ABSTRACT

Title of thesis: THE ME NOBODY KNOWS: A LIGHTING DESIGN
THE KAY THEATRE
UNIVERSITY OF MARYLAND - COLLEGE PARK

Brittany A. Shemuga, Master of Fine Arts, 2015

Thesis directed by: Associate Professor, Brian MacDevitt,
School of Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, documentation of the process and results of the lighting design for the University of Maryland – College Park, School of Theatre, Dance, and Performance Studies production of *The Me Nobody Knows*. This thesis contains the following: research images collected to develop and visually communicate ideas about color, intensity, form, composition and mood to the production team; storyboard with research images and description to depict the arc of lighting design; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate the organization and placement of lighting equipment to the master electrician; magic sheets and cue list used as organizational tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

# THE ME NOBODY KNOWS: A LIGHTING DESIGN

THE KAY THEATRE

CLARICE SMITH PERFOMING ARTS CENTER

UNIVERSITY OF MARYLAND - COLLEGE PARK

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By

Brittany A. Shemuga

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2015

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

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# Acknowledgements

I would like to thank my fellow collaborators and assistants:

Co-Director: Scot Reese

Co-Director: Alvin Mayes

Musical Direction: L. Richard Sparks

Scenic Designer: April Joy Vester

Costume Designer: Robert Croghan

Projection Designer: Hannah Marsh

Sound Designer: Patrick Calhoun

Stage Manager: Cindy King

Assistant Lighting Designer: Connor Dreibelbis

Assistant to the Lighting Designer: Sean Patrick Forsythe

Programmer: Rachel Spires

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# Chapter 1: The Pre-Production Design Process

## *1.1: Design Concept Statement*

Police sirens flash in a sadly familiar dance, reflecting off the surrounding city buildings as icy harsh beams pour through cracks of the broken ceiling, penetrating the sacred space of the therapy room as the children filter in. They settle in to the session as the police lights fade away, giving a brief respite from the bleak world in which they reside. The comforting lamps bath the room in a safe familiar glow that caresses each child in a tender embrace as they begin to share their thoughts. As Melba croons about the Dream Babies and the trials her friends face, the therapy room melts away, leaving her isolated in the cobalt blue of her melancholy dreamscape.

The bleak realities of inner city life bear down on these children, threatening their lives at every turn. As each struggle with their individual problems, the therapy group provides a brief, comforting respite from the icy, oppressive world surrounding them, a bubble to express themselves as they see fit. Though they struggle, they always soldier on, the sheer tenacity of the human spirit overcoming with vivid color in the face of overwhelming oppression.

The comforting lamps sooth Catherine as she laments about life as a teen mother. They fill the room with a soft, familiar gleam, reassuring and enticing her to share her problems. As she finishes, Clorox responds, declaring ‘What Am I’ and tensions explode, shattering the safety as icy beams of the world outside slice in to penetrate the therapy room. They cut jaggedly across his face as he moves, hurt and

angry at the racial prejudice he faces daily. The others sit frozen, cut by the harsh shafts that always seem to weigh too heavily upon them until Lillian strums a note, ushering in a sad cerulean that consoles them as they sing.

With Benjamin's admission, the others are stunned and rally together in the face of that discrimination. The soft glow is catapulted away with the emotional wail of Melba's call to action. Sharp icy rays slice in, yet in there wake is a fiery sienna that fills the sky with their passion. Finally, the group takes a stance and decides to fight, chanting 'Black' and pushing back with a building glare of determination that wraps around them encouragingly. This boiling passion intensifies, only to be decidedly crushed by Lloyd's bleak admission to drug use. The fiery color fades to inky blackness as he admits his past, wrapping all in its somber shadows as the icy shafts loom ominously and bear down with intolerable force as they face the hardest issue yet.

Battered and beaten by the world, the children finally raise their voices triumphantly, singing 'Let Me Come In' as the cutting beams soften and slip into brilliant tourmaline jewel tones that glisten through the air. The sparkling beryl, amethyst, sapphire, spinel, and garnet shine jubilantly down upon them like a stained glass window. A golden glow encases each of the children in a tender embrace as they reach out, begging to be 'Let In'. With the final chorus, they raise their faces defiantly, shining in a golden glow of vivid hope and resilience in the wake of their overwhelming pain and oppression.

*1.2: Early Notes*

*The Me Nobody Knows* Notes

First thoughts
The sheer tenacity of the human spirit against oppression
I loved its understanding and compassion
I loved its pain and yet also its unsentimental determination for hope.

Overcoming and becoming who you want to be?

Present day
106 and Park-TV show on BET
-different views of African Americans
-real images of youth of today
-kids dress well, aspire to who they want to be, stylish, hip
-The Obamas

4 movements
-How I see myself
-How I see my neighborhood
-World outside
-Things I can't see or touch

Movie influence
-The Breakfast Club
-The short term 12-kids in rehab

Book
-the giving tree

Music
-juice, dead presidents, love jones, (soundtracks), the best man
-think all of these things but at the same time SIMPLE
-nothing should be cumbersome
-live music visible
-music video like songs band present

Costume
-Henry Holland
-bold pattern and color, fashion forward

Place
-Community center that they have gotten together for meetings, AA meetings, etc
-Group place to talk about problems
-unreal world brought in through there minds
-reality verse non reality in songs
-use the room to make up props, things that stand in for other things
-multi-purpose rooms with certain things stored in there
-Found objects
-Safe place to them
-In Anacostia vs CSPAC
-Less maintained
-marked with projections, transformed for songs, etc
-get away from outside, stoops
-church basement

Concept Thoughts
-Outside world penetrating their safe bubble
-Dichotomy b/w the inside, safe space and outside, dangerous worlds
-Kids bringing in and sharing the awful outside experiences
-Outside influences (black culture, oppression, etc) penetrating through

Resilience and hope vs. oppression and pain
-Reality vs. non reality in relation to songs
-unreal world brought in through there minds

Concept
-The soft, safe comforting space of the after school program.

-Icy, sharp, biting light of oppressive outside world slicing in and penetrating the safe interior bubble of the church room as they discuss the difficulties in their lives. Always present in different degrees, bearing down on them.

-The icy light shifts, adding color and softening as the kids break into song, sharing their emotions and showing their resilience and hope in the face of oppression and pain

-Isolation
-Follow spots? How presentational do we want to get?

Quotes that Resonate

-Catherine: The only true time I feel at peace is when I am asleep. Because I have no fear and no needs. But you know what? I very rarely feel like going to sleep. And when I do feel like going to sleep, I don't feel like waking up.

-Sunrise-"Light Sings"

-Lillian: What causes the eye and mind to see what triggers the heart

-Nell: Shake off the shackles of your spirit, break the bonds and take your stand, rise up and walk, upon the rock of the promise land

-Catherine: When you're born they carry you
When you're gone they bury you
In between you're on your own
Hard to stand there all alone

-Melba: But just as the wind must cease to blow so must we cease to exist, and eventually we become just a natural part of the landscape

-"Let me come in"

Working through Concept

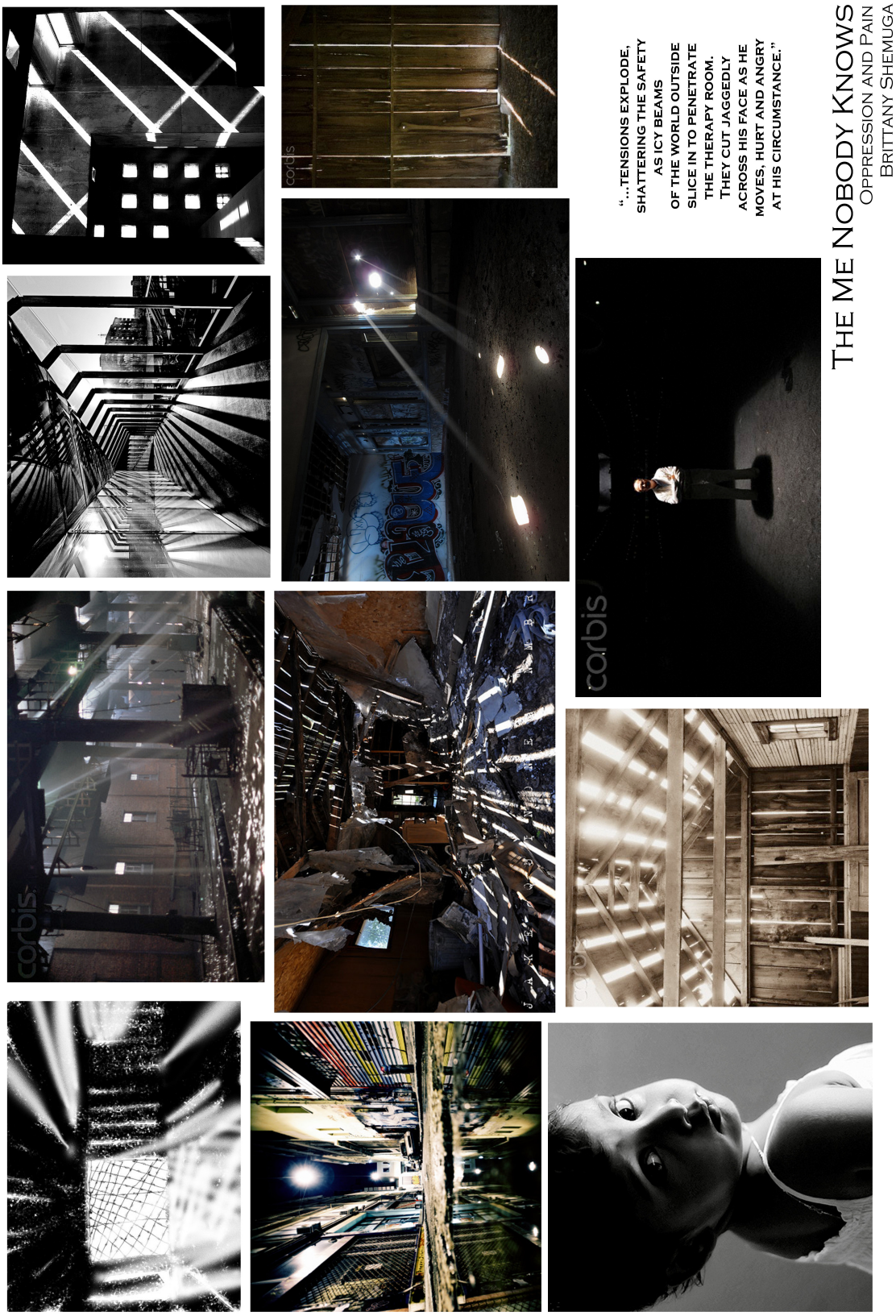
-Start w/ outside world preshow
-BO
-Pop into therapy group, kids in chairs
-Dream babies isolated, no movement
-After dream babies-Practical driven during lines, pull kids out, then pull each kid out as lines subtle
-Light sings-still in chairs but activated movement
-1234 school chant-projection on chalkboard
-What am I-projection text, black and white
-What happens-abstractions of Lillian, Lloyd, Clorox etc
-Proc. flash w/ projection- take hold the crutch-more color to light
-I love what girls got- Supremes, window, proc. flash
-Attention pull SL, will monologue

## *1.3: Research Plates*

### *1.3.1: Therapy*

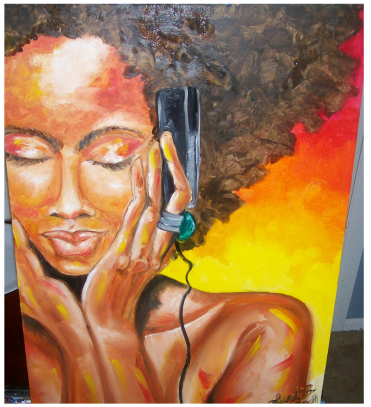


*1.3.2: Oppression*









"The sparkling beryl, amethyst, sapphire, spinel, and garnet shine jubilantly down upon them like a stained glass window. A golden glow encases each of the children in a tender embrace as they reach out, begging to be Let In."

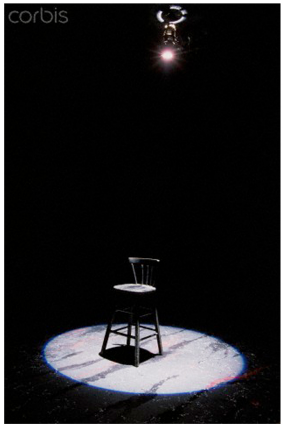








"As Melba croons about the Dream Babies, the therapy room melts away, leaving her isolated in the cobalt blue of an emotional dreamscape."






# The Me Nobody Knows

## Songs and Hope

Brittany Shemuga

*1.4: Design Meetings*

Design meetings for *The Me Nobody Knows* were upbeat and all involved were open to conversation. From our first discussion about the show, Scot Reese, the director and I were on the same page about the core ideas of a safe space surrounded by an oppressive world and the emotional color arc we wanted to convey. This led to a mutual trust through most of the process that allowed ideas to flow freely.

During our first meeting, the director immediately informed us that the show would be set in the present day and that the actors would be creating all of the music themselves. With this in mind, we discussed how many of the themes and issues of poverty, race, and oppression are still relevant within today's society and how we can relate to the struggles the characters face. We discussed who these children would be in today's society and how they view the world around them. This led to a conversation about the children being in a safe place, a refuge from the dangerous world that surrounds them. This was a key moment as it guided all of the lighting choices.

April Joy Vester, the scenic designer, brought many research plates and sketches that expanded on this idea of a safe interior space surrounded by a broken, dangerous outside world. It was important for us to have a way for light to penetrate into this space as the outside dangers weighed on them as well as have a way to clearly delineate the safe interior from the outside. The scenic designer and I worked closely to make sure this happened through the ceiling beams and lighting practicals respectively. These became integral to the lighting concept and allowed me to define the spaces.

The costume conversations with Robert Croghan, the costume designer, and the director quickly informed the color choices for both April Joy and I. The director was interested in making bold modern choices in the costumes that spoke not of what we traditionally view as poor, but rather what the children would find thrift shopping or at discount department stores today. The costume designer brought in plate after plate of vivid sherbet and neon colors that made a strong statement about each individual character. With so many strong colors in the costumes, the lighting of the playing space would need to stay relatively neutral and I was careful to work with Robert to pick colors that complimented the vivacity found in the clothing.

Hannah Marsh, the projections designer, and the director talked of how projections could take the songs to a new level. She presented many interesting and interactive images that would allow the actors to manipulate the space into their own emotional dreamscapes. This worked perfectly within my lighting concept and we spoke often of what the language would be and how the two of us could work together to achieve it. We talked often of color, location, and visibility to achieve the looks we both desired.

At this stage, the design team worked closely to make sure we were all on the same page. The scenic designer and I spoke often about how our choices impacted each other and how we could solve issues. Specifically, we had multiple conversations about the realities of the ceiling and locations of masking, as well as the necessity that the curved cyc disappear into darkness at times and how to accomplish that. The projection designer and I also continued to discuss location and

color, specifically naming what the projector could light on the set and what I would need to augment.

*1.5: Lighting Storyboards*

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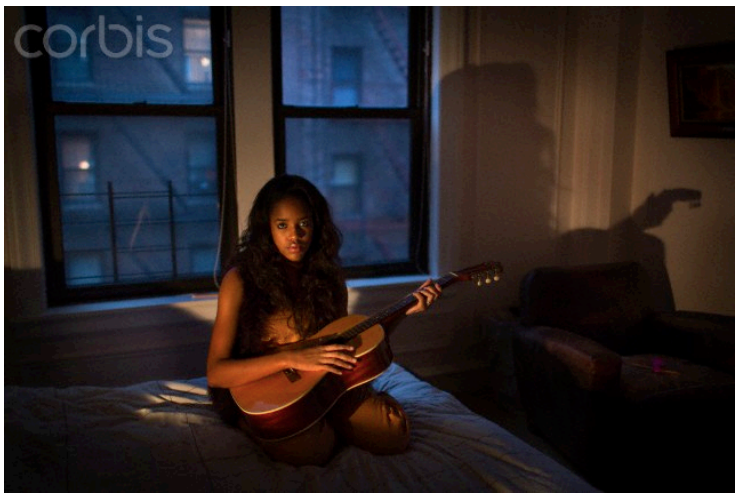
# The Me Nobody Knows

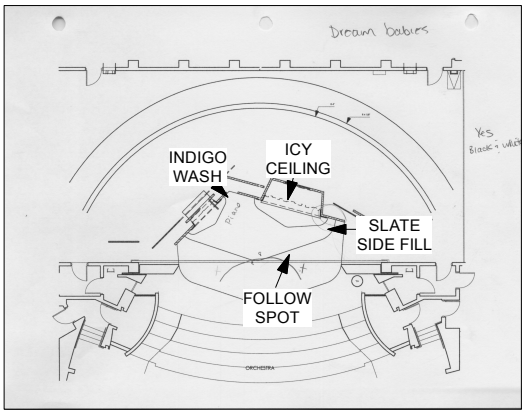
## "Dream Babies"












"The Therapy room melts away, leaving her isolated in the cobalt blue of her melancoly dreamscape."

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# The Me Nobody Knows

## "Group Therapy"











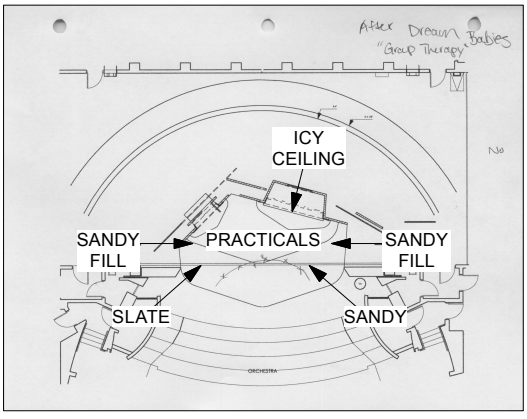




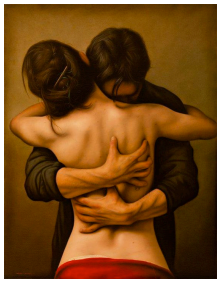



"The comforting lamps bath the room in a safe familiar glow that caresses each child in a tender embrace as they begin to share their thoughts."

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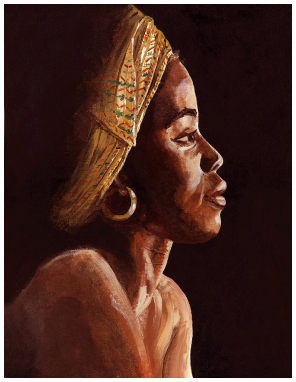
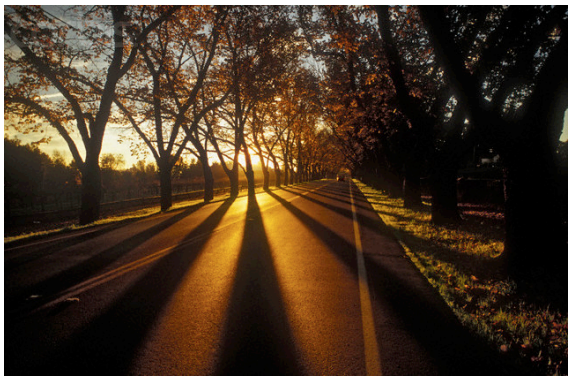
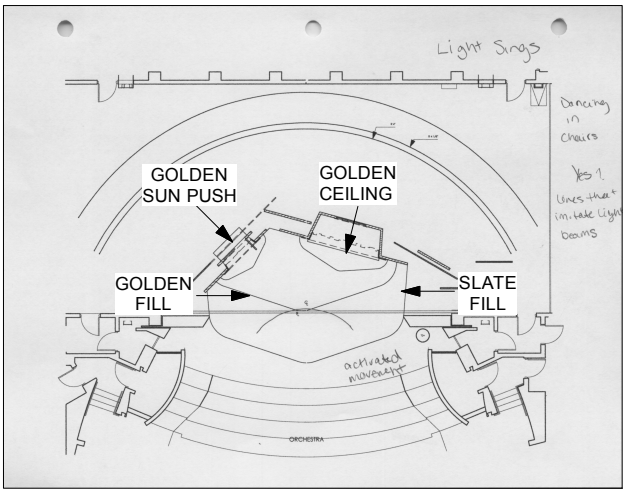
## "Light Sings"














"Golden sunlight sweeps in as the kids launch into "Light Sings"

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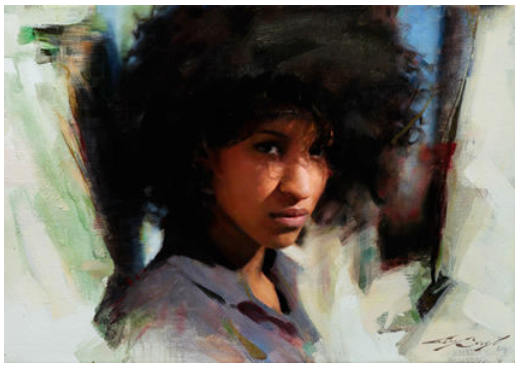
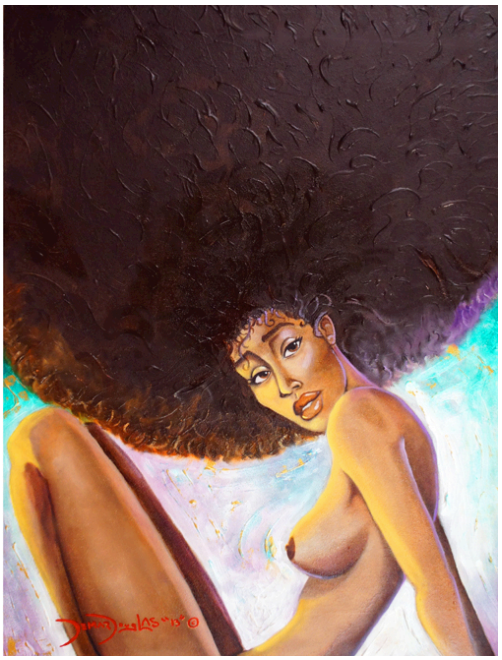
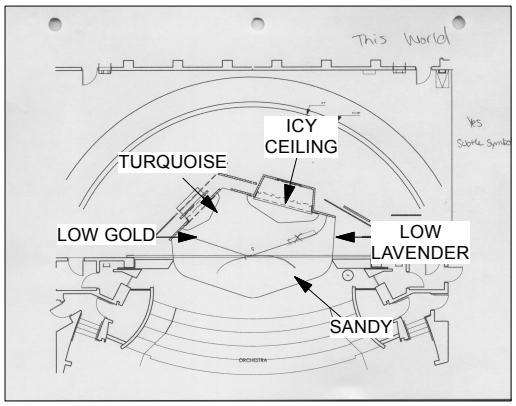
## "This World"










"Soft lavender and turquoise sneak in subtly as Lily sings of their world."

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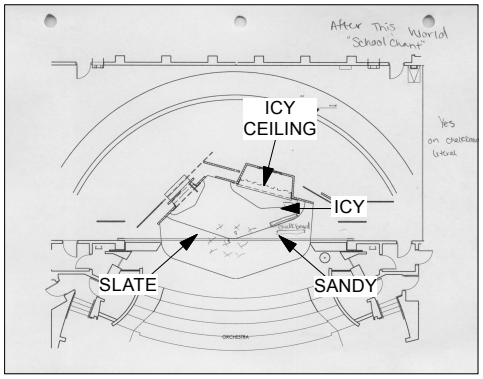
## "School Chant"










"The intensity and chant swell to a blinding white cresendo."

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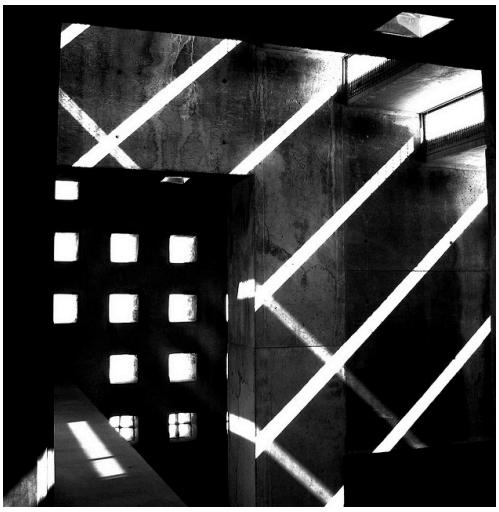
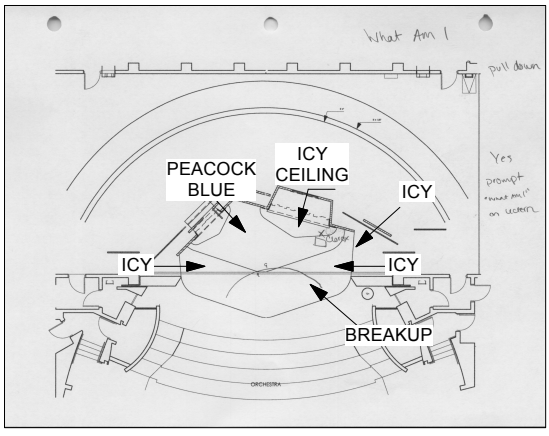
## "What Am I"












"Tensions explode, shattering the safety as icy beams of the world outside slice in to penetrate the therapy room."

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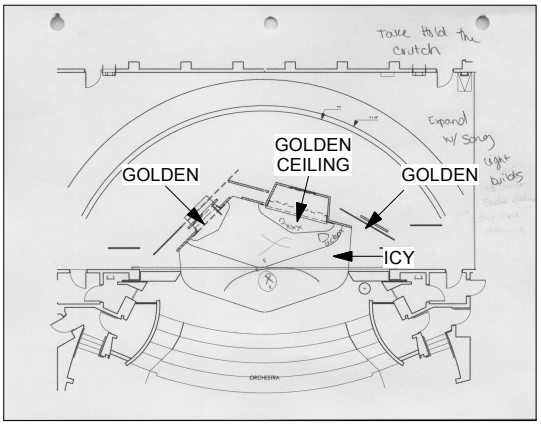
## "Take Hold the Crutch 1"










''The golden beams stream through the ceiling wrapping Nell in its glorious glow''

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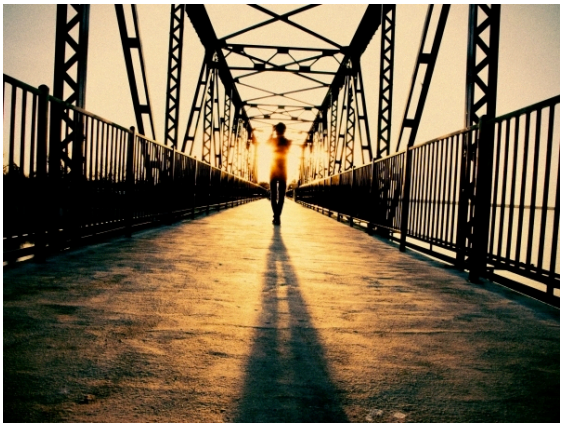
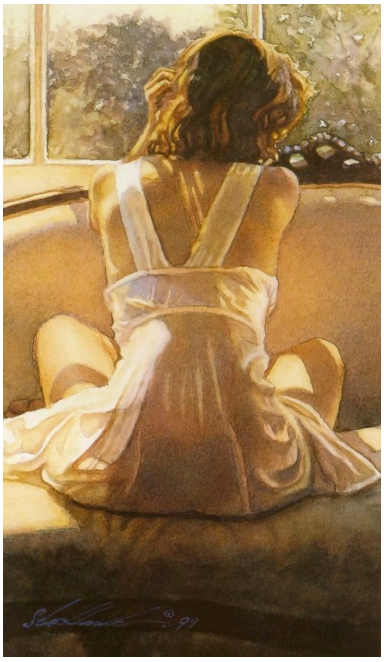
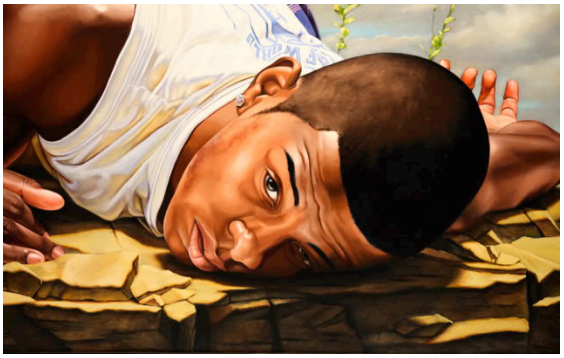
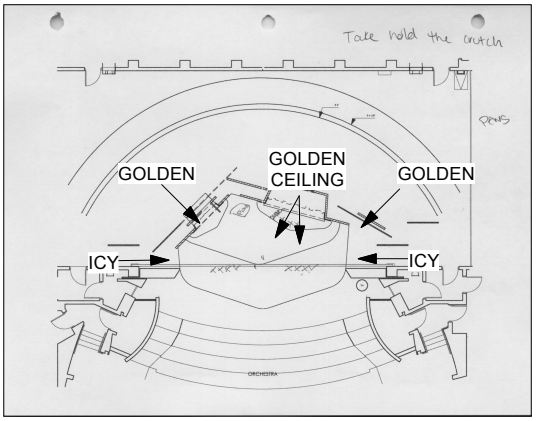
## "Take Hold the Crutch 2"












"The golden beams swell, filling the room with their gorgeous gospel gleam"

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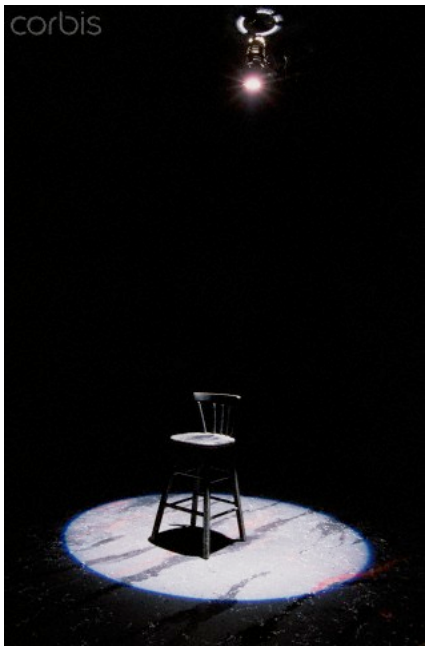
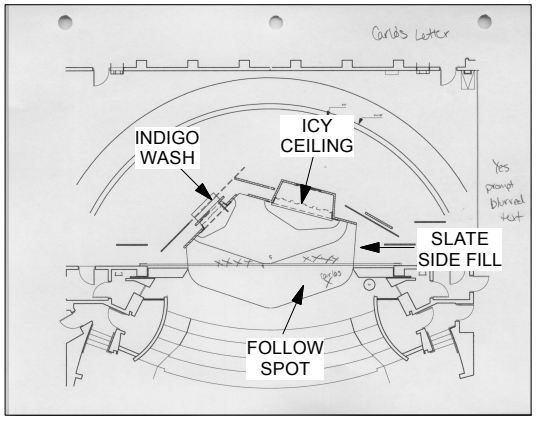
## "Carlos's Letter"






"A sad indigo slips in as Carlos reads his letter."

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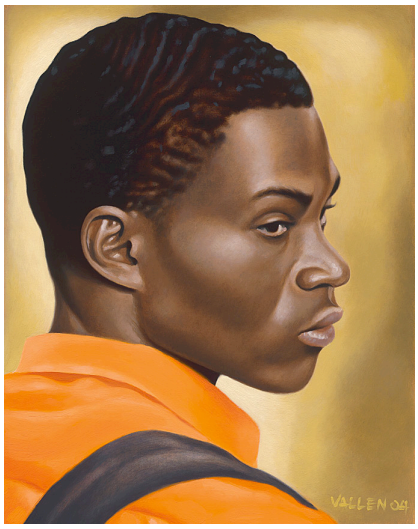
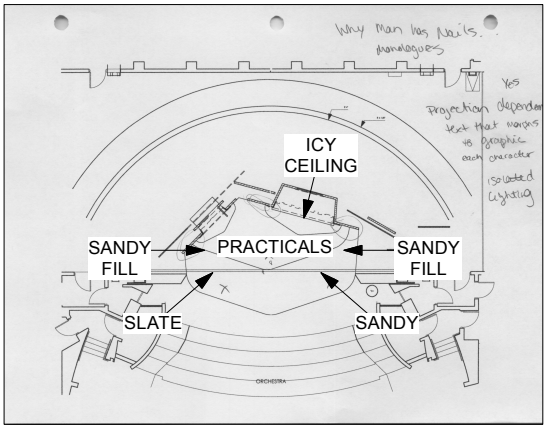
## "Why Man Has Nails Monologues"










"The soft lamps sooth the children as they share."

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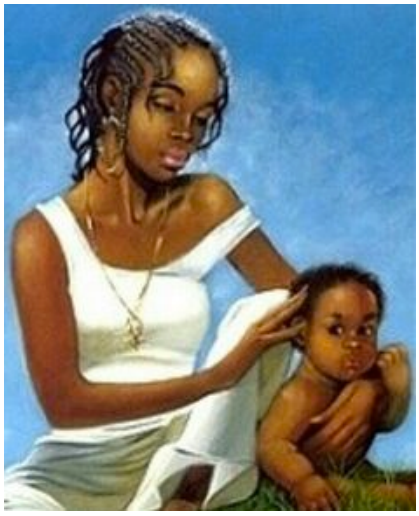
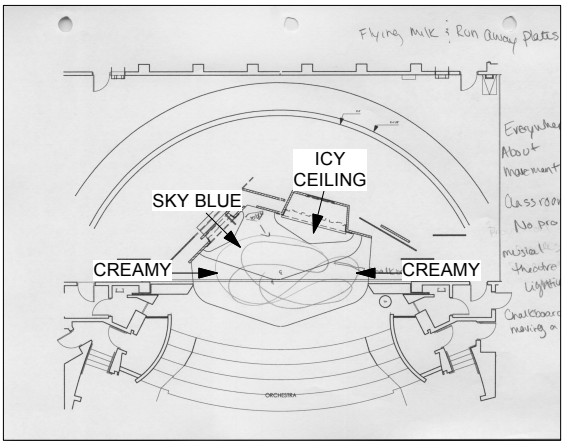
# The Me Nobody Knows

## "Flying Milk and Runaway plates"










"Soft, playful color creep in, dancing across the bricks as Benjamin sings of his love of lunch."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows

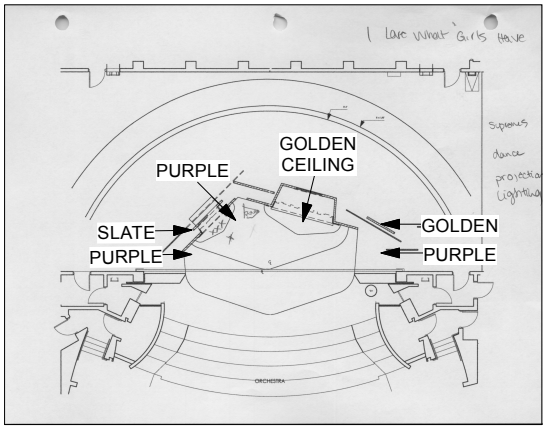
## "I love what girls have"










"Donald raps about girls as shadowy violet slips in."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

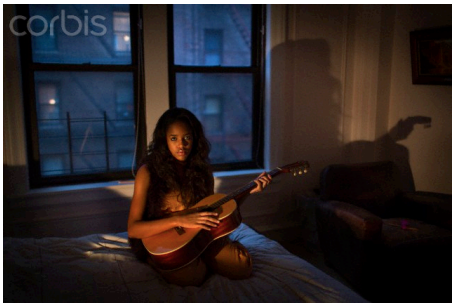
VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

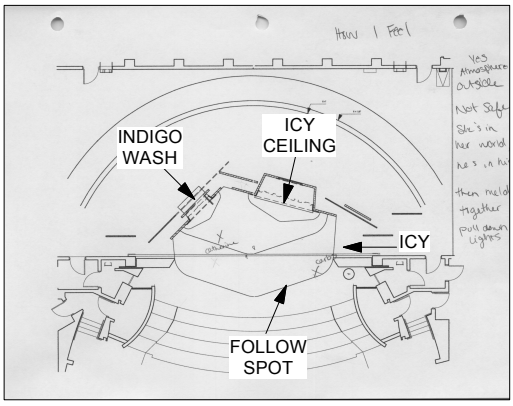
VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows
## "How I Feel"






"Catherine laments about her life as a teen mother wrapped in a lonely icy glow."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows

## "If I Had a Million Dollars"

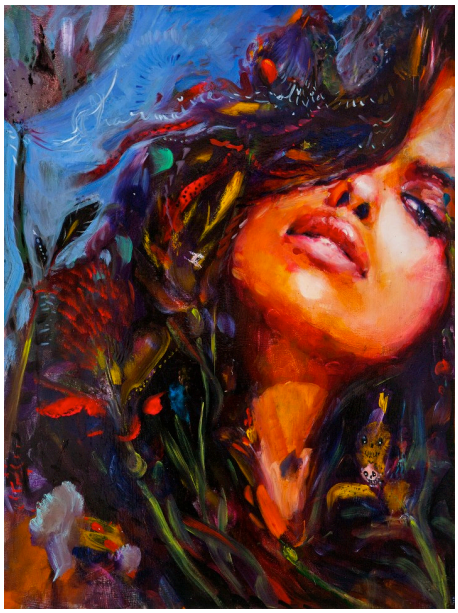


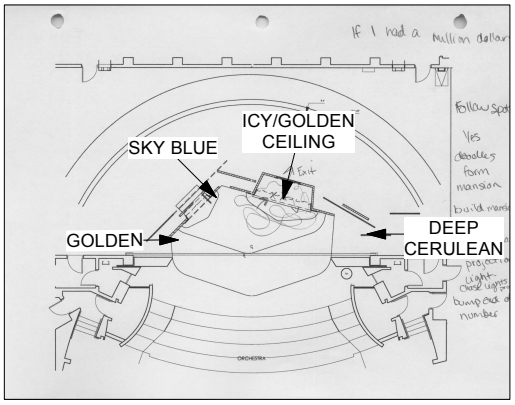


"playful color creeps, wrapping and caressing the children as they sing of their hopes and dreams."








## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

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*1.5: Lighting Storyboards*

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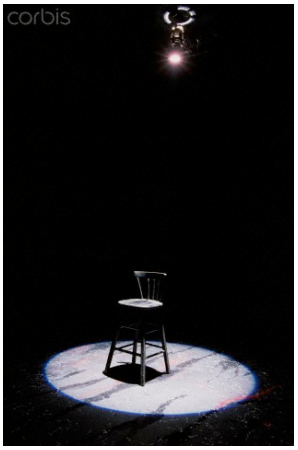
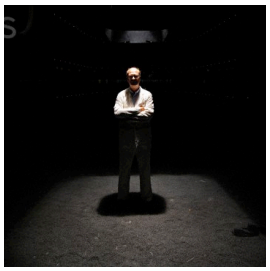
# The Me Nobody Knows

## "Fugue for 4 Girls"



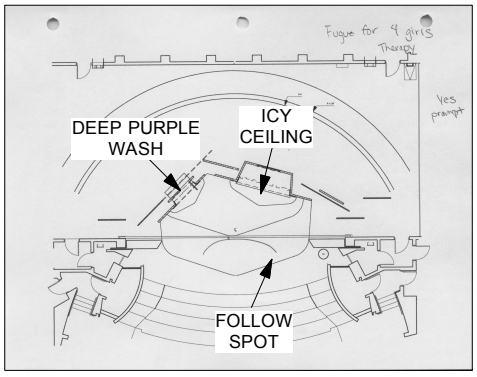

"Icy beams of the world outside slice in to penetrate the therapy room cutting the girls as sing."












## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

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*1.5: Lighting Storyboards*

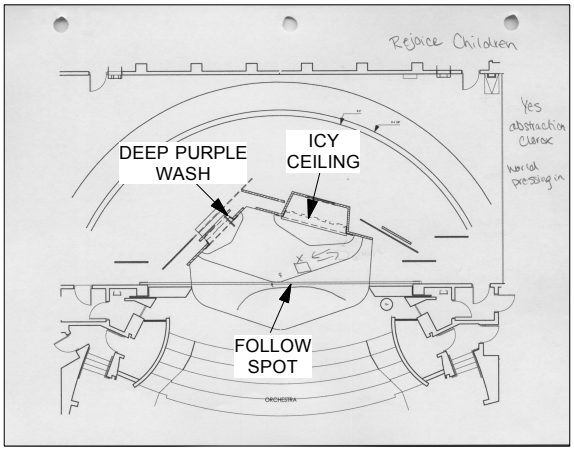
VECTORWORKS EDUCATIONAL VERSION

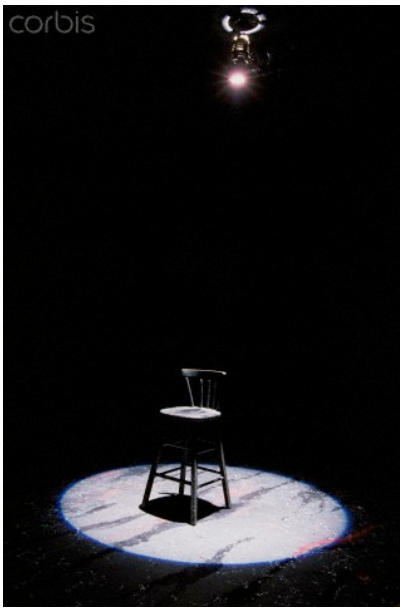
# The Me Nobody Knows

## "Rejoice Children"








"An icy glow caresses Clorox as he croons with his saxophone."

Story Boards

LD: Brittany Shemuga

Date: 7-1-13

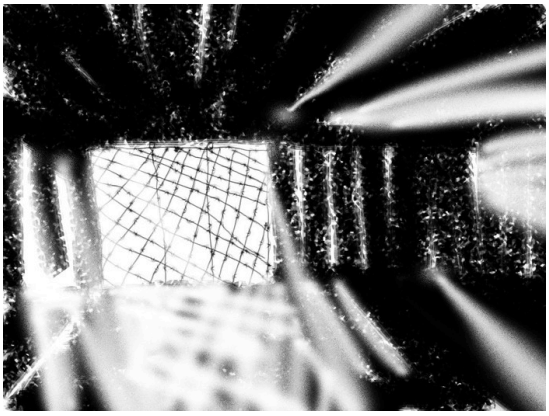
VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows

## "Sounds"

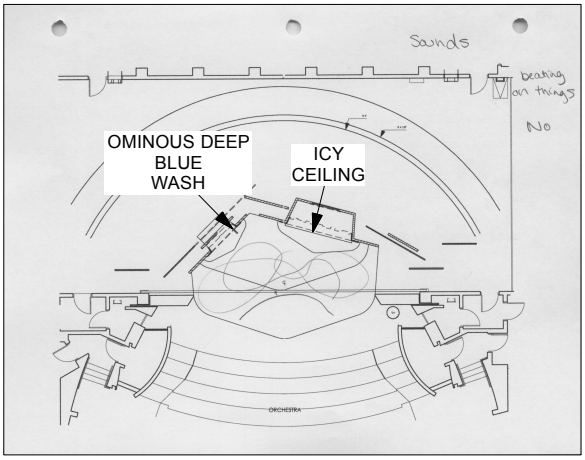















"Harsh shafts cut across their faces as a fight breaks out and the girls launch into the rhythmic "sounds."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

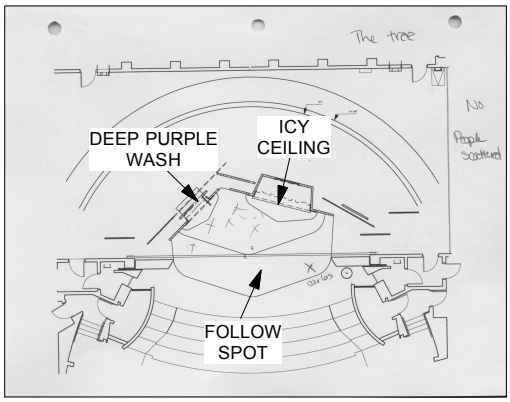
*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows
## "The Tree"










"The somber mood prevails, as Llyod croons soulfully, wrapped in an icy glow."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

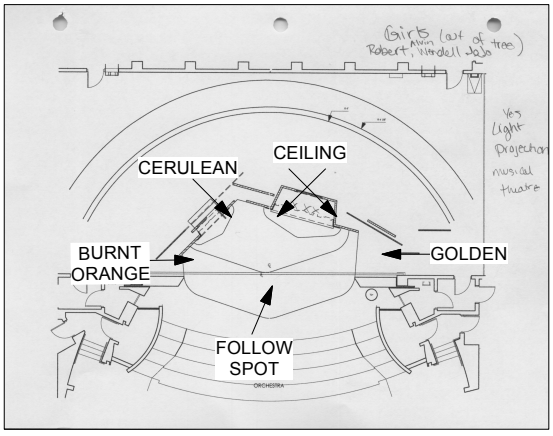
# The Me Nobody Knows

## "Girls"








"The jaunty notes of "girls" ushers in a playful magenta that caresses them as they dance."

### Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

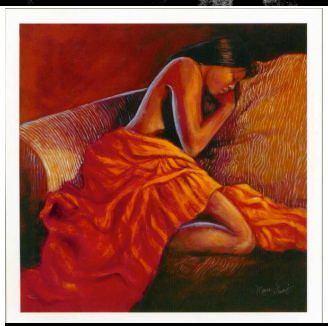
VECTORWORKS EDUCATIONAL VERSION

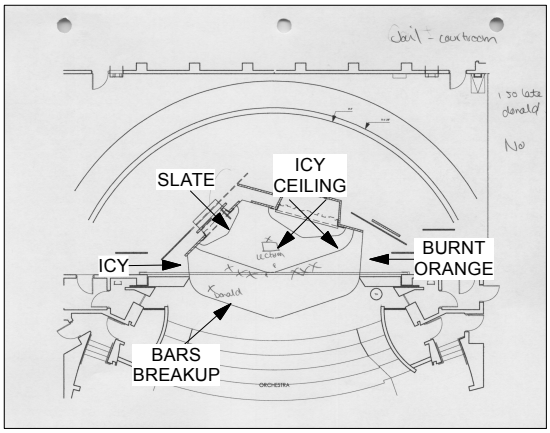
# The Me Nobody Knows

## "Jail and Courtroom"













"The harsh beams cut the children and scatter shadows about the room as they rap of the perils of jail."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows

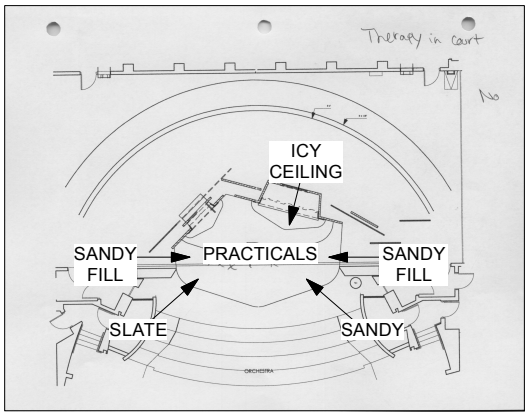
## "Therapy in Court"














"They fill the room with a soft, familiar gleam, reassuring and enticing her to share her problems."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboard*

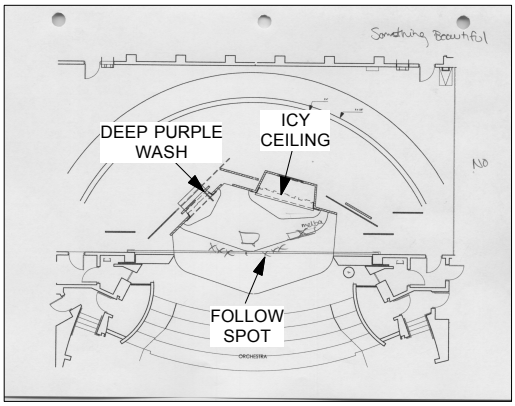
VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows
## "Something Beautiful"








"Sharp icy rays slice in, as Catherine laments once again about her life."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

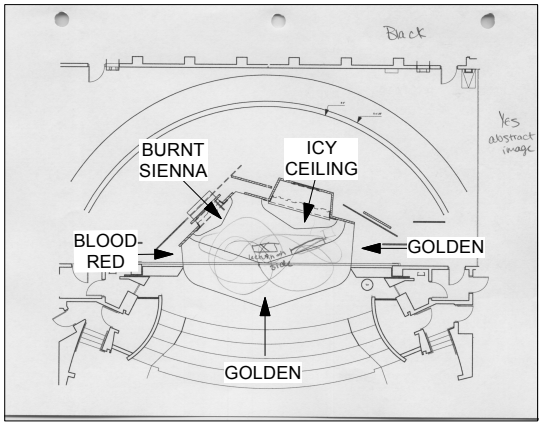
# The Me Nobody Knows

## "Black"








"Sharp icy rays slice in, yet in there wake is a fiery sienna that fills the sky with their passion."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

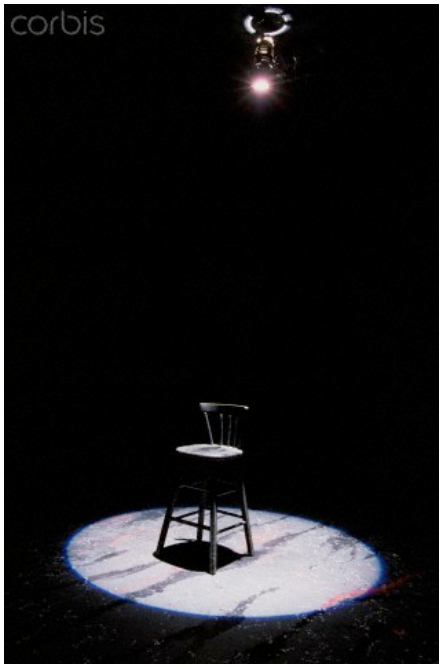
*1.5: Lighting Storyboards*

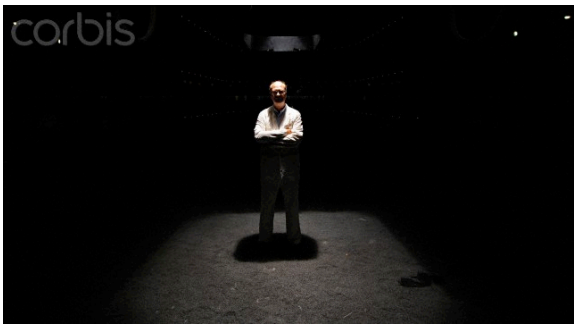
VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows

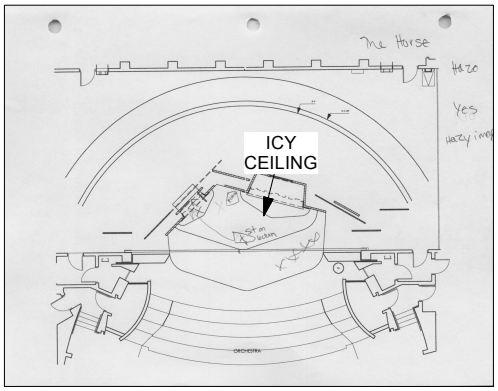
## "The Horse"








"The icy shafts loom ominously and bear down with intolerable force as they face the hardest issue yet."

## Story Boards

LD: Brittany Shemuga

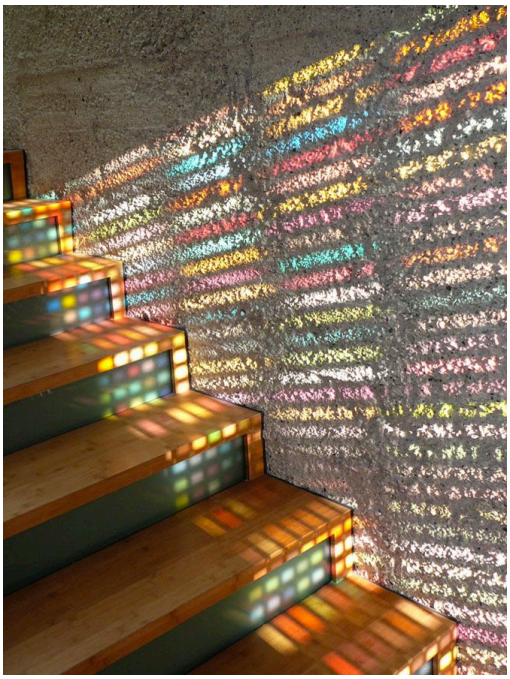
Date: 7-1-13

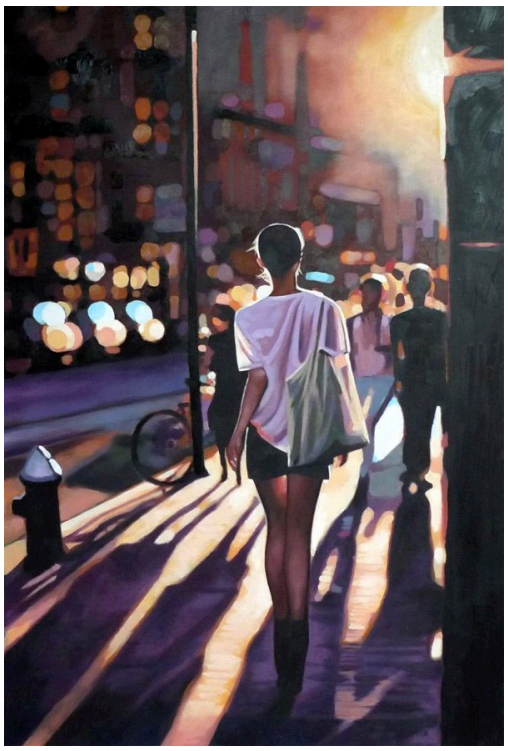
VECTORWORKS EDUCATIONAL VERSION

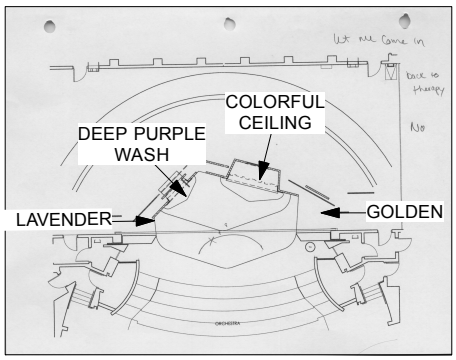
*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

# The Me Nobody Knows
## "Let Me Come In"










"The cutting beams soften and slip into brilliant tourmaline jewel tones that glisten through the air."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.5: Lighting Storyboards*

VECTORWORKS EDUCATIONAL VERSION

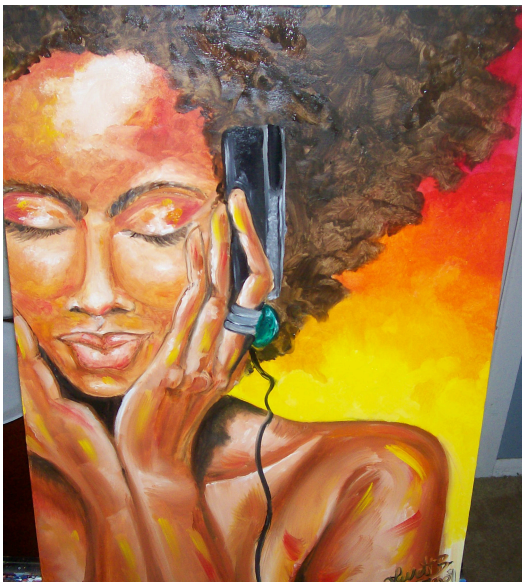
# The Me Nobody Knows

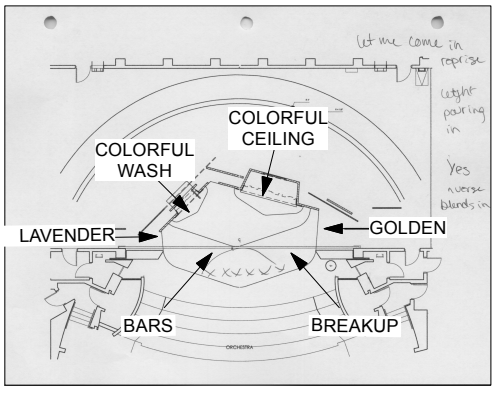
## "Let Me Come In Reprise"










"The sparkling beryl, amethyst, sapphire, spinel, and garnet shine jubilantly down upon them like a stained glass window."

## Story Boards

LD: Brittany Shemuga

Date: 7-1-13

VECTORWORKS EDUCATIONAL VERSION

*1.6: Anticipated Equipment List*

# THE ME NOBODY KNOWS

ADDITIONAL LIGHTING EQUIPMENT REQUEST LIST
**AND**
ANTICIPATED ADDITIONAL HANGING POSTIONS

UNIVERSITY OF MARYLAND
DEPARTMENT OF THEATRE, DANCE AND PREFORMANCE STUDIES

## KAY THEATRE


**LIGHTING DESIGNER**
BRITTANY SHEMUGA
MOBILE: 330-807-2624
brittanyshemuga@gmail.com

**ASSISTANT LIGHTING DESIGNER**
XXX XXXXXXX
MOBILE: xxx.xxx.xxxx
xxxx@xxxx.com

**HEAD ELECTRICIANS**
NATE GRAND
ngrand@umd.edu

JEFF RECKEWEG
reckeweg@umd.edu


PRELIMINARY

**ORIG. DATE:** 5/8/13
**LOAD IN:** 9/21/14
**STRIKE:** 10/19/14

**OPENING:** 10/10/14
**CLOSING:** 10/17/14

*1.6: Anticipated Equipment List*

# PRELIMINARY EQUIPMENT REQUEST

## AUTOMATED FIXTURES

| QUANITY | TYPE |
|---|---|
| 6 | VL 1000 TS |
| 12 | VLX WASH |
| 12 | Colorblaze TRX LED Strips |
| 54 | Strand PLCYCs |

## CONVENTIONAL FIXTURES

| QUANITY | INSTRUMENT TYPE | WATTAGE |
|---|---|---|
| 10 | ETC Source Four Ellipsoidal 5deg | 750 |
| 20 | ETC Source Four Ellipsoidal 10deg | 750 |
| 80 | ETC Source Four Ellipsoidal 19deg | 750 |
| 90 | ETC Source Four Ellipsoidal 26deg | 750 |
| 75 | ETC Source Four Ellipsoidal 36deg | 750 |
| 15 | ETC Source Four Ellipsoidal 50deg | 750 |
| 75 | ETC Source Four Par | 750 |
| 30 | Strand Fresnelite | 2kW |

## ACESSORIES

| QUANITY | TYPE |
|---|---|
| 12 | Wybron CXI Color Scrollers |
| 2 | 70 degree Source Four Barrels |

## FOLLOW SPOTS

| QUANITY | TYPE |
|---|---|
| 2 | Lycian Xenon 1290 XLT Followspot 2kW |

## PRACTICALS

| QUANITY | TYPE |
|---|---|
| 5 | Hanging Lamp-100W A Lamp |

PRELIMINARY

*1.6: Anticipated Equipment List*

## EFFECTS EQUIPMENT

| QUANITY | TYPE |
|---|---|
| **1** | Look Solutions Unique 2 Hazer |
| **1** | Radiance Hazer |

## PRELIMINARY ADDITIONAL HANGING POSITIONS

**CURVED CYC PIPE STRUCTURE**

- Adding a curved pipe structure for the cyc
  - Exact position and design TBD
  - Center located approximately 32' from Plaster line between the cyc and bounce
- Units will be hung on c-clamps
- Units will be PLCYCs

**BOOMS SR**

- Adding 2 booms SR
  - 1 downstage of the proscenium in the slot on a boom base
  - 1 connected to 1 Ladder SR on a flange.
- Positions as drawn
- Units will be hung on side arms and c-clamps
- Units will be a mix of Source Four Lekos and Colorblaze TRXs

**BOOMS SR**

- Adding 4 booms SL
  - 1 downstage of the proscenium in the slot on a boom base
  - 1 connected to 1 Ladder SL on a flange.
  - 2 connected to the 2 and 3 Ladder SL respectively on boom bases
- Positions as drawn
- Units will be hung on side arms and c-clamps
- Units will be a mix of Source Four Lekos and Colorblaze TRXs

**GROUND ROW**

- PLCYCs placed on the floor between cyc and light bounce
  - Directly US of the cyc and approximately 3' from the light bounce
  - Focused up on the bounce

PRELIMINARY

1.6: Anticipated Equipment List

# PRELIMINARY MOVING LIGHT PLACEMENT

**OVERHEAD HANG**

- 2 VL1000s in there typical position off the tech box SL
- 2 VL1000s in there typical position off the tech box SR
- 3 VLXs on the 2nd Electric, Lineset 13
- 4 VLXs on the 3rd Electric, Lineset 21
- 5 VLXs on the 5th Electric, Lineset 36

**LADDERS**

- 1 VL1000 on 1 Ladder SL, as drawn
- 1 VL1000 on 1 Ladder SR, as drawn

PRELIMINARY

# Chapter 2: The Production Process

## *2.1: Crafting the Lighting Ideas*

Upon arrival of the scenic package, many of the main lighting ideas began to take shape within the hang plot. Since the ceiling limited what lighting units could be placed above the set and the angled walls somewhat impeded the ladders offstage, I worked diligently to find an economical way to use the pockets of space I was given and still achieve everything I had hoped. This centered on finding ways to point lights over and through the walls as well as nestle lights into the space the ceiling did not occupy.

The delineation between the three worlds of the safe therapy room, the dangerous outside world, and the emotional dreamscapes of the music was the biggest challenge. This took form in a variety of systems. For therapy, I wanted to emulate a naturalistic room lit by ceiling lamps that could be found in any church basement. This became my workhorse system to light the children cleanly and evenly. I wanted the outside world to always be present and weighing on the children, even in the safety of the therapy room. This amounted to multiple fixtures above the ceiling to slam light through its cracks and holes and cast sharp shadows about the space. For the music, my goal was to break from reality, into a dreamscape of the child's mind as much as possible. This led to adding low sidelights that could wrap and caress the children in a new way as well as adding soft color changing units to push this idea further.

One of the biggest challenges in the process of this show was the focus with the ceiling. Because the fire curtain had to fly in each night, the ceiling was separated into two pieces that broke apart to let it pass through. This mechanism proved difficult to accomplish, resulting in the ceiling not lining up as the drawings had indicated and needing to be tweaked often after focus had occurred. Many of my lighting units, especially from out front depended on the ceiling being in its drawn position. As a result, I spent a decent amount of time moving, adjusting, and focusing lights as needed to accommodate it's shifting, especially with the specials for the musical numbers that required a clean shot.

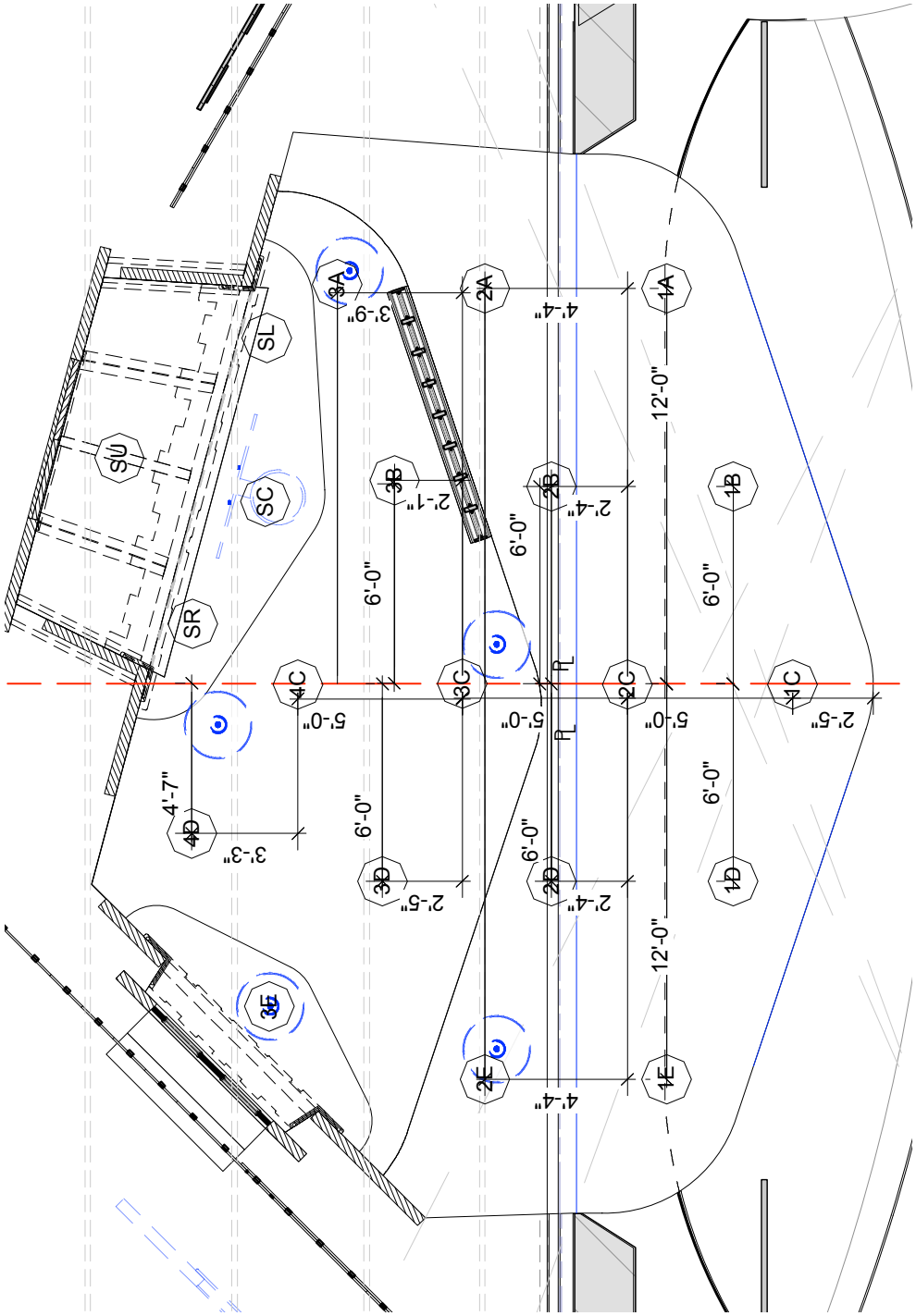
Another challenge of the process was evenly lighting the curved cyc. The new equipment we had received over the summer did not live up to the specifications it had stated, leaving a dark area along the middle of it. To help remedy this, we placed the ground units on milk crates, flew in the electric as much as possible, and added as many additional units as we could to the positions in hopes to fill the gap as I had already allocated the other cyc equipment elsewhere. In hindsight, I would have chose a different lighting fixture for this purpose had I known this equipment's limitations.

Once the show was in rehearsal, I was able to sit in on around 5 rehearsals and get a feel for what the director was doing. We had a great relationship and easily bounced ideas off of each other. We were on the same page in how we wanted the show to look and feel like, moving between the harsher, darker moments of the oppressive outside world weighing on them to the safe, comforting glow of the therapy room and then slowly building to the triumphant stained glass color idea in

the finale. This also turned into a perfect time to talk and work with the projection designer as she developed her concept.

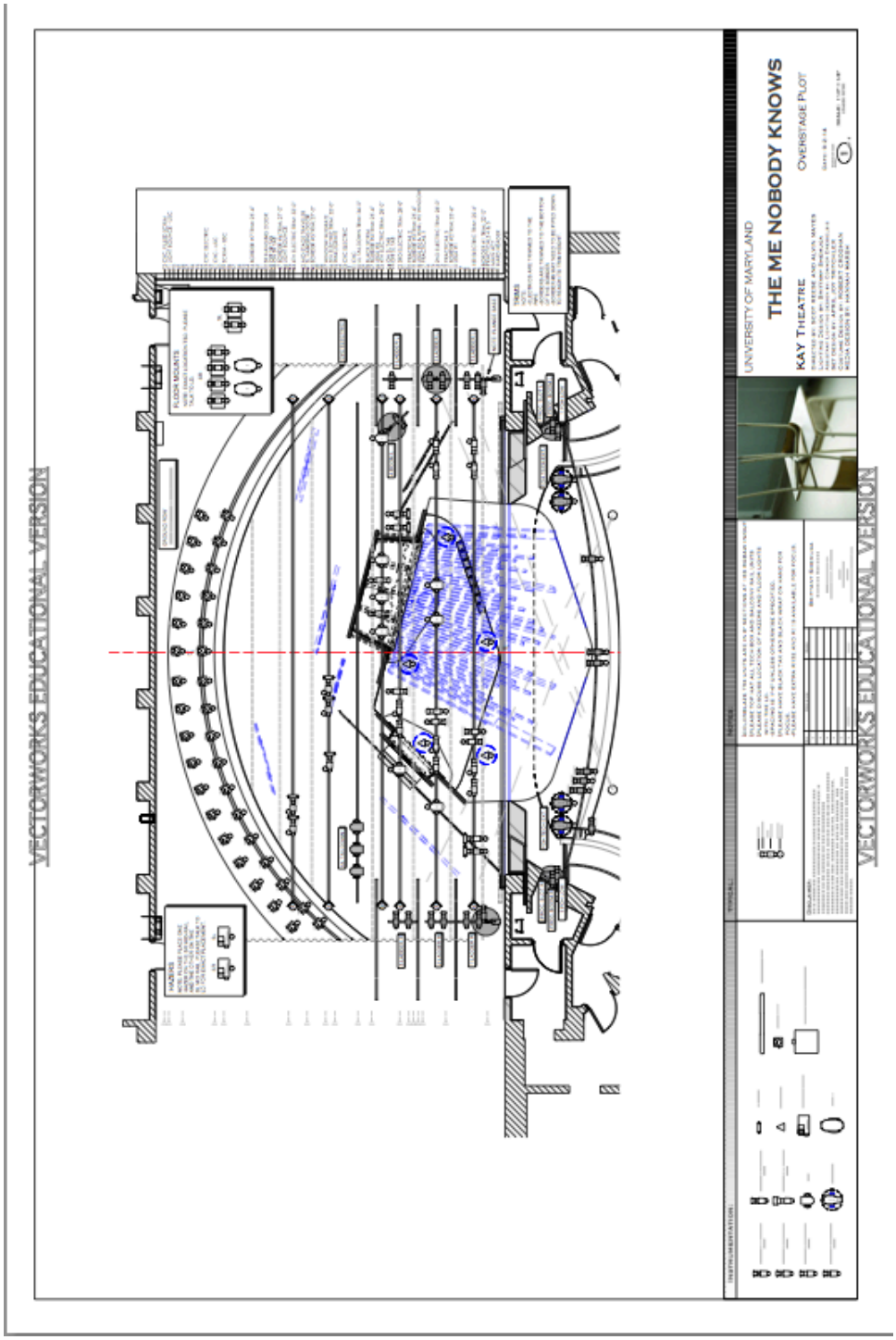
The projection concept had solidified and changed over the summer to be about the art the children were creating over the course of the show within the dreamscapes. She worked with the actors to create unique art pieces they felt reflected each character and their journey. This felt like a big move in the right direction and helped to solidify the same emotional arc I was telling with the lighting, but in a more tactile way. We met separately on a couple occasions during this time to discuss her plan in depth, agreeing on surfaces and easily choosing basic color palettes for each song. To my surprise and disappointment, the director's ideas of the projections also evolved greatly by the end of the rehearsal period, making the projections more text based and in ways, less integral than I had previously assumed. The actors were sadly no longer interacting with the projections and their main goal changed to be about displaying the titles of the scenes, making the art pieces feel like an afterthought. This changed some of how I thought about the song dreamscapes, as they would now be more lighting driven, and the projection designer and I worked on ways that we could still incorporate her original ideas into the song dreamscapes.

2.2: Area Layout

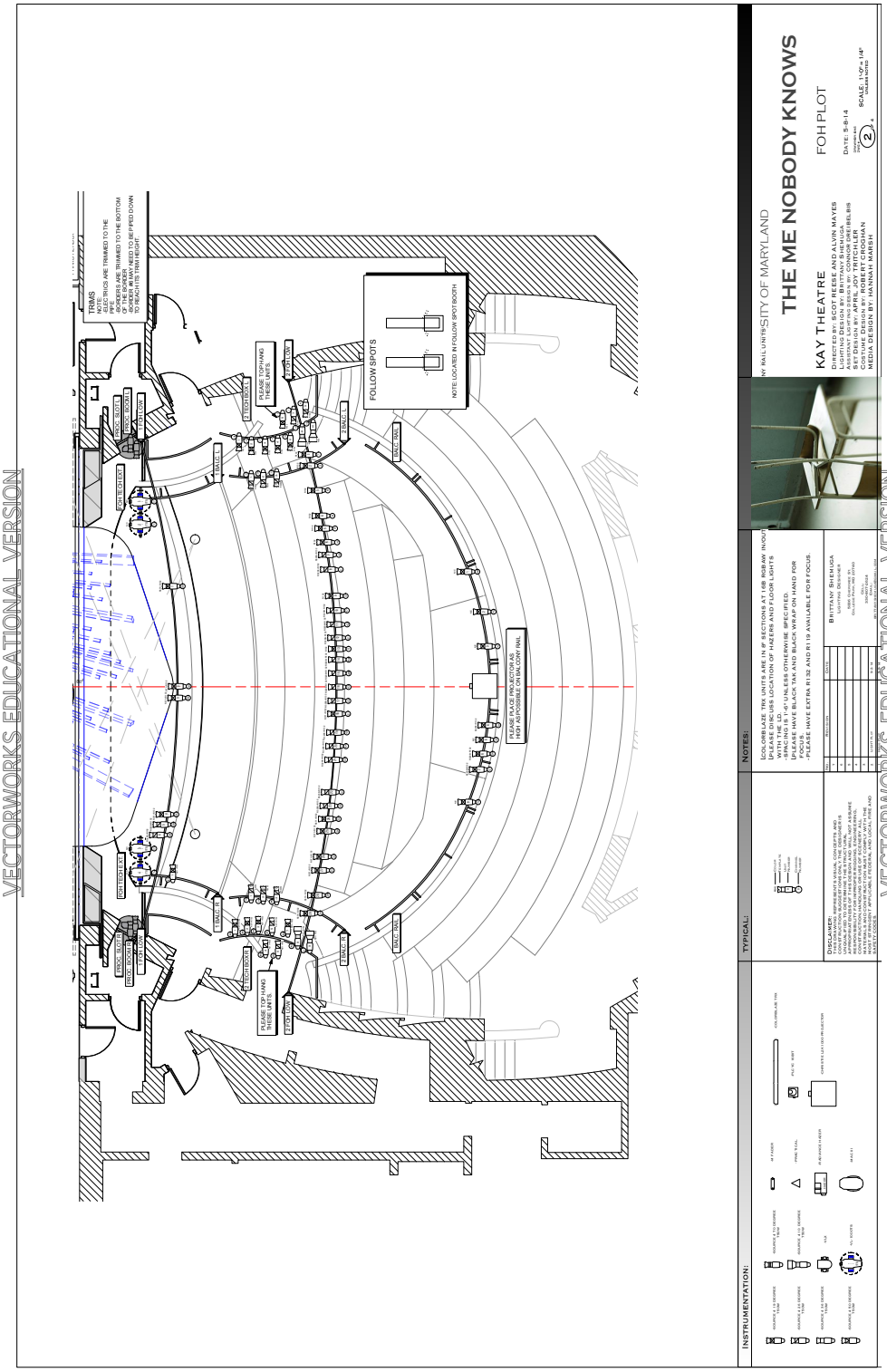


## 2.3: The Light Plot

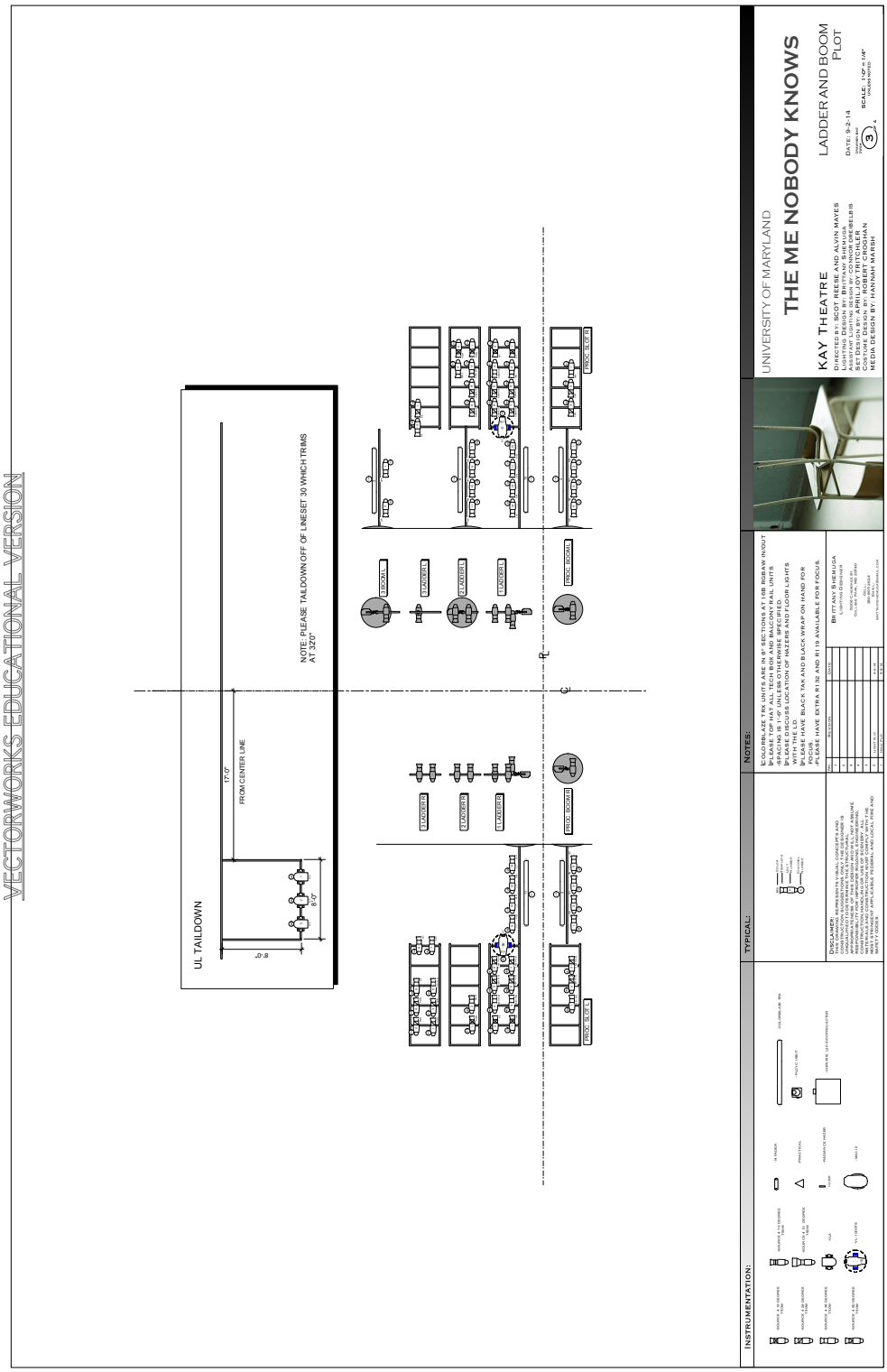
### *2.3.1: Over Stage Plot*



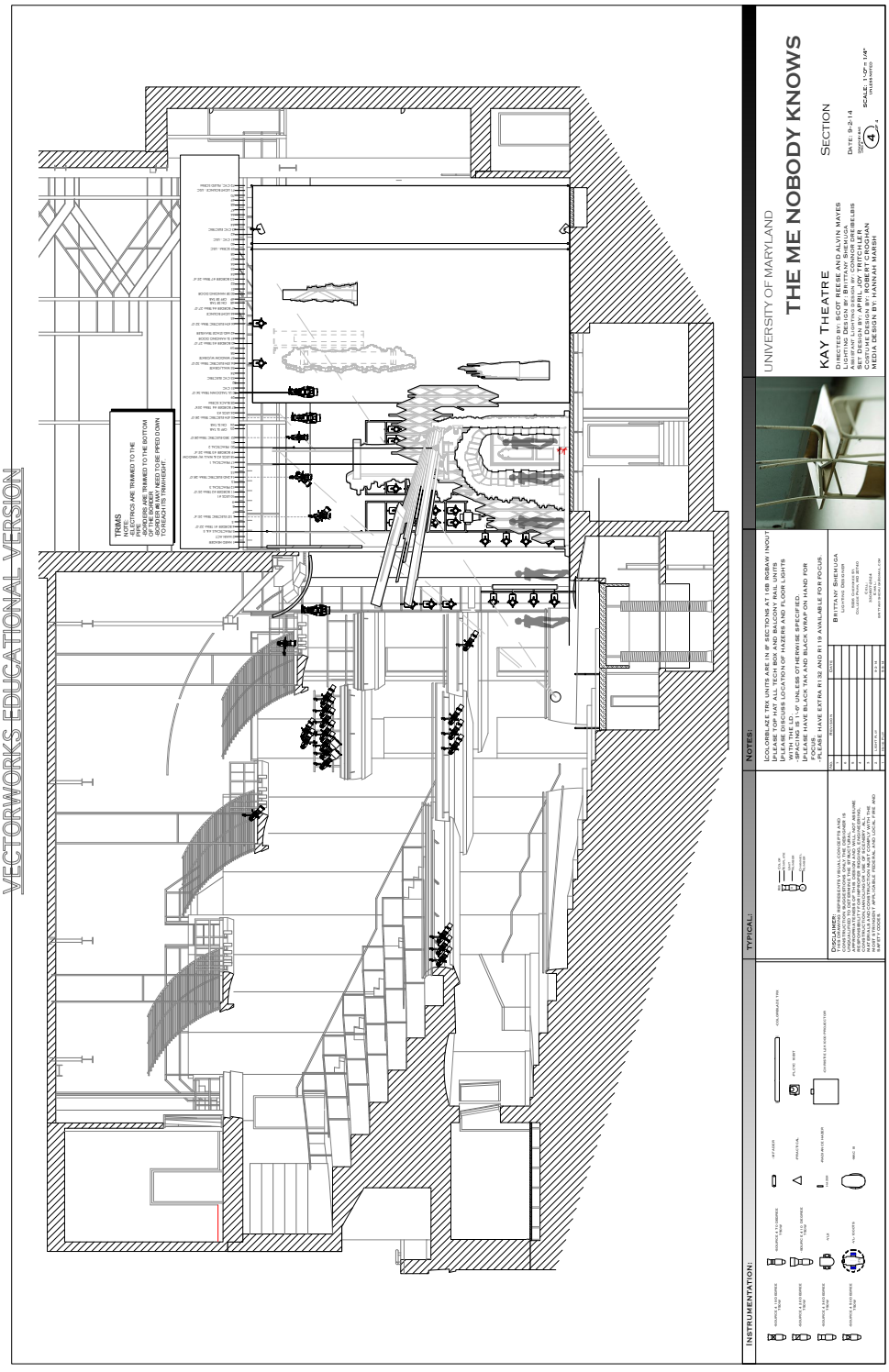
*2.3.1: Front of House Plot*



*2.3.1: Boom and Ladder Plot*



*2.3.1: Section*


VECTORWORKS EDUCATIONAL VERSION
UNIVERSITY OF MARYLAND
THE ME NOBODY KNOWS
KAY THEATRE
SECTION
DATE: 9-2-14
SCALE: 1'-0" = 1/4"
INSTRUMENTATION:
TYPICAL:
NOTES:
VECTORWORKS EDUCATIONAL VERSION

## *2.4: Paperwork*

### *2.4.1 Channel Hookup*

# The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

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| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (1) | 124 | 2 TECH BOX L | 7 | FL > 1A | Source 4 26deg 750w | R132 | - |
| (2) | 74 | 2 FOH LOW | 2 | FL > 1B | Source 4 19deg 750w | R132 | - |
| (3) | 72 | 2 FOH LOW | 4 | FL > 1C | Source 4 19deg 750w | R132 | - |
| (4) | 70 | 2 FOH LOW | 6 | FL > 1D | Source 4 19deg 750w | R132 | - |
| (5) | 63 | 2 FOH LOW | 13 | FL > 1E | Source 4 19deg 750w | R132 | - |
| (6) | 123 | 2 TECH BOX L | 9 | FL > 2A | Source 4 26deg 750w | R132 | - |
| (7) | 77 | 2 FOH LOW | 1 | FL > 2B | Source 4 19deg 750w | R132 | - |
| (8) | 73 | 2 FOH LOW | 3 | FL > 2C | Source 4 19deg 750w | R132 | - |
| (9) | 71 | 2 FOH LOW | 5 | FL > 2D | Source 4 19deg 750w | R132 | - |
| (10) | 67 | 2 FOH LOW | 9 | FL > 2E | Source 4 19deg 750w | R132 | - |
| (11) | 126 | 2 TECH BOX L | 5 | FL > 3A | Source 4 19deg 750w | R132 | - |
| (12) | 78 | 2 TECH BOX L | 2 | FL > 3B | Source 4 19deg 750w | R132 | - |
| (13) | 125 | 2 TECH BOX L | 6 | FL > 3C | Source 4 19deg 750w | R132 | - |
| (14) | 122 | 2 TECH BOX L | 8 | FL > 3D | CE Source 4 10deg 750w | R132 | - |
| (15) | 121 | 2 TECH BOX L | 10 | FL > 3E | CE Source 4 10deg 750w | R132 | - |
| (16) | 80 | 2 TECH BOX L | 4 | FL > 4C | Source 4 19deg 750w | R132 | - |
| (17) | 79 | 2 TECH BOX L | 3 | FL > 4D | CE Source 4 10deg 750w | R132 | - |
| (18) | 109 | 2 TECH BOX L | 1 | FL > SC | Source 4 19deg 750w | R132 | - |
| (21) | 58 | 2 FOH LOW | 18 | FR > 1A | Source 4 19deg 750w | R371+R132 | - |
| (22) | 51 | 2 FOH LOW | 24 | FR > 1B | Source 4 19deg 750w | R371+R132 | - |
| (23) | 49 | 2 FOH LOW | 26 | FR > 1C | Source 4 19deg 750w | R371+R132 | - |
| (24) | 44 | 2 FOH LOW | 29 | FR > 1D | Source 4 19deg 750w | R371+R132 | - |
| (25) | 114 | 2 TECH BOX R | 6 | FR > 1E | Source 4 26deg 750w | R371+R132 | - |
| (26) | 50 | 2 FOH LOW | 25 | FR > 2A | Source 4 19deg 750w | R371+R132 | - |
| (27) | 48 | 2 FOH LOW | 27 | FR > 2B | Source 4 19deg 750w | R371+R132 | - |
| (28) | 47 | 2 FOH LOW | 28 | FR > 2C | Source 4 19deg 750w | R371+R132 | - |
| (29) | 117 | 2 TECH BOX R | 5 | FR > 2D | Source 4 26deg 750w | R371+R132 | - |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5 12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (30) | 113 | 2 TECH BOX R | 4 | FR > 2E | Source 4 26deg 750w | R371+R132 | - |
| (31) | 120 | 2 TECH BOX R | 9 | FR > 3A | CE Source 4 10deg 750w | R371+R132 | - |
| (32) | 119 | 2 TECH BOX R | 8 | FR > 3B | CE Source 4 10deg 750w | R371+R132 | - |
| (33) | 118 | 2 TECH BOX R | 7 | FR > 3C | Source 4 19deg 750w | R371+R132 | - |
| (34) | 41 | 2 TECH BOX R | 3 | FR > 3D | Source 4 19deg 750w | R371+R132 | - |
| (35) | 43 | 2 TECH BOX R | 1 | FR > 4C | Source 4 19deg 750w | R371+R132 | - |
| (36) | 42 | 2 TECH BOX R | 2 | FR > 4D | Source 4 19deg 750w | R371+R132 | - |
| (37) | 143 | 1 BALC. R | 1 | FR > SC | Source 4 19deg 750w | R371+R132 | - |
| (41) | 68 | 2 FOH LOW | 8 | F > 1A | Source 4 26deg 750w | R3208+R132 | - |
| (42) | 65 | 2 FOH LOW | 11 | F > 1B | Source 4 26deg 750w | R3208+R132 | - |
| (43) | 60 | 2 FOH LOW | 16 | F > 1C | Source 4 26deg 750w | R3208+R132 | - |
| (44) | 56 | 2 FOH LOW | 20 | F > 1D | Source 4 26deg 750w | R3208+R132 | - |
| (45) | 52 | 2 FOH LOW | 23 | F > 1E | Source 4 26deg 750w | R3208+R132 | - |
| (46) | 69 | 2 FOH LOW | 7 | F > 2A | Source 4 26deg 750w | R3208+R132 | - |
| (47) | 66 | 2 FOH LOW | 10 | F > 2B | Source 4 26deg 750w | R3208+R132 | - |
| (48) | 61 | 2 FOH LOW | 15 | F > 2C | Source 4 26deg 750w | R3208+R132 | - |
| (49) | 57 | 2 FOH LOW | 19 | F > 2D | Source 4 26deg 750w | R3208+R132 | - |
| (50) | 55 | 2 FOH LOW | 22 | F > 2E | Source 4 26deg 750w | R3208+R132 | - |
| (51) | 64 | 2 FOH LOW | 12 | F > 3B | Source 4 26deg 750w | R3208+R132 | - |
| (52) | 59 | 2 FOH LOW | 17 | F > 3C | Source 4 26deg 750w | R3208+R132 | - |
| (53) | 54 | 2 FOH LOW | 21 | F > 3D | Source 4 26deg 750w | R3208+R132 | - |
| (54) | 62 | 2 FOH LOW | 14 | F > 4C | Source 4 26deg 750w | R3208+R132 | - |
| (55) | 152 | BALC. RAIL | 4 | F > SL | Source 4 19deg 750w | R3208+R132 | - |
| (56) | 149 | BALC. RAIL | 6 | F > SC | Source 4 19deg 750w | R3208+R132 | - |
| (57) | 148 | BALC. RAIL | 7 | F > SR | Source 4 19deg 750w | R3208+R132 | - |
| (58) | 87 | 1 FOHLOW | 5 | F > 3E | Source 4 26deg 750w | R3208+R132 | |
| (59) | 86 | 1 FOHLOW | 6 | F > 4D | Source 4 26deg 750w | R3208+R132 | |
| (61) | 169 | PROC. SLOT R | 1 | NEAR L > 1 | Source 4 36deg 750w | G364+R132 | |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

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| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (62) | 170 | PROC. SLOT R | 2 | HMID L > 1 | Source 4 26deg 750w | G364+R132 | |
| (63) | 160 | PROC. SLOT R | 3 | FAR L > 1 | Source 4 26deg 750w | G364+R132 | |
| (64) | 392 | 1 LADDER L | 3 | NEAR L > 2 | Source 4 36deg 750w | G364+R132 | |
| (65) | 389 | 1 LADDER L | 5 | HMID L > 2 | Source 4 26deg 750w | G364+R132 | |
| (66) | 393 | 1 LADDER L | 7 | FAR L > 2 | Source 4 26deg 750w | G364+R132 | |
| (67) | 394 | 1 LADDER L | 4 | NEAR L > 3 | Source 4 36deg 750w | G364+R132 | |
| (68) | 390 | 1 LADDER L | 6 | HMID L > 3 | Source 4 26deg 750w | G364+R132 | |
| (69) | 391 | 1 LADDER L | 8 | FAR L > 3 | Source 4 26deg 750w | G364+R132 | |
| (70) | 397 | 2 LADDER L | 3 | NEAR L > 4 | Source 4 36deg 750w | G364+R132 | |
| (71) | 399 | 2 LADDER L | 5 | HMID L > 4 | Source 4 26deg 750w | G364+R132 | |
| (72) | 400 | 2 LADDER L | 6 | FAR L > 4 | Source 4 26deg 750w | G364+R132 | |
| (81) | 142 | PROC. SLOT L | 3 | FAR R > 1 | Source 4 26deg 750w | R367+ R132 | |
| (82) | 165 | PROC. SLOT L | 2 | HMID R > 1 | Source 4 26deg 750w | R367+ R132 | |
| (83) | 164 | PROC. SLOT L | 1 | NEAR R > 1 | Source 4 36deg 750w | R367+ R132 | |
| (84) | 370 | 1 LADDER R | 7 | FAR R > 2 | Source 4 26deg 750w | R367+ R132 | |
| (85) | 368 | 1 LADDER R | 5 | HMID R > 2 | Source 4 26deg 750w | R367+ R132 | |
| (86) | 365 | 1 LADDER R | 3 | NEAR R > 2 | Source 4 36deg 750w | R367+ R132 | |
| (87) | 369 | 1 LADDER R | 8 | FAR R > 3 | Source 4 26deg 750w | R367+ R132 | |
| (88) | 375 | 1 LADDER R | 6 | HMID R > 3 | Source 4 26deg 750w | R367+ R132 | |
| (89) | 366 | 1 LADDER R | 4 | NEAR R > 3 | Source 4 36deg 750w | R367+ R132 | |
| (91) | 174 | PROC. BOOM L | 1 | HEAD L > 1 | Source 4 36deg 750w | R132 | |
| (92) | 364 | 1 LADDER L | 10 | HEAD L > 2 | Source 4 36deg 750w | R132 | |
| (93) | 359 | 2 LADDER L | 7 | HEAD L > 3 | Source 4 36deg 750w | R132 | |
| (94) | 168 | PROC. BOOM L | 1 | HEAD R > 1 | Source 4 36deg 750w | R132 | |
| (95) | 428 | 1 LADDER R | 9 | HEAD R > 2 | Source 4 36deg 750w | R132 | |
| (101) | 172 | PROC. BOOM L | 4 | MID DSL > 1 | Source 4 36deg 750w | R68 | |
| (102) | 434 | 1 LADDER L | 13 | MID DSL > 2 | Source 4 36deg 750w | R68 | |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

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| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (103) | 361 | 2 LADDER L | 10 | MID DSL > 3 | Source 4 36deg 750w | R68 | |
| (104) | 163 | PROC. BOOM L | 4 | MID DSR > 1 | Source 4 36deg 750w | R68 | |
| (105) | 426 | 1 LADDER R | 12 | MID DSR > 2 | Source 4 36deg 750w | R68 | |
| (111) | 173 | PROC. BOOM L | 2 | MID USL > 1 | Source 4 36deg 750w | G410 | |
| (112) | 363 | 1 LADDER L | 11 | MID USL > 2 | Source 4 36deg 750w | G410 | |
| (113) | 360 | 2 LADDER L | 8 | MID USL > 3 | Source 4 36deg 750w | G410 | |
| (114) | 432 | 3 BOOM L | 1 | MID L > WALL | Source 4 36deg 750w | G410 | |
| (115) | 167 | PROC. BOOM L | 2 | MID USR > 1 | Source 4 36deg 750w | G410 | |
| (116) | 427 | 1 LADDER R | 10 | MID USR > 2 | Source 4 36deg 750w | G410 | |
| (121) | 464 | PROC. BOOM L | 5 | SHIN L > 1 | Source 4 36deg 750w | L201 | |
| (122) | 433 | 1 LADDER L | 14 | SHIN L > 2 | Source 4 36deg 750w | L201 | |
| (123) | 362 | 2 LADDER L | 11 | SHIN L > 3 | Source 4 36deg 750w | L201 | |
| (124) | 431 | 3 BOOM L | 3 | SHIN L > WALL | Source 4 36deg 750w | L201 | |
| (125) | 353 | PROC. BOOM L | 5 | SHIN R > 1 | Source 4 36deg 750w | L201 | |
| (126) | 425 | 1 LADDER R | 13 | SHIN R > 2 | Source 4 36deg 750w | L201 | |
| (141) | 156 | BALC. RAIL | 1 | LO FNT FILL > A | Source 4 19deg 750w | R119 | - |
| (142) | 150 | BALC. RAIL | 2 | LO FNT FILL > B | Source 4 19deg 750w | R119 | - |
| (143) | 151 | BALC. RAIL | 3 | LO FNT FILL > C | Source 4 19deg 750w | R119 | - |
| (144) | 153 | BALC. RAIL | 5 | LO FNT FILL > D | Source 4 19deg 750w | R119 | - |
| (145) | 147 | BALC. RAIL | 8 | LO FNT FILL > E | Source 4 19deg 750w | R119 | - |
| (147) | 2607 | 2ND ELECTRIC | 9 | R WASH | Vari*Lite VLX 840w | N/C | - |
| (148) | 1499 | 3RD ELECTRIC | 6 | UR WASH | Vari*Lite VLX 840w | N/C | - |

*2.4.1 Channel Hookup*

# The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

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| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| **(149)** | 406 | 1 LADDER L | 9 | SIDE L MOVER | Vari*Lite VLX 1kw | N/C | |
| **(149.1)** | 2185 | 1 LADDER L | | Vari*Lite VL1000TS DATA | | | |
| **(150)** | 435 | 1 LADDER R | 8a | SIDE MOVER R | Vari*Lite VLX 1kw | N/C | |
| **(150.1)** | 2158 | 1 LADDER R | | Vari*Lite VL1000TS DATA | | | |
| **(151)** | 2676 | 4TH ELECTRIC | 2 | UL CEILING | Vari*Lite VLX 840w | N/C | - |
| **(152)** | 2699 | 4TH ELECTRIC | 4 | UC CEILING | Vari*Lite VLX 840w | N/C | - |
| **(153)** | 2722 | 4TH ELECTRIC | 6 | UR CEILING | Vari*Lite VLX 840w | N/C | - |
| **(154)** | 2561 | 2ND ELECTRIC | 3 | L CEILING | Vari*Lite VLX 840w | N/C | - |
| **(155)** | 2584 | 2ND ELECTRIC | 4 | R CEILING | Vari*Lite VLX 840w | N/C | - |
| **(161)** | 178 | 1ST ELECTRIC | 1 | CEILING X > DL NEAR | Source 4 36deg 750w | N/C | - |
| **(162)** | 180 | 1ST ELECTRIC | 2 | CEILING X > DL FAR | Source 4 36deg 750w | N/C | - |
| **(163)** | 277 | 2ND ELECTRIC | 1 | CEILING X > UL NEAR | Source 4 36deg 750w | N/C | - |
| **(164)** | 278 | 2ND ELECTRIC | 2 | CEILING X > UL FAR | Source 4 36deg 750w | N/C | - |
| **(165)** | 210 | 1ST ELECTRIC | 5 | CEILING X > DR FAR | Source 4 36deg 750w | N/C | - |
| **(166)** | 212 | 1ST ELECTRIC | 6 | CEILING X > DR NEAR | Source 4 36deg 750w | N/C | - |
| **(167)** | 231 | 2ND ELECTRIC | 7 | CEILING X > MIDR FAR | Source 4 36deg 750w | N/C | - |
| **(168)** | 230 | 2ND ELECTRIC | 8 | CEILING X > MIDR NEAR | Source 4 36deg 750w | N/C | - |
| **(169)** | 238 | 3RD ELECTRIC | 4 | CEILING X > UR FAR | Source 4 36deg 750w | N/C | - |
| **(170)** | 239 | 3RD ELECTRIC | 5 | CEILING X > UR NEAR | Source 4 36deg 750w | N/C | - |

*2.4.1 Channel Hookup*

# The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

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| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| **(171)** | 396 | 1 LADDER L | 1 | CEILING CRACKS | Source 4 19deg 750w | N/C | |
| **(172)** | 395 | 1 LADDER L | 2 | CEILING CRACKS | Source 4 19deg 750w | N/C | |
| **(173)** | 367 | 1 LADDER R | 1 | CEILING CRACKS | Source 4 19deg 750w | N/C | |
| **(174)** | 376 | 1 LADDER R | 2 | CEILING CRACKS | Source 4 19deg 750w | N/C | |
| **(175)** | 158 | 2 BALC. L | 1 | TEMP L > 1A | Source 4 26deg 750w | R3202 | G635 |
| **(176)** | 159 | 2 BALC. L | 2 | TEMP L > 1B | Source 4 26deg 750w | R3202 | G635 |
| **(177)** | 157 | 2 BALC. L | 3 | TEMP L > 1C | Source 4 26deg 750w | R3202 | G635 |
| **(178)** | 144 | 2 BALC. R | 1 | TEMP R > 1E | Source 4 26deg 750w | R3202 | G647 |
| **(179)** | 145 | 2 BALC. R | 2 | TEMP R > 1D | Source 4 26deg 750w | R3202 | G647 |
| **(180)** | 146 | 2 BALC. R | 3 | TEMP R > 1C | Source 4 26deg 750w | R3202 | G647 |
| **(181)** | 2653 | 4TH ELECTRIC | 1 | L WALL WASH | Vari*Lite VLX | N/C | - |
| **(182)** | 403 | 3 LADDER L | 1 | HIGH 2L > WALL | Source 4 26deg 750w | N/C | |
| **(183)** | 405 | 3 LADDER L | 2 | HIGH 1L > WALL | Source 4 36deg 750w | N/C | |
| **(191)** | 3073 | UL TAILDOWN | 1 | BIG WASH R | Vari*Lite VLX 840w | N/C | |
| **(192)** | 3096 | UL TAILDOWN | 2 | BIG WASH R | Vari*Lite VLX 840w | N/C | |
| **(193)** | 3119 | UL TAILDOWN | 3 | BIG WASH R | Vari*Lite VLX 840w | N/C | |
| **(201)** | 258 | 6TH ELECTRIC | 1 | HANGING SCRAPE 1 L | Source 4 26deg 750w | R132+HS | - |
| | 1091 | " | 1.1 | " | M Fader | - | " |
| **(202)** | 257 | 6TH ELECTRIC | 2 | HANGING SCRAPE 1 R | Source 4 50deg 750w | R132+HS | - |
| | 1097 | " | 2.1 | " | M Fader | - | " |
| **(203)** | 252 | 5TH ELECTRIC | 1 | HANGING SCRAPE 2 L | Source 4 26deg 750w | R132+HS | - |
| | 1145 | " | 1.1 | " | M Fader | - | " |
| **(204)** | 251 | 5TH ELECTRIC | 2 | HANGING SCRAPE 2 R | Source 4 50deg 750w | R132+HS | - |
| | 1076 | " | 2.1 | " | M Fader | - | " |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5 12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| **(205)** | 254 | 6TH ELECTRIC | 3 | HANGING SCRAPE 3 L | Source 4 50deg 750w | R132+HS | - |
| | 1034 | " | 3.1 | " | M Fader | - | " |
| **(206)** | 253 | 6TH ELECTRIC | 4 | HANGING SCRAPE 3 R | Source 4 36deg 750w | R132+HS | - |
| | 1046 | " | 4.1 | " | M Fader | - | " |
| **(207)** | 247 | 5TH ELECTRIC | 3 | HANGING SCRAPE 4 | Source 4 26deg 750w | R132+HS | - |
| | 1037 | " | 3.1 | " | M Fader | - | " |
| **(208)** | 220 | 1ST ELECTRIC | 7 | HANGING SCRAPE 5 L | Source 4 26deg 750w | R132+HS | - |
| | 1106 | " | 7.1 | " | M Fader | - | " |
| **(209)** | 221 | 1ST ELECTRIC | 8 | HANGING SCRAPE 5 R | Source 4 50deg 750w | R132+HS | - |
| | 1052 | " | 8.1 | " | M Fader | - | " |
| **(210)** | 235 | 3RD ELECTRIC | 1 | SL WALL SCRAPE 1 | Source 4 50deg 750w | R132+HS | - |
| | 1058 | " | 1.1 | " | M Fader | - | " |
| **(211)** | 236 | 3RD ELECTRIC | 2 | SL WALL SCRAPE 2 | Source 4 26deg 750w | R132+HS | - |
| | 1133 | " | 2.1 | " | M Fader | - | " |
| **(212)** | 402 | 2 LADDER L | 1 | L WALL SCRAPE | Source 4 19deg 750w | R3202 | |
| **(213)** | 404 | 2 LADDER L | 2 | L WALL SCRAPE | Source 4 19deg 750w | R3202 | |
| **(214)** | 398 | 2 LADDER L | 4 | L WALL SCRAPE | Source 4 36deg 750w | R3202 | |
| **(215)** | 380 | 3 LADDER R | 1 | UR WALL SCRAPES | Source 4 26deg 750w | R3202 | |
| **(216)** | 381 | 3 LADDER R | 2 | UR WALL SCRAPES | Source 4 26deg 750w | R3202 | |
| **(217)** | 377 | 3 LADDER R | 3 | UR WALL SCRAPES | Source 4 26deg 750w | R3202 | |
| **(218)** | 378 | 3 LADDER R | 4 | UR WALL SCRAPES | Source 4 26deg 750w | R3202 | |
| **(219)** | 372 | 2 LADDER R | 1 | R WALL SCRAPES | Source 4 19deg 750w | R3202 | |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5 12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (220) | 371 | 2 LADDER R | 2 | R WALL SCRAPES | Source 4 36deg 750w | R3202 | |
| (221) | 439 | FLOOR | 1 | SL SP. | Source 4 50deg 750w | N/C | - |
| (222) | 440 | FLOOR | 2 | SL SP. | Source 4 70deg 750w | N/C | - |
| (223) | 355 | FLOOR | 3 | SR SP. | Source 4 70deg 750w | N/C | |
| (224) | 354 | FLOOR | 4 | SR SP. | Source 4 50deg 750w | N/C | - |
| (231) | 291 | 4TH ELECTRIC | 3 | STAGE > L | Source 4 36deg 750w | R3208+R132 | - |
| (232) | 292 | 4TH ELECTRIC | 5 | STAGE > R | Source 4 36deg 750w | R3208+R132 | - |
| (233) | 436 | FLOOR | | CYC TEXTURE | Source 4 50deg | R3208 | |
| | " | " | | " | " | " | |
| (241) | 233 | 2ND ELECTRIC | 5 | DOOR DN SP | Source 4 36deg 750w | R3208+R132 | - |
| (242) | 379 | 3 LADDER R | 7 | L DOOR CL | Source 4 36deg 750w | R371 | |
| (243) | 382 | 3 LADDER R | 8 | L DOOR WM | Source 4 36deg 750w | N/C | |
| (244) | 373 | 3 LADDER R | 5 | U DOOR CL | Source 4 36deg 750w | R371+R132 | |
| (245) | 374 | 3 LADDER R | 6 | U DOOR WM | Source 4 36deg 750w | N/C | |
| (251) | 102 | 1 FOH LOW | 1 | DL SP. | Source 4 19deg 750w | R371+R132 | - |
| (252) | 95 | 1 FOH LOW | 2 | DC SP. | Source 4 19deg 750w | R371+R132 | - |
| (253) | 88 | 1 FOH LOW | 4 | DR SP. | Source 4 19deg 750w | R371+R132 | - |
| (254) | 94 | 1 FOH LOW | 3 | 2C SP. | Source 4 19deg 750w | R371+R132 | - |
| (255) | 207 | 1ST ELECTRIC | 4 | 2E SP | Source 4 26deg 750w | R371+R132 | |
| (256) | 232 | 2ND ELECTRIC | 6 | UL BACK SP | Source 4 26deg 750w | R371+R132 | - |
| (257) | 206 | 1ST ELECTRIC | 3 | UL FNT SP | Source 4 26deg 750w | R371+R132 | |
| (258) | 237 | 3RD ELECTRIC | 3 | BAND SP. | Source 4 36deg 750w | R371+R132 | - |
| (259) | 100 | 1 FOHLOW | 1a | DM SP.2 | Source 4 19deg 750w | R371+R132 | |
| (261) | 266 | SCENIC | 1 | HANGING LIGHTS | PRACTICAL 150w | N/C | - |
| (262) | 267 | SCENIC | 2 | HANGING LIGHTS | PRACTICAL 150w | N/C | - |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (263) | 269 | SCENIC | 3 | HANGING LIGHTS | PRACTICAL 150w | N/C | - |
| (264) | 268 | SCENIC | 4 | HANGING LIGHTS | PRACTICAL 150w | N/C | - |
| (265) | 265 | SCENIC | 5 | HANGING LIGHTS | PRACTICAL 150w | N/C | - |
| (271) | 127 | 1 FOH TECH EXT. | 1 | L OUT | Vari*Lite VL1000 TS 1kw | N/C | - |
| (271.1) | 2049 | 1 FOH TECH EXT. | | Vari*Lite VL1000TS DATA | | | |
| (272) | 128 | 1 FOH TECH EXT | 2 | L IN | Vari*Lite VL1000 TS 1kw | N/C | - |
| (272.1) | 2076 | 1 FOH TECH EXT. | | Vari*Lite VL1000TS DATA | | | |
| (273) | 116 | 1 FOH TECH EXT | 3 | R IN | Vari*Lite VL1000 TS 1kw | N/C | - |
| (273.1) | 2103 | 1 FOH TECH EXT. | | Vari*Lite VL1000TS DATA | | | |
| (274) | 115 | 1 FOH TECH EXT | 4 | R OUT | Vari*Lite VL1000 TS 1kw | N/C | - |
| (274.1) | 2130 | 1 FOH TECH EXT. | | Vari*Lite VL1000TS DATA | | | |
| (301) | 4609 | GROUND ROW | 1 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (302) | 4624 | GROUND ROW | 2 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (303) | 4639 | GROUND ROW | 3 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (304) | 4654 | GROUND ROW | 4 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (305) | 4669 | GROUND ROW | 5 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (306) | 4684 | GROUND ROW | 6 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (307) | 4699 | GROUND ROW | 7 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (308) | 4714 | GROUND ROW | 8 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (309) | 4729 | GROUND ROW | 9 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (310) | 4744 | GROUND ROW | 10 | GROUND CYC | Selador PLCYC 150w | N/C | |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| (311) | 4759 | GROUND ROW | 11 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (312) | 4774 | GROUND ROW | 12 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (313) | 4789 | GROUND ROW | 13 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (314) | 4804 | GROUND ROW | 14 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (315) | 4819 | GROUND ROW | 15 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (316) | 4834 | GROUND ROW | 16 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (317) | 4849 | GROUND ROW | 17 | GROUND CYC | Selador PLCYC 150w | N/C | |
| (321) | 2027 | CYC ELECTRIC | 1 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (322) | 1787 | CYC ELECTRIC | 2 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (323) | 1802 | CYC ELECTRIC | 3 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (324) | 1817 | CYC ELECTRIC | 4 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (325) | 1832 | CYC ELECTRIC | 5 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (326) | 1847 | CYC ELECTRIC | 6 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (327) | 1862 | CYC ELECTRIC | 7 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (328) | 1877 | CYC ELECTRIC | 8 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (329) | 1892 | CYC ELECTRIC | 9 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (330) | 1907 | CYC ELECTRIC | 10 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (331) | 1922 | CYC ELECTRIC | 11 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (332) | 1937 | CYC ELECTRIC | 12 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (333) | 1952 | CYC ELECTRIC | 13 | TOP CYC | Selador PLCYC 150w | N/C | - |
| (334) | 1967 | CYC ELECTRIC | 14 | TOP CYC | Selador PLCYC 150w | N/C | - |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

12/11/14

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| **(335)** | 1982 | CYC ELECTRIC | 15 | TOP CYC | Selador PLCYC 150w | N/C | - |
| **(336)** | 1997 | CYC ELECTRIC | 16 | TOP CYC | Selador PLCYC 150w | N/C | - |
| **(337)** | 2012 | CYC ELECTRIC | 17 | TOP CYC | Selador PLCYC 150w | N/C | - |
| **(341)** | | MID RAIL L | 1 | HAZER 1 | ULTRATEC RADIANCE HAZER 500w | | |
| **(342)** | | MID RAIL R | 1 | HAZER 2 | ULTRATEC RADIANCE HAZER 500w | | |
| **(401)** | 3585 | PROC. BOOM L | 3 | SIDE L COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(421)** | 3685 | 1 LADDER L | 9 | SIDE L COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(441)** | 3785 | 2 LADDER L | 12 | SIDE L COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(461)** | 3885 | 3 BOOM L | 3 | SIDE L COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(481)** | 4097 | PROC. BOOM R | 3 | SIDE R COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(501)** | 4197 | 1 LADDER R | 11 | SIDE R COLOR | ColorKinetics ColorBlast TRX 72" 930w | N/C | |
| **(551)** | | FLOOR | 5 | MAC L | MAC III | N/C | |
| **(552)** | | FLOOR | 6 | MAC L | MAC III | N/C | |
| **(601)** | | HOUSE | | HOUSE | | | |

*2.4.1 Channel Hookup*

## The Me Nobody ... CHANNEL HOOKUP



The Me Nobody KnowsLW Master.lw5

12/11/14

Items WITHOUT Channel

| Channel | Dim | Position | U# | Purpose | Type & Acc & W | Color | Gobo |
|---|---|---|---|---|---|---|---|
| | | FOLLOW SPOT BOOTH | | FOLLOW SPOT | XLT Follow Spot 2kw | R132/R3409/ L236/R372/ R98/R98 | - |
| | | " | | " | " | " | " |

## *2.5: Pre-show Programming*

### *2.5.1 Color Palettes*

**Color Palettes**

| Color Palette | | | |
|---|---|---|---|
| ## | Description | Units | ## |
| 1 | white-Open | ALL COLOR CHANGING UNITS | 1 |
| 2 | L203 | " " " | 2 |
| 3 | L202 | " " " | 3 |
| 4 | L201 | " " " | 4 |
| 5 | R3204 | " " " | 5 |
| 6 | R3202 | " " " | 6 |
| 7 | R3220 | " " " | 7 |
| 8 | SEA FOAM L354 | " " " | 8 |
| 9 | TURQUOISE L724 | " " " | 9 |
| 10 | SKY BLUE L165 | " " " | 10 |
| 11 | CERULEAN L363 | " " " | 11 |
| 12 | DEEP CERULEAN L119 | " " " | 12 |
| 13 | DEEP BLUE L713 | " " " | 13 |
| 14 | DEEP INDIGO L199 | " " " | 14 |
| 15 | DEEP PURPLE L181 | " " " | 15 |
| 16 | BLUE PURPLE L706 | " " " | 16 |
| 17 | RED PURPLE L180 | " " " | 21 |
| 18 | LAVENDER (BLUE) L137 | " " " | 22 |
| 19 | LAVENDER (PINK) R51 | " " " | 23 |
| 20 | ROSE R33 | " " " | 24 |
| 21 | N/C (INCANDESCENT) | " " " | 25 |
| 22 | GOLDEN N/C | " " " | 26 |
| 23 | GOLD R08 | " " " | 27 |
| 24 | DARK GOLD G410 | " " " | 28 |
| 25 | YELLOW R11 | " " " | 29 |
| 26 | APRICOT R317 | " " " | 30 |
| 27 | ROSE ORANGE R318 | " " " | 31 |
| 28 | ORANGE R23 | " " " | 32 |
| 29 | SIENNA R325 | " " " | 33 |
| 30 | BURNT SIENNA R325 | " " " | 34 |
| 31 | RUBY R42 | " " " | 35 |
| 32 | MAGENTA R339 | " " " | 36 |
| 33 | RED R26 | " " " | 37 |
| 34 | BLOOD RED R27 | " " " | 38 |
| 35 | GREEN L323 | " " " | 39 |

*2.5.2 Presets*

## Preset List

| Presets | | |
|---|---|---|
| ## | Description | Units |
| 1 | PAINTS | ALL NON-COLOR |
| 3 | DOWN | 154, 155 |
| 4 | DOWN PRE-SPLAY | 154, 155 |
| 50 | COLOR W/ SLATS | 147, 148 |
| 51 | COLOR WASH | 147, 148 |
| 100 | SPLAY | 154, 155, 148 |
| 101 | SPLAY 2 | 154, 155, 148 |
| 150 | SL GRATING | 181 |
| 200 | CEILING | 271 |
| 250 | PIANO | 273 |
| 251 | PULPIT | 272, 273, 274 |
| 300 | SR GRATING | 191, 192, 193 |
| 301 | GRATING (DIFFERENT) | 191, 192, 193 |
| 303 | STAGE | 191 |
| 304 | COLOR WASH | 191, 192, 193 |
| 350 | CEILING 1 | 151, 152, 153 |
| 351 | CEILING 2 | 151, 152, 153 |
| 352 | CEILING 0B | 151, 152, 153 |
| 353 | DOWN CEILING | 151, 152, 153 |
| 354 | DOWN SPLAY | 151, 152, 153, 272 |
| 356 | TIGERS DOWN | 181, 151, 272 |
| 400 | CEILING 1B | 151, 152, 153, 154, 155 |
| 401 | CEILING 0C | 151, 152, 153, 154, 155, 181 |
| 402 | MILLION | 147, 148 |
| 403 | CEILING 0D | 154, 155 |
| 404 | SAX | 152 |
| 405 | COLOR | 151, 152, 153, 154, 155, 181 |
| 406 | COLOR 2 | 151, 152, 153, 154, 155, 181 |
| 407 | TRX COLOR TEST 1 | 401, 421, 441, 461, 481, 501 |
| 408 | TRX COLOR TEST 2 | 401, 421, 441, 461, 481, 501 |
| 409 | TRX COLOR TEST 3 | 401, 421, 441, 461, 481, 501 |
| 410 | CYC GRAD. PINK BLUE | G. 300 |
| 411 | CYC 1 | 149, 150 |
| 412 | CYC 2 | 149, 150 |
| 413 | CYC 3 | 149, 150 |
| 414 | CYC 4 | 149, 150 |
| 415 | CYC 5 | 149, 150 |
| 416 | CYC 6 | 149, 150 |
| 417 | CYC 7 | 149, 150 |
| 418 | CYC ROTATE SLOW | 149, 150 |
| 419 | LUNCH | 150 |

# Chapter 3: The Tech Process

## *3.1: Designing during Tech*

My tech process began during the first spacing rehearsal onstage before focus. I used this time to work with Rachel, the programmer, to get most of the pre-show prep work into the console. She had already spent some time setting up groups and preliminary moving light focuses, so we spent most of this time tweaking color palettes I knew I would need to access quickly later on, specifically for the last "stained glass" idea through the ceiling.

The next few days I cued overtop of rehearsals and sketched in my lighting ideas. It was great to have this time to play with what I had and work out the kinks without the pressure of being watched. It allowed me to get the basic cue structures in place so that I could better keep up with the cast once tech began. I was also able to work with Rachel for a few hours of dark time each afternoon and begin to flush out and clean what we had worked on in the rehearsals.

The actual tech process for the show was ran fairly smoothly. I had a full rough draft of the show already in the board by Thursday night, which greatly helped speed up the process. Each song required a bit of stopping and starting as expected, but as a whole, we moved very quickly through the show and finished teching through by Saturday evening.

My interactions with the director were mostly positive, yet frustrating at times. Overall, we developed a clear vocabulary that served us well during tech, especially by the time we reached Act 2. Our conversations were informative and direct, and they helped to shape the lighting closer to what he was envisioning. In Act

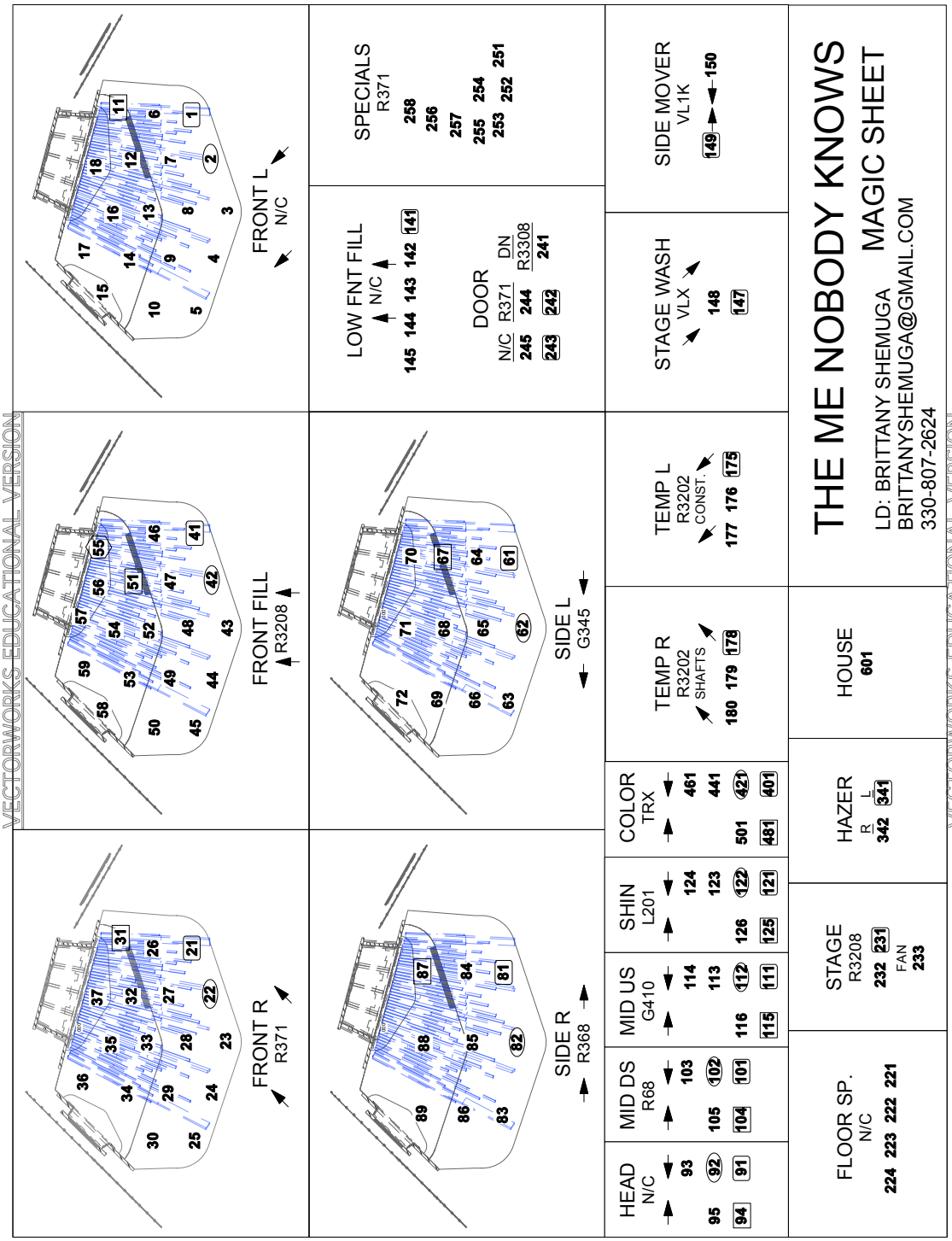
1, we veered from our path before we established this language. The director began asking for more and more color in each scene. This was a challenging request because we had previously agreed it was to be used more sparingly in Act 1 and would water down the effect of the ending. After a brief discussion about it, we decided to try it with more color and re-evaluate after a run. Another particularly challenging moment occurred when we finished tech early on Saturday night. The design team expected to do a run as we had plenty of time for this, but the director decided against it and sent the actors home instead. It was particularly disappointing for me as I was hoping to look at the arc of my design, especially knowing the color changes that had occurred in Act 1.

My interactions with the other designers remained consistent throughout the tech process. The projection designer and I continuously checked in with each other about how we could help each other out, adjusting intensities and tweaking color. Being seated next to each other at the tech table greatly facilitated this communication. On several occasions, the director would give a note to one of us, that the other was able to contribute to, to further the idea. This specifically happened with the dancing bricks. The director gave me the note that he wanted the song "I Love What the Girls Got" to feel more like a music video. The projection designer and I discussed this, agreeing that it needed movement of some kind to emphasis the beat, which turned into her flashing the bricks around the doorways. It was a very satisfying moment of collaboration between us.

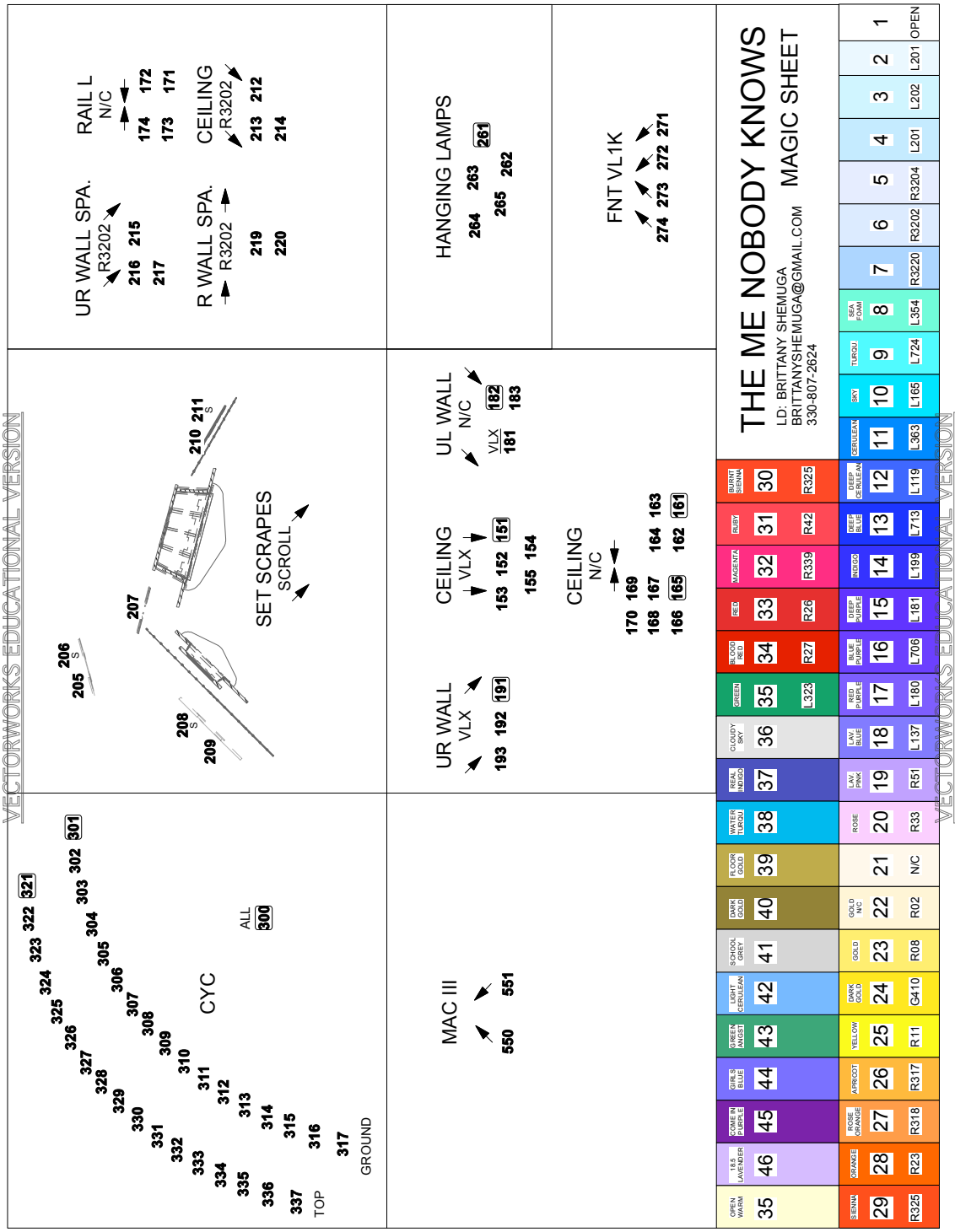
The scenic designer and I also maintained a dialogue, especially during the first days of tech, about masking adjustments on the curved cyc and additional paint

treatments to dull the grating down. And although most of the sound was live, Patrick Calhoun, the sound designer and I were in close communication about pre-show and intermission, to make sure the lights and sound set the correct tone and always moved together into the Acts.

*3.2: Magic Sheet*



*3.2: Magic Sheet*



*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN:
BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 1 | | 5 | | Pre-show | pre-show |
| 3 | | 5 | | house half | house half |
| 5 | | 5 | 4 | house out | house out |
| 5.5 | | 4 | 1 | | Flashing |
| 5.7 | | 2 | | | ML move for BO |
| 9 | | 5 | 3 | Everyone in place | Practicals up |
| 9.5 | | 3 | | | lights up, Therapy |
| 11 | | 15 | | Dream Babies, w/ guitar | Pull down for dream babies |
| 13 | | 10 | | "Where do you go..." | build |
| 15 | | 4/7 | | back to therapy | restore some |
| 17 | | 10 | | back to song | back to song |
| 19 | | 4/7 | | back to therapy | restore |
| 21 | | 13 | | light sings, w/ guitar | build brighter (goldification) |
| 22 | | 5 | | on stand | build |
| 23 | | 3 | | all join in | build |
| 25 | | 3 | | " The night is done..." | build |
| 27 | | 3 | | " And it's the sun" | change for 2nd chorus |
| 29 | | 3 | | "Light sings all..." | change for 3rd chorus |
| 31 | | 0 | 3 | Button | bump |
| 31.5 | | 5/7 | | therapy | restore |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN: BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 33 | | 15 | | this world | This World |
| 35 | | 5 | | Lillie Mae solo | change for solo |
| 37 | | 7 | | all join | build & add cyc |
| 39 | | 5 | | Ben solo | change for solo |
| 41 | | 7 | | all join | build |
| 43 | | 0 | 3 | button | bump |
| 44 | | 7/10 | | therapy | restore |
| 45 | | 15 | | school chant | chant |
| 47 | | 5 | | "...French and Indian war?" | build |
| 49 | | 0 | | bump | bump |
| 51 | | 7 | | therapy | restore |
| 53 | | 50 | | "what am I..." | pull to clorox |
| 55 | | 10 | | What happens to life | What happens to life |
| 56 | | 10 | | "What happens to life..." | subtle build |
| 57 | | 1 | | nell "I do not want..." | Change for spoken words over music |
| 59 | | 2 | | Back to duet | back to duet |
| 61 | | 5/7 | | rhoda "Since the beginning..." | Back to therapy, x to blackboard |
| 63 | | 0 | | Take hold the crutch | Build gospel |
| 65 | | 4 | | "Take hold the..." sung | Build with singing |
| 67 | | 5 | | "Now you may weep..." | Build |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN: BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 69 | | 7 | | "Sway, preach, pray..." | build |
| 70 | | 5 | | “Lay away your doubts” | ML pan DS |
| 71 | | 5 | | "dip, dip your fingers..." | Boxes up |
| 73 | | 7 | | "yes, you may creep..." | Build |
| 74 | | 7 | | “and never fall again...” | Build |
| 75 | | 7 | | "Take hold the crutch..." | final build |
| 77 | | 0 | | bump | bump |
| 78 | | 5/7 | | Therapy Restore | restore |
| 79 | | 25 | | Carlos monologue | Carlos monologue |
| 81 | | 7 | | beofre Carlos stand-up | back to therapy |
| 82 | | 45 | | "Working in a plastic..." | pull down for clorox |
| 83 | | 7 | | Flying milk and run away plates | lighten mood, spoken |
| 85 | | 3 | | with singing | build with singing |
| 87 | | 3 | | All join "Flying milk and..." | build, dancing at c |
| 89 | | 5 | | "There sure is some..." | Back to ben, running around |
| 91 | | 3 | | all join "The flying milk and..." | build, all c |
| 93 | | 0 | | bump | bump out to therapy |
| 95 | | 25 | | settling down into therapy | therapy |
| 97 | | 7 | | tapping | getting into rap |
| 99 | | 5 | | "I love Girls..." in rap | I love what the girls have rap |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN: BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 101 | | 1 | | anticipate "Cause it's so good" | pop girls us |
| 103 | | 3 | | "What! In bed all night" | Break apart |
| 105 | | 5 | | " I love girls.." | build |
| 107 | | 3/5 | | back to therapy | change in tone, more lighthearted |
| 109 | | 30 | | Carlos mono | pull down for carlos mono |
| 111 | | 40 | | w/ piano underneath | starting into How I feel |
| 113 | | 3 | | How I feel | with vocals |
| 115 | | 5 | | on build | stands and build |
| 117 | | 3 | | carlo "Now I don't..." | Carlos mono |
| 119 | | 5 | | "When your born..." | back to song |
| 121 | | 5 | | carlos and cat together | build |
| 123 | | 10 | | back to therapy | therapy, more lighthearted |
| 125 | | 10 | | with beat for If I had a million dollars" | rap |
| 127 | | 5 | | with guitar "I'd buy me a..." | build |
| 129 | | 10/12 | | with singing and piano "If I if I had.." | build |
| 131 | | 7 | | with tempo increase | tempo change |
| 133 | | 5 | | llyod, ben, melba, will, lillian join | change of some kind |
| 135 | | 0 | | "Oh, yeah, oh, yeah..." | build |
| 136 | 1 | 0 | | "I'd build me..." | Bump from L |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN:
BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| | 2 | 0.2 | | | ML move |
| 137 | | 5 | | All "If I, If I had a..." | build |
| 139 | | 0 | | "tigers with their paws..." | build |
| 141 | | 5 | | with piano | prettier |
| 143 | | 5 | | "I wouldn't be no one..." | build |
| 145 | | 7 | | all ds and together | Build |
| 147 | | 0 | 3 | end of song | bump |
| 149 | | 0 | | blackout | blackout |
| 151 | | 5 | | house up | intermission |
| 153 | | 5 | | house to half | house half |
| 155 | | 5 | | house out | house out |
| 159 | | 5 | | lights up | SR group |
| 161 | | 3 | | Rhoda "often I'll be..." | Rhoda SL |
| 163 | | 3 | | Lillian: "spring turns..." | sr group singing |
| 165 | | 2 | | "In the summer yuou can..." | x down to chair |
| 167 | | 5 | | Cat: "Snowflakes fall..." | sr group singing |
| 171 | | 5 | | melba: "When children see you... | sl railing |
| 173 | | 3 | | rejoice children | spoken then sax on stage |
| 177 | | 1 | | entrance | therapy but tense, almost fight |
| 179 | | 5 | | "Sounds" | Sounds, tense |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN: BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 181 | | 7 | | With the chest hits | build |
| 183 | | 3 | | "late at night..." | build |
| 185 | | 5 | | girls "late at night" | build |
| 187 | | 5 | | Rhythm section | Pull down to squares |
| 188 | | 5 | | w/ singing | build |
| 189 | | 5 | | "It's a rap sound" | back to girls |
| 191 | | 5 | | "Sounds, sounds to me..." | girls c |
| 193 | | 7/10 | | to clorox | back to therapy |
| 195 | | 7 | | with piano | The tree |
| 197 | | 5 | | "Lo and behold..." | build |
| 199 | | 5 | | Rhoda: "most normal men..." | therapy, tone change |
| 201 | | 5 | | Robert, alvin, wendell and jojo | Us |
| 203 | | 3 | | lillian ds | solo ds |
| 205 | | 3 | | others join | us |
| 207 | | 3 | | solo ds | DS Area |
| 209 | | 3 | | all us | US Plat. |
| 211 | | 3 | | solo ds | DS Area |
| 213 | | 3 | | all join | US plat |
| 215 | | 3 | | solo ds | DS Area |
| 217 | | 3 | | all join | x ds and fading out |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN:
BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 219 | | 0 | | bump back to therapy | at lecturn, bump |
| 221 | | 5 | | donald " I would stay..." | on stage |
| 223 | | 7 | | x down stage | Pull DS |
| 225 | | 10 | | jail life walk | spoken rap |
| 227 | | 5 | | All in place | build |
| 229 | | 5 | | boys only | Pull to boys |
| 233 | | 7/10 | | Lillie mae: "When my mother..." | therapy |
| 235 | | a | | carlo " Dear mr. Grady..." | Mr. Grady look |
| 237 | | 5 | | Melba "No trains stop..." | music under |
| 239 | | 5 | | Something beautiful | stationary |
| 241 | | 5 | | X DS | build |
| 243 | | 5 | | will: "I hate pigeons..." | back to therapy, sad |
| 245 | | 20 | | ben “yesterday I was” | standing stength |
| 247 | | 0 | | "sounds, sounds to me..." | building to black |
| 249 | | 0 | | "black" | build, aggressively spoken |
| 251 | | 3 | | change beat | Build |
| 253 | | 3/5 | | w/ singing | singing, build |
| 255 | | 0 | | bump | Button |
| 257 | | 3/10 | | Lillie mae: "I don’t think..." | therapy-esque |
| 259 | | 7 | | w/ guitar the horse | energy high at 1st |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN:
BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 261 | | 5 | | "For all it is..." | slows, pull down |
| 263 | | 5 | | "This story began..." | more therapy like |
| 265 | | 7 | | "For all it is to you..." | back to song |
| 267 | | 3/7 | | Nell: "I speak but in..." | therapy |
| 268 | | 10 | | "Can't you hear the..." | Sounds reprise |
| 269 | | 5 | | "late at night..." | Sounds all in |
| 271 | | 5 | | "Sounds, sounds to me..." | pull back |
| 273 | | 15 | | "Darkness come down now..." | Let me come in |
| 275 | | 5 | | "out on the outside..." | build |
| 277 | | 5 | | "look through the..." | build |
| 279 | | 5 | | "I keep on knockin..." | build |
| 281 | | 10 | | "Look through the..." | build |
| 283 | | 5 | | llyod: "when I first get up..." | back to therapy |
| 285 | | 25 | | carlos: "Hello Mr. Grady..." | carlos look but more hopeful |
| 287 | | 25 | | lillie mae "I wish my..." | therapy |
| 289 | | 15 | | w/ guitar war babies | hopeful, but fearful and scared as well |
| 291 | | 5 | | "I walked down..." | build |
| 293 | | 5 | | Llyod: "Are fire escapes..." | therapy |
| 295 | | 15 | | "Darkness come down now..." | Let me come in |
| 297 | | 7 | | "out on the outside" | build |

*3.3: Cue List*

THE ME NOBODY KNOWS

# CUE LIST

LIGHTING DESIGN:
BRITANY SHEMUGA

| Cue # | Part | Time | Fol Hang | Placement | Purpose/ Action |
|---|---|---|---|---|---|
| 299 | | 5 | | "look through the..." | build |
| 301 | | 5 | | "Let me come in" | build |
| 302 | | 0 | | bump | bump |
| 305 | | 3 | | bows | |
| 307 | | 5 | | house | |

*3.4: Follow Spot Call Sheets*




The Me Nobody Knows

October 10-17, 2014

Brittany Shemuga

SpotTrack

# Followspot Master Calling Sheets

Connor Dreibelbis, Sean Patrick Forsythe — Sean Patrick Forsythe

FINAL TRACK VERSION — Thu, Oct 9, 2014

| | Spot 1 | | Spot 2 | |
|---|---|---|---|---|
| | Lycian 2k Followspot Color Boomerang | | Lycian 2k Followspot Color Boomerang | |
| 1 | R132 | 1 | R132 | |
| 2 | R3209 | 2 | R3209 | |
| 3 | L236 | 3 | L236 | |
| 4 | R372 | 4 | R372 | |
| 5 | R98 | 5 | R98 | |
| 6 | R119 | 6 | R119 | |



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Brittany Shemuga

October 10-17, 2014

| | | | Followspot 1 — Mia | | | | | Followspot 2 — Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| lx Q | ~Q | cue | col | size | int | t | pick up | col | size | int | t | pick up |
| | | **Top of "Dream Babies"** | 1/2/5 | Half Body | ↑75% | 5s | Melba | | | | | |
| | .05 | D.B - END OF FIRST SECTION | | | OUT | 5s | | | | | | |
| | .1 | D.B. - SECOND SINGING SECTION | | Half Body | ↑50% | 5s | Melba | | | | | |
| | .2 | END of "DREAM BABIES" | | | OUT | 5s | | | | | | |
| | .3 | **TOP OF "LIGHT SINGS"** | 1/3/5 | Half Body | ↑75% | 5s | William - Guitar Guy | | | | | |
| | .35 | END of "LIGHT SINGS" | | | OUT | 5s | | | | | | |
| | .45 | **TOP of "THIS WORLD"** | 1/3/5 | H&S | ↑50% | 3s | Lillian - Guitar Girl | | | | | |
| | .55 | T.W. - Start of Female Solo | | | | | | 1/2/5 | Half Body | ↑50% | 3s | Lillie Mae - Girl in Pink w/ Pink Hat |
| | .65 | T.W. - End of Female Solo | | | | | | | | OUT | 3s | |
| | .75 | T.W. - Start of Male Solo | | | | | | 1/2/5 | Half Body | ↑50% | 3s | Benjamin - Guy in Orange Vest |
| | .85 | T.W. - End of Male Solo | | | | | | | | OUT | 3s | |
| | .95 | END of "THIS WORLD" | | | OUT | 3s | | | | | | |
| | 1 | **COUNTING NUMBERS SONG** | | | | | | | | | | |



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October 10-17, 2014

| | | | Followspot 1 — Mia | | | | | Followspot 2 — Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| lx Q | ~Q | cue | col | size | int | t | pick up | col | size | int | t | pick up |
| | 1.05 | Cath - "I very much oppose this life. Yes, I'm getting out some way." Begining of Clorox's Monologue | 1/2 /5 | Half Body | ↑75% | 8s | Clorox @ Walking away from Blackboard | | | | | |
| | 1.15 | End of Clorox's Monologue | | | OUT | 8s | | | | | | |
| | 1.25 | **TOP of "WHAT HAPPENS TO LIFE"** | | | | | | 1/2 /5 | H&S | ↑50% | 5s | Lillian - Guitar Girl @ Piano |
| | 1.35 | W.H.T.L. - Lloyd Starts Singing | 1/2 /5 | H&S | ↑60% | 5s | Lloyd - @ Piano | | | | | |
| | 1.45 | W.H.T.L. - Begining of Dialogue Bridge | | | OUT | 5s | | | | OUT | 5s | |
| | 1.55 | **AFTER MELBA** W.H.T.L. - End of Dialogue Bridge | 1/2 /5 | Half Body | ↑60% | 5s | Lloyd | 1/2 /5 | H&S | ↑50% | 5s | Lilian |
| | 1.65 | END of "WHAT HAPPENS TO LIFE" | | | OUT | 5s | | | | OUT | 5s | |
| | 1.75 | **TOP of "TAKE HOLD THE CRUTCH"** | 3/5 | Full Body | ↑75% | 0s | Nell @ Center | | | | | |
| | 1.85 | T.H.T.C. - Nell Move To Podium - IRIS IN | | H&S | | 3s | | | | | | |
| | 1.95 | T.H.T.C. - Nell Move DS of Podium - IRIS OUT | | Full Body | | 3s | | | | | | |
| | 2.05 | **END of "TAKE HOLD THE CRUTCH'** | | | OUT | 0s | | | | | | |
| | 2.15 | Start of Carlos' Monologue | | | | | | 1/3 /5 | H&S | ↑75% | 3s | Carlos @ DSL |
| | 2.25 | End of Carlo's Monologue | 1/3 /5 | Half Body | ↑75% | 3s | Lillian | | | OUT | 3s | |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| | | | Followspot 1 — Mia | | | | | Followspot 2 — Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| lx Q | ~Q | cue | col | size | int | t | pick up | col | size | int | t | pick up |
| | 2.35 | End of Lillian's Monologue | | | | | SWAP to Melba | | | | | |
| | 2.45 | Start of Clorox's Monologue | | | OUT | | | 1/3 /5 | Half Body | 75% | 3s | Clorox |
| | 2.55 | End of Clorox's Monologue | | | | | | | | OUT | | |
| | 2.65 | **TOP of "FLYING MILK AND RUNAWAY"** | 1/3 /5 | Half Body | 75% | 3s | Benjamin | | | | | |
| | 2.75 | END of "FLYING MILK AND RUNAWAY" | | | | | | 1/3 /5 | Full Body | 75% | 3s | Lloyd (in Red Blazer) |
| | 2.8 | Lloyd moves over to Benjamin | | | OUT | 3s | | | | | | Pick up both Lloyd and Benjamin |
| | 2.85 | **TOP of "I LOVE WHAT THE GIRLS HAVE"** | 1/3 /5 | Half Body | 75% | 3s | **USL** Donald | | | | | STAY ON BENJAMIN |
| | 2.9 | Middle Group Comes Together | | Open | | | IRIS OUT | | Open | | | IRIS OUT |
| | 2.95 | END of "I LOVE WHAT THE GIRLS HAVE" | | | OUT | 3s | | | | OUT | 3s | |
| | 3 | Lillie Mae's Grave Monologue | | | | | | 1/3 /5 | Half Body | 75% | 5s | Lillie Mae |
| | 3.025 | End of Lillie Mae's Monologue | | | | | | | | OUT | 3s | |
| | 3.05 | Start of Carlo's Monologue | 1/3 /5 | Half Body | 75% | 3s | **DSR** Carlos | | | | | |
| | 3.15 | **Transiiton into "HOW I FEEL"** | | | 25% | 3s | GO DIMMER | 1/3 /5 | Half Body | 75% | 5s | **USC** Catherine |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| lx Q | ~Q | cue | Followspot 1 Mia | | | | | Followspot 2 Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | col | size | int | t | pick up | col | size | int | t | pick up |
| | 3.25 | Carlos Dialouge | | | 50% | 3s | GO BRIGHTER | | | 25% | 3s | GO DIMMER |
| | 3.35 | Catherine Gets to CENTER | | | | | | | | 75% | 5s | **DSC** Catherine |
| | 3.4 | Catherine Turns US @ End | | | | | | | | OUT | 3s | |
| | 3.45 | Carlos Back @ Piano | | | OUT | 3s | | | | | | |
| | 3.55 | **TOP of "MILLION DOLLARS"** | 1/3 /5 | Half Body | 75% | 3s | **DSL** Clorox | | | | | |
| | 3.65 | Duo @ Door Start | | | | | | 1/3 /5 | Full Body | 75% | 3s | **AT DOORS** Lloyd & Benjamin |
| | 3.75 | Benjamin Breaks Away | | | | | | | | | | STAY WITH BENJAMIN |
| | 4 | Group Joins In | | | OUT | 5s | | | | OUT | 5s | |
| | 4.1 | Nell Steps Out | | | | | | 1/3 /5 | Half Body | 75% | 3s | **USC** Nell |
| | 4.2 | Nell Steps Back w/ Group | | | | | | | | OUT | 5s | |
| | 4.3 | TOP of Act 2 | 1/2 /5 | H&S | 50% | 5s | **USC** Lillie Mae | | | | | |
| | 4.4 | CATHERINE Speaks | | | OUT | 3s | | 1/2 /5 | H&S | 50% | 5s | **USC** Catherine |
| | 4.5 | LILLIAN Sings | | | 50% | 5s | **DSR** Lillian | | | OUT | 3s | |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| lx Q | ~Q | cue | Followspot 1 Mia | | | | | Followspot 2 Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | col | size | int | t | pick up | col | size | int | t | pick up |
| | 4.6 | NELL Speaks | | | OUT | | | | | 50% | 5s | **USC** Nell |
| | 4.7 | RHODA Sings | | | 50% | 5s | **DSR** Rhoda | | | OUT | 3s | |
| | 4.8 | MELBA Sings | | | OUT | 3s | | | | 75% | 5s | **USC** Melba |
| | 4.9 | TOP of REJOICE CHILDREN | 2/5 /6 | Half Body | FL | 3s | **STAGE** Clorox | | | | | |
| | 5 | End of Monologue | | | OUT | 3s | | | | | | |
| | 5.1 | **TOP of "SOUNDS"** | 1/2 /5 | Half Body | 50% | 3s | **DSC** Catherine | 1/2 /5 | Half Body | 50% | 3s | **DSC** Nell |
| | 5.2 | END of "SOUNDS" | | | OUT | 3s | | | | OUT | 3s | |
| | 5.3 | *MOVE QUICK TO CLOROX* | | | | | | 1/2 /5 | Half Body | 75% | 3s | **USC** Clorox |
| | 5.4 | End of Monologue | 1/3 /5 | H&S | 75% | 3s | **DSR** Carlos | | | OUT | | |
| | 5.5 | END of "THE TREE" | | | OUT | 3s | | | | | | |
| | 5.6 | **ROBERT, ALVIN, WENDALL, AND JO-JO** | | | | | | | | | | |
| | 5.7 | LILLIAN steps Out | 1/3 /5 | Half Body | 75% | 3s | **USC** Lillian | | | | | |
| | 5.8 | LILLIAN steps Back | | | OUT | 3s | | | | | | |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| lx Q | ~Q | cue | Followspot 1 Mia col | size | int | t | pick up | Followspot 2 Young col | size | int | t | pick up |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 5.9 | RHODA steps Out | | | ↑75% | 3s | **USC** Rhoda | | | | | |
| | 6 | RHODA steps Back | | | ↓OUT | 3s | | | | | | |
| | 6.1 | LILLIE MAE steps Out | | | ↑75% | 3s | **USC** Lillie Mae | | | | | |
| | 6.2 | LILLIE MAE steps Back | | | ↓OUT | 3s | | | | | | |
| | 6.3 | BENJAMIN steps Out | | | ↑75% | 3s | **USC** Benjamin | | | | | |
| | 6.35 | BENJAMIN steps Back | | | | | | | | | | |
| | 6.4 | DONALD Monolouge | 2/5 /6 | Half Body | 75% | 3s | **STAGE** Donald | | | | | |
| | 6.5 | END of "JAIL-LIFE WALK" | | | ↓OUT | | | | | | | |
| | 6.6 | Carlos' Letter | 1/3 /5 | H&S | ↑50% | 5s | **DSR** Carlos | | | | | |
| | 6.7 | End of Carlos' Letter | | | ↓OUT | 3s | | | | | | |
| | 6.8 | **TOP of "SOMETHING BEAUTIFUL"** | 1/3 /5 | H&S | ↑50% | 3s | **USC** RHODA | | | | | |
| | 6.9 | END of "SOMETHING BEAUTIFUL" | | | ↓OUT | 3s | | | | | | |
| | 7 | **TOP of "BLACK"** | 1/2 /5 | H&S | ↑75% | 3s | **USC** Melba | | | | | |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| lx Q | ~Q | cue | Followspot 1 Mia | | | | | Followspot 2 Young | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | col | size | int | t | pick up | col | size | int | t | pick up |
| | 7.1 | Group Joins IN | | | OUT | 3s | | | | | | |
| | 7.2 | Group Forms DSL | | | | | | 1/2/5 | Full Body | 75% | 3s | **DSL** Group on Floor |
| | 7.3 | Group Forms DSR | 1/2/5 | Full Body | 50% | 3s | **DSR** Group Standing | | | | | |
| | 7.4 | GROUPS STAND UP | | | OUT | 8s | | | | OUT | 8s | |
| | 7.45 | Nell's Monologue | | | | | | 1/3/5 | Half Body | 75% | 3s | **USC** Nell |
| | 7.475 | End of Monologue | | | | | | | | OUT | 3s | |
| | 7.5 | **TOP of "THE HORSE"** | 1/2/5 | Half Body | 75% | 5s | Lloyd | | | | | |
| | 7.6 | END of "THE HOURSE" | | | OUT | 3s | | | | | | |
| | 7.65 | NELL speaks | | | | | | 1/2/5 | Half Body | 100% | 3s | Nell |
| | 7.7 | TOP of "SOUNDS (REPRISE)" | 1/2/5 | Half Body | 75% | 3s | Catherine | | | | | |
| | 7.9 | Song Change | | | OUT | 5s | | | | OUT | 5s | |
| | 8 | CATH - "You would never recognize the old..." | 1/3/5 | Half Body | 75% | 5s | | 1/3/5 | H&S | 25% | 3s | **DSL** Carlos |
| | 8.1 | CARLOS Letter | | | | | | | | 75% | 3s | |



# The Me Nobody

Brittany Shemuga

October 10-17, 2014

| lx Q | ~Q | cue | Followspot 1 Mia col | size | int | t | pick up | Followspot 2 Young col | size | int | t | pick up |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 8.2 | END of CARLOS' Letter | | | OUT | 3s | | | | OUT | 3s | |
| | 8.25 | **AFTER LILLIAN** Nell's Terrible Dream Monologue | 1/2/5 | H&S | 75% | 3s | Nell | | | | | |
| | 8.275 | End of Monologue | | | OUT | 3s | | | | | | |
| | 8.3 | **TOP of WAR BABIES** | | | | | | 1/2/5 | Half Body | 75% | 3s | Lloyd |
| | 8.4 | SHIFT TO TRIO | 1/2/5 | Half Body | 75% | 3s | **DSC** TRIO | | | OUT | 3s | |
| | 8.5 | SHIFT TO CARLOS | | | OUT | 3s | | | | 75% | 3s | Carlos |
| | 8.6 | SHIFT TO LLOYD | | | 75% | 3s | Lloyd | | | OUT | 3s | |
| | 8.7 | SHIFT TO BENJAMIN | | | OUT | 3s | | | | 75% | 3s | Benjamin |
| | 8.8 | SHIFT TO CARLOS | | | 75% | 3s | Carlos | | | OUT | 3s | |
| | 8.9 | SHIFT TO LILLIE MAE | | | OUT | 3s | | | | 75% | 3s | Lillie Mae |
| | 9 | SHIFT TO CLOROX | | | 75% | 3s | Clorox | | | OUT | 3s | |
| | 9.1 | SHIFT TO DONALD | | | OUT | 3s | | | | 75% | 3s | Donald |
| | 9.2 | Singing Starts | | | | | | | | OUT | 3s | |

LD: BRITTANY SHEMUGA

**THE ME NOBODY KNOWS**

10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **1** | | 5 | 5 | 5 | 5 | MR L | P1703 E3, CP 50 | P1703 E3, CP 50 | P1557 CP 1 | P1557 CP 1 | P251 CP 1 | P251 CP 1 | P251 CP 1 | P254 CP 44 | P52 CP 7 | P52 CP 7 | P359 CP 1 | P359 CP 1 | P359 CP 1 | P4 CP 1 | P4 CP 1 | P304 CP 14 | P304 CP 34 | P304 CP 34 | P304 CP 34 |
| **3** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **5** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **5.5** | | 4 | 4 | 4 | 4 | M B | | | | | | | | | | | | | | | | | P304 CP 39 | P304 CP 39 | P304 CP 39 |
| **5.7** | | 0.5 | 1 | | 1 | L | | P1800 | | | | | | | | | | | | | | | | | |
| **9** | | 3 | 3 | | 3 | P D | | P1703 | | | | | | | | | | | | | | | | | |
| **9.5** | | 3 | | | | R P | | | P1557 CP 1 | P1557 CP 1 | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |
| **11** | | 15 | 15 | # | | R | | | | | | | | | P53 CP 11 | P53 CP 11 | | | | P4 CP 1 | P4 CP 1 | | | | |
| **13** | | 10 | | | | R | | | | | | | | | | | | | | | | | | | |
| **15** | | 4/7 | 4 | 4 | | M B | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |
| **17** | | 10 | 10 | # | | R | | | | | | | | | P53 CP 11 | P53 CP 11 | | | | | | | | | |
| **19** | | 4/7 | 4 | 4 | 4 | M B | | | | | | | | | P52 CP 7 | P52 CP 7 | P359 CP 20 | P359 CP 20 | P359 CP 20 | | | | | | |
| **21** | | ### | | # | | RM | | | | | | | | | | | P359 CP 20 | P359 CP 20 | P359 CP 20 | P4 CP 20 | P4 CP 20 | | P304 CP 39 | P304 CP 39 | P304 CP 39 |
| **22** | | 3 | | | | R | | | | | | | | | | | | | | | | | | | |
| **23** | | 3 | | 3 | | | | | | | | | | | | | | | | | | | | | |
| **25** | | 3 | | 3 | | | | | | | | | | | | | | | | | | | | | |
| **27** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **29** | | 3 | | 3 | | | | | | | | | | | | | | | | | | | | | |
| **31** | | 0 | | | | P | | | | | | | | | | | | | | | | | | | |
| **32** | | 5/7 | 5 | 5 | 5 | M B | | | | | | | | | | | P359 CP 47 | P359 CP 47 | P359 CP 47 | P1001 CP | P1001 CP | | P304 CP 14 | P304 CP 14 | P304 CP 14 |

LD: BRITTANY SHEMUGA

## THE ME NOBODY KNOWS

10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **33** | | 15 | | # | | R B | | | | | | | | | | | P359 CP 47 | P359 CP 47 | P359 CP 47 | | | P304 CP 14 | P304 CP 14 | P304 CP 14 | P304 CP 14 |
| **35** | | 5 | 5 | 5 | 5 | M | | | | | | | | | | | | | | P4 CP 1 | P4 CP 1 | | | | |
| **37** | | 7 | | 7 | | | | | | | | | | | P52 CP 14 | P52 CP 14 | | | | | | | | | |
| **39** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **41** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **43** | | 0 | | | | P | | | | | | | | | | | | | | | | | | | |
| **44** | | ### | 7 | 7 | 7 | RM B | | | | | | | | | P52 CP 7 | P52 CP 7 | P352 CP 20 | P352 CP 20 | P352 CP 20 | P4 CP 1 | P4 CP 1 | | P304 CP 7 | P304 CP 7 | P304 CP 7 |
| **45** | | 15 | 15 | # | 15 | RM | | | | | | | | | | | P352 CP 20 | P352 CP 20 | P352 CP 20 | | | P350 CP 1 | P304 CP 7 | P304 CP 7 | P304 CP 7 |
| **47** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **49** | | 0 | | | | | | | | | | | | | | | | | | | | | | | |
| **51** | | 7 | 7 | 7 | 7 | M B | | | | | | | | | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | | | | |
| **53** | | 50 | 50 | # | 50 | RM | | | P1557 CP 9 | P1557 CP 9 | | | | | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | P350 CP 1 | P304 CP 42 | P304 CP 42 | P304 CP 42 |
| **55** | | 10 | 10 | | | R B | | | P1557 CP 9 | P1557 CP 9 | | | | | | | | | | | | P360 CP 1 | P304 CP 42 | P304 CP 42 | P304 CP 42 |
| **56** | | 15 | | | | | | | | | | | | | | | | | | | | | | | |
| **57** | | 1.5 | | | | | | | | | | | | | | | | | | | | | | | |
| **59** | | 2 | | | | | | | | | | | | | | | | | | | | | | | |
| **61** | | 5/7 | 5 | 5 | 5 | RM B | | | P1557 CP 1 | P1557 CP 1 | | | | | | | P353 CP 39 | P353 CP 39 | P353 CP 39 | | | P350 CP 39 | P304 CP 50 | P304 CP 50 | P304 CP 50 |
| **63** | | 0 | | 0 | | RM B P | | | P1557 CP 27 | P1557 CP 27 | | | | | | | P353 CP 39 | P353 CP 39 | P353 CP 39 | | | P350 CP 39 | P304 CP 50 | P304 CP 50 | P304 CP 50 |
| **65** | | 4 | 4 | 4 | 4 | RM | | | | | P251 CP 1 | P251 CP 1 | P251 CP 1 | | | | | | | | | | P304 CP 39 | P304 CP 39 | P304 CP 39 |

LD: BRITTANY SHEMUGA

**THE ME NOBODY KNOWS**

10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **67** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **69** | | 10 | | | | | | | | | | | | | | | | | | | | | | | |
| **70** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **71** | | 5 | 5 | | 5 | R | | | | | | | | | | | P354 CP 39 | P354 CP 39 | P354 CP 39 | | | | | | |
| **73** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **74** | | 7 | 7 | | 7 | | | | | | | | | | | | P360 CP 39 | P360 CP 39 | P360 CP 39 | | | | | | |
| **75** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **77** | | 0 | | | | | | | | | | | | | | | | | | | | | | | |
| **78** | | 5/7 | 5 | 5 | 5 | RM B | | | P1557 CP 1 | P1557 CP 1 | | | | | | | P361 CP 1 | P361 CP 1 | P361 CP 1 | | | P360 CP 1 | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **79** | | 25 | 25 | # | 25 | R B | | | P1557 CP 9 | P1557 CP 9 | | | | | | | P361 CP 1 | P361 CP 1 | P361 CP 1 | P1001 CP | P1001 CP | | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **81** | | 7 | 7 | 7 | 7 | M | | | P1557 CP 1 | P1557 CP 1 | | P254 CP 44 | P254 CP 44 | | | | P354 CP 1 | P354 CP 1 | P354 CP 1 | P4 CP 1 | P4 CP 1 | | P304 CP 7 | P304 CP 7 | P304 CP 7 |
| **82** | | 45 | | # | | RM | | | | | | | | | | | P354 CP 1 | P354 CP 1 | P354 CP 1 | | | P360 CP 1 | | | |
| **83** | | 25 | 25 | # | 25 | R | | | P1558 CP 9 | P1558 CP 32 | | | | | | | P362 CP 18 | P362 CP 18 | P362 CP 18 | | | P354 CP 18 | | | |
| **85** | | 3 | 3 | 3 | 3 | R B | | | P1558 CP 1 | | | | | | | | P354 CP 20 | P354 CP 20 | P354 CP 20 | P1001 CP | P1001 CP | P354 CP 20 | | | |
| **87** | | 3 | 3 | 3 | | | | | | | | | | | | | P362 CP 18 | P362 CP 18 | P362 CP 18 | | | | | | |
| **89** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **91** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **93** | | 0 | 0 | 0 | 0 | P | | | | P1557 CP 1 | | | | | | | | | | P1001 CP 1 | P1001 CP 1 | | | | |
| **95** | | 25 | 25 | # | 25 | RM B | | | | | | | | | | | P359 CP 20 | P359 CP 20 | P359 CP 20 | P1001 CP | P1001 CP | P350 CP 1 | | | |

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10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **97** | | 7 | | 7 | | R D | | | | | | P254 CP 44 | P254 CP 44 | P254 CP 44 | P52 CP 24 | P52 CP 24 | P359 CP 20 | P359 CP 20 | P359 CP 20 | | | P350 CP 1 | | | |
| **99** | | 5 | | 5 | | B | | | P1557 CP 20 | P1557 CP 20 | | | | | | | | | | | | | | | |
| **101** | | 1 | | 1 | | M | | | | | | | | | | | | | | | | | | | |
| **103** | | 3 | | 3 | | R | | | P1557 CP 24 | P1557 CP 24 | | | | | | | | | | | | | | | |
| **105** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **107** | | 3/5 | 3 | 3 | 3 | M B | | | P1557 CP 1 | P1557 CP 1 | | | | | P52 CP 7 | P52 CP 7 | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **109** | | 30 | 30 | # | 30 | RM | | | P1557 CP 9 | P1557 CP 9 | | P356 CP 44 | P201 | | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **111** | | 40 | 40 | # | 40 | RM B | | | | | P201 | | | P255 CP 44 | | | | | | | | | | | |
| **113** | | 3 | | | | RM | | | | | | | | | | | | | | | | | | | |
| **115** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **117** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **119** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **121** | | 5 | | | | | | | | | | | | | | | | | | | | | P304 CP 7 | P304 CP 7 | |
| **123** | | 10 | 10 | # | 10 | M B | | | P1557 CP 1 | P1557 CP 1 | | | | | | | | | | | | P361 CP 7 | P304 CP 7 | P304 CP 7 | |
| **125** | | 10 | 10 | # | 10 | RM | | | | | P201 | | P201 | | | | | | | P1001 CP 1 | P1001 CP 1 | P361 CP 7 | | | P305 CP 7 |
| **127** | | 5 | | | | R | | | | | | | | | | | | | | P1001 CP 1 | P1001 CP 1 | | | | |
| **129** | 1 | 20/12 | 20 | # | 20 | R | | | | | | | | P255 CP 44 | P1000C P 7 | P1000 CP 7 | P359 CP 19 | P359 CP 19 | P359 CP 19 | P1001 CP | P1001 CP | | | | P305 CP 7 |
| | 2 | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **131** | | 5 | 5 | 5 | 5 | M | | | | | | | P256 CP 44 | | | | | | | | | | | | |

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| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **133** | | 5 | 5 | 5 | 5 | RM B | | | | | P356 CP 1 | | | | | | P356 CP 1 | | | | | P356 CP 7 | | | |
| **135** | | 0 | | | | R P | | | | | P356 CP 1 | P356 CP 44 | | | | | P356 CP 1 | | | | | | | | |
| **136** | 1 | 0 | 0 | 0 | | | | | | | | | P256 CP 44 | | | | | P363 CP 18 | P363 CP 18 | | | | | | |
| | 2 | 0.2 | | | | | | | | | | | | | | | | | | | | | | | |
| **137** | | 5 | 5 | 5 | 5 | RM | | | | | P257 CP 44 | | | | | | P363 CP 18 | P363 CP 18 | P363 CP 18 | P1001 CP | P1001 CP | | | | |
| **139** | | 0 | | | | R | | | | | P257 CP 44 | | | | | | | | | P1001 CP | P1001 CP | | | | |
| **141** | | 7 | | 7 | | | | | | | | | | | | | P363 CP 19 | P363 CP19 | P363 CP19 | P1001 CP | P1001 CP | | | | |
| **143** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **145** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **147** | | 0 | 0 | | 0 | P D | | P1800 | | | | | | | | | | | | | | | | | |
| **149** | 1 | 0 | 0 | 0 | 0 | B M | P1703 E3, CP 50 | P1703 E3, CP 50 | | | | | | | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | | | | |
| | 2 | 0.3 | | | | B | | | | | | | | | | | | | | | | | P304 CP 34 | P304 CP 34 | P304 CP 34 |
| **151** | | 5 | 5 | 5 | 5 | RM | P1703 E3, CP 50 | P1703 E3, CP 50 | P1557 CP 32 | P1557 CP 32 | P251 CP 44 | P253 CP 44 | P251 CP 44 | P251 CP 44 | P25 3 CP 7 | P52 CP 7 | P359 CP 1 | P359 CP 1 | P359 CP 1 | P1001 CP 1 | P1001 CP 1 | P352 CP 1 | P304 CP 34 | P304 CP 34 | P304 CP 34 |
| **153** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **155** | | 5 | | 5 | | M B | | | | | | | | | | | | | | | | | | | |
| **159** | | 5 | 5 | 5 | 5 | RM B | P1700, CP 1 | P1700 CP 1 | | | | | | | | | | P1004 CP 1 | | P1001 CP 1 | P1001 CP 1 | | P304 CP 45 | P304 CP 45 | P304 CP 45 |
| **161** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **163** | | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **165** | | 2 | | | | | | | | | | | | | | | | | | | | | | | |
| **167** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |

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**THE ME NOBODY KNOWS**

10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **171** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **173** | | 3 | | | | R B | P1700 CP 1 | P1700 CP 1 | | | | | | | | | | P1004 CP 1 | | | | | | | |
| **177** | | 1 | 1 | 1 | 1 | M B P | | | | | | | | | | | | P359 CP 1 | | | | | | | |
| **179** | | 5 | 5 | 5 | 5 | RM | | | | | | | | | | | | | | | | | P304 CP 45 | P304 CP 45 | P304 CP 45 |
| **181** | | 7 | 7 | 7 | 7 | RM | | | | | | | | | | | | | | | | | | | |
| **183** | | 3 | | 3 | | M | | | | | | | | | | | | | | | | | | | |
| **185** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **187** | | 5 | | | | R | | | | | P251 CP 44 | | P251 CP 44 | P251 CP 44 | | | | | | | | | | | |
| **188** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **189** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **191** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **193** | | ### | 7 | 7 | 7 | RM | | | | | | | P250 CP 4 | P253 CP 44 | | | | | | | | | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **195** | | 7 | | | | R B | | | | | | | P250 CP 4 | | | | | | | | | | | | |
| **197** | | 5 | | 5 | | | | | | | | | | | | | | | | | | | | | |
| **199** | | 5 | | 5 | | RM B | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | P304 CP 1 | P304 CP 1 | P304 CP 1 |
| **201** | | 5 | 5 | 5 | 5 | RM | | | P1557 CP 32 | P1557 CP 32 | | | P252 CP 4 | | P54 CP 7 | P54 CP 7 | | | | | | | | | |
| **203** | | 3 | 3 | | | R | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |
| **205** | | 3 | 3 | | | | | | | | | | | | P54 CP 7 | P54 CP 7 | | | | | | | | | |
| **207** | | 3 | 3 | | | | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |

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10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **209** | | 3 | 3 | | | | | | | | | | | | P54 CP 7 | P54 CP 7 | | | | | | | | | |
| **211** | | 3 | 3 | | | | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |
| **213** | | 3 | 3 | | | | | | | | | | | | P54 CP 7 | P54 CP 7 | | | | | | | | | |
| **215** | | 3 | 3 | | | | | | | | | | | | P52 CP 7 | P52 CP 7 | | | | | | | | | |
| **217** | | 3 | 3 | | | | | | | | | | | | P54 CP 7 | P54 CP 7 | | | | | | | | | |
| **219** | | 0 | | 0 | | R B P | | | | | | | P252 CP 4 | | | | | | | | | | | | |
| **221** | 1 | 20 | 20 | # | 20 | RM | | | P1557 CP 9 | P1557 CP 9 | | | | | P52 CP 7 | P52 CP 7 | P364 CP 1 | P364 CP 1 | P364 CP 1 | | | P352 CP 1 | | | |
| | 2 | 3 | | | | | | | | | | | | | | | | | | | | | | | |
| **223** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **225** | | 10 | 10 | # | 10 | R B | | | | | | | | | | | P357 CP 1 | P357 CP 1 | P357 CP 1 | | | | | | |
| **227** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **229** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **233** | | ### | 7 | 7 | 7 | RM B | | | | | | | | | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | P350 CP 1 | | | |
| **235** | | 15 | | # | | R B | | | P1557 CP 9 | P1557 CP 9 | | | | | P52 CP 7 | P52 CP 7 | | | | | | P350 CP 1 | P304 CP 12 | P304 CP 12 | P304 CP 12 |
| **237** | | 5 | | | | R B | | | | | | | | | | | | | | | | | | | |
| **239** | | 15 | 15 | # | 15 | RM B | | | | P1557 CP 10 | | | | | | | | | | | | P362 CP 1 | | | |
| **241** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **243** | | ### | 5 | 5 | 5 | R B | | | | | | P253 CP 51 | | P253 CP 44 | | | P359 CP 1 | P359 CP 1 | P359 CP 1 | | | P363 CP 1 | P304 CP 1 | P304 CP 1 | P304 CP 1 |

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10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **245** | | 20 | 20 | # | 20 | M | | | | | | | | | P51 CP 14 | P51 CP 14 | | | | P365 CP 1 | P365 CP 1 | P364 CP 1 | P304 CP 7 | P304 CP 7 | P304 CP 7 |
| **247** | | 0 | 0 | | | RM B P | | | | | | | | | | | | | | P365 CP 1 | P365 CP 1 | P363 CP 1 | | | |
| **249** | | 0 | | 0 | | RM | | | | | | | | | | | | | | | | | P304 CP 14 | P304 CP 14 | P304 CP 14 |
| **251** | | 3 | | 3 | | R | | | | | | | | | P51 CP 14 | P51 CP 14 | | | | | | | P304 CP 14 | P304 CP 14 | P304 CP 14 |
| **253** | | 5 | | 5 | | | | | | | | | | | | | | | | | | | | | |
| **255** | | 0 | | | | | | | | | | | | | | | | | | | | | | | |
| **257** | | ### | 3 | 3 | 3 | M B | | | | | | | | | P51 CP 1 | P51 CP 1 | | | | P1001 CP 1 | P1001 CP 1 | P351 CP 1 | P304 CP 1 | P304 CP 1 | P304 CP 1 |
| **259** | | 7 | 7 | | 7 | R B | | | | | | | | | | | | | | P1001 CP 1 | P1001 CP 1 | P351 CP 1 | | | |
| **261** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **263** | | 5 | 5 | 5 | 5 | M | | | | | | | | | | | | | | | | | | | |
| **265** | | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| **267** | | 3/7 | | | | R B | | | | | | | | | | | | | | | | | | | |
| **268** | | 15 | | # | | RM B | | | | | | | | | | | | | | | | | P304 CP 11 | P304 CP 11 | P304 CP 11 |
| **269** | | 5 | | | | R | | | | | | | | | | | | | | | | | | | |
| **271** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **273** | | 15 | | # | | B | | | | | | | | | | | | | | | | | P304 CP 1 | P304 CP 1 | P304 CP 1 |
| **275** | | 5 | | | | R | | | | | | | | | | | | | | | | | | | |
| **277** | | 5 | 5 | 5 | 5 | | | | | | | | | | | | P1011 | P1011 | P1011 | | | | | | |
| **279** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **281** | | 10 | 10 | # | 10 | M | | | | P1557 CP 9 | | | | | P52 CP 7 | P52 CP 7 | | | | | | P1011 CP 1 | | | |

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10-10-14

| Cue | Part | Time | F | C | B | Flags | Martin Macs 3 | | Vari-Lite 1K | | | | | | VLX Wash | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | 550 | 551 | 149 | 150 | 271 | 272 | 273 | 274 | 147 | 148 | 151 | 152 | 153 | 154 | 155 | 181 | 191 | 192 | 193 |
| **283** | | 5 | 5 | 5 | 5 | R B | | | | | | | | | | | P1011 CP 1 | P1011 CP 1 | P1011 CP 1 | | | P1011 CP 1 | | | |
| **285** | | 25 | | # | | RM | | | | P1557 CP 9 | | | | | P52 CP 7 | P52 CP 7 | | | | | | | P304 CP 11 | P304 CP 11 | P304 CP 11 |
| **287** | | 25 | | # | | M B | | | | | | | | | P52 CP 13 | P52 CP 13 | | | | | | | P304 CP 1 | P304 CP 1 | P304 CP 1 |
| **289** | | 15 | | # | | RM | | | | | | | | | P52 CP 13 | P52 CP 13 | | | | | | | P304 CP 13 | P304 CP 13 | P304 CP 13 |
| **291** | | 5 | | | | R | | | | | | | | | | | | | | | | | | | |
| **293** | | 4 | | | | | | | | | | | | | | | | | | | | | | | |
| **295** | | 15 | | # | | B | | | | | | | | | | | | | | | | P1011 CP 20 | P304 CP 45 | P304 CP 45 | P304 CP 45 |
| **297** | | 7 | | | | R | | | | | | | | | | | | | | | | | | | |
| **299** | | 5 | 5 | 5 | 5 | | | | | | | | | | | | | | | P1011 | P1011 | P1011 | | | |
| **301** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |
| **302** | | 0 | | | | | | | | | | | | | | | | | | | | | | | |
| **305** | | 3 | | | | B | | | | | | | | | | | | | | | | | | | |
| **307** | | 5 | 5 | | 5 | | | | | | | | | | | | P1015 | P1015 | P1015 | P1015 | P1015 | P1015 | P1015CP 45 | P1015CP 45 | P1015 CP 45 |
| **309** | | 5 | | | | | | | | | | | | | | | | | | | | | | | |

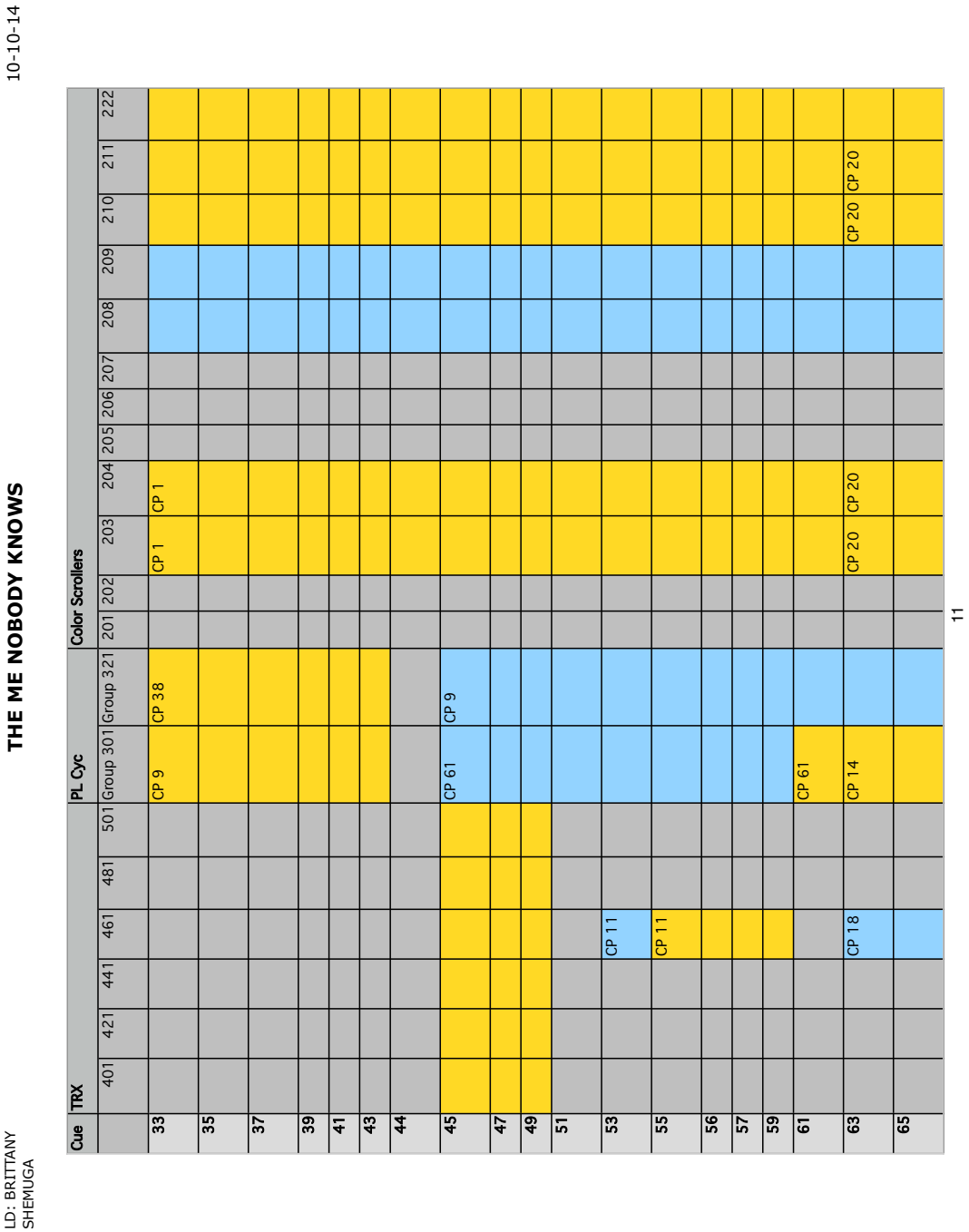
LD: BRITTANY SHEMUGA

**THE ME NOBODY KNOWS**

10-10-14

| Cue | TRX | | | | | | PL Cyc | | Color Scrollers | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 401 | 421 | 441 | 461 | 481 | 501 | Group 301 | Group 321 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 222 |
| 1 | CP 18 | CP 11 | CP 11 | CP 11 | CP 18 | CP 11 | CP 18 | CP 30 | | | | | | | | CP 62 | CP 62 | CP 62 | | CP 62 |
| 3 | | | | | | | | | | | | | | | | | | | | |
| 5 | | | | | | | | | | | | | | | | | | | | |
| 5.5 | | | | | | | | | | | CP 1 | CP 1 | | | | CP 1 | CP 1 | CP 1 | CP 1 | CP 1 |
| 5.7 | | | | | | | | | | | | | | | | | | | | |
| 9 | | | | | | | | | | | | | | | | | | | | |
| 9.5 | | | | | | | | | | | CP 1 | CP 1 | | | | | | CP 1 | CP 1 | CP 1 |
| 11 | | | | | | | | | | | | | | | | | | | | |
| 13 | | CP 11 | | CP 11 | | CP 11 | | | | | | | | | | | | | | |
| 15 | | | | | | | | | | | | | | | | | | | | |
| 17 | | | CP 11 | | | | | | | | | | | | | | | | | |
| 19 | | | | | | | | | | | CP 2 | CP 2 | | | | | | | | |
| 21 | | CP 18 | CP 18 | CP 18 | | CP 18 | CP 18 | | | | CP 7 | CP 7 | | | | | | CP 7 | CP 7 | CP 63 |
| 22 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | | | | | | | | | | | | | | |
| 23 | | | | | | | | | | | | | | | | | | CP 1 | CP 1 | CP 64 |
| 25 | | | | | | | | | | | | | | | | | | | | CP 1 |
| 27 | | | | | | | | | | | | | | | | | | | | |
| 29 | | | | | | | | | | | | | | | | | | | | CP 64 |
| 31 | | | | | | | | | | | | | | | | | | | | |
| 32 | | | | | | | CP 60 | CP 38 | | | CP 2 | CP 2 | | | | | | | | CP 1 |

*3.5: Moving Light Track*



LD: BRITTANY SHEMUGA

**THE ME NOBODY KNOWS**

10-10-14

| Cue | TRX | | | | | | PL Cyc | | Color Scrollers | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 401 | 421 | 441 | 461 | 481 | 501 | Group 301 | Group 321 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 222 |
| 67 | | | | | | | | | | | | | | | | | | | | |
| 69 | | | | | | | | | | | | | | | | | | | | |
| 70 | | | | | | | | | | | | | | | | | | | | |
| 71 | | | | CP 18 | | | | | | | | | | | | | | | | |
| 73 | | | | | | | | | | | | | | | | | | | | |
| 74 | | | | | | | | | | | | | | | | | | | | |
| 75 | | | | | | | | | | | | | | | | | | | | |
| 77 | | | | | | | | | | | | | | | | | | | | |
| 78 | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 11 | | | | CP 1 | CP 1 | | | | | | CP 1 | CP 1 | |
| 79 | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 11 | | | | CP 1 | CP 1 | | | | | | CP 1 | CP 1 | |
| 81 | | | | | | | CP 61 | | | | | | | | | | | | | |
| 82 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 20 | | | | | | | | | | | | | |
| 83 | | | | | | | CP 20 | CP 9 | | | | | | | | | | | | |
| 85 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | | | | | | | | | | | | | | |
| 87 | | | | | | | | | | | | | | | | | | | | |
| 89 | | | | | | | | | | | | | | | | | | | | |
| 91 | | | | | | | | | | | | | | | | | | | | |
| 93 | | | | | | | CP 61 | | | | | | | | | | | | | |
| 95 | | | | | | | CP 29 | | | | | | | | | CP 1 | CP 1 | | | |

LD: BRITTANY SHEMUGA

**THE ME NOBODY KNOWS**

10-10-14

| Cue | TRX | | | | | | PL Cyc | | Color Scrollers | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 401 | 421 | 441 | 461 | 481 | 501 | Group 301 | Group 321 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 222 |
| **97** | | | | | | | CP 29 | | | | | | | | | | | | | |
| **99** | | | | | | | | | | | | | | | | | | | | |
| **101** | | | | | | | | CP 19 | | | | | | | | | | | | |
| **103** | | | | | | | | CP 19 | | | | | | | | | | | | |
| **105** | | | | | | | | | | | | | | | | | | | | |
| **107** | | | | | | | | | | | | | | | | | | | | |
| **109** | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 12 | CP 11 | CP 11 | | | | | | | | CP 4 | CP 4 | | | |
| **111** | CP 12 | CP 12 | | CP 12 | | | CP 11 | | | | CP 4 | CP 4 | | | | CP 4 | CP 4 | CP 4 | CP 4 | |
| **113** | | | CP 12 | | CP 12 | CP 12 | | | | | | | | | | | | | | |
| **115** | | | | | | | | | | | | | | | | | | | | |
| **117** | | | | | | | | | | | | | | | | | | | | |
| **119** | | | | | | | | | | | | | | | | | | | | |
| **121** | | | | | | | | | | | | | | | | | | | | |
| **123** | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | | | | | | | | | | | | | | |
| **125** | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 18 | CP 8 | | | | | | | | | | | | | |
| **127** | | | | | | | | | | | | | | | | | | | | |
| **129** | | | | | | | CP 8 | CP 11 | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | |
| **131** | | | | | | | | | | | | | | | | | | | | |

*3.5: Moving Light Track*

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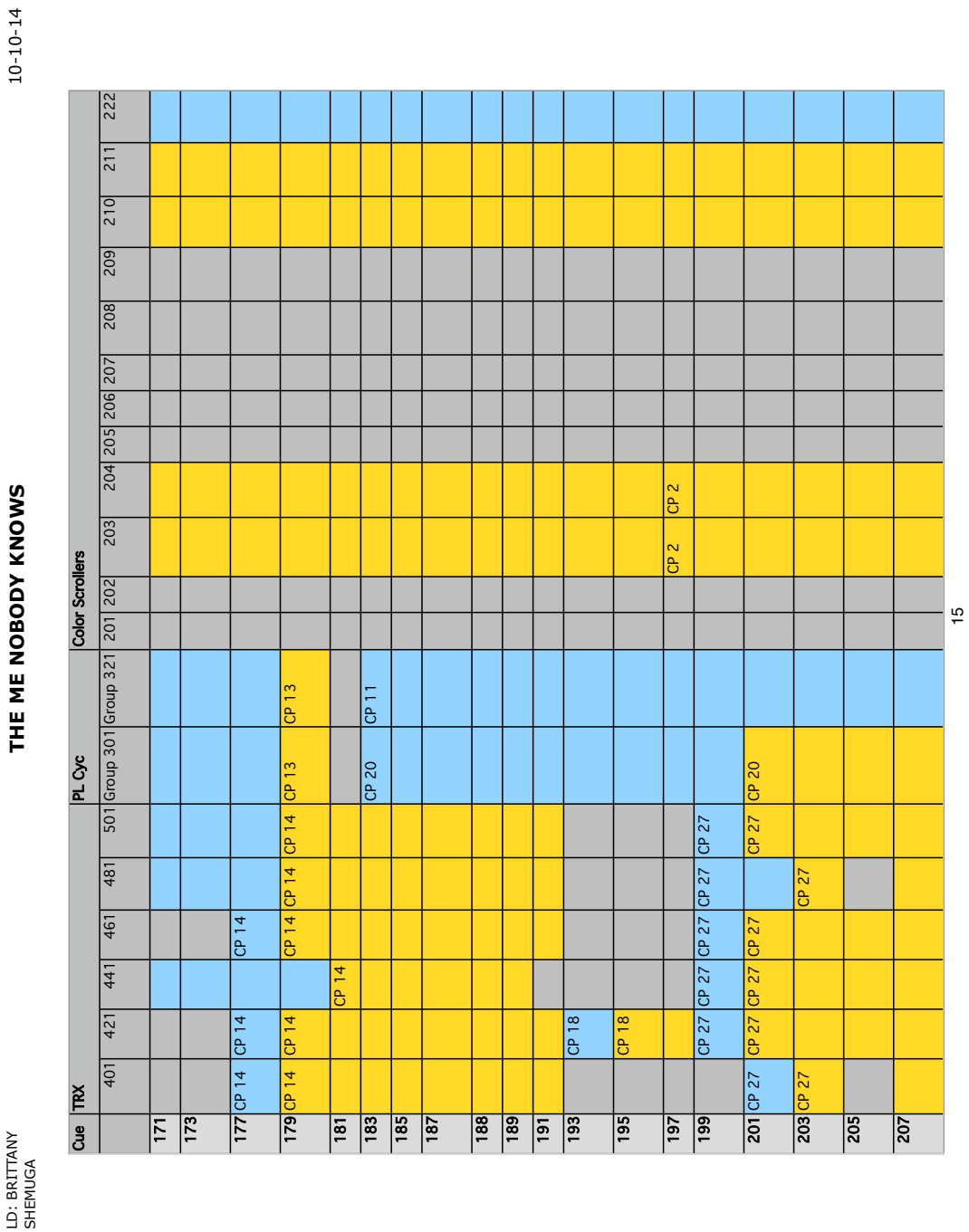
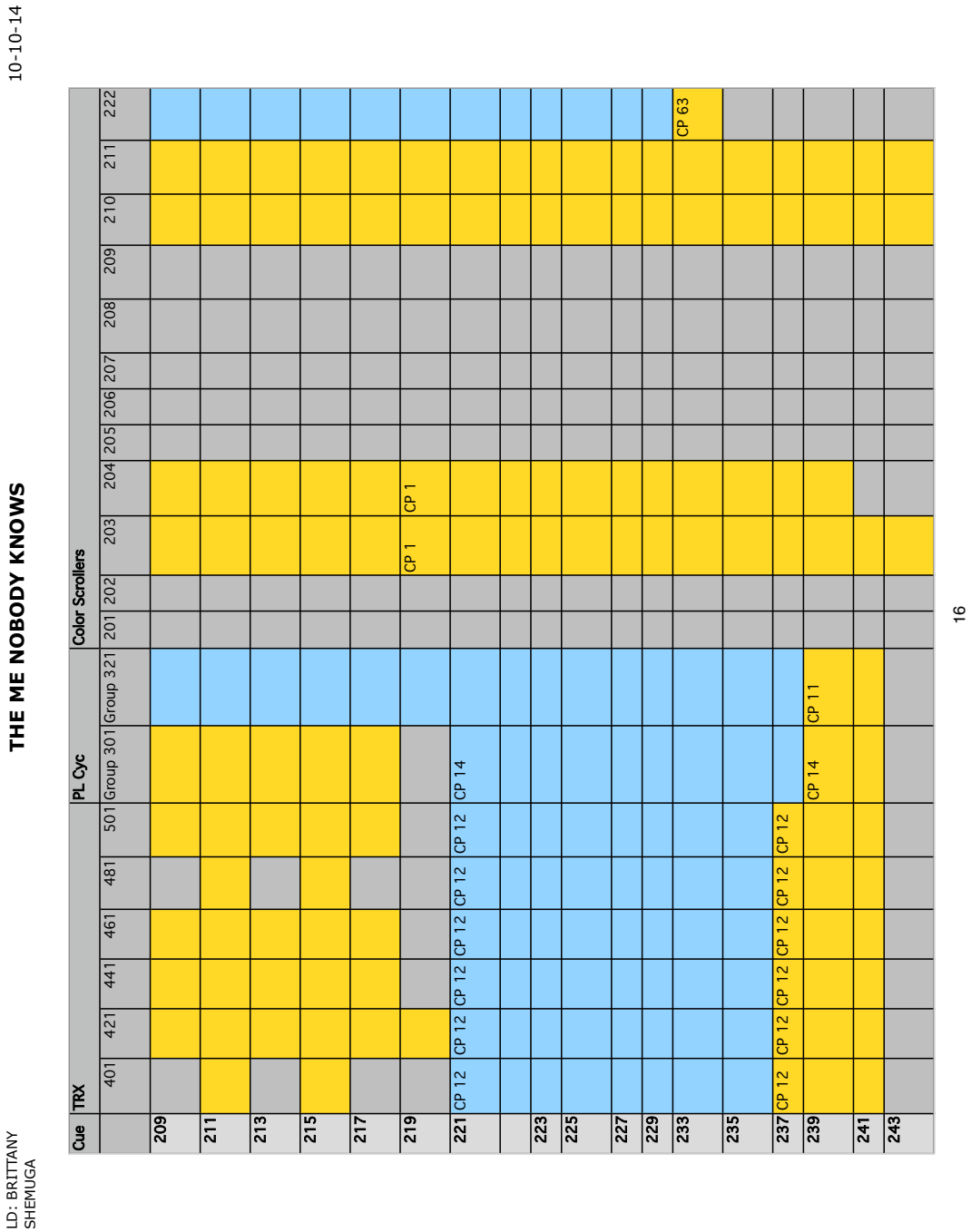


*3.5: Moving Light Track*



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| Cue | TRX | | | | | | PL Cyc | | Color Scrollers | | | | | | | | | | | |
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| | 401 | 421 | 441 | 461 | 481 | 501 | Group 301 | Group 321 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 222 |
| **245** | CP 26 | CP 26 | CP 26 | CP 26 | CP 19 | CP 19 | M | CP 12 | | | | | | | | | | | | |
| **247** | | | | | | | CP 33 | CP 14 | | | | | | | | | | | | |
| **249** | CP 26 | CP 26 | CP 26 | CP 26 | CP 19 | CP 19 | | CP 16 | | | | | | | | | | | | |
| **251** | CP 19 | CP 19 | CP 19 | CP 19 | | | | | | | | | | | | | | | | |
| **253** | CP 18 | CP 18 | | CP 18 | CP 18 | CP 18 | | CP 14 | | | | | | | | | | | | |
| **255** | | | | | | | | | | | | | | | | | | | | |
| **257** | | | CP 14 | | | | | | | | | | | | | | | | | |
| **259** | | | | | | | | | | | | | | | | | | | | |
| **261** | | | | | | | | | | | | | | | | | | | | |
| **263** | | | | | | | CP 15 | CP 15 | | | | | | | | | | | | |
| **265** | | | | | | | | | | | | | | | | | | | | |
| **267** | | | | | | | | | | | | | | | | | | | | |
| **268** | CP 14 | CP 14 | | CP 14 | CP 45 | CP 45 | CP 15 | CP 13 | | | | | | | | | | | | |
| **269** | CP 14 | CP 14 | | CP 14 | | | | | | | | | | | | | | | | |
| **271** | | | | | | | | | | | | | | | | | | | | |
| **273** | CP 18 | CP 18 | | CP 18 | | | | | | | | | | | | | | | | |
| **275** | | | | | CP 45 | CP 45 | | | | | | | | | | | | | | |
| **277** | | | | | | | CP 20 | | | | | | | | | | | | | |
| **279** | | | | | | | | | | | | | | | | | | | | |
| **281** | | | | | | | | | | | | | | | | | | | | |

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| | 401 | 421 | 441 | 461 | 481 | 501 | Group 301 | Group 321 | 201 | 202 | 203 | 204 | 205 | 206 | 207 | 208 | 209 | 210 | 211 | 222 |
| **283** | | | | | | | CP 14 | CP 14 | | | | | | | | | | | | |
| **285** | CP 46 | CP 46 | | CP 46 | CP 45 | CP 45 | CP 11 | CP 11 | | | | | | | | | | | | |
| **287** | | | | | | | CP 13 | CP 13 | | | | | | | | | | | | |
| **289** | | | | | | | CP 15 | CP 15 | | | | | | | | | | | | |
| **291** | | | | | | | CP 15 | CP 15 | | | | | | | | | | | | |
| **293** | | | | | | | | | | | | | | | | | | | | |
| **295** | | | | | | | CP 20 | CP 13 | | | | | | | | | | | | |
| **297** | CP 46 | CP 46 | CP 14 | CP 46 | CP 45 | CP 45 | | | | | | | | | | | | | | |
| **299** | CP 18 | CP 18 | | CP 18 | CP 18 | CP 18 | | | | | | | | | | | | | | |
| **301** | | | | | | | | | | | | | | | | | | | | |
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# Chapter 4: Production Photographs

*4.1: Act 1: Therapy*



"The comforting overhead lamps bath the room in a safe familiar glow that caresses each child in a tender embrace as they begin to share their thoughts."

*4.2: Act 1: Take Hold the Crutch*



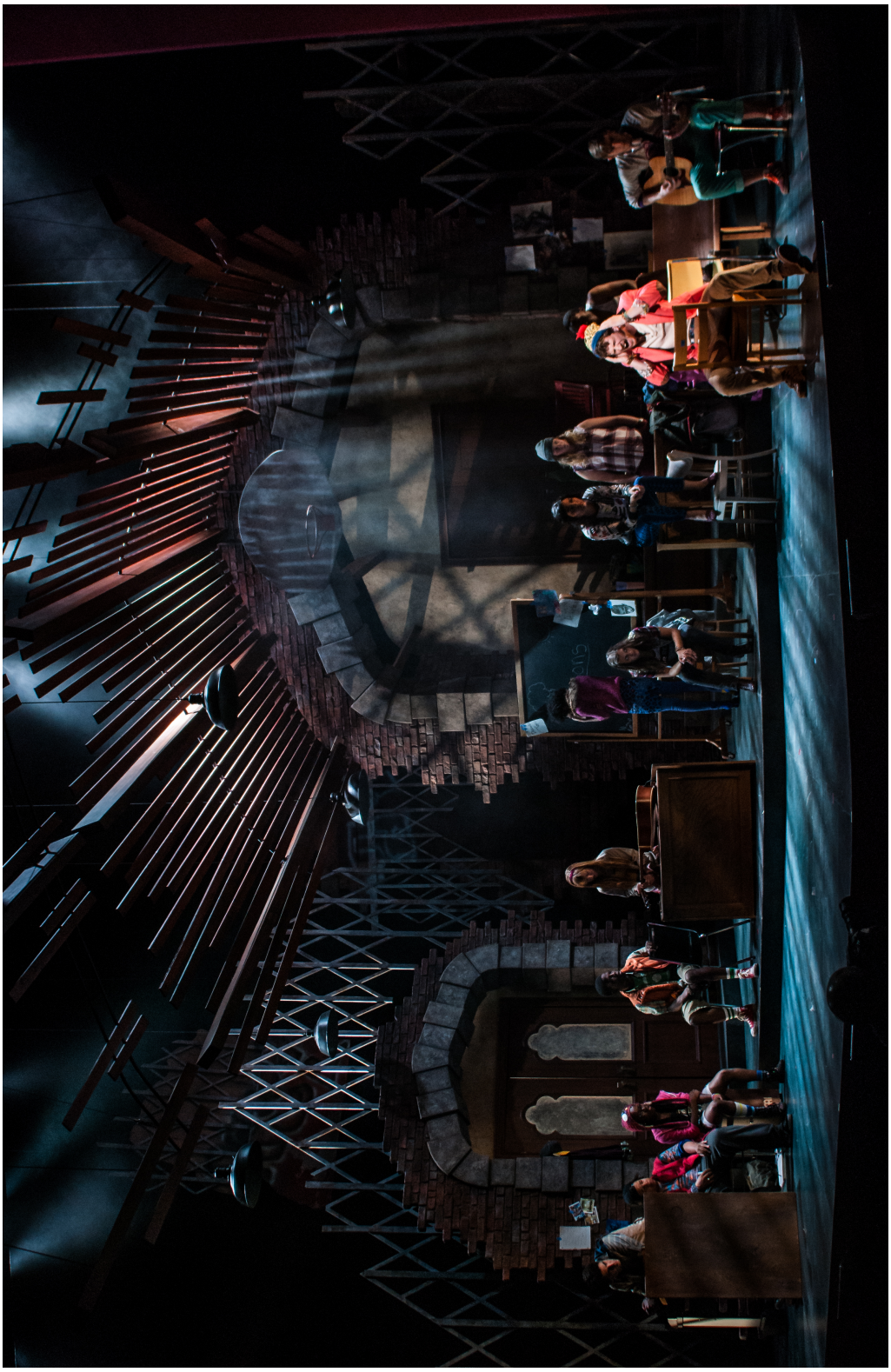
"The therapy group provides a brief, comforting respite from the icy, oppressive world surrounding them, a bubble to express themselves as they see fit."

*4.3: Act 1: Who Am I*



"Tensions explode, shattering the safety as icy beams of the world outside slice in to penetrate the therapy room."

*4.4: Act 2: The White Horse*



"The fiery color fades to inky blackness as he admits his past, wrapping all in its somber shadows as the icy shafts loom ominously and bear down with intolerable force as they face the hardest issue yet."

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*4.5: Act 2: Let Me Come In*



"The sparkling beryl, amethyst, sapphire, spinel, and garnet shine jubilantly down upon them like a stained glass window."

# Chapter 5: Final Reflection

I am proud of the lighting design of the production. I feel I was able to find the emotional arc of the piece and tell that story through the lighting. Throughout the entire show, I felt I had a strong grasp on where the characters were emotionally and I was able to translate that into what the lights were doing. From the dangerous outside world weighing down on them to the safety of the therapy room and the emotional dreamscapes of the song, I felt the show had a very distinct and sharp look. Although the color arc became an issue during the tech process, the director and I agreed after the first run that it was too much and I was able to restore it to my original vision.

Given the opportunity, there are many things I would have changed. The haze turned out to be a significant challenge to achieve the look I desired. Ideally, I would have liked the haze to be less dense and more contained under the ceiling to see the beams of light slicing through it. Even though we moved and adjusted the hazer multiply times, we still did not quite achieve what I had hoped as the haze continued to collect and swirl above the ceiling instead of below. I feel with a different hazer that used a finer particulate as well as a few more days to play with air currents in the space we could have achieved this.

Furthermore, given the opportunity, I would have moved the front of house moving lights further back to a slightly flatter angle to help get under the ceiling and into actor's eyes better. This was not a large issue as they were still very useful were they were, but specifically during the "Take Hold the Crutch" the ceiling blocked using them fully to light the diagonal lines the actor's created. Also, in hindsight, I wish I had pushed for more practicals to be placed around the therapy room. The

ceiling lights became integral to the composition as well as distinguishing the therapy room and safe space, and having more of them spread throughout the set would have strengthened this idea greatly.

Beyond the lighting itself, I think that the blocking of the show, specifically with the chairs could have helped to make the lighting and show as a whole stronger. I feel if we had escaped relying on the chairs as heavily, especially in the semicircle position, the composition would be cleaner and more compelling to the storytelling. I found I was able to create more dynamic looks that gave a greater depth and angle as well as popped the people away from the environment, in the songs and scenes when most of the chairs were pushed aside.

I also felt that overall the projections for the show did not work. The connection that the children created the artwork displayed was never clearly indicated, making the projections feel disconnected. I also felt that the children writing the scene titles on the chalk board themselves, was a much clearer storytelling aid than projecting them, and thus made those projections unnecessary. I feel if the projection designer had brought the completed projection artwork into the rehearsal from the first day, allowing the director and actors to play with it and to have a concrete grasp on what she was planning, many of these issues could have been solved. The actors and director could have developed a relationship to the projections and defined ways of interacting with it in the rehearsal room as they blocked and formed the show. As it stood, I feel the director shied away from the unknown of it, relying on what he knew it could do, instead of embracing the ideas that the designer had put forth.

Overall, I am proud of the final product of *The Me Nobody Knows* that the design team put onstage. Our collaboration was strong, continuous, and open throughout the process and always kept the production moving forward. I enjoyed working with everyone and I would absolutely work with each of them again.

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