

ABSTRACT

Title of Thesis	LA FINTA GIARDINIERA : A LIGHTING DESIGN
	Michael Davon Winston, Master of Fine Arts, 2021
Thesis Directed By:	Associate Clinical Professor, Brian MacDevitt, Department of Theatre, Dance, and Performance Studies

The purpose of this thesis is to discuss the proposed use of lighting design for the process of Maryland Opera Studio's production of *La Finta Giardiniera* by Wolfgang Mozart. This thesis contains the following: an initial concept using intensity, color, movement, and visibility to poetically depict early lighting design ideas; preliminary and final research based on various meetings with the design team that reflects the totality of ideas discussed; final paperwork used to execute the lighting designer's vision: including full drafting plates and all other paperwork used to communicate and implementation of the light plot to the master electrician. Due to the cancellation of the production because of the pandemic, production photos will not be a part of this thesis.

LA FINTA GIARDINIERA : A LIGHTING DESIGN

By

Michael Davon Winston

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
2021

Advisory Committee:
Associate Professor, Brian MacDevitt, Chair
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Acknowledgements

I would like to thank my mother Lori and my father Mike for their love & support.

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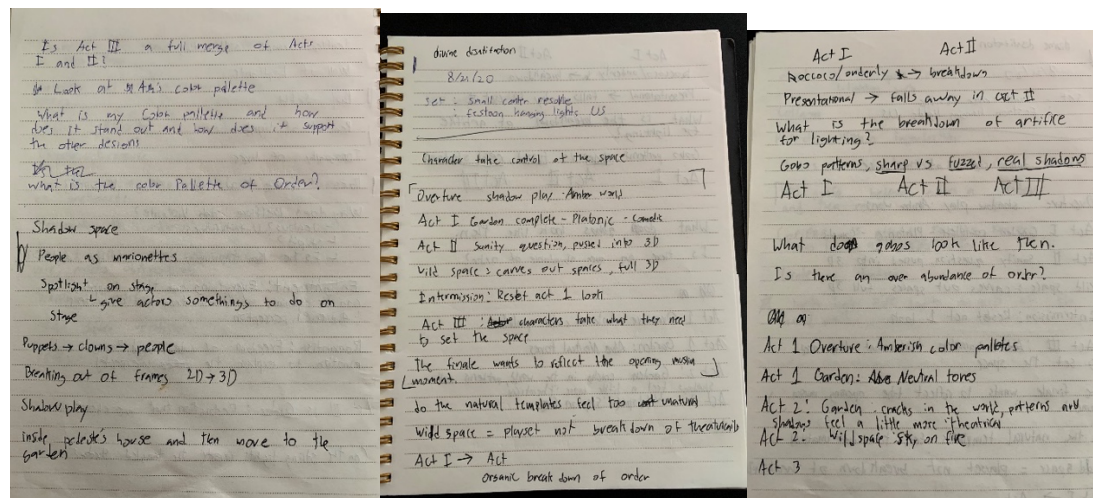
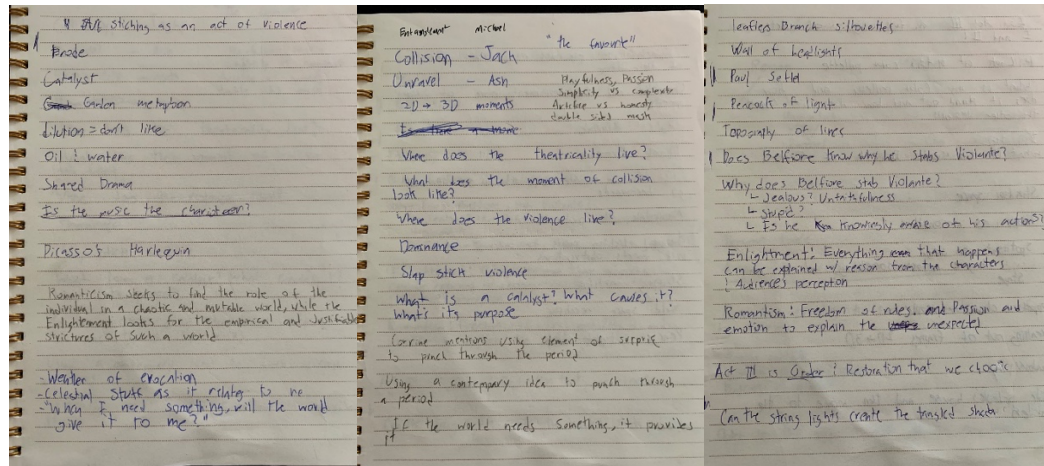
Chapter 1: The Pre-Production Design Process

1.1: La Finta Giardiniera Lighting Concept

On the surface, this is an opera filled with light airy music that contains laughter and love, but the roots of these joyous emotions are soaked in anger and pain. The opera begins in a garden that contains soft ocher and cool daylight. However, the lighting here is nothing but a façade as Belfiore's shadow slices Sandrina's throat. This violence triggers all shadows to disappear making the world unbalanced. The ocher light coming from the taut and orderly marquee festoons is ubiquitous and leaves no place for shadows to remain. The music of *Finta* does not pick sides with anger vs love, rather, it acts like reigns for characters to grab hold of when they need to express themselves.

Within the Wild Space, a chaotic mix of low deep indigo and lush crimson light explodes outward. The violins, horns, and drums respond with a burning tempo to Sandrina's anguished scream into the nothingness. Letting out the pain and anger that had been trapped within her, the reverberations break the taut festoons, and they sag dark and defeated. Cathartic steel blue beams of light shine softly onto Sandrina's face. The violins and flutes play the same airy music that was heard at the start of the opera. Sandrina looks down at her shadow and lets out a laugh full of pain and happiness. Slowly, the festoons restore themselves, but now hang loosely, and shine like tiny, illuminated bottles of rosé.

1.2 : Early Notes



1.3 : Early Thoughts and Feelings

Designing an opera was not my first choice when it came to choosing my thesis. I was never exposed to classical music in my life and in part, do not have much taste for it now. Sometimes, listening to an opera is the same as taking nyquil at midnight. It simply does not stimulate my interest. However, I had been wanting to do a large musical at UMD ever since I saw our 2018 production of *Little Shop of Horrors*. I remember watching one of our third years design that musical and saying to myself, yes, the music, the sheer amount of lighting instruments, the design, this is my Everest that I want to conquer in the next three years. But unfortunately, by the end of my second year of graduate school, the upcoming musical was canceled.

Back in 2016, my undergrad did a large production of *She Kills Monsters* in their proscenium, The Galvin Theatre. Everything about that production was amazing, lights, costumes, acting, props, all simply stunning. The Lighting Designer was a student I looked up to and respected a lot. Seeing him do that show ignited a competitive spark within me that I carry with even to this day. I wanted to prove badly that I could design just as well as him. In 2020 I thought I'd finally have my chance. TDPS had chosen to do *She Kills Monsters* as apart of their season and I became the Lighting Designer for the show. I was estactic, this was my chance to take that massive step in proving that I was could do this show as well as I'd been telling myself I could. My design team and Director were all fantastic and I felt deep down we were about to do something not done before. But then the pandemic hit, the show was canceled, and that oppourtunity to prove myself and everyone wrong was all taken from me.

It hurt for a long time, but my role as a graduate student remained and I continued

moving forward. Then came the time between choosing a new thesis project, the Opera, or the Spring MFA dance concert. I wanted to do the dance concert, but my journey through grad school has always been about challenging myself at the next opportunity. With the Opera being in the Kay Theatre, it was clear to me that this was next hurdle I needed to climb over. It wasn't *She Kills Monsters*, but I couldn't turn down having a large scale production on my resume.

Not having the experience of doing an opera before didn't worry me. What worried me was that I'd be surrounded by people ignorant of the situation we were in. This pandemic is exhausting on the creative spirit and I am incredibly tired of people saying "good job!" and "keep up the good work!", as if the work I'm doing isn't poisoning my own health. I did my best to keep my bitterness aside with my first listen through of *Finta*. I found the music boring and didn't really have any strong feelings one way or the other about the plot and characters. However, two things peaked my interest. The first was Belfiore's act of violence towards Sandrina before the Overture begins. Why would Mozart leave out such a violent act? It's incredibly dark and if you have a dry sense of humor like I do, funny. Ultimately, the team decided that because of the riots that took place over the summer, there was a hyperawareness to violence. To ignore that feeling felt like we'd be walking a thin line between safety and ignorance. Our audience is aware of what's happening in the world, we wanted to be respectful of that. The second is Sandrina herself. Although myself and that character have nothing in common, I do know what it's like to hide a very deep scar.

1.4 : Early Research Images

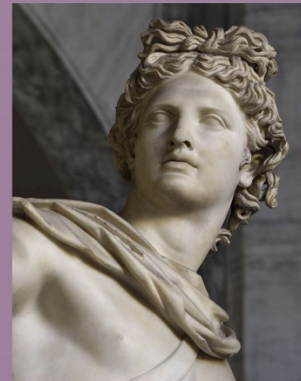
My first pass at research was a way to channel my raw emotions into as wide of a net as possible. I was in this strange place of trying to channel conflicting feelings about my current project. My heart didn't want to do the opera, but my brain was telling me to swallow my ego and buy into this new process. Ironically, I began to collect images that represented this chaotic and intellectual battle I was having within myself. Plato's Charioteer Allegory was the centerfold of my research. A man tries to rein in one horse representing his passion, the other his intellect. He fights to control both evenly as he travels along his path. I wasn't sure how chaos and order reflected in the lighting yet, but I did know that bringing in these thematic elements into our design conversations was crucial.

After our first concept meeting, I walked away feeling like we all had touched on the power of dichotomy. Corrine also spoke highly of *Punch & Judy* as an influence on finding the humor in violence. I never saw *Punch & Judy* growing up, but I did watch plenty of *Looney Tunes*, *Tom & Jerry*, and the *TV Puppet Pals*. All these shows have massive levels of violence and we can't help but laugh. Personally, I use laughter to cope with pain and I wanted to extend that opportunity out to our audience. To me, *Finta* needed to be slapstick violence mixed with some romance that hits like a savory, overly poured glass of Jack Daniels during last call.

Top left and Top Right: Plato's Charioteer Allegory.

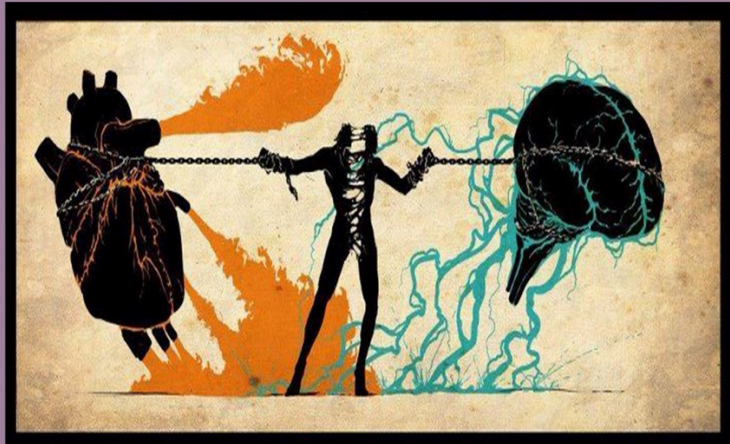
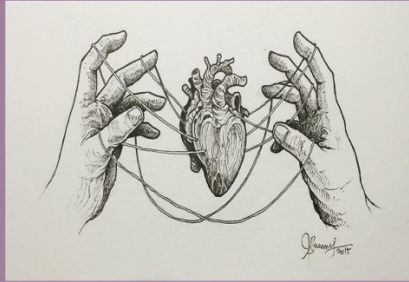
Bottom images: Classic Greek architecture that represent an idea of beauty.

These images are not representations of lighting. They are an emotional response to the thematic conflict of order vs chaos. Plato's Charioteer Allegory describes a Charioteer attempting to reign in two horses. One represents order, the other chaos. Emotionally, I felt that this back-and-forth struggle was a feeling that my design could strongly portray to help make *Finta* stronger overall.



La Finta Giardiniera Research by Michael Winston

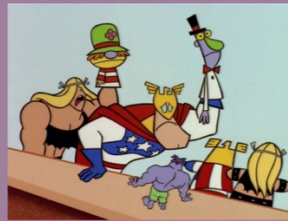
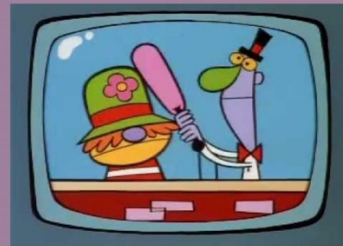
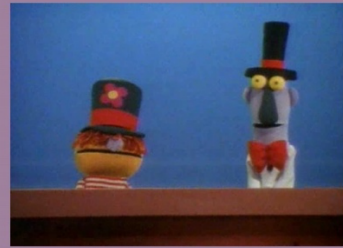
The feeling of being torn between your brain and your heart. Both are needed but reigning them in is constant battle. Especially when faced with adversity, racial violence, and a global pandemic.



La Finta Giardiniera Research by Michael Winston

Top Left: *Spongebob Squarepants*: This moment captures the absurdity of psychological manipulation. The further down the rabbit hole you go, the further and more lost within your own imagination you become.

Right Side: *TV Puppet Pals from Dexter's Laboratory*: Another example of going down the rabbit hole too far. If the characters are marionetting the puppets, and the puppets are marionetting the characters, is this order, or is this chaos?



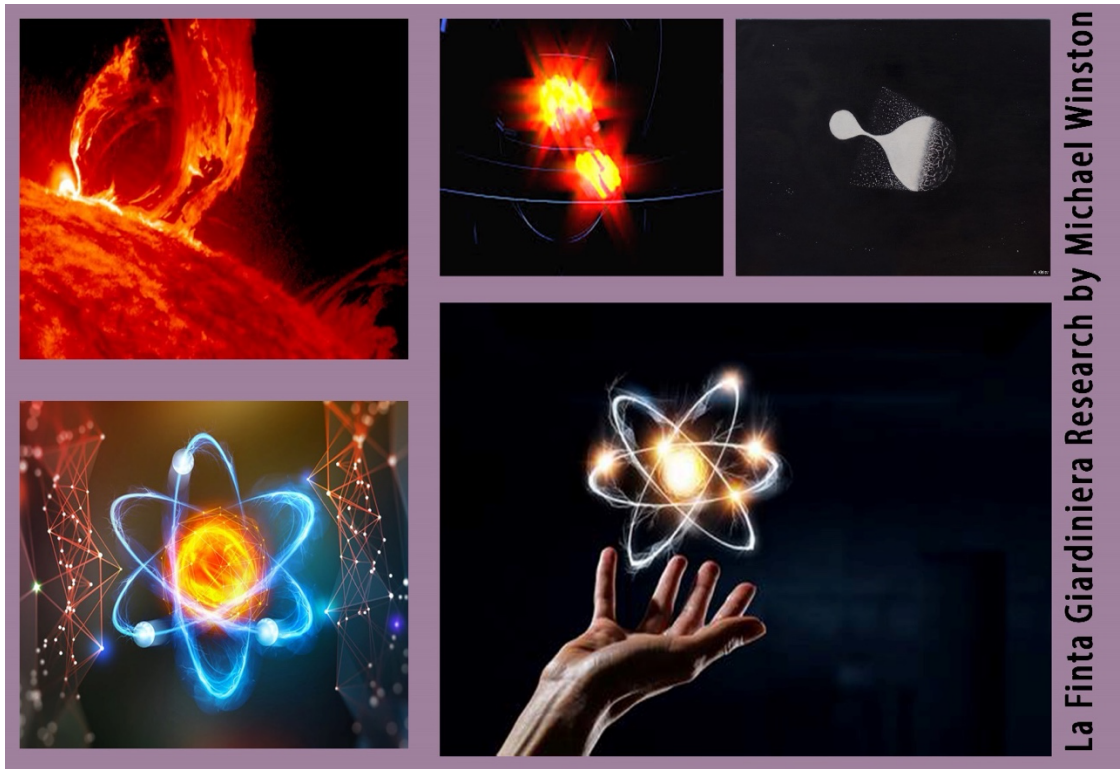
La Finta Giardiniera Research by Michael Winston

These three Pablo Picasso paintings are not direct examples of what lighting will look like within the world of *Finta*. They are paintings that speak to the emotional quality that I have towards the design of the opera. Picasso's paintings became more abstract and geometric further into his life. Although different in shape and texture, they all challenge the viewer's perspective regarding the varying amounts of order and chaos present. All three strike their own unique balance. I'm interested in how lighting can compliment the journey that order and chaos take throughout the opera.



La Finta Giardiniera Research by Michael Winston

I've always been fascinated with how science and art can find ways to cross pollinate. This research plate was a way for me to represent energy and the way it transfers between forces. Inspiration was taken from specifically the reigns that Charioteer holds in order to balance out the two horses. The energy that used to release and tighten is not lost but must go somewhere out into the space.



This plate was inspired by the way energy travels along a path. It's also an interesting metaphor of the strange love web that the characters have with one another. Sometimes the energy between people is clear, smooth, and it reaches its destination with ease. But in reality, relationships are messy and it's easy to become tangled and lost.



1.4.0 : Act 1 (Overture)

“The opera begins in a garden that contains soft ocher and cool daylight. However, the lighting here is nothing but a façade as Belfiore’s shadow slices Sandrina’s throat. This violence triggers all shadows to disappear making the world unbalanced.”





1.4.1 : Act 1 (The Garden)

Normandy girl sitting in a garden

Daniel Ridgway Knight

“Canary gold light spills in from the high sides like an eager toddler ready to tackle the day”



1.4.2 : Act 2 (The Garden/House)

Pure Landscapes

Camille Pissarro

“Lilac shadows lie nervously across Belfiore’s face. Lovestruck, he watches from the window as the marigold setting sun creates a golden atmosphere within the garden.”





1.4.2.5 : (The Wild Space)

The Burning of the Houses of Lords and Commons

Joseph Mallord William Turner

“Within the Wild Space, a chaotic mix of low deep indigo and lush crimson light explodes outward. The violins, horns, and drums respond with a burning tempo to Sandra’s anguished scream...”





1.4.3 : (The Garden)

“Cathartic steel blue beams of light shine softly onto Sandrina’s face. The violins and flutes play the same airy music that was heard at the start of the opera. Sandrina looks down at her shadow and lets out a laugh full of pain and happiness.



1.5 : Design Meetings

Designing during a pandemic is to put it politely, awkward. No longer were we meeting in a big conference room to chat and discuss the play. Instead, we were just faces on a screen trying to emulate some amount of optimism about *maybe* doing a live opera. When I first met Corrine, I was impressed at her willingness to be upfront about the upcoming challenges we as a team would face. The practicality of doing the opera was one thing, but she asked some very powerful thematic questions that would help facilitate the direction the opera wanted to go in. One of them being “How do we create a space for characters to discover their humanity, when violence and love are seen as opposing forces?”. A question that would follow us throughout the summer.

In our next meeting, Jack, our scenic designer, showed research based on Rococo architecture, 18th century interiors, and traveling comedia troupes. The team and I responded very strongly and found that the word collision best described the direction the scenic design needed to go in.

Our costume designer Ashlynn presented an interesting mix of historically accurate harlequin research mixed with some very specific contemporary choices. It was funny the way we all latched onto her rendering of Nardo wearing jean shorts. Historically speaking it was not accurate, but we didn’t care because the choice *felt* right, and Corrine helped push the idea that our characters should feel like they’re unravelling.

I was still in an odd place coming to terms with how I felt about the opera. The music was growing on me somewhat, but I was feeling a stronger connection to Belfiore and Sandrina’s relationship. I wanted to use lighting to draw parallels between the complications of interpersonal relationships, and the battle the world itself has between

chaos and order. I remember confiding in Corrine about these complicated ideas, something I don't do too often out of fear of overstepping boundaries. However, I'm glad I took the risk because it was a breath of fresh air talking with someone who understood how I felt. Was I incredibly excited about this opera? Not entirely, but Corrine and I recognized the drama and power this opera communicated, and that was the buy in I needed.

We eventually concluded that for the characters to have a space to discover their humanity, characters like Sandrina & Belfiore needed to be able take what they wanted from the past to create their own future. We would start the first 2 acts very tight and restrictive, both in terms of the costumes, but also the taut festoons would visually be like chains shackling the world. The Wild Space would be a visual representation of Romanticism led primarily using vibrant saturated lighting and torn costumes. This implosion of passion is meant to represent the chaos of the world finally breaking free from order. By Act 3, the festoons would have sway to them and reflect the color of the wild space while also letting in fresh daylight. Scenically, the characters could choose their own arrangement of the world. With costumes, characters were free to dress themselves from parts torn and ripped or dress themselves in whatever they felt was who they were.

I came into our first few design meetings lukewarm about doing an opera. The pandemic swallows all your energy and truly drains your creative reservoir. However, I began to feel revitalized after a couple late night meetings with Corrine and a dangerous amount of caffeine. I didn't need to scrape the bottom of the barrel for energy anymore,

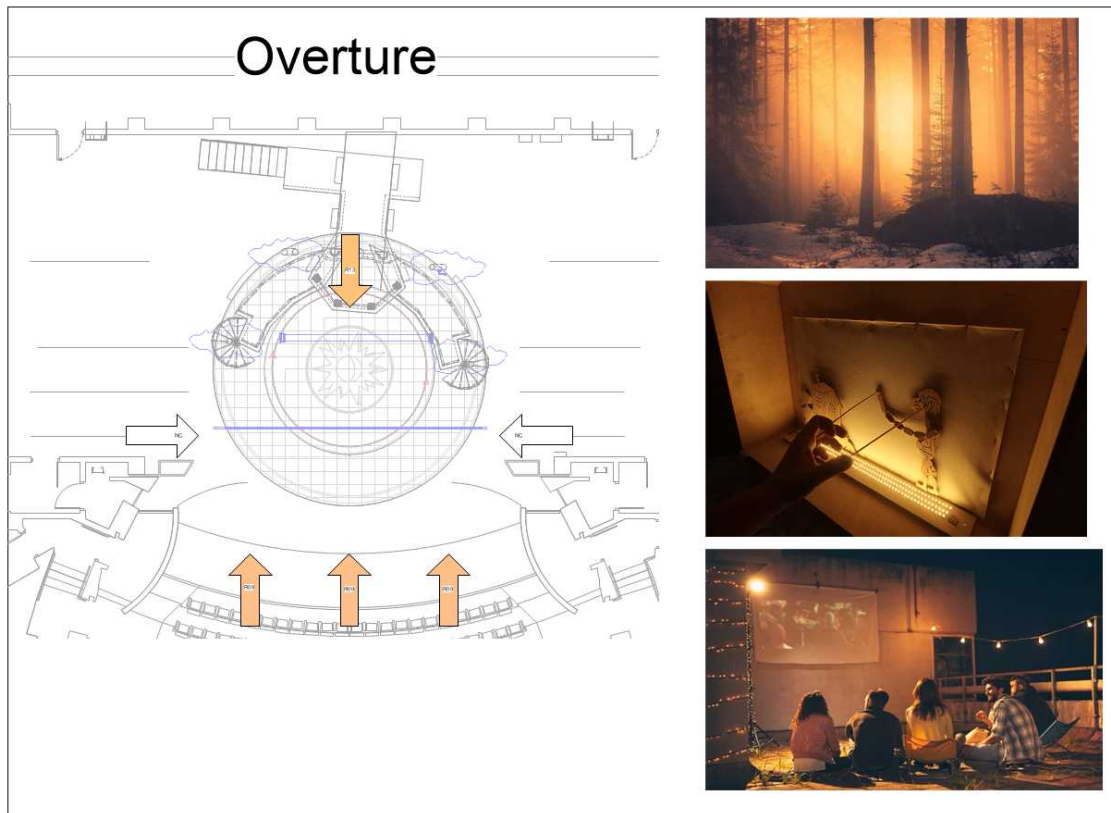
rather, Corrine, Ashlynnne, and Jack, were all willing to share what they had within them, and that helped me contribute to create a design worth fighting for.

1.6 : Scenic Rendering

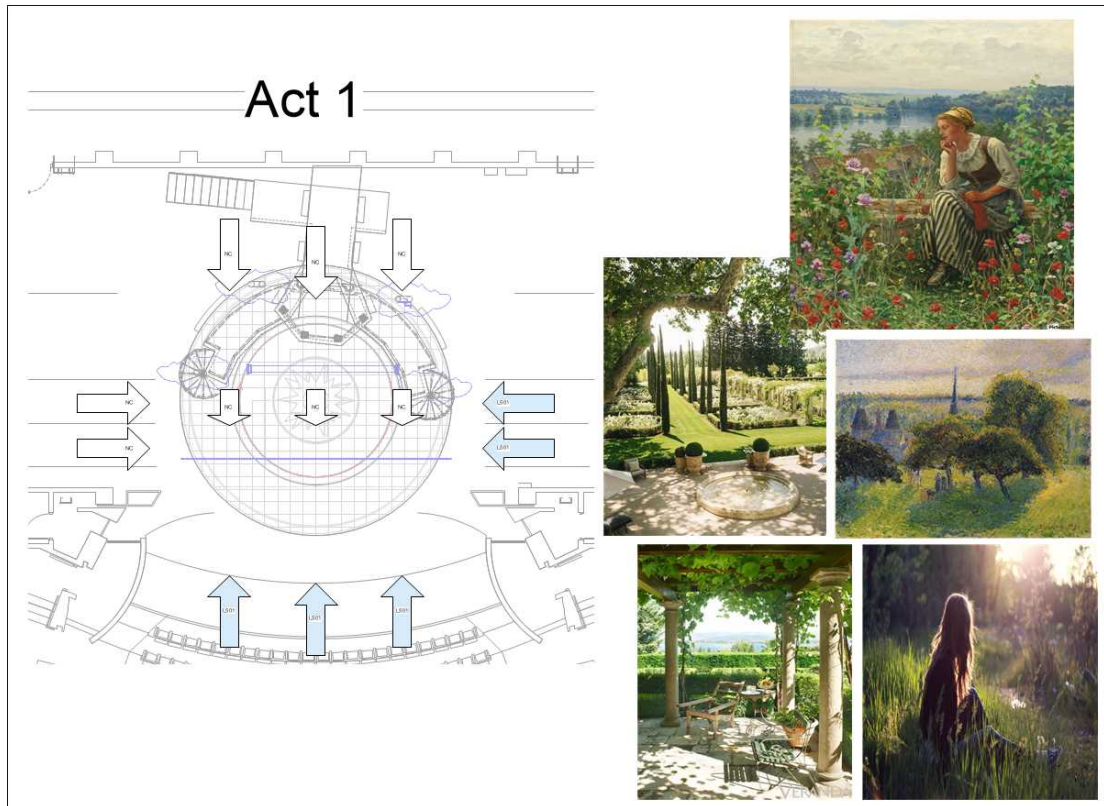
Jack Golden's scenic rendering of *Finta*. In it, we see the Rococo inspired architecture mixed with nature itself. The leaning columns and swagged festoons invite the motion of walking the line between peace and destruction, chaos and order. The working class do their gardening center stage while the ruling upper class control their actions from above.



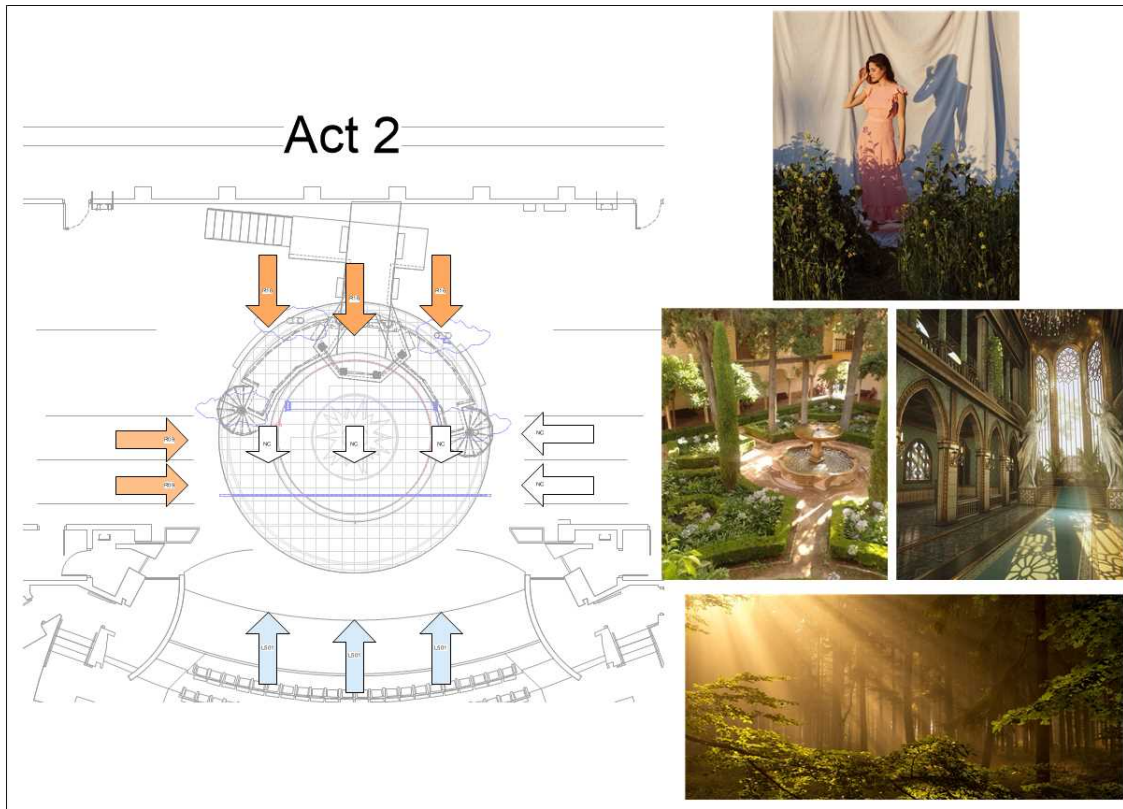
1.7 : Lighting Storyboards



1.7 : Lighting Storyboards



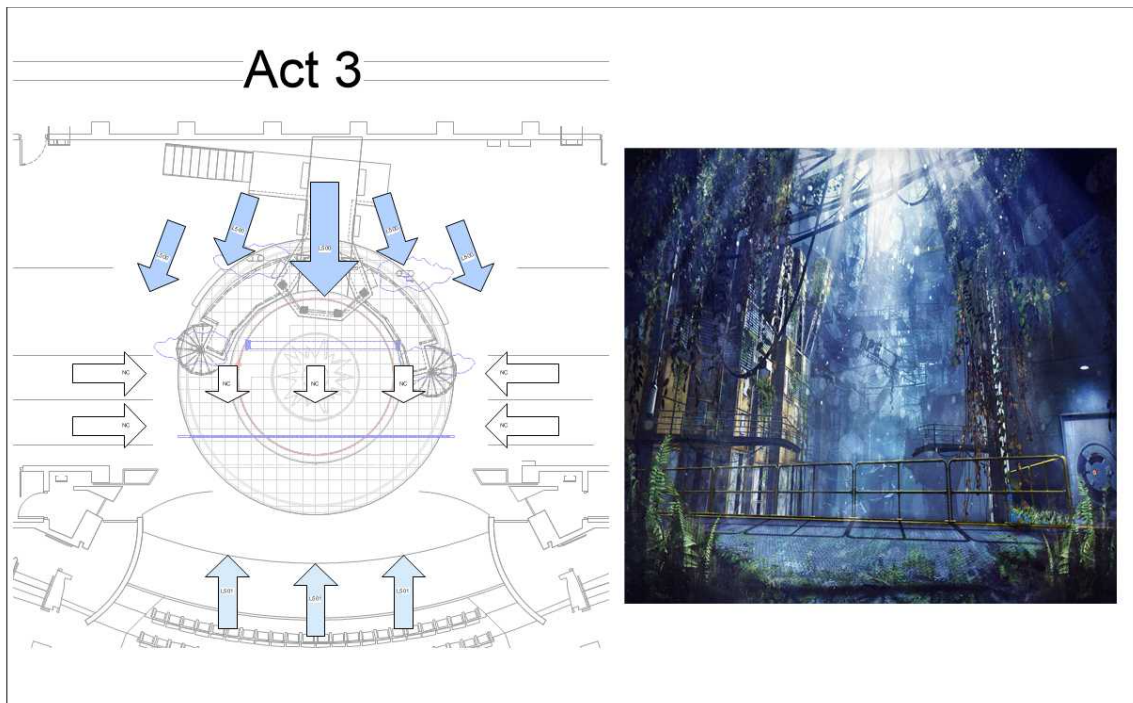
1.7 : Lighting Storyboards



1.7 : Lighting Storyboards



1.7 : Lighting Storyboards



1.8 : Equipment Request

Michael Winston
206-326-0215
mwinston13@hotmail.com

Version: Preliminary Designs v3

La Finta Giardiniera Lighting Equipment Request Wolfgang Amadeus Mozart

Producer:	University of Maryland Department of Theatre, Dance, And Performance Studies College Park MD, 20742
Date:	January 13, 2021
Venue:	Kay Theatre Clarice Smith Performing Arts Center
Director: Maestro:	Corrine Hayes Craig Keir
Lighting Designer:	Michael Winston 206-326-0215 mdw23@umd.edu
Production Manager:	Ashely Pollard

Notes:

Please reserve the full inventory until written release from designer and production management. All listed here is preliminary and subject to change.

1.8 : Equipment Request

Michael Winston
206-326-0215
mwinston13@hotmail.com

#	QTY	ITEM
INSTRUMENTS		
1.	70	ETC Colorsources SPOT
2.	24	ETC LED 2
3.	223	ETC Source 4 Ellipsoidal 750W
4.	10	ETC Source 4 5°
5.	20	ETC Source 4 10°
6.	18	ETC Source 4 14°
7.	75	ETC Source 4 19°
8.	90	ETC Source 4 26°
9.	75	ETC Source 4 36°
10.	22	ETC Source 4 50°
		(Top Hats for the above)
11.	75	ETC Source 4 Pars EA 575 W
		(WFL, MFL, NSP, VNSP) (With Barn Doors)
12.	12	Altman 3" Fresnels 100W
13.	16	Altman 6" Fresnels 1kw
14.	30	Strand 8" Fresnelite 2kw
15.	1	Altman 5k Fresnel
		(With appropriate Barn Doors) Excluding the 5k
16.	16	Color Kinetics 6' Colorblaze TRX LED strip
17.	30	Color Kinetics 2' Colorblaze TRX LED strip
18.	10	14" Scoop 1kw
19.	28	Strand PL Cyc
20.	16	P16BNL MR 16 Birdie
21.	2	Lycian 1290 XLT Followspots
MOVING LIGHTS		
22.	4	MAC III Performance
23.	18	Varilite VLX Wash
24.	5	High End Solaframe 1000 High CRI
25.	2	High End Solaframe 3000
26.	8	Robi Robin LED Wash
EFFECTS		
27.	2	Unique 2.1 Hazer
28.	2	Chauvet Professional Cloud 9 low lying fogger
ACCESSORIES		
29.	2	Rosco I-Cue
30.	2	DMX Iris
31.	2	Irises for 5° Leko
32.	2	Irises for 10° Leko
PRACTICALS/ OTHER		
33.	40	Vintage Victorian Edison lamp
34.	100'	LED String Lights

1.8 : Equipment Request

Michael Winston
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35.	1	48'RGBW Black LED Tape
36.	7	Wireless handheld lanterns (See prop handbook #HP38)
37.	1	45' Festoon light idea
38.	1	100' warm white Fairy Lights (plastic)

La Finta Giardiniera Lighting Equipment Request Wolfgang Amadeus Mozart

Additional Information

Followspots:

2 Lycian 1290 XLT Followspots plus operators are to be placed in the Followspot Booth. In the case of not being able have operators in the booth, there should be considerations to use 5° or 10° units as followspots. There is also the option to hang moving lights out further in the house too

Effects:

Open to alternative low-lying fog effect options. Placement will depend on proximity to pit

Chapter 2: The Production Process

2.1 : Translating Research into Reality

As I began to draft my hang plot, my scenic designer Jack communicated early on that the set could have some dramatic fluctuations. This was due to limitations our scene shop had with the number of carpenters that could be in the space and still follow CDC guidelines. Still, Jack had rendered a beautiful model within Photoshop, and I was excited to begin crafting my lighting ideas around and within the scenic drafting package that he had made available.

As I began to work on the initial hang plot, my biggest goal was to make sure I could communicate the feeling of letting out a sign as the world began to become clearer. To me, this movement of lighting felt best represented through different angles of back light. Getting to that moment however required a couple conversations with Jack to make sure the line sets would be available. Thankfully, he was very open to nudging things around to support the idea. From there, we also included Corrine into the conversation, as she was trying to figure out foot traffic patterns so that she could always keep her singers socially distant.

Creating storyboards was extremely helpful for me at this point in the process. I can get lost sometimes in my own ideas, especially when I have residual conflicting feelings still somewhat present. However, storyboarding for me is the perfect tool for staying on track because I can look at a scene and simply ask myself “using my aims and properties along with my research, what do I need to make this scene alone successful?”. As mentioned before, one of Corrine and I’s long-standing conversations was the transition from the Wild Space into Act 3. We had the research, we knew the color palette

felt right, and we knew thematically that the transition made sense, why was there still this small feeling of uncertainty? Ultimately, because we were not able to walk into the Kay Theatre or sit down and tinker with the scenic model together, we'd lost that real world tactile problem-solving feeling. To solve this, her and I did zoom call where I walked her through the storyboard so that she'd have a better idea of the direction of the light. I also had a couple gel swatch books on hand that I could hold up to my webcam, so she'd have a clearer idea of the colors I was interested in using. I tend to not share storyboards with directors, but because we had lost that in person collaboration and sometimes communicating lighting ideas feels tricky enough, I wanted to do anything I could to make sure Corrine and I felt confident in our choices.

By the time the final scenic package was released, there had been many cuts to the set. While many line sets opened up for me to use, it was a real gut punch to see a set I was excited to light so mutilated. The giant bunny being cut really hurt the most. It was such a strange absurd set piece that I loved, and I felt truly hammered in the over-the-top comedy we were aiming for.

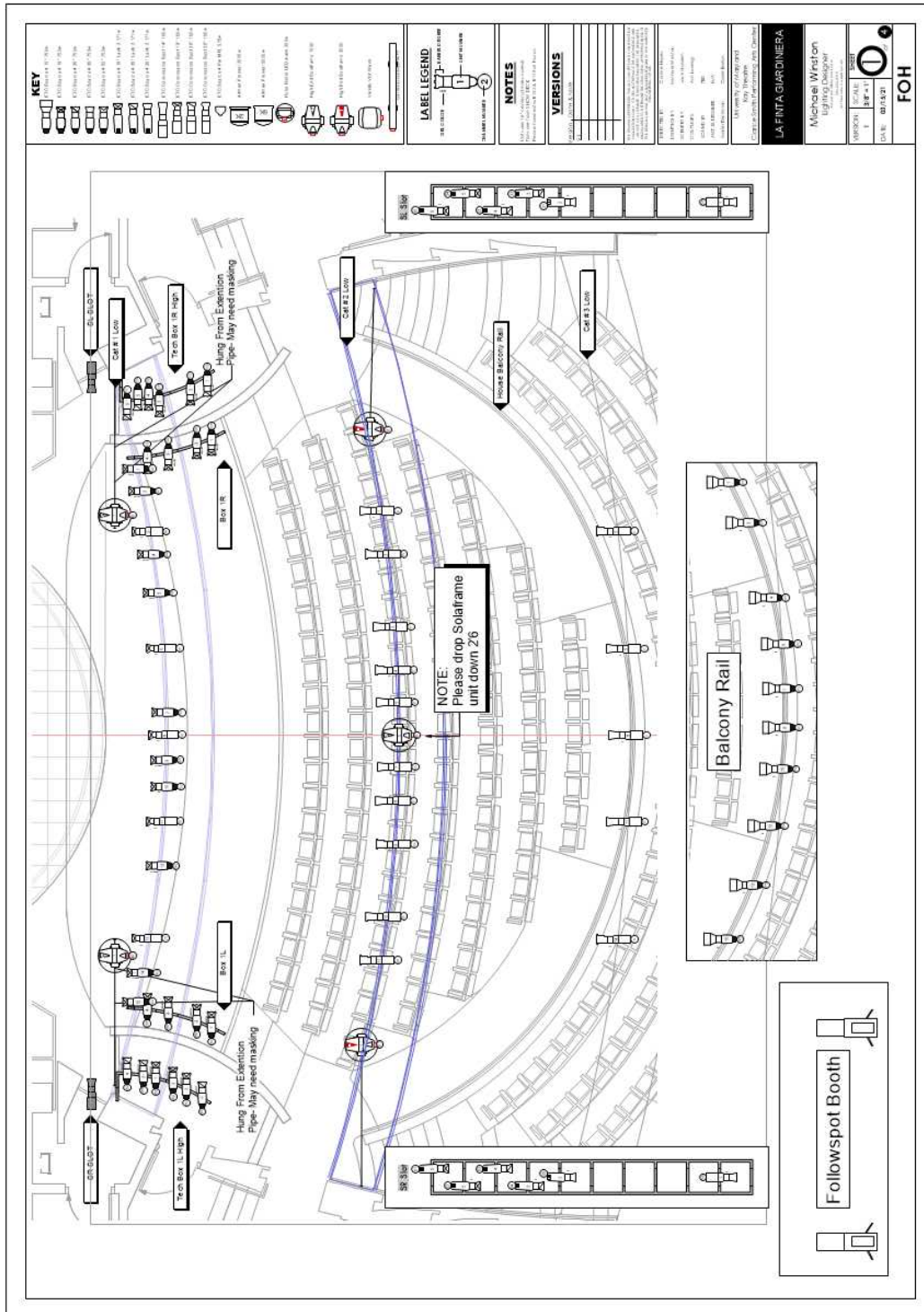
One of the biggest topics that Corrine and I wrestled with was the transition from Act 2 to Act 3. We knew that the transition between the last two acts would represent a large thematic shift in the narrative and that lighting needed to be the primary driving force of that motion. We were moving from a world that no longer provided for the characters, rather, the characters finally could take from the world what they wanted. Act's 2s Wild Space was an implosion of chaos that had been rumbling beneath of the surface. I got inspiration for the rich ambers and indigos from the many Romanticism paintings of the early to mid-1800s. The artist's dedication to move from intellectually

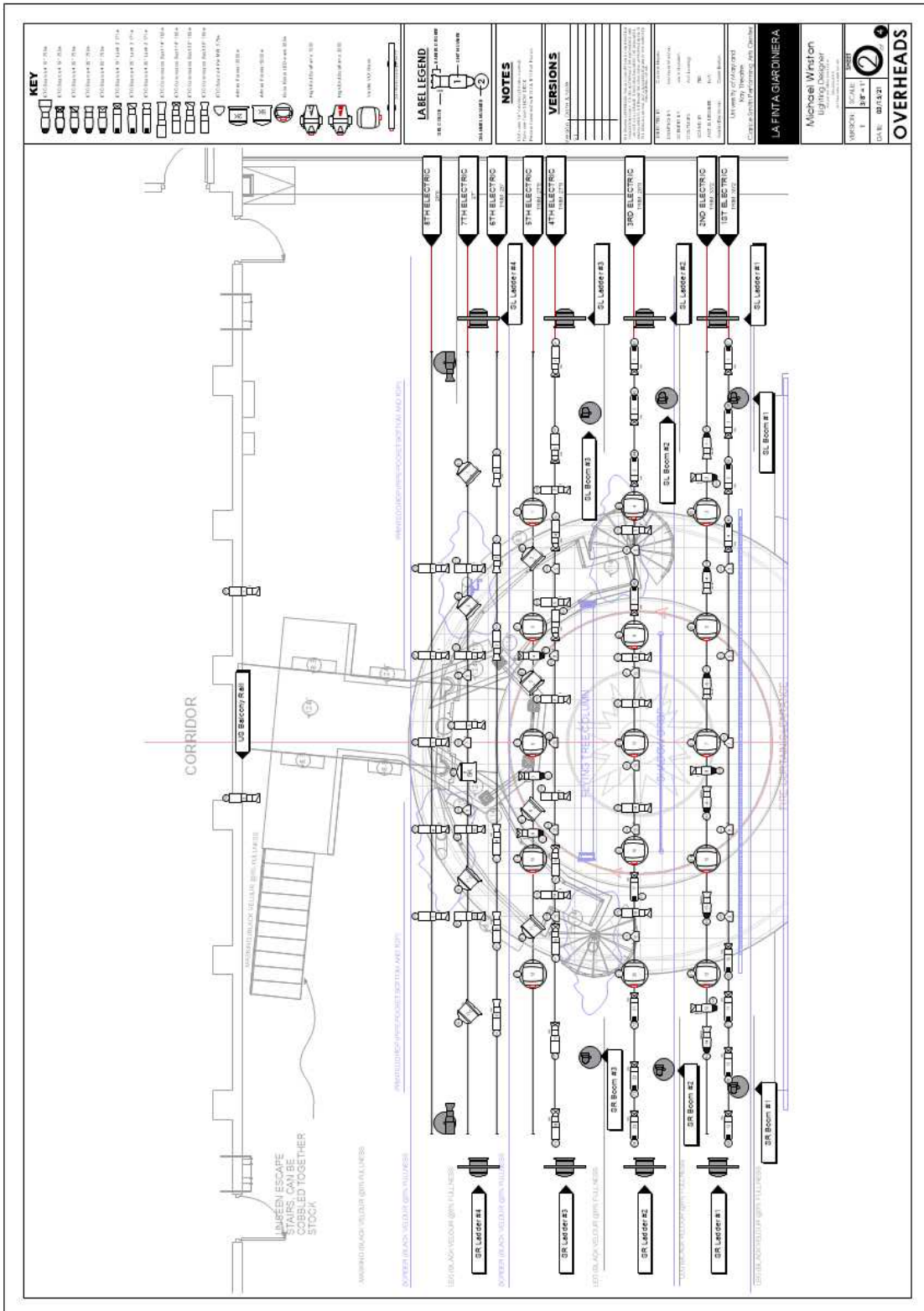
driven art to more emotionally driven art resonated with me a lot. The university's message to its students always came off as a poor PR move, rather than the heartfelt communication we really needed. I wanted chaos to speak for once, not the ordered bureaucracy I'm so accustomed to hearing.

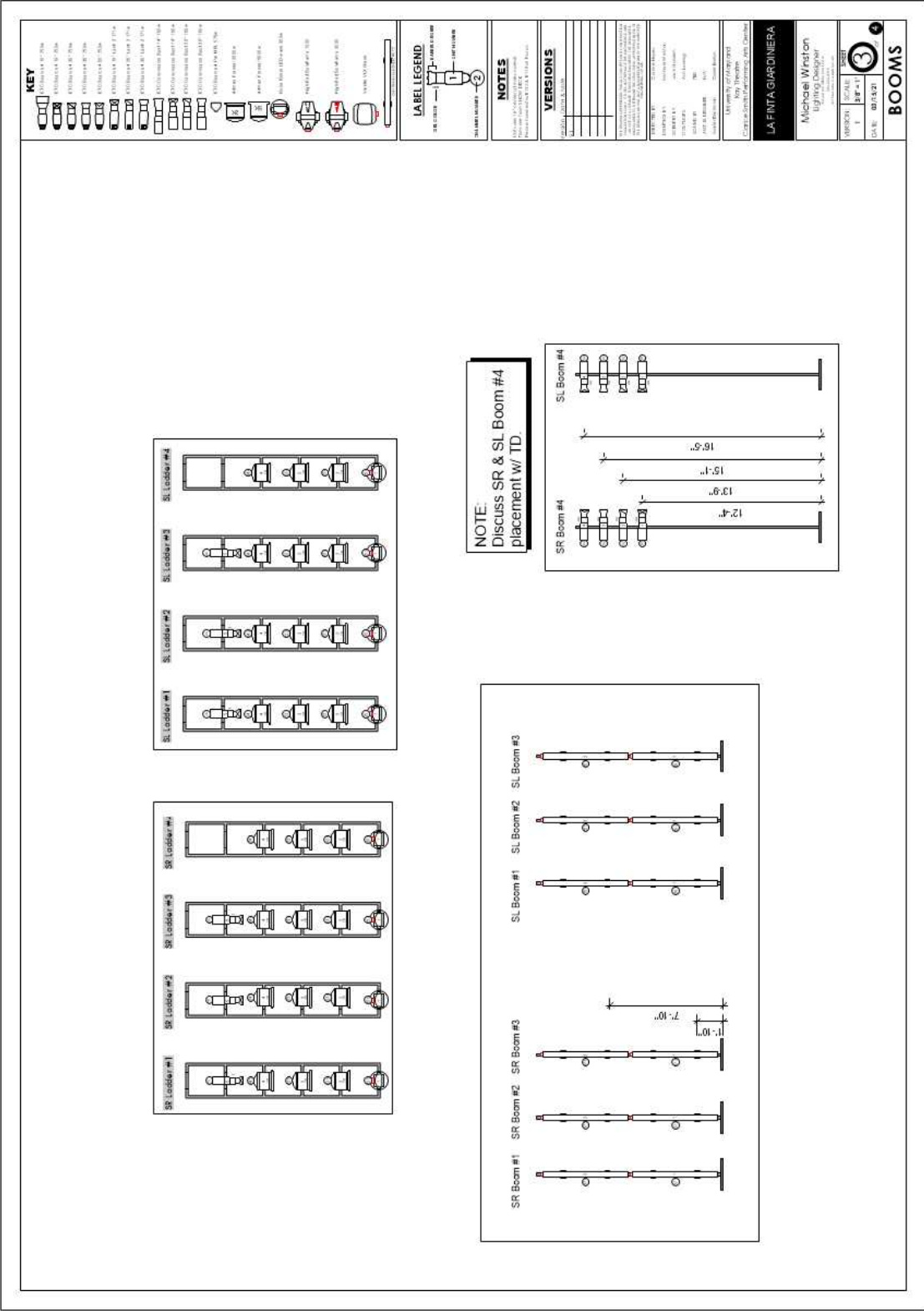
Moving into Act 3, I wanted to communicate this catharsis feeling of clarity. At first for me, it was taking walks to get away from the computer. Eventually that regime became too rinse and repeat, so I took a bat to a model box to really get out my anxiety. Catharsis comes in many forms and I knew violence wasn't what the characters needed. Rather, I drew inspiration from being inside your home all day and finally going out into the sun. You close your eyes, and your eyelids are this strange reddish color, but when you open them, they daylight isn't the harsh yellow color it originally was, it's much cooler and softer. This was going to be achieved by using an Altman 5k unit with L501, a light blue gel that color corrects the original incandescent amber source more towards true daylight. I also enjoyed that the opening music of Act 3 feels very hopeful. The violins and piano aren't trying to overtake singer's voices, rather, it feels more like the instruments are finally a platform for the characters to stand on and speak their newly acquired truths.

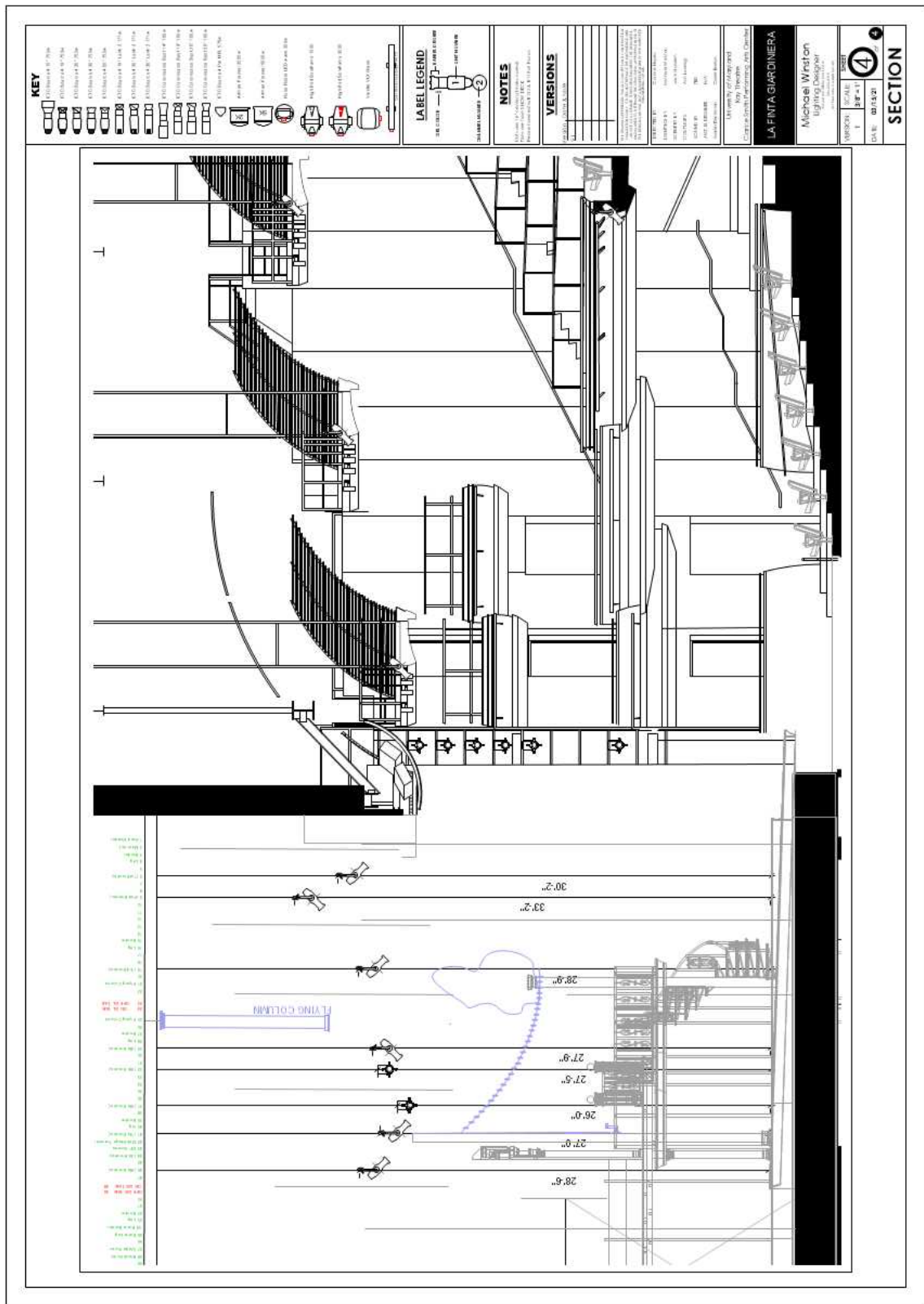
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2.3.1 Front of House, Overhead Electrics, Booms & Ladders, Section


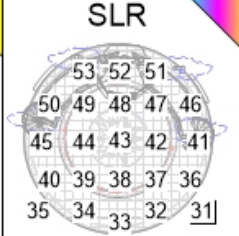
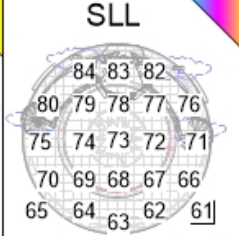
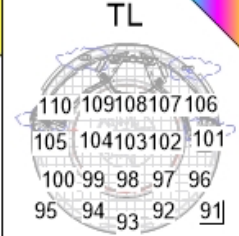
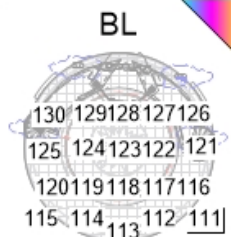
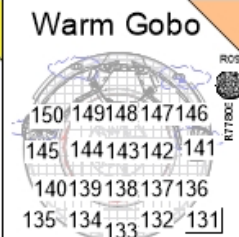
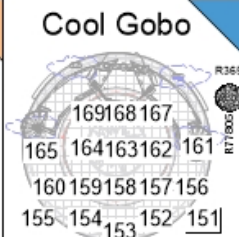
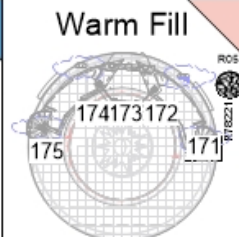
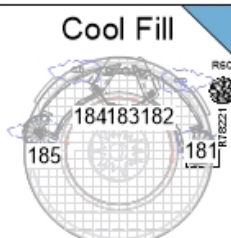
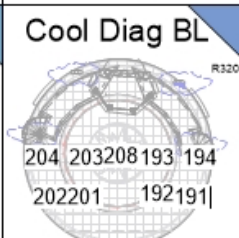
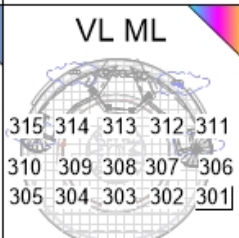









LA FINTA GIARDINIERA MAGIC SHEET, By Michael Winston

FL 	SLR 	SLL 	TL 
BL 	Warm Gobo 	Cool Gobo 	Warm Fill 
Cool Fill 	Cool Diag BL 	VL ML 	SolaFrames 403 [401] 402 502 [501] CP: FP: BP: IP:
2K Ladder Low 228 224 SR-> 227 223 <-SL 226 222 225 [221]	2K Ladder Mid 238 234 237 233 236 232 235 [231]	2K Ladder High 248 244 247 243 246 242 245 [241]	Ladder Robe 258 254 257 253 256 252 255 [251]
Colorblaze Booms Wall Scrape 276 266 294 284 275 265 293 283 274 264 292 282 273 263 291 281 272 262 271 [261]			Areas 
Maestro Center Special 701 702 600			

2.5 : Instrument Schedule

Finta LW.lw6

Instrument Schedule

3/27/2021

Finta LW.lw6

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1st Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(37)	2RC SLR	ETC Source4 Lustr 2 19deg	171w	R132
2	(38)	2C SLR	ETC Source4 Lustr 2 19deg	171w	R132
3	(39)	2LC SLR	ETC Source4 Lustr 2 19deg	171w	R132
4	(40)	2L SLR	ETC Source4 Lustr 2 19deg	171w	R132
5	(91)	2R TL	ETC Source4 PAR MFL	575w	R132
6	(92)	2RC TL	ETC Source4 PAR MFL	575w	R132
7	(93)	2C TL	ETC Source4 PAR MFL	575w	R132
8	(94)	2LC TL	ETC Source4 PAR MFL	575w	R132
9	(95)	2L TL	ETC Source4 PAR MFL	575w	R132
10	(66)	2R SLL	ETC Source4 Lustr 2 19deg	171w	R132
11	(67)	2RC SLL	ETC Source4 Lustr 2 19deg	171w	R132
12	(68)	2C SLL	ETC Source4 Lustr 2 19deg	171w	R132
13	(69)	2LC SLL	ETC Source4 Lustr 2 19deg	171w	R132

2nd Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(147)	4RC GOBO	ETC Source4 36deg 750W	750w	R09+R132, T:R77805
2	(141)	3R GOBO	ETC Source4 26deg 750W	750w	R09+R132, T:R77805
3	(301)	Mover	Varilite VLX Wash	840w	NC
4	(148)	4C GOBO	ETC Source4 36deg 750W	750w	R09+R132, T:R77805
5	(302)	Mover	Varilite VLX Wash	840w	NC
6	(149)	4LC GOBO	ETC Source4 36deg 750W	750w	R09+R132, T:R77805
7	(303)	Mover	Varilite VLX Wash	840w	NC
8	(600)	Center Special	ETC Source4 26deg 750W	750w	R119
9	(167)	4RC GOBO	ETC Source4 36deg 750W	750w	R365+R132, T:R77805
10	(304)	Mover	Varilite VLX Wash	840w	NC
11	(168)	4C GOBO	ETC Source4 36deg 750W	750w	R365+R132, T:R77805
12	(305)	Mover	Varilite VLX Wash	840w	NC
13	(165)	3R GOBO	ETC Source4 26deg 750W	750w	R365+R132, T:R77805
14	(169)	4LC GOBO	ETC Source4 36deg 750W	750w	R365+R132, T:R77805

3rd Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(42)	3RC SLR	ETC Source4 Lustr 2 19deg	171w	R132
2	(43)	3C SLR	ETC Source4 Lustr 2 19deg	171w	R132
3	(44)	3LC SLR	ETC Source4 Lustr 2 19deg	171w	R132
4	(306)	Mover	Varilite VLX Wash	840w	NC
5	(111)	1R BL	ETC ColorSource Spot 26deg	160w	R132
6	(96)	3R TL	ETC Source4 PAR MFL	575w	R132
7	(45)	3L SLR	ETC Source4 Lustr 2 19deg	171w	R132
8	(307)	Mover	Varilite VLX Wash	840w	NC
9	(112)	1RC BL	ETC ColorSource Spot 26deg	160w	R132
10	(97)	3RC TL	ETC Source4 PAR MFL	575w	R132
11	(113)	1C BL	ETC ColorSource Spot 26deg	160w	R132
12	(308)	Mover	Varilite VLX Wash	840w	NC
13	(98)	3C TL	ETC Source4 PAR MFL	575w	R132
14	(114)	1LC BL	ETC ColorSource Spot 26deg	160w	R132
15	(99)	3LC TL	ETC Source4 PAR MFL	575w	R132
16	(309)	Mover	Varilite VLX Wash	840w	NC
17	(71)	3R SLL	ETC Source4 Lustr 2 19deg	171w	R132
18	(115)	1L BL	ETC ColorSource Spot 26deg	160w	R132

3rd Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
19	(100)	3L TL	ETC Source4 PAR MFL	575w	R132
20	(310)	Mover	Varilite VLX Wash	840w	NC
21	(72)	3RC SLL	ETC Source4 Lustr 2 19deg	171w	R132
22	(73)	3C SLL	ETC Source4 Lustr 2 19deg	171w	R132
23	(74)	3LC SLL	ETC Source4 Lustr 2 19deg	171w	R132

4th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(47)	4RC SLR	ETC ColorSource Spot 19deg	160w	R132
2	(48)	4C SLR	ETC ColorSource Spot 19deg	160w	R132
3	(116)	2R BL	ETC ColorSource Spot 26deg	160w	R132
4	(49)	4LC SLR	ETC ColorSource Spot 19deg	160w	R132
5	(101)	4R TL	ETC Source4 PAR MFL	575w	R132
6	(117)	2RC BL	ETC ColorSource Spot 26deg	160w	R132
7	(50)	4L SLR	ETC ColorSource Spot 19deg	160w	R132
8	(102)	4RC TL	ETC Source4 PAR MFL	575w	R132
9	(118)	2C BL	ETC ColorSource Spot 26deg	160w	R132
10	(103)	4C TL	ETC Source4 PAR MFL	575w	R132
11	(119)	2LC BL	ETC ColorSource Spot 26deg	160w	R132
12	(104)	4LC TL	ETC Source4 PAR MFL	575w	R132
13	(76)	4R SLR	ETC ColorSource Spot 19deg	160w	R132
14	(120)	2L BL	ETC ColorSource Spot 26deg	160w	R132
15	(105)	4L TL	ETC Source4 PAR MFL	575w	R132
16	(77)	4RC SLR	ETC ColorSource Spot 19deg	160w	R132

4th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
17	(78)	4C SLR	ETC ColorSource Spot 19deg	160w	R132
18	(79)	4LC SLR	ETC ColorSource Spot 19deg	160w	R132

5th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(311)	Mover	Varilite VLX Wash	840w	NC
2	(201)	ACT 3	Altman 2K Fresnel	2kW	R3202
3	(312)	Mover	Varilite VLX Wash	840w	NC
4	(21)	5RC FL	ETC Source4 50deg 750	750w	R60+R132
5	(202)	ACT 3	Altman 2K Fresnel	2kW	R3202
6	(313)	Mover	Varilite VLX Wash	840w	NC
7	(22)	5C FL	ETC Source4 50deg 750	750w	R60+R132
8	(191)	ACT 3	Altman 2K Fresnel	2kW	R3202
9	(23)	5LC FL	ETC Source4 50deg 750	750w	R60+R132
10	(314)	Mover	Varilite VLX Wash	840w	NC
11	(192)	ACT 3	Altman 2K Fresnel	2kW	R3202
12	(315)	Mover	Varilite VLX Wash	840w	NC

6th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(52)	5RC SLR	ETC ColorSource Spot 36deg	160w	R132
2	(53)	5C SLR	ETC ColorSource Spot 36deg	160w	R132
3	(54)	5LC SLR	ETC ColorSource Spot 36deg	160w	R132
4	(82)	5RC SLL	ETC ColorSource Spot 36deg	160w	R132
5	(83)	5C SLL	ETC ColorSource Spot 36deg	160w	R132
6	(84)	5LC SLL	ETC ColorSource Spot 36deg	160w	R132

7th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(203)	ACT 3	Altman 2K Fresnel	2kW	R3202
2	(121)	3R BL	ETC ColorSource Spot 26deg	160w	R132
3	(204)	ACT 3	Altman 2K Fresnel	2kW	R3202
4	(122)	3RC BL	ETC ColorSource Spot 26deg	160w	R132
5	(107)	5RC TL	ETC Source4 PAR MFL	575w	R132
6	(123)	3C BL	ETC ColorSource Spot 26deg	160w	R132
7	(108)	5C TL	ETC Source4 PAR MFL	575w	R132
8	(208)	ACT 3	Altman 5K Fresnel	5kW	R3202
9	(109)	5LC TL	ETC Source4 PAR MFL	575w	R132
10	(124)	3LC BL	ETC ColorSource Spot 26deg	160w	R132
11	(193)	ACT 3	Altman 2K Fresnel	2kW	R3202
12	(125)	3L BL	ETC ColorSource Spot 26deg	160w	R132
13	(194)	ACT 3	Altman 2K Fresnel	2kW	R3202

8th Electric

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(126)	4R BL	ETC ColorSource Spot 26deg	160w	R132
2	(127)	4RC BL	ETC ColorSource Spot 26deg	160w	R132
3	(128)	4C BL	ETC ColorSource Spot 26deg	160w	R132
4	(129)	4LC BL	ETC ColorSource Spot 26deg	160w	R132
5	(130)	4L BL	ETC ColorSource Spot 26deg	160w	R132

Box 1L-1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
2	(140)	2L GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
3	(134)	1LC GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
4	(139)	2LC GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805

Box 1R

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(151)	1R GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
2	(156)	2R GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
3	(152)	1RC GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
4	(157)	2RC GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805

Catwalk #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(136)	2R GOBO	ETC Source4 26deg 750W	750w	R09+R132, T:R77805
1	(135)	1L GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
1	(142)	3RC GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
2	(143)	3C GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
3	(16)	4R FL	ETC ColorSource Spot 19deg	160w	R132
3	(137)	2RC GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
4	(144)	3LC GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
5	(131)	1R GOBO	ETC Source4 26deg 750W	750w	R09+R132, T:R77805
5	(145)	3L GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
6	(17)	4RC FL	ETC ColorSource Spot 19deg	160w	R132
7	(701)	Maestro	ETC Source4 19deg 750W	750w	R132
8	(18)	4C FL	ETC ColorSource Spot 19deg	160w	R132
9	(161)	3R GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
10	(702)	Maestro	ETC Source4 19deg 750W	750w	R132
11	(19)	4LC FL	ETC ColorSource Spot 19deg	160w	R132
12	(162)	3RC GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805

Catwalk #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
13	(20)	4L FL	ETC ColorSource Spot 19deg	160w	R132
14	(163)	3C GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
15	(164)	3LC GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805

Catwalk #2

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(6)	2R FL	ETC ColorSource Spot 14deg	160w	R132
2	(11)	3R FL	ETC ColorSource Spot 14deg	160w	R132
3	(7)	2RC FL	ETC ColorSource Spot 14deg	160w	R132
4	(12)	3RC FL	ETC ColorSource Spot 14deg	160w	R132
5	(8)	2C FL	ETC ColorSource Spot 14deg	160w	R132
6	(402)	Mover	High End Systems SolaSpot Frame 1000	650w	NC
7	(13)	3C FL	ETC ColorSource Spot 14deg	160w	R132
8	(9)	2LC FL	ETC ColorSource Spot 14deg	160w	R132
9	(14)	3LC FL	ETC ColorSource Spot 14deg	160w	R132
10	(10)	2L FL	ETC ColorSource Spot 14deg	160w	R132
11	(15)	3L FL	ETC ColorSource Spot 14deg	160w	R132

Catwalk #3 Low

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
2	(1)	1R FL	ETC ColorSource Spot 14deg	160w	R132
4	(172)	Warm Fill	ETC Source4 10deg 750W	750w	R05, T:R78221
5	(2)	1RC FL	ETC ColorSource Spot 14deg	160w	R132
6	(182)	Cool Fill	ETC Source4 10deg 750W	750w	R60, T:R78221
7	(173)	Warm Fill	ETC Source4 10deg 750W	750w	R05, T:R78221
8	(3)	1C FL	ETC ColorSource Spot 14deg	160w	R132
9	(183)	Cool Fill	ETC Source4 10deg 750W	750w	R60, T:R78221
10	(174)	Warm Fill	ETC Source4 10deg 750W	750w	R05, T:R78221
11	(4)	1LC FL	ETC ColorSource Spot 14deg	160w	R132
12	(184)	Cool Fill	ETC Source4 10deg 750W	750w	R60, T:R78221
13	(175)	Warm Fill	ETC Source4 10deg 750W	750w	R05, T:R78221
14	(5)	1L FL	ETC ColorSource Spot 14deg	160w	R132

House Balcony Rail

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(171)	Warm Fill	ETC Source4 10deg 750W	750w	R05, T:R78221
3	(181)	Cool Fill	ETC Source4 10deg 750W	750w	R60, T:R78221
15	(185)	Cool Fill	ETC Source4 10deg 750W	750w	R60, T:R78221

SL Boom #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(261)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(264)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SL Boom #2

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(262)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(265)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SL Boom #3

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(263)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(266)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SL Boom #4

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(281)	Wall Scrape SL	ETC ColorSource Spot 19deg	160w	R132
2	(282)	Wall Scrape SL	ETC ColorSource Spot 26deg	160w	R132
3	(283)	Wall Scrape SL	ETC ColorSource Spot 36deg	160w	R132
4	(284)	Wall Scrape SL	ETC ColorSource Spot 50deg	160w	R132

SR Boom #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(271)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(274)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SR Boom #2

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(272)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(275)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SR Boom #3

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(273)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132
2	(276)	Flood	Color Kinetics ColorBlaze TRX 72	930w	R132

SR Boom #4

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(291)	Wall Scrape SR	ETC ColorSource Spot 19deg	160w	R132
2	(292)	Wall Scrape SR	ETC ColorSource Spot 26deg	160w	R132
3	(293)	Wall Scrape SR	ETC ColorSource Spot 36deg	160w	R132
4	(294)	Wall Scrape SR	ETC ColorSource Spot 50deg	160w	R132

SL Ladder #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(251)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(221)	ACT 3	Altman 2K Fresnel	2kW	NC
3	(231)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(241)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(36)	2R SLR	ETC ColorSource Spot 19deg	160w	R132

SL Ladder #2

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(252)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(222)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(232)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(242)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(41)	3R SLR	ETC ColorSource Spot 19deg	160w	R132

SL Ladder #3

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(253)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(223)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(233)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(243)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(46)	4R SLR	ETC ColorSource Spot 19deg	160w	R132

SL Ladder #4

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(254)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(224)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(234)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(244)	SPECIAL	Altman 2K Fresnel	2kW	NC

SR Ladder #1

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(255)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(225)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(235)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(245)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(70)	4L SLR	ETC ColorSource Spot 19deg	160w	R132

SR Ladder #2

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(256)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(226)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(236)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(246)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(75)	3L SLL	ETC ColorSource Spot 19deg	160w	R132

SR Ladder #3

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(257)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(227)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(237)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(247)	SPECIAL	Altman 2K Fresnel	2kW	NC
5	(80)	2L SLL	ETC ColorSource Spot 19deg	160w	R132

SR Ladder #4

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(258)	Mover	Robe Robin 300 LEDWash	200w	R132
2	(228)	SPECIAL	Altman 2K Fresnel	2kW	NC
3	(238)	SPECIAL	Altman 2K Fresnel	2kW	NC
4	(248)	SPECIAL	Altman 2K Fresnel	2kW	NC

SL Slot

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(295)	Low special	ETC ColorSource Spot 36deg	160w	R132
2	(31)	1R	ETC Source4 Lustr 2 36deg	171w	R132
3	(32)	1RC	ETC Source4 Lustr 2 26deg	171w	R132
4	(33)	1C	ETC Source4 Lustr 2 26deg	171w	R132
5	(34)	1LC	ETC Source4 Lustr 2 19deg	171w	R132
6	(35)	1L	ETC Source4 Lustr 2 19deg	171w	R132

SR Slot

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(296)	Low special	ETC ColorSource Spot 36deg	160w	R132
2	(65)	1L	ETC Source4 Lustr 2 36deg	171w	R132
3	(64)	1LC	ETC Source4 Lustr 2 26deg	171w	R132
4	(63)	1C	ETC Source4 Lustr 2 26deg	171w	R132
5	(62)	1RC	ETC Source4 Lustr 2 19deg	171w	R132
6	(61)	1R	ETC Source4 Lustr 2 19deg	171w	R132

Tech Box 1L High

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
2	(133)	1C GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
4	(138)	2C GOBO	ETC Source4 19deg 750W	750w	R09+R132, T:R77805
6	(132)	1RC GOBO	ETC Source4 26deg 750W	750w	R09+R132, T:R77805

Tech Box 1R High

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(160)	2L GOBO	ETC Source4 26deg 750W	750w	R365+R132, T:R77805
1	(158)	2C GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
2	(155)	1L GOBO	ETC Source4 26deg 750W	750w	R365+R132, T:R77805
2	(153)	1C GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
3	(159)	2LC GOBO	ETC Source4 19deg 750W	750w	R365+R132, T:R77805
4	(154)	1LC GOBO	ETC Source4 26deg 750W	750w	R365+R132, T:R77805

Tech Box SL

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(401)	Mover	High End Systems SolaSpot Frame 1000	650w	NC

Tech Box SR

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(403)	Mover	High End Systems SolaSpot Frame 1000	650w	NC

Tech Box SR-4

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(502)	Mover	High End Systems SolaSpot Frame 1000	650w	NC
1	(501)	Mover	High End Systems SolaSpot Frame 1000	650w	NC

US Balcony Rail

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(297)	Entrance	ETC ColorSource Spot 26deg	160w	R132
2	(298)	Entrance	ETC ColorSource Spot 26deg	160w	R132

Follow Spot Booth

U#	Chan	Purpose	Inst Type & Access	Load	Color & Gobo
1	(801)	FS	Lycian SuperArc 400 Follow Spot	400w	NC
2	(802)	FS	Lycian SuperArc 400 Follow Spot	400w	NC

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Channel Hookup

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Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(1)	Catwalk # 3 Low	2	ETC ColorSource Spot 14deg 160w	House Balcony Rail	R132
(2)	Catwalk # 3 Low	5	ETC ColorSource Spot 14deg 160w	House Balcony Rail	R132
(3)	Catwalk # 3 Low	8	ETC ColorSource Spot 14deg 160w	House Balcony Rail	R132
(4)	Catwalk # 3 Low	11	ETC ColorSource Spot 14deg 160w	House Balcony Rail	R132
(5)	Catwalk # 3 Low	14	ETC ColorSource Spot 14deg 160w	House Balcony Rail	R132
(6)	Catwalk #2	1	ETC ColorSource Spot 14deg 160w	2R FL	R132
(7)	Catwalk #2	3	ETC ColorSource Spot 14deg 160w	2RC FL	R132
(8)	Catwalk #2	5	ETC ColorSource Spot 14deg 160w	2C FL	R132
(9)	Catwalk #2	8	ETC ColorSource Spot 14deg 160w	2LC FL	R132
(10)	Catwalk #2	10	ETC ColorSource Spot 14deg 160w	2L FL	R132
(11)	Catwalk #2	2	ETC ColorSource Spot 14deg 160w	3R FL	R132
(12)	Catwalk #2	4	ETC ColorSource Spot 14deg 160w	3RC FL	R132
(13)	Catwalk #2	7	ETC ColorSource Spot 14deg 160w	3C FL	R132
(14)	Catwalk #2	9	ETC ColorSource Spot 14deg 160w	3LC FL	R132
(15)	Catwalk #2	11	ETC ColorSource Spot 14deg 160w	3L FL	R132
(16)	Catwalk #1	3	ETC ColorSource Spot 19deg 160w	4R FL	R132
(17)	Catwalk #1	6	ETC ColorSource Spot 19deg 160w	4RC FL	R132

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(1) thru (17)

Channel Hookup

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(18)	Catwalk #1	8	ETC ColorSource Spot 19deg 160w	4C FL	R132	
(19)	Catwalk #1	11	ETC ColorSource Spot 19deg 160w	4LC FL	R132	
(20)	Catwalk #1	13	ETC ColorSource Spot 19deg 160w	4L FL	R132	
(21)	5th Electric	4	ETC Source4 50deg 750 750w	5RC FL	R60+R132	
(22)	5th Electric	7	ETC Source4 50deg 750 750w	5C FL	R60+R132	
(23)	5th Electric	9	ETC Source4 50deg 750 750w	5LC FL	R60+R132	
(31)	SL Slot	2	ETC Source4 Lustr 2 36deg 171w	1R	R132	
(32)	SL Slot	3	ETC Source4 Lustr 2 26deg 171w	1RC	R132	
(33)	SL Slot	4	ETC Source4 Lustr 2 26deg 171w	1C	R132	
(34)	SL Slot	5	ETC Source4 Lustr 2 19deg 171w	1LC	R132	
(35)	SL Slot	6	ETC Source4 Lustr 2 19deg 171w	1L	R132	
(36)	SL Ladder #1	5	ETC ColorSource Spot 19deg 160w	2R SLR	R132	
(37)	1st Electric	1	ETC Source4 Lustr 2 19deg 171w	2RC SLR	R132	
(38)	1st Electric	2	ETC Source4 Lustr 2 19deg 171w	2C SLR	R132	
(39)	1st Electric	3	ETC Source4 Lustr 2 19deg 171w	2LC SLR	R132	
(40)	1st Electric	4	ETC Source4 Lustr 2 19deg 171w	2L SLR	R132	
(41)	SL Ladder #2	5	ETC ColorSource Spot 19deg 160w	3R SLR	R132	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(42)	3rd Electric	1	ETC Source4 Lustr 2 19deg 171w	3RC SLR	R132
(43)	3rd Electric	2	ETC Source4 Lustr 2 19deg 171w	3C SLR	R132
(44)	3rd Electric	3	ETC Source4 Lustr 2 19deg 171w	3LC SLR	R132
(45)	3rd Electric	7	ETC Source4 Lustr 2 19deg 171w	3L SLR	R132
(46)	SL Ladder #3	5	ETC ColorSource Spot 19deg 160w	4R SLR	R132
(47)	4th Electric	1	ETC ColorSource Spot 19deg 160w	4RC SLR	R132
(48)	4th Electric	2	ETC ColorSource Spot 19deg 160w	4C SLR	R132
(49)	4th Electric	4	ETC ColorSource Spot 19deg 160w	4LC SLR	R132
(50)	4th Electric	7	ETC ColorSource Spot 19deg 160w	4L SLR	R132
(52)	6th Electric	1	ETC ColorSource Spot 36deg 160w	5RC SLR	R132
(53)	6th Electric	2	ETC ColorSource Spot 36deg 160w	5C SLR	R132
(54)	6th Electric	3	ETC ColorSource Spot 36deg 160w	5LC SLR	R132
(61)	SR Slot	6	ETC Source4 Lustr 2 19deg 171w	1R	R132
(62)	SR Slot	5	ETC Source4 Lustr 2 19deg 171w	1RC	R132
(63)	SR Slot	4	ETC Source4 Lustr 2 26deg 171w	1C	R132
(64)	SR Slot	3	ETC Source4 Lustr 2 26deg 171w	1LC	R132
(65)	SR Slot	2	ETC Source4 Lustr 2 36deg 171w	1L	R132

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Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(66)	1st Electric	10	ETC Source4 Lustr 2 19deg 171w	2R SLL	R132	
(67)	1st Electric	11	ETC Source4 Lustr 2 19deg 171w	2RC SLL	R132	
(68)	1st Electric	12	ETC Source4 Lustr 2 19deg 171w	2C SLL	R132	
(69)	1st Electric	13	ETC Source4 Lustr 2 19deg 171w	2LC SLL	R132	
(70)	SR Ladder #1	5	ETC ColorSource Spot 19deg 160w	4L SLR	R132	
(71)	3rd Electric	17	ETC Source4 Lustr 2 19deg 171w	3R SLL	R132	
(72)	3rd Electric	21	ETC Source4 Lustr 2 19deg 171w	3RC SLL	R132	
(73)	3rd Electric	22	ETC Source4 Lustr 2 19deg 171w	3C SLL	R132	
(74)	3rd Electric	23	ETC Source4 Lustr 2 19deg 171w	3LC SLL	R132	
(75)	SR Ladder #2	5	ETC ColorSource Spot 19deg 160w	3L SLL	R132	
(76)	4th Electric	13	ETC ColorSource Spot 19deg 160w	4R SLR	R132	
(77)	4th Electric	16	ETC ColorSource Spot 19deg 160w	4RC SLR	R132	
(78)	4th Electric	17	ETC ColorSource Spot 19deg 160w	4C SLR	R132	
(79)	4th Electric	18	ETC ColorSource Spot 19deg 160w	4LC SLR	R132	
(80)	SR Ladder #3	5	ETC ColorSource Spot 19deg 160w	2L SLL	R132	
(82)	6th Electric	4	ETC ColorSource Spot 36deg 160w	5RC SLL	R132	
(83)	6th Electric	5	ETC ColorSource Spot 36deg 160w	5C SLL	R132	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(84)	6th Electric	6	ETC ColorSource Spot 36deg 160w	5LC SLL	R132
(91)	1st Electric	5	ETC Source4 PAR MFL 575w	2R TL	R132
(92)	1st Electric	6	ETC Source4 PAR MFL 575w	2RC TL	R132
(93)	1st Electric	7	ETC Source4 PAR MFL 575w	2C TL	R132
(94)	1st Electric	8	ETC Source4 PAR MFL 575w	2LC TL	R132
(95)	1st Electric	9	ETC Source4 PAR MFL 575w	2L TL	R132
(96)	3rd Electric	6	ETC Source4 PAR MFL 575w	3R TL	R132
(97)	3rd Electric	10	ETC Source4 PAR MFL 575w	3RC TL	R132
(98)	3rd Electric	13	ETC Source4 PAR MFL 575w	3C TL	R132
(99)	3rd Electric	15	ETC Source4 PAR MFL 575w	3LC TL	R132
(100)	3rd Electric	19	ETC Source4 PAR MFL 575w	3L TL	R132
(101)	4th Electric	5	ETC Source4 PAR MFL 575w	4R TL	R132
(102)	4th Electric	8	ETC Source4 PAR MFL 575w	4RC TL	R132
(103)	4th Electric	10	ETC Source4 PAR MFL 575w	4C TL	R132
(104)	4th Electric	12	ETC Source4 PAR MFL 575w	4LC TL	R132
(105)	4th Electric	15	ETC Source4 PAR MFL 575w	4L TL	R132
(107)	7th Electric	5	ETC Source4 PAR MFL 575w	5RC TL	R132

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(108)	7th Electric	7	ETC Source4 PAR MFL 575w	5C TL	R132	
(109)	7th Electric	9	ETC Source4 PAR MFL 575w	5LC TL	R132	
(111)	3rd Electric	5	ETC ColorSource Spot 26deg 160w	1R BL	R132	
(112)	3rd Electric	9	ETC ColorSource Spot 26deg 160w	1RC BL	R132	
(113)	3rd Electric	11	ETC ColorSource Spot 26deg 160w	1C BL	R132	
(114)	3rd Electric	14	ETC ColorSource Spot 26deg 160w	1LC BL	R132	
(115)	3rd Electric	18	ETC ColorSource Spot 26deg 160w	1L BL	R132	
(116)	4th Electric	3	ETC ColorSource Spot 26deg 160w	2R BL	R132	
(117)	4th Electric	6	ETC ColorSource Spot 26deg 160w	2RC BL	R132	
(118)	4th Electric	9	ETC ColorSource Spot 26deg 160w	2C BL	R132	
(119)	4th Electric	11	ETC ColorSource Spot 26deg 160w	2LC BL	R132	
(120)	4th Electric	14	ETC ColorSource Spot 26deg 160w	2L BL	R132	
(121)	7th Electric	2	ETC ColorSource Spot 26deg 160w	3R BL	R132	
(122)	7th Electric	4	ETC ColorSource Spot 26deg 160w	3RC BL	R132	
(123)	7th Electric	6	ETC ColorSource Spot 26deg 160w	3C BL	R132	
(124)	7th Electric	10	ETC ColorSource Spot 26deg 160w	3LC BL	R132	
(125)	7th Electric	12	ETC ColorSource Spot 26deg 160w	3L BL	R132	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(126)	8th Electric	1	ETC ColorSource Spot 26deg 160w	4R BL	R132
(127)	8th Electric	2	ETC ColorSource Spot 26deg 160w	4RC BL	R132
(128)	8th Electric	3	ETC ColorSource Spot 26deg 160w	4C BL	R132
(129)	8th Electric	4	ETC ColorSource Spot 26deg 160w	4LC BL	R132
(130)	8th Electric	5	ETC ColorSource Spot 26deg 160w	4L BL	R132
(131)	Catwalk #1	5	ETC Source4 26deg 750W 750w	1R GOBO	R09+R132, T: R77805
(132)	Tech Box 1L High	6	ETC Source4 26deg 750W 750w	1RC GOBO	R09+R132, T: R77805
(133)	Tech Box 1L High	2	ETC Source4 19deg 750W 750w	1C GOBO	R09+R132, T: R77805
(134)	Box 1L-1	3	ETC Source4 19deg 750W 750w	1LC GOBO	R09+R132, T: R77805
(135)	Catwalk #1	1	ETC Source4 19deg 750W 750w	1L GOBO	R09+R132, T: R77805
(136)	Catwalk #1	1	ETC Source4 26deg 750W 750w	2R GOBO	R09+R132, T: R77805
(137)	Catwalk #1	3	ETC Source4 19deg 750W 750w	2RC GOBO	R09+R132, T: R77805
(138)	Tech Box 1L High	4	ETC Source4 19deg 750W 750w	2C GOBO	R09+R132, T: R77805
(139)	Box 1L-1	4	ETC Source4 19deg 750W 750w	2LC GOBO	R09+R132, T: R77805
(140)	Box 1L-1	2	ETC Source4 19deg 750W 750w	2L GOBO	R09+R132, T: R77805
(141)	2nd Electric	2	ETC Source4 26deg 750W 750w	3R GOBO	R09+R132, T: R77805
(142)	Catwalk #1	1	ETC Source4 19deg 750W 750w	3RC GOBO	R09+R132, T: R77805

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(143)	Catwalk #1	2	ETC Source4 19deg 750W 750w	3C GOBO	R09+R132, T: R77805
(144)	Catwalk #1	4	ETC Source4 19deg 750W 750w	3LC GOBO	R09+R132, T: R77805
(145)	Catwalk #1	5	ETC Source4 19deg 750W 750w	3L GOBO	R09+R132, T: R77805
(147)	2nd Electric	1	ETC Source4 36deg 750W 750w	4RC GOBO	R09+R132, T: R77805
(148)	2nd Electric	4	ETC Source4 36deg 750W 750w	4C GOBO	R09+R132, T: R77805
(149)	2nd Electric	6	ETC Source4 36deg 750W 750w	4LC GOBO	R09+R132, T: R77805
(151)	Box 1R	1	ETC Source4 19deg 750W 750w	1R GOBO	R365+R132, T: R77805
(152)	Box 1R	3	ETC Source4 19deg 750W 750w	1RC GOBO	R365+R132, T: R77805
(153)	Tech Box 1R High	2	ETC Source4 19deg 750W 750w	1C GOBO	R365+R132, T: R77805
(154)	Tech Box 1R High	4	ETC Source4 26deg 750W 750w	1LC GOBO	R365+R132, T: R77805
(155)	Tech Box 1R High	2	ETC Source4 26deg 750W 750w	1L GOBO	R365+R132, T: R77805
(156)	Box 1R	2	ETC Source4 19deg 750W 750w	2R GOBO	R365+R132, T: R77805
(157)	Box 1R	4	ETC Source4 19deg 750W 750w	2RC GOBO	R365+R132, T: R77805
(158)	Tech Box 1R High	1	ETC Source4 19deg 750W 750w	2C GOBO	R365+R132, T: R77805
(159)	Tech Box 1R High	3	ETC Source4 19deg 750W 750w	2LC GOBO	R365+R132, T: R77805
(160)	Tech Box 1R High	1	ETC Source4 26deg 750W 750w	2L GOBO	R365+R132, T: R77805
(161)	Catwalk #1	9	ETC Source4 19deg 750W 750w	3R GOBO	R365+R132, T: R77805

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(162)	Catwalk #1	12	ETC Source4 19deg 750W 750w	3RC GOBO	R365+R132, T: R77805
(163)	Catwalk #1	14	ETC Source4 19deg 750W 750w	3C GOBO	R365+R132, T: R77805
(164)	Catwalk #1	15	ETC Source4 19deg 750W 750w	3LC GOBO	R365+R132, T: R77805
(165)	2nd Electric	13	ETC Source4 26deg 750W 750w	3R GOBO	R365+R132, T: R77805
(167)	2nd Electric	9	ETC Source4 36deg 750W 750w	4RC GOBO	R365+R132, T: R77805
(168)	2nd Electric	11	ETC Source4 36deg 750W 750w	4C GOBO	R365+R132, T: R77805
(169)	2nd Electric	14	ETC Source4 36deg 750W 750w	4LC GOBO	R365+R132, T: R77805
(171)	House Balcony Rail	1	ETC Source4 10deg 750W 750w	Warm Fill	R05, T:R78221
(172)	House Balcony Rail	4	ETC Source4 10deg 750W 750w	Warm Fill	R05, T:R78221
(173)	House Balcony Rail	7	ETC Source4 10deg 750W 750w	Warm Fill	R05, T:R78221
(174)	House Balcony Rail	10	ETC Source4 10deg 750W 750w	Warm Fill	R05, T:R78221
(175)	House Balcony Rail	13	ETC Source4 10deg 750W 750w	Warm Fill	R05, T:R78221
(181)	House Balcony Rail	3	ETC Source4 10deg 750W 750w	Cool Fill	R60, T:R78221
(182)	House Balcony Rail	6	ETC Source4 10deg 750W 750w	Cool Fill	R60, T:R78221
(183)	House Balcony Rail	9	ETC Source4 10deg 750W 750w	Cool Fill	R60, T:R78221
(184)	House Balcony Rail	12	ETC Source4 10deg 750W 750w	Cool Fill	R60, T:R78221
(185)	House Balcony Rail	15	ETC Source4 10deg 750W 750w	Cool Fill	R60, T:R78221

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(191)	5th Electric	8	Altman 2K Fresnel 2kW	ACT 3	R3202	
(192)	5th Electric	11	Altman 2K Fresnel 2kW	ACT 3	R3202	
(193)	7th Electric	11	Altman 2K Fresnel 2kW	ACT 3	R3202	
(194)	7th Electric	13	Altman 2K Fresnel 2kW	ACT 3	R3202	
(201)	5th Electric	2	Altman 2K Fresnel 2kW	ACT 3	R3202	
(202)	5th Electric	5	Altman 2K Fresnel 2kW	ACT 3	R3202	
(203)	7th Electric	1	Altman 2K Fresnel 2kW	ACT 3	R3202	
(204)	7th Electric	3	Altman 2K Fresnel 2kW	ACT 3	R3202	
(208)	7th Electric	8	Altman 5K Fresnel 5kW	ACT 3	R3202	
(221)	SL Ladder #1	2	Altman 2K Fresnel 2kW	ACT 3	NC	
(222)	SL Ladder #2	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(223)	SL Ladder #3	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(224)	SL Ladder #4	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(225)	SR Ladder #1	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(226)	SR Ladder #2	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(227)	SR Ladder #3	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(228)	SR Ladder #4	2	Altman 2K Fresnel 2kW	SPECIAL	NC	
(231)	SL Ladder #1	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(232)	SL Ladder #2	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(233)	SL Ladder #3	3	Altman 2K Fresnel 2kW	SPECIAL	NC	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(234)	SL Ladder #4	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(235)	SR Ladder #1	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(236)	SR Ladder #2	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(237)	SR Ladder #3	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(238)	SR Ladder #4	3	Altman 2K Fresnel 2kW	SPECIAL	NC	
(241)	SL Ladder #1	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(242)	SL Ladder #2	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(243)	SL Ladder #3	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(244)	SL Ladder #4	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(245)	SR Ladder #1	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(246)	SR Ladder #2	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(247)	SR Ladder #3	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(248)	SR Ladder #4	4	Altman 2K Fresnel 2kW	SPECIAL	NC	
(251)	SL Ladder #1	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(252)	SL Ladder #2	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(253)	SL Ladder #3	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(254)	SL Ladder #4	1	Robe Robin 300 LEDWash 200w	Mover	R132	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(255)	SR Ladder #1	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(256)	SR Ladder #2	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(257)	SR Ladder #3	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(258)	SR Ladder #4	1	Robe Robin 300 LEDWash 200w	Mover	R132	
(261)	SL Boom # 1	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(262)	SL Boom # 2	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(263)	SL Boom # 3	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(264)	SL Boom # 1	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(265)	SL Boom # 2	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(266)	SL Boom # 3	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(271)	SR Boom # 1	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(272)	SR Boom # 2	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(273)	SR Boom # 3	1	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(274)	SR Boom # 1	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(275)	SR Boom # 2	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(276)	SR Boom # 3	2	Color Kinetics ColorBlaze TRX 72 930w	Flood	R132	
(281)	SL Boom # 4	1	ETC ColorSource Spot 19deg 160w	Wall Scrape SL	R132	

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo
(282)	SL Boom # 4	2	ETC ColorSource Spot 26deg 160w	Wall Scrape SL	R132
(283)	SL Boom # 4	3	ETC ColorSource Spot 36deg 160w	Wall Scrape SL	R132
(284)	SL Boom # 4	4	ETC ColorSource Spot 50deg 160w	Wall Scrape SL	R132
(291)	SR Boom # 4	1	ETC ColorSource Spot 19deg 160w	Wall Scrape SR	R132
(292)	SR Boom # 4	2	ETC ColorSource Spot 26deg 160w	Wall Scrape SR	R132
(293)	SR Boom # 4	3	ETC ColorSource Spot 36deg 160w	Wall Scrape SR	R132
(294)	SR Boom # 4	4	ETC ColorSource Spot 50deg 160w	Wall Scrape SR	R132
(295)	SL Slot	1	ETC ColorSource Spot 36deg 160w	Low special	R132
(296)	SR Slot	1	ETC ColorSource Spot 36deg 160w	Low special	R132
(297)	US Balcony Rail	1	ETC ColorSource Spot 26deg 160w	Entrance	R132
(298)	US Balcony Rail	2	ETC ColorSource Spot 26deg 160w	Entrance	R132
(301)	2nd Electric	3	Varilite VLX Wash 840w	Mover	NC
(302)	2nd Electric	5	Varilite VLX Wash 840w	Mover	NC
(303)	2nd Electric	7	Varilite VLX Wash 840w	Mover	NC
(304)	2nd Electric	10	Varilite VLX Wash 840w	Mover	NC
(305)	2nd Electric	12	Varilite VLX Wash 840w	Mover	NC
(306)	3rd Electric	4	Varilite VLX Wash 840w	Mover	NC
(307)	3rd Electric	8	Varilite VLX Wash 840w	Mover	NC

Channel	Position	Unit#	Type & Acc & Load	Purpose	Color & Gobo	
(308)	3rd Electric	12	Varilite VLX Wash 840w	Mover	NC	
(309)	3rd Electric	16	Varilite VLX Wash 840w	Mover	NC	
(310)	3rd Electric	20	Varilite VLX Wash 840w	Mover	NC	
(311)	5th Electric	1	Varilite VLX Wash 840w	Mover	NC	
(312)	5th Electric	3	Varilite VLX Wash 840w	Mover	NC	
(313)	5th Electric	6	Varilite VLX Wash 840w	Mover	NC	
(314)	5th Electric	10	Varilite VLX Wash 840w	Mover	NC	
(315)	5th Electric	12	Varilite VLX Wash 840w	Mover	NC	
(401)	Tech Box SL	1	High End Systems SolaSpot Frame 1000 650w	Mover	NC	
(402)	Catwalk #2	6	High End Systems SolaSpot Frame 1000 650w	Mover	NC	
(403)	Tech Box SR	1	High End Systems SolaSpot Frame 1000 650w	Mover	NC	
(501)	Tech Box SR-4	1	High End Systems SolaSpot Frame 1000 650w	Mover	NC	
(502)	Tech Box SR-4	1	High End Systems SolaSpot Frame 1000 650w	Mover	NC	
(600)	2nd Electric	8	ETC Source4 26deg 750W 750w	Center Special	R119	
(701)	Catwalk #1	7	ETC Source4 19deg 750W 750w	Maestro	R132	
(702)	Catwalk #1	10	ETC Source4 19deg 750W 750w	Maestro	R132	
(801)	Follow Spot Booth	1	Lycian SuperArc 400 Follow Spot 400w	FS	NC	
(802)	Follow Spot Booth	2	Lycian SuperArc 400 Follow Spot 400w	FS	NC	

Chapter 3: Final Thoughts and Reflections

Overall, my feelings towards this process remain bittersweet. I do find joy in knowing that I was able to be honest and vulnerable with my team, especially Corrine. She had the willingness to understand that I was at odds and didn't have many answers. She was also willing to listen to the personal struggles I was going through as the many riots took place over the summer. One of my favorite moments with her was when we'd have a couple Zoom meetings to chat through ideas, but then the first 30 minutes would end up being us wildly oversharing personal life details. In a way, that was the little spark of chaotic inspiration I needed. Corrine also recognized me, Jack, and Ashlynn at our core as artist, which led us to feeling like we could speak more freely during meetings, without feeling like we'd be stepping on one another's toes. I also appreciate that Corrine was not afraid to hide her frustration and uncertainty with us, whether that was because of line cuts or tracking a thematic element. She never pretended to have all the answers and we were all in it together.

Without being able to tech the opera, it's hard to say what I would have done differently. However, looking back to the production process, I could have found more opportunities to do more artistic previsualization work as Corrine responded very positively to designs and work that weren't siloed. Whether that was in ETC Augmented, or doing a few original Photoshop renderings, the tools were there for us to play. Post plot work, I had given myself a lot of brushes to work with and I was looking forward to the opportunity to flex my design muscles in a newer and bigger space. I did go back and forth on whether to put the Lustr 2s in the slots or on a line set. With only having 24 of those units, I only had enough to cover 2 rows of my areas from both SL and SR. I

ultimately decided that although the slot positions have limited stage coverage, because this is an opera, our actors are more likely to be downstage when singing, and I would want that tighter color control for it. If I were in this situation again, I would have spoken with Corrine sooner about her general feelings on where actors move for their arias and duets. Therefore, having a clearer idea of where to focus my strongest tools.

Finally, the graduate experience does not cater to those grieving at loss. This opera never was going to be the *She Kills Monsters* from 2016 that I desperately wanted it to be. While the music did grow on me a little, I'm probably never going to out of my way to listen to Mozart or any classical music. Frankly, *Finta* was meant to be a capstone in my growth and accomplishments as a designer, and a final sendoff proving I was ready for the world. Instead, just like *She Kills Monsters* (2020), *The Little Mermaid*, and *Little Women*, *La Finta Giardiniera* was taken from me and there is no one to blame. I truly wish there were someone to point the finger at because it would ease the pain and validate the sacrifices I've made over the last three years. I do not feel cheated, I am happy about the progress I had made up until now, but I am selfish and sad that things did not go the way I wanted.

When the opera was canceled, I remember talking to my Father about how I was feeling. Being the man he is and having the most outlandish advice, he told me, "Y'know Mike, sometimes life zigs while you're trying to zag". Not very tangible advice if you ask me. But even though that scar remains, maybe at the end of the day, sometimes all you can do is make yourself a Jack Daniel's and Coke that's a little too strong, and watch some puppets bonk each other on the head.

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