car. As realism, it was absurd, but as absurdity, it was pure gold.

Armed with this new aesthetic, the rest of the short film fell into place. Beyond green screen tricks, I tried to milk any moment I could for a cheap laugh. Gertrude loses the king completely even though it's obvious to the audience he's just outside the frame, the King spends what feels like an eternity trying to get comfortable sleeping on a bench too short for him, the title cards for when they speak clearly don't represent the words their lips are shaping, and Claudius slinks out from behind a tree far too thin for him to be hiding behind.

Working with the actors was also a great deal of fun. Leslie was there for the beginning of the shoot and chimed in with ideas and added shots, but largely left me to direct the actors as I saw fit. The actors performed their roles marvelously, very quickly learning how to give me the exaggerated movements and expressions I was asking for. Directing was fun and I was able to get everything I needed from the few hours allocated to the shoot.

Editing and post production were also fairly quick endeavors. The chroma keying out the green screen worked better than I had hoped, with one small exception. The King's crown, although not green, was shiny. So shiny that it occasionally reflected green back towards the camera, allowing us to see the background image

through the King's head. Once again, style saved me. Some of my visual additions for the final version included making it sepia tone and adding dust, scratches, projector shake and projector flicker. I wanted the movie to really feel like an old piece of film this troupe of players had *replayed* over and over and over. With the added distortion, even I couldn't see the initial green screen imperfections anymore.

Leslie and the cast gave the first showing of the film a great response when I brought it into rehearsal. Once we ran it in time with the scene it became obvious that it was unnecessarily long. I made a few cuts, but mostly brought down the time by speeding up many parts of the film. The solution both increased the frantic levity of the piece and furthered the illusion of an older film running on an undercranked projector.

Overall, I was immensely proud of how this piece of content turned out. It was my first crack at creating a short film, and, although I'd hesitate to call it high art, I was confident it was going to be a positive addition to the show.

## 2.4: The Designer Run

### 2.4.1: Designer Run Notes

<p><u>Leslie Notes</u></p> <p>The images are reinforcement</p> <p>Sniffing moment - we should focus on the audience</p> <p>Leslie is asking Neil to provide tweety bird noises for the knockout moments</p> <p>Ivan will also film the actor on the ground, superimpose swirling stars over head</p> <p>Claudius will pick up silent movie projector and exit with it.</p> <p>During Claudius drawing X on body, project a drawn X onto arras scene</p> <p>For killing (guns to audience) moment, some sort of dripping blood (or maybe fungus growing video)</p>
<p>When can we do replaying moments?</p> <p>Leslie will send new America's Got Talent moment</p>
<p><u>Designer Run Notes</u></p> <p>Firecurtain starts closed - No projection?</p> <p>Start - Everyone dead on floor. Can oscillate between Ivan (upstage), footlight cam, and overhead</p> <p>Perhaps we start with static and noise and then can bring in video as the music/singing starts</p> <p>As Ivan starts to rise - should probably stick with him as he begins to discover the space</p> <p>Ivan focus on band, they do a bow - Camera on him</p> <p>Ivan caps camera as the whole cast looks out "I think we're supposed to do something"</p> <p>Switch to balc rail camera</p> <p>Two Hamlets have intros - Can focus on them from balc or foot</p> <p>Everyone does callouts after Humpty Dumpty Speech (still no Ivan camera)</p> <p>Blackout/"Who's there" - Maybe switch to IR camera?</p> <p>They clump at center with flashlights (ivan is focused on them)</p> <p>Hamlet's ghost runs around and can't find a place to hide (Ivan)</p> <p>King Hamlet dies at CC (Spirit going up? He comes back to life in sec)</p> <p>Wedding march (Maybe top view to get the transition, but Ivan also focused)</p> <p>When do we want to look at the audience?</p> <p>Arguing about who gets to play Hamlet (Ivan capped / could use foots)</p> <p>Then America's Got Talent - Will need the intros / Cut to actual performance / Cut to judges</p> <p>Also need giant Xs for judges sheet</p> <p>Fight over Ophelias - Ivan capped and upstage - Can get from balc/foot</p> <p>Ghost king explains his murder at CC</p> <p>Can we do anything to make him ghosty? hard because there are others by him.</p>

Figure 121: Hamlet Replayed Design Run Notes

#### 2.4.2: Reflections on the Designer Run

“Don’t think about story. There’s no story.” The words rattled around inside my head as I buckled up for the first complete run of this show. It was a whirlwind event with several pop song musical numbers sung by a 26 person cast, a live band, and a small army of Hamlets and Ophelias struggling their way, mostly unsuccessfully, through the story of *Hamlet*. Or the not story of *Hamlet*.

All in all, the designer run was a lot of fun to watch. Although the show felt a little bit like throwing Shakespeare in a blender with pop culture references, it was certainly entertaining and fast paced. The show was silly, strange, disorienting and sad. Although this show had no story, it was difficult for me not to force narrative onto it. Again, I was reminded of my initial impulses towards *Rosencrantz and Guildenstern Are Dead* and the tragedy of characters who cannot escape their own story. In the run when the players realize they are approaching the inevitable ending of death, an Ophelia says, “We missed something.” Guildenstern from Stoppard’s play has this quote: “There must have been a moment, at the beginning, where we could have said – no. But somehow we missed it.” Shortly after, he vanishes into oblivion. I hoped my live feed would emphasize this tragic struggle of an eternity of retracing one’s steps to avoid the inevitable.

During the run, I mostly tried to take in the action on stage and jot down my impulses for the best camera angle to highlight it for the audience. I also took note of some new moments that required content creation. Leslie had added an *America’s Got Talent* section that she wanted to film intro videos for, necessitating another

quick film shoot. For the boxing match, a request was made to create some sort of spinning star effect when a character is knocked out (an idea I had pitched long ago that was shot down as “too slick”).

The only concern to come out of the production meeting after the run was Leslie’s reminder that “the images are reinforcement”. Although I could sense Leslie was afraid of me upstaging the show, I didn’t have any way to prove to her I wouldn’t until we finally got into the space with tech to see things in context. I provided the reassurance, again, that things were easy to diminish or cut entirely if they proved too distracting.

## *Chapter 3: The Tech Process*

### *3.1: Designing During Tech*

Tech started with a few bumps.

The first occurred at the first rehearsal on stage while trying to get my rig up and running. When I fired up the system, much of it was unfortunately malfunctioning. This rehearsal happens on the weekend, so I also had no technical support to help me troubleshoot the system. Not wanting to waste the time, I began trying to troubleshoot the various technical elements to see if I could get everything running and get at least some preprogramming done that night.

Of my six cameras, I was only able to get the actor driven one up and running. Excited to see any live feed projected, I promptly blasted the feed onto the set. The image looked good and the details could be made out relatively clearly, even in the bright worklight of rehearsal. Small victories. With one camera working, I trudged into the booth to poke at wires in the hopes I could bring the rest of my rig online.

The error I made was leaving the test cue up with the raw input blasting all over the stage, sans masking or careful composition. While drowning in video patch cables in the booth, becoming increasingly frustrated with my inability to fix the system, Leslie rushed into the booth and began exclaiming to me that the video couldn't be like that and we needed to be "very selective" about when it was used. Already heated and feeling like my whole vision was about to be cut from the show, I irately argued with her about diminishing the design before flippantly suggesting we just cut all of it before shutting down the system and storming off. Certainly not my finest moment. The following morning, when my head had cooled, I e-mailed an

apology to Leslie. My anger at the system had unfairly rolled onto her. I did ask, however, that we wait until we can see things in context before cutting them.

The second bump happened a few days later when tech with actors finally began. The ghosts carried off the ghost light, the curtain opened, and a stage filled with dead bodies was revealed. My initial impulse for this opening moment was to use my down shot of the stage, believing this vantage point of the death strewn across the playing space would be exciting. Tech immediately stopped and my table was surrounded by Leslie and the entire design team.

Leslie didn't want to see video here and again reiterated that we had to be very selective. Without losing my cool this time, I gently pushed back. My position was that this sort of live feed was what we had talked about. To project live feed onto the giant set was always going to be a massive visual element. For this reason, I believe that it had to be established early into the visual language of the show so that it could be acknowledged and then allowed to fade into the periphery. If it popped up only occasionally, it would certainly pull focus away from the actors. Again, I asked to be allowed to see things in context and to try and find a visual language we could agree on before preemptively cutting things.

A compromise was reached and we pulled video from the opening moment, instead creeping it in slowly shortly after as the chorus of ghosts filed up onto the scaffolding upstage. Using my full frontal shot of the stage, I projected the image of the line of ghosts directly above the real ones on stage. Since the projection was also in the shot of the camera, the visual feedback multiplied the image creating row after row of ghost receding into the darkness. Leslie liked the image!

From that moment on, everything went much smoother. Instead of having to fend off the large scale cutting of live feed, I could finally focus on composition and discovery. Leslie would chime in when she had strong feelings about an image in either direction and we quickly developed a visual language that excited us both.

I had requested Ivan be given a wireless com pack for the tech period so that I could be actively communicating with him as we teched. This was immensely useful as it allowed me to redirect his shot or adjust his movement in the moment without having to interrupt the flow of tech. One thing I knew would annoy Leslie was too much camera movement. Ivan was doing a great job for a novice cameraman, but when an image is blown up to the size of a house, even a slightly shaky hand can make the whole visual world feel like an earthquake. The standard operating procedure we discovered was to allow him, in most cases, to find a way to plant and steady the shot each time before we cut to his feed. This strategy worked and notes about being distracting were rare.

A struggle I didn't anticipate came from Leslie's opinions on the lighting design. From the beginning of the design process, the visual language that Chris had been discussing for his design was undoubtedly dark and shadowy. When he started cueing the show this way, unfortunately, he was met with continual notes about not being able to see the actors enough. The show got brighter and brighter until our creepy ghost story of death was being told in the searing noonday sun. The upside of this was that it made it much more difficult for my images to upstage the actors. The downside was that it made it much more difficult for my images to be seen at all. Adding to the problem was Chris's predilection for softer flood light fixtures with

limited beam control. Every inch Chris gave towards helping my projections pop was an inch away from the oppressive brightness Leslie had quite suddenly decided was the aesthetic of the show.

Nevertheless, once we got rolling, I was having far more fun than frustration in tech. I was happy with the compositions I was discovering using the live feed as well as the premade content I had churned out. By far the best moment for projections was *Once Upon an Orchard*. It was one of the few moments where the lights were allowed to dim, letting the film really pop. The illusion I had inserted into the film where Gertrude walks into and out of the frame worked flawlessly. Daniela, the actress playing Gertrude, hit her timing perfectly the very first time and a moment I thought would eat up a decent amount of tech time flew right by.

I focused on making the images always reinforce and highlight the action on stage, but was content to let them recede largely into the background. Rarely did I want the audience to be looking up at my video instead of the actors. Instead, my hope was that the audience would take in the stage picture as a whole, registering the live feed only as an echo of the action. In many scenes, I layered on levels of distortion and blur onto the images, allowing them to be more or less present depending on the moment. One of my favorite manipulations was the use of an effect that blurred the image into wispy trails whenever there was movement. I used this with the full stage down shot in the scene where Polonius gets stabbed through the arras and dies dramatically before coming back to life and going through the sequence a few more times. Polonius finally succumbs to death and refuses to get up. What I loved about this image is that only in the stillness of the final death did

Polonius' corpse become perfectly clear in the projection. This mirrored the reactions of the clowns, first laughing and joking about this repeated murder without consequences and then suddenly realizing that death was permanent and real.

In the end, I was happy with the product and the show. The design was unlike anything I had made before, and we made it through the tech process with few crises once we got going. I was also happy that I had undertaken new challenges in the creation of the piece. Between the multiple film shoots and the massive live input rig, the show had forced me to learn new ways to ideate and design.

### 3.2: Cue Sheet

Q#	Pg	Trigger	Description
301	1		Preshow - No video
310	1	Ghost pass wall	Fade in down projection of stage
313		Actors standing	
315	1	After they move away from camera	Shift
320	2	Clump With Flashlights	Shift
325			Shift
330	4	Clump breaks up	Fade video
345	6	Funeral Procession	Shift
347	7	"Prove yourselves my son"	Unlit Judge Xs
350	7	Intro music out	AGT Intro / Auto into camera on Ham #2
355	7	Buzzer	Buzz? / Focus Judges
360	7	"I don't think he showed confidence"	Red X
365	7	"He wasn't fully invested"	Red X
370	7	"It's a no from me"	Red X
373	7	Video start	AGT Hamlet #3 / Auto into focus Ham #3
375	7	Buzzer	Buzz? / Focus Judges
380	7	"I don't like his look"	Red X
385	8	"A heart unfortified"	Red X
390	8	"An understanding simple and unschooled"	Red X
393	8	Video start	AGT Hamlet #1 / Auto into focus Ham #1
395	8	Buzzer	Focus Judges
400	8	"I can't understand him"	Red X
405	8	"Speak American"	Red X
410	8	"Stop taking our jobs"	Red X
415	8	"I can't understand him"	Another Red X
420	8	AF	Another Red X
425	8	AF	Another Red X
430	8	AF	Giant Red Xs
435	8	"Silence"	Fade / Shift
450	11	Ensemble gasp	Focus Opehlias
455	11	"To set it right"	Focus down shot or Ivan
460	11	Hit	"Pow!"
465	11	Hit	"Wham!"
470	11	Hit	"Bonk!"
475	11	Kick	"Bam!"
500	12	Ghost King exit	Shift to Ivan closeup on lovers
505	12	Chase starts	Shift to top camera
510	12	"My father comes"	Shift to low front
515	13	"What?"	Shift
520	13	Candle in the wind	Shift to close-up Ghost King
530	14	". . .tis common: all that lives must die"	Shift for death/revive
535	15	Final revive	Repetition of death revive in background?
537		Exit	
540	15	Under pressure	Shift to Ivan camera
550	17	Song end	Shift
555	18	Somewhere	Focus Center Dance
565	18	"Hello, my name is..."	Start blood drip down walls.
570	19	Music start	You don't own me
575	20	Music end	Out

Figure 122: Hamlet Replayed Cue List 1

585	21	And it's a curtain	Shift for Arras scene
587	21	Hamlet/Ophelia alone	Tight
590	22	Scream	Shift
595	23	"Remember me! Swear!"	Out
600	23	"It's the play within the play within the play within the play..."	The play within the play within the play within the play starts
605	23	Claudius takes projector offstage	Play within play stops / Shift
610	24	Like A Prayer	Shift
615	25	End of song	Shift to arras
655	27	Kneeling by buckets	Ivan closeup on three Ophelias
660	27	Ophelias die	Shift
665	28	After Gertrude speech	Fade Out
685	31	"The rest is silence	Slow fade and shutter

Figure 123: Hamlet Replayed Cue List 2

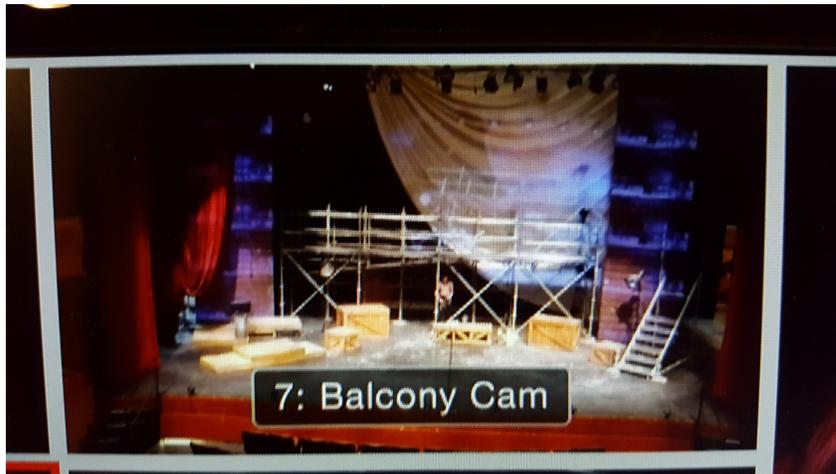
### 3.3: Preshow and Post-show Checklist

#### Hamlet Video Checklist

##### Startup

- Check the video preview monitor and ensure all cameras are working and correctly focused.
  - 5: Mobile Cam
    - Just make sure you have a feed from this camera as the focus changes. Stage Management will have to get this out of the props cabinet and hook it up.
    - If you have any issues with this feed, make sure it is powered on and the cables are connected (stage management knows where it attaches). If this is not the problem, call for help (numbers below).
  - 7: Balcony Cam
    - Make sure you have a feed.
      - If not, go to the balcony and try unplugging and replugging the cables inserted into the side. If this does not work, call for help (numbers below).
    - Make sure the focus looks like this:

*Figure 124: Hamlet Replayed Show Checklist 1*

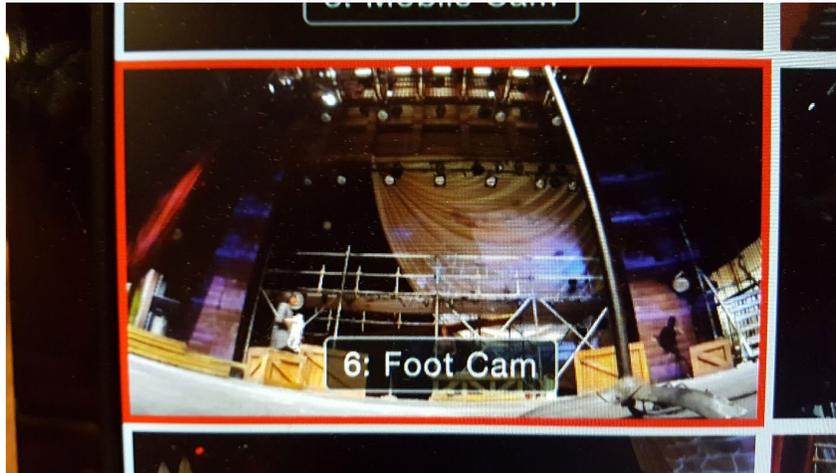


- If it doesn't, go to the balcony and see if you can refocus to match the picture.
- 6: Foot Cam
  - Make sure you have a feed.
    - If not, go to the front of the stage and try unplugging and replugging the cables inserted into the side. If this does not work, call for help (numbers below).
  - Make sure the focus looks like this:
    - If it doesn't, go to the front of the stage and see if you can refocus to match the picture. If the camera is very loose, ask stage management to let you into the tech shop. In the tool cabinet, you should be able to get a pair of pliers and a flathead screwdriver. Tighten the base and then try to focus.
- 8: Top Cam
  - Make sure you have a feed.
    - If not, ask stage management to bring in lineset 11 (which has the camera on it). Try unplugging and

*Figure 125: Hamlet Replayed Show Checklist 2*

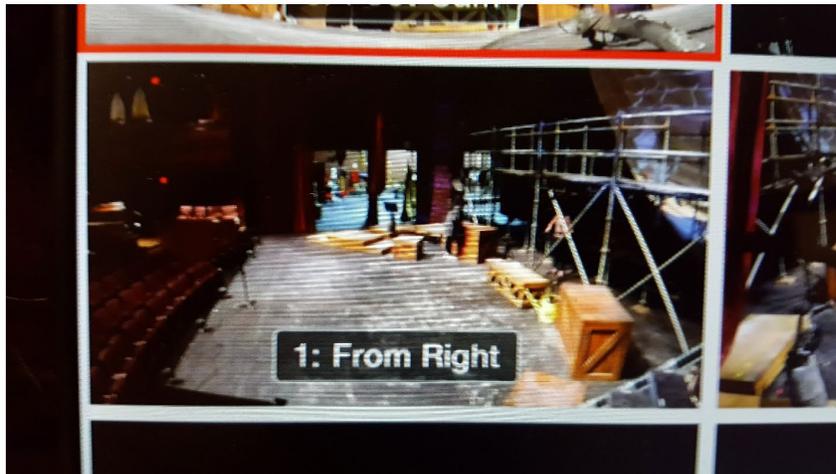
replugging the cables attached to the camera. If this doesn't work, call for help (numbers below)

- Make sure the focus looks like this



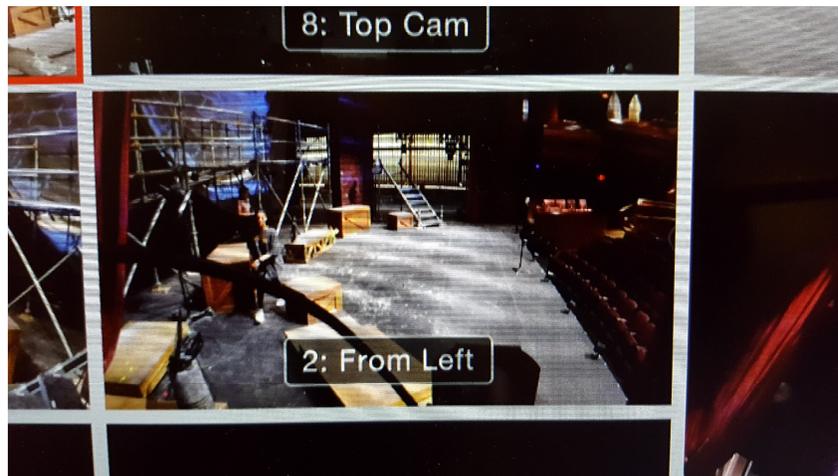
- If it doesn't, ask stage management to bring in lineset 11 (which has the camera on it). See if you can adjust the camera to match the image. This may involve taking it in and out several times because you won't be able to see what you have done until the camera is flown back out to spike.
- 1: From Right
  - Make sure you have a feed.
    - If not, go stage left and try unplugging and replugging the cables inserted into the side. If this does not work, call for help (numbers below).
  - Make sure the focus looks like this:

Figure 126: Hamlet Replayed Show Checklist 3



- If it doesn't, go to stage left and see if you can refocus to match the picture.
- 2: From Right
  - Make sure you have a feed.
    - If not, go stage right and try unplugging and replugging the cables inserted into the side. If this does not work, call for help (numbers below).
  - Make sure the focus looks like this:

*Figure 127: Hamlet Replayed Show Checklist 4*



- If it doesn't, go to stage left and see if you can refocus to match the picture.
- Start-up the Mac Pro computer by pressing the power button. The tower is behind the patch panel in the booth
- On the desktop, open up the "Hamlet.izz" file by double-clicking on it.
- On the dock (the row of icons that appears if you hover your mouse over the bottom of the screen), click on the icon for atemOSC (icon says OSC and has a t-handle on it).
- In Isadora, go to the top menu (where it says IsadoraUSB, File, Edit....) and go to Input → Start Live Capture. If Start Live Capture is grayed out, you don't need to do anything.
- Open Google Chrome.
  - If you hit the button labeled with three vertical dots, it will open up a dropdown menu. Go to Bookmarks and open the pages for both Christie B Top and Christie A Bottom.
  - Go to Power & Status on each projector page and hit ON to turn on projectors.
- Go onstage to turn on the onstage projector stage left.
- In Isadora, go to the first scene "TEST: Full Stage Map" – Check to make sure it looks normal. If not, call for help (numbers below).

Figure 128: Hamlet Replayed Show Checklist 5

- Go through the remaining TEST cues to look for any weirdness. If it looks abnormal, call for help (numbers below).
- Make sure to check that a video is playing from the onstage projector for TEST: Onstage.
- At some point, the sound board op will want to play one of the AGT cues to test that sound is working. You can go to Q350 to test audio. If sound is not working, click on the speaker icon at the top right of the menu bar (next to the clock). Make sure that the volume is up all the way and that the selected output device is "Headphones". If both of these things are correct, it is a sound issue.
- If all the checks are good, you can put us in the Preshow cue (Q301)

#### Shutdown

- Turn off the projectors and the computer and go home!

#### Help!

Devin Kinch (Projections Supervisor) – 850 980 3420

Dylan Uremovich (Projections Designer) – 602 430 9308

*Figure 129: Hamlet Replayed Show Checklist 6*

*Chapter 4: Production Photographs*



*Figure 130: Hamlet Replayed Production Photo 1*



Figure 131: Hamlet Replayed Production Photo 2



*Figure 132: Hamlet Replayed Production Photo 3*



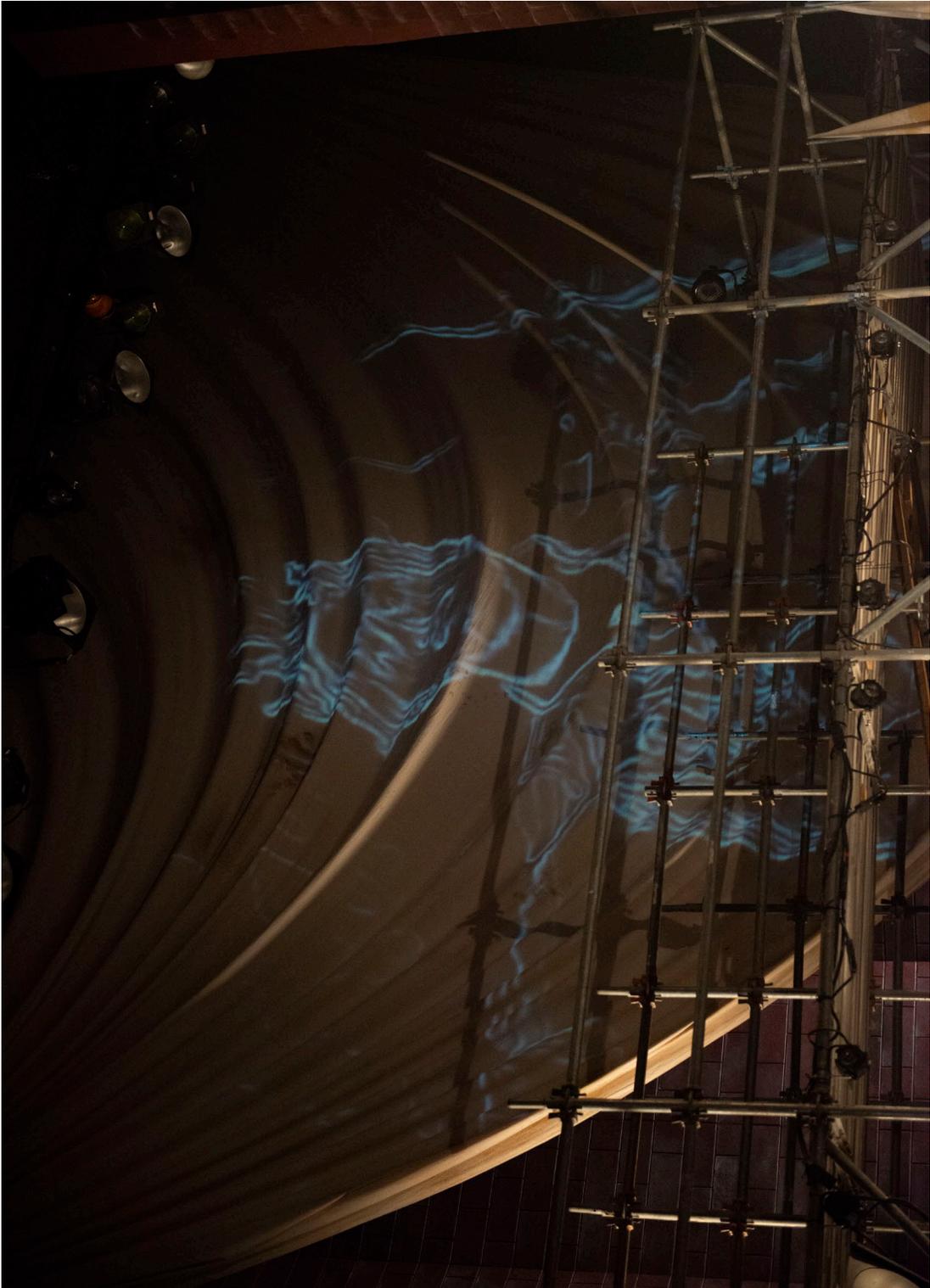
Figure 133: Hamlet Replayed Production Photo 4



*Figure 134: Hamlet Replayed Production Photo 5*



*Figure 135: Hamlet Replayed Production Photo 6*



*Figure 136: Hamlet Replayed Production Photo 7*

## ***Chapter 5: Final Reflections***

In the design critique for *Hamlet Replayed*, the word “superfluous” was used by Dan Conway, the head of our scenic design program, to describe the majority of my projections. This comment has stuck with me as I have reflected upon both the process and product of this show. It brings up interesting questions about the necessity of projections design in this process.

The first is: “Did projections need to exist in this world?” Almost immediately, the answer that comes to me is that the play could certainly have gone on without them. Even what I consider my most successful moment, *Once Upon an Orchard*, could have easily been accomplished another way. Yet, necessity is a hard thing to discuss in this context. Are any design elements truly necessary? The play very well could have been done on an empty stage under worklights with actors in their street clothing. Yet, that would almost certainly have been a lesser, less enticing production.

A related question is: “Did projections further the story?” This question is similarly unhelpful, in no small part because one of the central conceits of the piece was that there wasn’t one. Leslie, instead, talked about creating images. In that, I certainly was successful. The addition of my footage, both live and recorded, painted the world in a unique way that I had never seen before on stage. The repetition, magnification, and distortion of the actors onto brick walls and hanging drapes of the set helped create intriguing and ever changing stage pictures that were larger than life. They didn’t tell a story on their own, but they were never intended to.

Ultimately, I'm not sure where that leaves the success of the design. I enjoyed the creation of the artwork as well as the product, but that doesn't make it "good" or not "superfluous". In my opinion, the urge to rank theatrical works on some arbitrary scale or trim shows of fat and distill them down to a purer, perfectly necessary, form can only lead to madness. This is especially true when dealing with a devised work, like this one, which resists easy summary or explanation.

For me, this show was an experiment in design and a research project. In the process of this show I confronted many challenges that stretched my abilities. I created a beautiful and silly short film beyond the scope of anything I had done previously. I centered a design on a large rig of cameras, an aesthetic and programming challenge I had little experience in prior. Finally, I tackled the projections design for a devised piece of work with neither I nor the director having much inkling of why the show wanted a projections designer. At the end of this experiment, beautiful and grotesque images of the stage action reverberated through the world, remixed and replayed.

Although I am satisfied by the end product, there are certainly things that I would do differently given a similar show opportunity. Most importantly, I would make the full rehearsal period part of my contract and clear my schedule otherwise. Leslie was responsive to many of my ideas, but without consistent pushing of those ideas and being in the room to experiment with those ideas daily, many became forgotten in the maelstrom of rehearsal. A related thing I would push for is to have the entire show rig in the rehearsal room so that the actors could be interacting with all the technology from the very outset. In this show, such a setup had not been

possible due to equipment availability and the constraints of the rehearsal space, but it certainly would have allowed for more fruitful pre-planning and play.

I would also interrogate the idea of video further with the director to ensure that I *was* needed on the process. This show was difficult to interrogate because it was a grab bag of ideas without a story rather than having a singular narrative, theme, or aesthetic goal. Leslie and I hitched the idea of live feed to the documentarian character, a character with no written lines or blocking, that was only penciled in once on the first page of the script. Without a clear purpose, flexibility became one of my primary drivers. This served me well in achieving the design and responding to directorial impulses, but lead to a more jumbled than cohesive show.

Yet, creation is chaos. It was exciting to be on a show that was made of questions, rather than answers. Given more time and a process more tailored to the needs of devising such a technically complex piece, I do feel a tighter, more cohesive, show would have emerged. Our opening was not the opening of a finished show, in many ways. It was a snapshot of a living work of art in the process of finding itself. Through that lens, I'm amazed at how far we came with such headwinds and I am immensely excited to see what the show may become in the future.

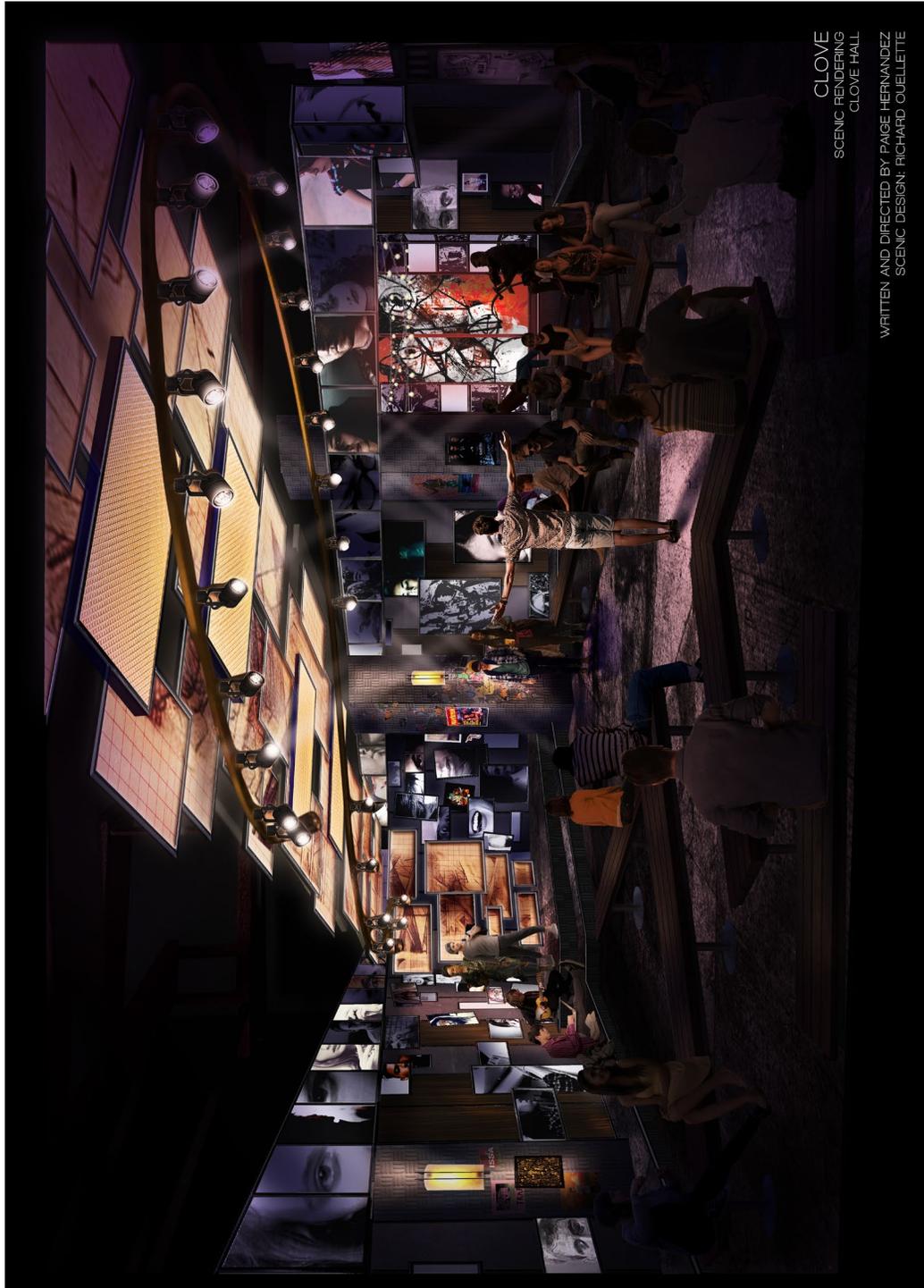
## Appendices

### *Appendix A: Clove White Model Photo*



Designed by Richard Ouellette

*Appendix B: Clove Final Scenic Rendering*

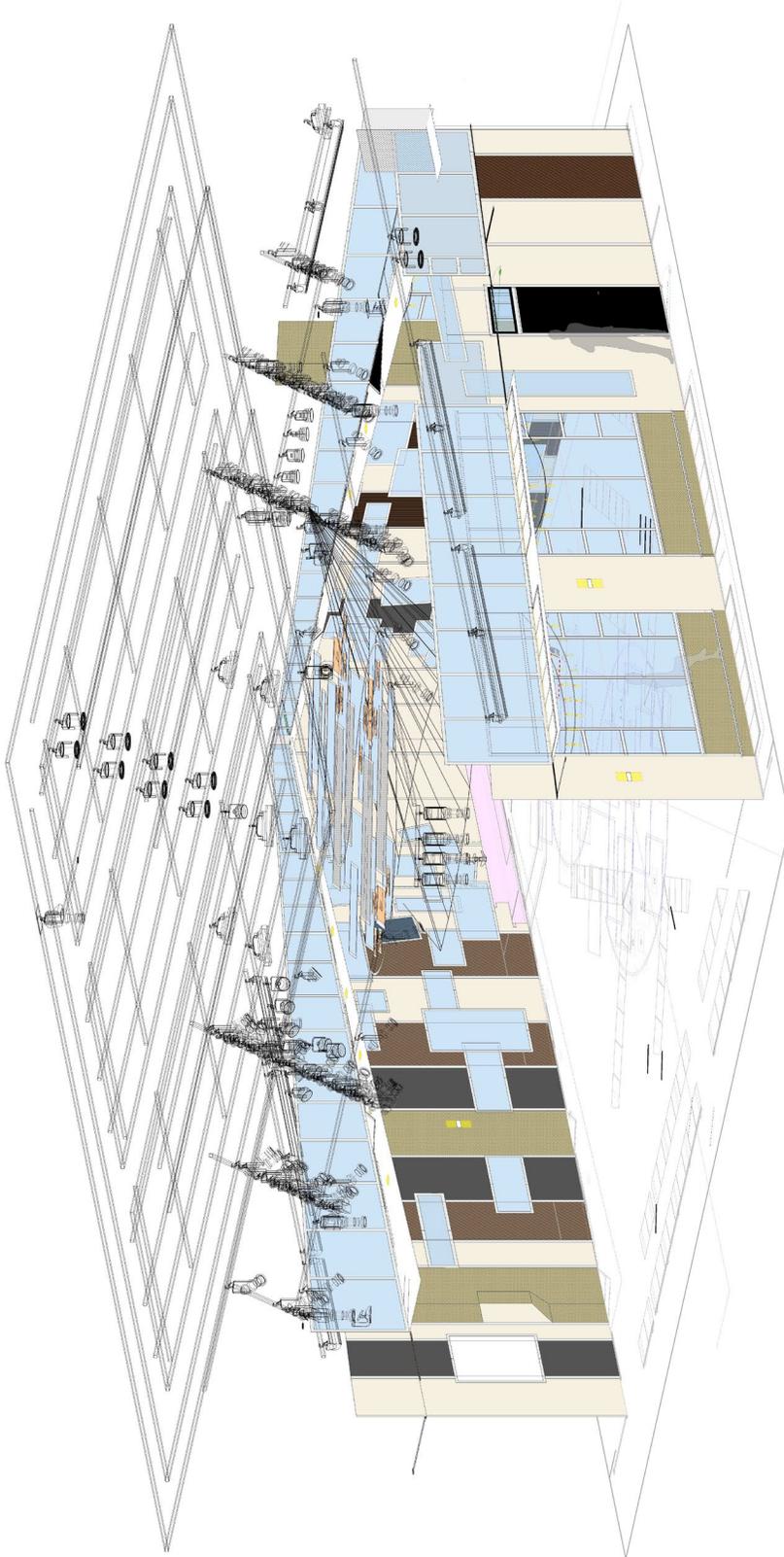


CLOVE  
SCENIC RENDERING  
CLOVE HALL  
WRITTEN AND DIRECTED BY PAIGE HERNANDEZ  
SCENIC DESIGN: RICHARD OUELLETTE

Designed by Richard Ouellette

*Appendix C: Clove 2.5D Plotting Examples*





*Appendix D: Hamlet Preliminary Scenic Design*



Designed by Daniel Pinha

*Appendix E: Hamlet Final Model*



Designed by Daniel Pinha

*Appendix F: Costume Makeup Research*



Research by Austin Conlee

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