

ABSTRACT

Title of Document: FEFU AND HER FRIENDS: A LIGHTING
DESIGN
THE INA AND JACK KAY THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND - COLLEGE
PARK

Eric Pitney, Master of Fine Arts, 2022

Directed By: Assistant Professor, Amith Chandrashaker,
School of Theatre, Dance, and Performance
Studies

The purpose of this thesis is to provide research, supporting paperwork, and 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 *Fefu and Her Friends*. 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; research images to depict the arc of the 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.

FEFU AND HER FRIENDS: A LIGHTING DESIGN
THE INA AND JACK KAY THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND - COLLEGE PARK

By

Eric Pitney

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
2022

Advisory Committee:
Assistant Professor, Amith Chandrashaker, Chair
Professor, Misha Kachman
Multimedia Technologist, Andrew Cissna

© Copyright by
Eric Pitney
2022

Acknowledgements

I would like to thank Kara for her love and support throughout this process.

I would also like to thank my collaborative team on this production:

Director: Kelsey Mesa

Asst. Director: Kailee Goldberg

Scenic Design: Brandon Roak

Costume Design: Becca Janney

Media Design: Devin Kinch

Sound Design: Kaydin Hamby

Stage Manager: Kate Wander

Photo credit to Dave Andrews

Table of Contents

Acknowledgements	ii
Table of Contents	iii
Chapter 1: The Pre-Production Process	1
1.1: Initial Thoughts and Design	1
1.2: Research Images	4
1.3 Design Meetings	15
1.3.1: Concept Meeting Minutes	15
1.3.2: Research Meeting Minutes	17
1.3.3: Design Meeting 1 Minutes	20
1.3.4: Design Meeting 2 Minutes	23
1.3.5: Design Presentation Meeting Minutes	25
1.3.6: Cost Out Meeting Minutes	28
1.3.7: Revision Meeting Minutes	30
1.3.8: Production Meeting 1 Minutes	32
1.3.9: Production Meeting 2 Minutes	34
1.4: Material Testing	36
1.4.1: Light Lab Test	36
1.4.2: Reflections on Material Testing	42
1.5: Equipment Request	43
Chapter 2: The Production Process	45
2.1: Crafting the Lighting Idea	45
2.2: Area Layout	49
2.3: Light Plot	50
2.4: Channel Hookup	57
2.5: Instrument Schedule	71
2.6: Design Run Reflections	88
2.7: Preliminary Cue List	89
Chapter 3: The Tech Process	94
3.1: Magic Sheets	94
3.1.1: Paper Magic Sheet	94
3.1.2: ETC Eos Magic Sheet 1	95

3.1.3: ETC Eos Magic Sheet 2	96
3.2: Designing During Tech	97
3.2.1: Initial Challenges	97
3.2.2: Designing Julia's Monologue	97
3.2.3: Designing the Video Shoot	98
3.2.4: Designing the Show	101
3.3: Final Cue List	103
Chapter 4: Production Photographs	108
Bibliography	116

Chapter 1: The Pre-Production Process

1.1: Initial Thoughts and Design

After I first read the script, my mind immediately started racing with ideas of how to design a world where the audience gets split into four groups during the second part of the play. I then had to step back and ask myself *why* the play was written this way. I also pondered the arc of the story, and the seeming lack of a traditional plot structure.

As I let these questions incubate, I started to understand that this was a show about how women are viewed, especially in the absence of men. This is also a show about the external pressures of the world and how the women in this show balance their self identity against these external forces.

In the initial meetings, it was decided that due to Covid-19 restrictions currently in effect, we would be using the version of the script in which the audience does not move around the room, but is instead viewing the whole show in one location. However, we still wanted to retain some element of that fractured experience. We solved this need in part when Devin introduced the idea of “live cinema”, where camera operators exist onstage and a film is edited together and shown in real time to the audience. I knew that because of this idea, I would need to be able to light the actors' faces even when they turn upstage so that they could be

seen clearly in every camera angle. In addition, I knew that we would need to see a few theatrical lighting fixtures present in the space, as if the stage were actually a film shoot, so that the audience would more readily accept this deviation from the normal theatrical format.

A design language started to develop among the creative team which revolved around viewership, self-identity, and relationship to others. The scenic design was developing into something based in reality, but abstracted to a degree that it transcended realism and became sculptural. To align with this direction, I pitched the idea of using LED tape to highlight the edges of the framework of the house in order to transcend realism and take on this sculptural quality that was desired. The costume design was seated in historic tradition, but incorporated some contemporary elements and color choices. In order to emphasize those color choices, which equated to self-expression of each character, I knew that my color palette for some scenes would be a counterpoint to the costumes.

My design for this show began with thinking closely about how Fefu would control the lighting in her house, since control is a strong theme of the show and is a key priority for Fefu. This led me to desire many sources of light in the house, from lamps, to overhead fixtures, to windows. I also thought about the way lighting could work to isolate characters, in the same way that they feel isolated from the other women in the house. Light cutting through the window in a sharp beam of light to highlight one person or pulling down to the couch and letting the rest of the house fade away were some of my original ideas for how to achieve this isolation. I wanted

the lighting for each woman's monologue to become an expression of the outside world encroaching on their inner self, in the same way that outside cultural pressures encroach upon their self-identity.

1.2: Research Images

Image 1 - Potential sources of light in the space, could be emotional research of Fefu.



Image 2 - Specifically for part two, was an idea that ultimately got cut.



Image 3 - Emotional research, and gives insight into the use of light through windows



Image 4 - Light through windows, and a period-specific image.



Image 5 - To show the idea of downlight, specifically for highly emotional scenes.

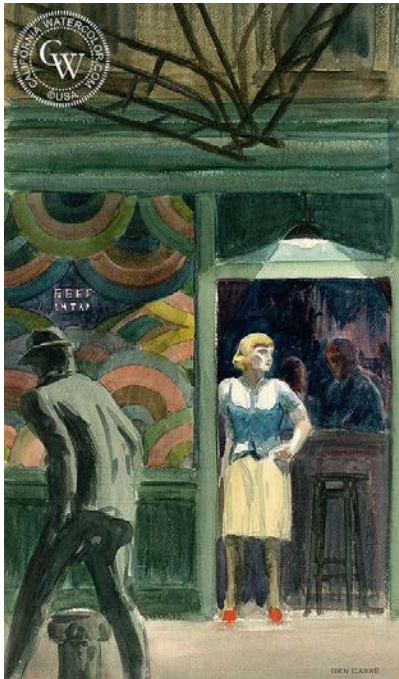


Image 6 - To show the idea of a strong uplight, for the intense monologues.



Image 7 - The idea of a crystal chandelier, something that would be a main source of light in the living room.



Image 8 - The abstract world that exists in relation to Julia. An emotional research image as well.



Image 9 - Closeup of Julia during her monologue.

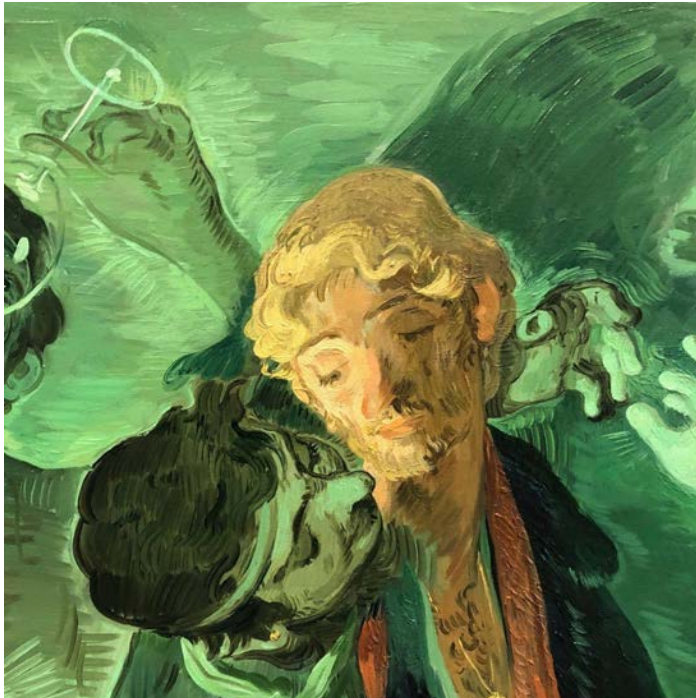


Image 10 - Research of a period-specific film shoot. The idea of voyeurism.



Image 11 - More research of a film set, and how much lighting equipment is actually seen behind the scenes.



Image 12 - The idea of seeing lights onstage - as if it were a film set.



Image 13 - The idea of isolation, or specifically highlighting one character.

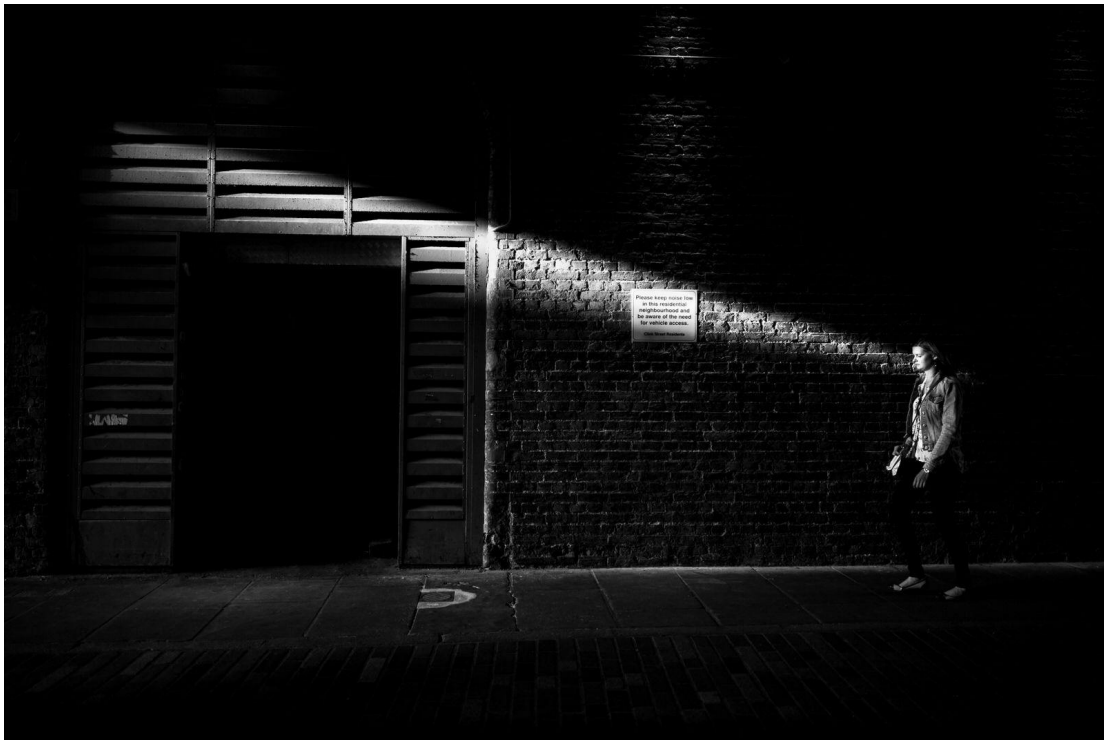


Image 14 - The idea of isolation, or specifically highlighting one character. Alternate skin tone.



Image 15 - The idea of a sharp downlight, specifically for moments of high intensity or abstraction.



Image 16 - Scenic research image, and how the set might look with a strong backlight through it.



Image 17 - A different idea of how to light the set, also including a practical.



Image 18 - The main image used to convey the idea for the LED tape that was embedded in the walls of the set.



Image 19 - The idea of light streaking through windows and the mullions casting shadows on the back wall.



Image 20 - The idea of a tiffany lamp, which would provide motivation for uplift and sidelight in the heightened monologues.



1.3 Design Meetings

1.3.1: Concept Meeting Minutes

Fefu Concept Meeting – 8.27.21

In Attendance – Jenn Schwartz, Bobby Hunter, Kelsey Mesa, Helen Huang (via zoom), (Sound), Eric Pitney, (Costume Designer), (Lighting Designer), Devin Kinch, Xavier Taylor, Dan Conway, Jared Mezzochi, Sam Crawford, Sarah Beth Hall, Ash Ludwig, (assistant costume designer), Misha Kachman, Maura Keefe, Amith

Reactions to Script

- Moments that jumped out
 - Hallucinations – magic elements
 - Shooting – magic elements
 - Walking out of wheelchair
 - Bedroom scene with Julia
 - Garden scene
- Excited to see a play about what women in private with women actually think and talk about
 - What is the gender identity of these characters?
 - How do we make the audience aware that there is more to these characters?
 - These characters are on a similar journey, but at different steps, so how can we tie them together?
- Audience Experience
 - How do we keep the audience in the moment of this play, not thinking about what comes next? Not worrying about the plot
 - Do we say “totally fine to tweet during the show” (not for this production, but as a idea to spark other ideas)
 - Pre-pandemic theatre was a formality, mid-pandemic theatre gave us control of the screen we viewed theatre upon, what do we do “post-pandemic” to find something in between
 - The women are constantly aware of being watched – how can we make the audience aware they are also watching these women.
 - What responsibility comes with being a watcher?
 - Where are the men the women are aware of? Are they off-stage? Are they in the audience?
 - What moments do the characters experience is “private” vs. “surveilled”
 - Is the audience walking into this production understanding that there will be different experiences for each person
 - Kelsey is fine that there are different experiences
 - We don’t have to use the Kay facilities “traditionally”
- Thematic moments
 - Window – being watched
 - Can we use doors and windows as a way to see into the scenes in part two?
 - Stone turning – what’s underneath
 - Mental illness – hysteria?

1.3.1: Concept Meeting Minutes

- Part two – designer reactions
 - Does the audience rotate, or do the scenes rotate?
 - Could we do these scenes outside of the venue – potentially even outside?
 - Kelsey likes there being a journey with a curated experience as the audience goes from scene to scene
 - Does the audience enter “house lights” as they travel, or how can we keep them in the moment design wise, choreography wise, etc.
 - Could Julia’s scene actually be a video/zoom experience, or some other digital theatre idea?
 - We don’t think the characters are aware of repetition
 - Devin envisioned the four segments of the audience being segmented from the beginning, using screens to give them view to the four scenes. The audience stays in place, and they are able to see all the scenes happen live on the set, but the screen for their segment shows them an “assigned” perspective
 - Or what if what we see on stage is different than what we see on screen?
 - What if we only perform part 2 once, but we choreograph it in a way that you experience it in bits and pieces
 - Is that chickening out of the non-linear call
 - There is a version of the script that puts these moments one after the other (similar to the way we read it)
 - Kelsey is attached to the idea of the audience moving
 - Putting the audience on the stage and the scenes in the house
 - Is the living room on a turntable and Julia’s experience is a completely separate experience?
- Anachronism
 - Written in the 70s, set in the 30s, being done now
 - 30s fashion makes a reoccurrence in the 70s, and 70s fashion is making a reoccurrence right now
 - What are the things we can use to draw the audience to the why now?
 - Why was this lens used vs. the lens that was used when the play was written
 - We don’t want this to be an empty museum piece, we want it to relate to now

Next Steps

- Research Meeting is in two weeks!
- At Research meeting, we should leave with a clear idea of how we want to tackle the part two logistics so that we can leave plenty of time to navigate how to make it possible.

1.3.2: Research Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends
Research Meeting
Friday, Sept. 10th, 2021 | 1pm

Attendance: Jenn Schwartz, Kelsey Diggs, Kelsey Mesa, Brandon Roak, Dan Conway, Misha Kachman, Becca Janey, Stephanie Parks, Eric Pitney, Kaydin Hamby, Devin Kinch, Xavier Taylor, Jared Mezzocchi, Maura Keefe, Marielis Garcia, Christina Smith

GENERAL

- Jenn confirmed that the team will continue using the one-set version of the script.
- Our next meeting will be Friday, October 1st, at 12pm.

SCENIC

- Brandon shared several plates of scenic research, which included art installations, feminist art pieces from the 60s-70s,
 - Brandon said they are interested in layering and peeling back, as well as using multiple planes to start building the scenes, using scrim and mesh to allow for transparency.
 - Brandon is interested in exploring the façade of the time period in terms of what is defined as feminine.
 - Brandon looked at both Georgian Colonial revival architecture and the Victorian style, and described Fefu as rigid by eccentric, suggesting that there could be pops of color from the furniture.
- Brandon and Kelsey discussed the possibility of Fefu floating around the house as well as potentially bringing the characters outside of the set.
- Dan, Brandon, and Kelsey discussed what is needed to tell the story of the play. Kelsey said that she would like the set pared back as much as possible, "selective and minimal."
- Jared said that media can work with scenic to create impermanent images that can come and go.

COSTUMES

- Becca said that they would like to explore mixing texture with intentional lines to get a feeling of exposure, citing Florence Welch's music video for "Big God." They are interested in the costumes starting at a high opacity and peeling layers away to reveal more.
- Becca is interested in bringing modern aesthetics to 1930s clothing, with more modern layers underneath that become exposed.
- Becca showed their research for each character:
 - **FEFU** – Becca described Fefu as strong and masculine but with unavoidably feminine lines. They are interested in putting Fefu in a sheer menswear look and a costume that keeps her grounded while gardening.
 - **JULIA** – Becca said that Julia is trapped in the feminine with sheerness and layers weighing her down, and that she might wear a diaphanous nightgown that feels like a torture.
 - **CINDY** – Becca said that Cindy feels like a mix between masculine and feminine with a boxy shape and is interested in putting her in big statements.
 - **CHRISTINA** – Becca explained that Christina is very serious and feminine, and that she feels very protected in herself.

1.3.2: Research Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Research Meeting

Friday, Sept. 10th, 2021 | 1pm

- **EMMA** – Emma is flirty and fun, and Becca said that she emphasizes playful at the cost of paying attention to others. Becca would like to max it out for the costume, with a hood and big sleeves.
- **PAULA** – Becca said that Paula is lower-class, in a higher opacity, and not ready to show. They picture Paula in mixed pieces that are not a fully put-together outfit, “chunky.”
- **CECELIA** – Becca imagines Cecelia with sharper accents.
- **SUE** – Becca said that Sue is the business-person of the group, and discussed how far they want to peel back as the show goes on.
- **CAMERA OPERATORS** – Becca is interested in bringing in some 70s aesthetic and said that they liked the figures existing in an androgenous zone. They want to make sure the camera operators feel disparate from the main cast of characters.
- Kelsey talked about potentially using the sheerness in costuming when the characters are at their most vulnerable, particularly with Fefu, Julia, and Paula.
- Misha, Kelsey, and Becca discussed intentionality in relation to blending the 1930s period clothing and modern aesthetics, emphasizing that choices must feel specific.

LIGHTING

- Eric shared his lighting research.
 - He is interested in fireplaces and lots of different light sources, as well as practical lamps that Fefu can use to control her space.
 - Eric shared images of natural light coming in through windows and talked about contrasting warm light in the areas that Fefu controls vs. coolness outside where the men are.
 - Eric is interested in using desk lamps and allowing the characters to interact with them to cast shadows.
 - Eric shared some research on chandeliers and said that he likes the idea of it feeling dangerous and the sound of it rattling when the gun goes off.
 - Eric discussed the eerie color palette and said he is feeling turquoise and green, which could be supported with stained glass lighting fixtures.
 - Eric talked about the idea of pulling back and seeing what is going around them and the idea of voyeurism.

MEDIA

- Devin explained that he is exploring the idea of live cinema and a circus, with voyeuristic aspects that play into storytelling. He is interested in two contrasting ideas:
 - The idea of blending the media into the world, inspired by the work of Katie Mitchell.
 - The idea of not blending into the world and having camera operators be visible to varying degrees during different points in the show.
- Devin clarified that incorporated projections (Option 1) is not at odds with the idea of having the camera operators be very evident.
- Jared commented that the camera operators feel more like characters than operators, and Devin said that he is interested in leaning towards the modern and what it means for the play to be set in the 1930s.

1.3.2: Research Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends
Research Meeting
Friday, Sept. 10th, 2021 | 1pm

- The team discussed casting for the camera operators, and Devin said they would have to be fully trained. Jenn noted that 479 students would not come in until tech, and suggested knowing what is needed in order to think through things.

SOUND

- Kaydin played some music and explained that they are interested in lofi hip hop that samples older music but mixes in beats and the fuzziness of old vinyl. They said it adds in modern flavor while pulling at nostalgia.
- Kaydin said that they will make a playlist and share their music inventory with the rest of the team.
- Kelsey mentioned a version of "Hit Me Baby One More Time" by Britney Spears played in a 1930s piano style.

1.3.3: Design Meeting 1 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

1st Design Meeting

Friday, Oct. 1st, 2021 | 12pm

Attendance: Jenn Schwartz, Bobby Hunter, Kelsey Diggs, Kelsey Mesa, Hannah Fluker, Dan Conway, Becca Janney, Fionna Clark, Hannah Huang, Eric Pitney, Christina Smith, Amith, Chandrashaker, Devin Kinch, Jared Mezzocchi, Kaydin Hamby, Samuel Walter Crawford, Rashonda Lazar, Yani Hill

GENERAL

- Our next meeting will be working towards final designs, and will be on Friday, October 22nd.

SCENIC

- Dan shared two of Brandon's sketches for the set.
 - Dan explained that Brandon is exploring a deconstruction of the house and said that he would like to set up a meeting with Brandon and Kelsey when Brandon gets back.
 - Dan said that he would be interested in seeing the design with a vanishing point to the right or left.
- Kelsey said that she likes the slightly off-kilter look of the house and the playground it provides for the actors.
- Currently, the stage is not being extended out, but the fire curtain will have to come through.
- Jared said that he has been speaking to Brandon about the ways to get light embedded in the set so we're not actually seeing beams.
- Devin said he is interested in exploring what media is and isn't in the world, and that he might play with the roof.

COSTUMES

- Becca shared their research and said that they want to play with structure, shape, and transparency in a way that is grounded in the 30s aesthetic.
 - **FEFU** – Becca described Fefu as leaning into bold color with masculine shapes. They would like to soften her through the show, and later put her in something with a corseted-feeling undergarment.
 - **JULIA** – Becca imagines Julia in a soft palette with feminine, light fabrics. They suggested exploring a modern wheelchair. To make Julia lean into the hallucination, Becca would like to make her feel like she's drowning in her nightgown.
 - **CINDY** – Becca is exploring the gap between Fefu and Christina, with a square back detail. They described her as feminine but exploring rebelling from that.
 - **CHRISTINA** – They said that Christina is tight-laced and immaculately dressed in a skirt that is long and modest.
 - **EMMA** – Becca described Emma as wild, crazy, and dramatic. They would like to honor the Turkish dress by playing with florals, textures, and laces, and said that Emma goes all the way with the costume.
 - **PAULA** – They talked about Paula putting together an outfit from clothes in her closet, which feel restrictive. After the water fight, Paula changes into a second set of clothes with fabrics that are softened and less fussy. The second look feels easier, but makes the class differential clearer.

1.3.3: Design Meeting 1 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends
1st Design Meeting
Friday, Oct. 1st, 2021 | 12pm

- **CECELIA** – Becca feels that contrasting Cecelia from Paula is important and would like to put her in a paler suit in which everything matches. They would like to draw out the way the two women are interacting.
- **SUE** – Becca described Sue as quirky and practical, in a blouse and overdress.
- **CAMERA OPERATORS** – Becca would like to stick with a more modern palette for a very different style.
- Kelsey said that she likes how the Gen-Z clothes tie in with the costumes.
- Kelsey explained that she feels Christina's short sleeves tie her a little closely to Fefu in the beginning.
- Helen suggested working on value as a next step.

LIGHTING

- Eric shared his lighting research.
 - He explained that he likes the idea of the chandelier, and he is thinking about how light is interacting with media on the set. Eric said that he is not afraid of pulling down closer to the actors in part two.
 - Eric discussed a feeling of being outside in the world, with a more unnatural feelings and an idea of façade.
 - Eric said that he is responding to the giant windows and is interesting in exploring depth from a bright light source up above shining down.
 - Eric would like to play with incorporating LED tape into all of the supports in order to obfuscate as we go upstage.
 - He is interested in creating shadow and texture on the fabric of the set.
 - Eric discussed using practicals and lamps in the set, as well as using them to hide actual lighting fixtures.
- Kelsey said that it feels solid to have very present light fixtures.
- Kelsey explained that she will think more about the outside lighting with the single-location script.

MEDIA

- Devin noted that more opacity might have to be added to the ceiling piece if it is going to be used as a primary projection surface.
- Devin shared his research, which broke down each part, gave it a style, the role of media, and rules about how to use cameras and projections.
- Devin said that he would like to work with Kelsey and the performers in rehearsals, as he wants to the performer to tell him what the character is thinking.
- Jared suggested that Devin take a moment with Kelsey before rehearsals start to talk about what media will look like in rehearsal, and how it will translate into tech.
- Devin explained that 2-3 camera operators would be ideal.
 - Kelsey said that the camera operators will be costumed, but will be more focused on character operation than being characters.
 - Kelsey is interested in two women or non-binary identifying performers and one male-identifying performer. Jenn said she will pull performance faculty in for casting.
- Devin said that he imagines the cameras to be wireless.

1.3.3: Design Meeting 1 Minutes



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES

Fefu & Her Friends
1st Design Meeting
Friday, Oct. 1st, 2021 | 12pm

SOUND

- Sam advised Kaydin to request microphones, and Jenn said that everyone should assume that this show will be using microphones.
 - Jenn noted that it is a shared inventory and that she doesn't know what others in the building might need, but she will flag now that Kaydin would like to hold them.
- Sam clarified for Kaydin that masking is the main protocol in terms of putting mics on actors, and that the same element is kept with the same performer.
- Kaydin said that they sent the design team a Spotify playlist, which can be found in the Box folder.
- Jenn said that she will connect Kaydin with Jaime.

1.3.4: Design Meeting 2 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends *2nd Design Meeting* Friday, Oct. 22nd, 2021

Attendance: Jenn Schwartz, Bobby Hunter, Kelsey Diggs, Kelsey Mesa, Kate Wander, Brandon Roak, Abigail Buetti, Hannah Fluker, Misha Kachman, Becca Janney, Cody von Ruden, Helen Huang, Eric Pitney, Christina Smith, Luis Garcia, Devin Kinch, Deja Collins, Jared Mezzocchi, Kaydin Hmaby, Sam Crawford, Marielis Garcia, Carrie Barton

GENERAL

- Kate Wander will be the stage manager for this production.
- The cast list has been finalized, but camera operators have not been selected yet.
- Kelsey will be meeting with Kailee Goldberg, who will potentially serve as assistant director.
- The next meeting will be on Friday, November 5th at 12pm, and will be the design presentations meeting.

SCENIC

- Brandon shared his ground plan and photos of his 3-D model, which can be found on Box.
 - Brandon explained that he shifted the angle into the audience, and that all the seats from the first row will be removed and eight seats from the second row will be removed.
- Brandon said that all of the walls on the set are made of translucent fabric, and that all of the walls have space between them. He said that they can play with the color, but they are currently in a silver metallic tone.
- Misha, Brandon, and Eric discussed the world that the structure exists in. Brandon talked about masking surrounding the structure to make a void, and Eric added that he would like some kind of soft box or RP screen to get depth.
- Misha suggested that making the house a little bit smaller might create space for it to float in the void and make the set more intimate.
- Kelsey said that she is interested in having some playing space downstage right to act as the lawn. This spot would hold two people at most.
- Devin explained that the camera operators will not be onstage during Part 1 but will come onto the set during Part 2. The plan is for the camera operators to have wireless cameras, and Devin is interested in hiding some cameras in the molding of the set.
- Eric and Brandon discussed shifting some areas of the set to accommodate for lighting. Eric would also like to have a conversation about where practicals exist on the set.
- Becca said that they would like some swatches of the fabric used on the set. Jenn suggested Brandon check to see if the shop has any swatches already.
- Misha suggested moving the piano so that it does not cover the window.
- Devin and Eric said that they would be interested in having more windows in the set.
- Devin and Kelsey discussed using masking to reveal lighting fixtures in Part 2, and Kelsey said that she is open to exploring it. Misha added that this needs to be a very deliberate gesture.
- Misha suggested starting a props/furniture list.
- Brandon explained that the floor is a treatment on Masonite, but that there was conversation about having a rug.

COSTUMES

- Becca shared their costume renderings for each character, which can be found on Box.

1.3.4: Design Meeting 2 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends *2nd Design Meeting* Friday, Oct. 22nd, 2021

- Kelsey said that she would be interested in seeing Julia's robe more frayed out and worn.
 - Kaydin noted that the long sleeves of Julia's robe might not be wheelchair accessible. Becca and Kelsey would like to have a conversation about that idea.
- Becca clarified for Eric that Emma's big costume will be some sort of lace that may shimmer a little bit but will not be totally reflective.
- Becca noted that the costumes of Christina and Cindy are more distinct in color than the renderings currently show, with one a teal and the other a navy.
- Becca said that the whites will be more of a creamier aesthetic, and that they will keep an eye on using pearl whites, as Eric said they are harder to work with. Helen suggested that Becca tone down the white.
- Helen encouraged Becca and Brandon to work together to make sure that the colors and fabrics of the set work together.
- Kelsey is leaning towards a period wheelchair.

LIGHTING

- Eric said that he has an equipment request in, and that he would like to explore the idea of having LED tape in the cornice pieces. He said that it will be a push and pull with projection surfaces.
 - Devin said that light can be emulated with media and suggested using that as a way to save money on LED tape.
- Eric talked about having a truss on an angle, a front of house truss, and that he might want to put things in the pit or attach things to the front of the stage. Additionally, he is interested in having a flickering effect on the fireplace.

MEDIA

- Devin explained that media will be coming into the house in Part 3.
- Devin said that he has an equipment request up, which includes three wireless cameras for the camera operators and a few Go Pros.
- Devin would like to do a test with Eric in the light lab to make sure that the cameras work with the LEDs.

SOUND

- Kaydin is interested in the piano being playable, but if not, they are thinking about putting a speaker in it to use it as a localized sound location. However, if the piano is not close to center, they would like to have something more centralized.
 - Kelsey said that a few members of the cast indicated that they can play piano.

1.3.5: Design Presentation Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Design Presentations

Friday, Nov. 5th, 2021 | 12pm

Attendance: Jenn Schwartz, Bobby Hunter, Kelsey Diggs, Kelsey Mesa, Kailee Goldberg, Kate Wander, Brandon Roak, Shartoya Jn. Baptiste, Dan Conway, Misha Kachman, Becca Janney, Ashlynn Ludvig, Cody von Ruden, Stephanie Parks, Fionna Clark, Helen Huang, Eric Pitney, Christina Smith, Amith Chandrashaker, Devin Kinch, Jared Mezzocchi, Kaydin Hamby, Alvin Mayes, Mark Rapach, Michael Driggers, Jeff Reckeweg, Ann Chismar, Sandy Everett, Jen Daszczyszak, Lisa Burgess, Tessa Lew, Sue Chiang, Tim Jones, Kaitlyn Sekry.

GENERAL

- Kelsey explained her concept for the show, describing it as a play about how women exist together in space.
- Kelsey said that she would like to keep the water fight in the kitchen, and that she is trying to think of solutions that are not too messy.

SCENIC

- Brandon shared his ground plan, model, and research, which can be found on Box.
 - Brandon clarified that the roof will be floating rather than touching the structure, which is not currently reflected in the model.
 - Brandon would like to have a minimal aesthetic in the living space.
 - Brandon said that half the seats in the first row of the Kay will need to be removed in order to fit the apron.
- Brandon explained that prop pieces will need to come out of the kitchen, but that he would like to keep the furniture in the kitchen as minimal as possible.
- Dan suggested pushing the black curtains a bit off to the side to allow some light to come in through the windows. Devin explained that they would like the black curtains to make the house feel like it's a void, and the team is going to discuss keeping that idea while making space for lights.
- Brandon talked about the possibility of a downstage window unit, which would fly in and out so that Fefu could shoot out the window. Kelsey said that she would like this for a staging moment, but she is flexible if it needs to be changed.
- Brandon said that he plans to have the full packet next week.
- Kelsey said that she would like the gun to be pointed in the general direction of the audience, but that she would only like a sound effect.
- Brandon clarified for Misha that the carpet will be dimensional, and Misha said that he does not think the downstage edge needs to be curved.
- Information for props and paint will be coming next week.

COSTUMES

- Becca shared their costume research and renderings, which can be found on Box.
 - Becca explained that they would like the costumes to tell the story of the period but break with small modern moments.
 - Becca has adjusted Julia's robe to be wheelchair accessible.
 - Any whites in the renderings have been shifted to cream or grey for lighting purposes.

1.3.5: Design Presentation Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Design Presentations

Friday, Nov. 5th, 2021 | 12pm

- Becca explained that they would like a thrifted/pulled feel for the camera operators, and that they would like them in a muted space colorwise.
- Becca is interested in wigs but would like to communicate with actors to see what they're comfortable with and what hair they have. Jenn said that there is not money in the budget for a wig person, but they can talk about what Becca needs.
- Becca said that all heels will be character heel height, but Julia will have a pair of stilettos at some point in the show.
- Becca clarified that the actors should be able to get off stage for full costume changes by using the escape stair.
- Becca explained that the water fight will be using actual water, but there will be costume changes following that scene.
- In terms of masking, Becca said that they have more options since they do not have to be singing masks.

LIGHTING

- Eric shared his research, which can be found on Box.
 - Eric is interested in having something flickering like fire inside the pit.
 - He explained that he would like to move the side walls out a bit more to get light through the windows.
 - Eric said to expect in the equipment request practical lamps with color-changing abilities.
 - Eric would like to put LED tape on the base, mid, and cornices of the walls, as well as pixel tape underneath the platforms.
 - Eric is planning on using several practicals in the set, including 2 hanging fixtures, 2 overhead fixtures, some sconces, and a tail lamp.
 - Eric is interesting in exploring having booms on the side and a truss somewhere upstage of the set, though it is okay if it doesn't follow the angle of the set. Mark added that they can do the truss at an angle upstage of the plaster line.
- Eric said that he would like booms between the exterior of the house and the projection walls, and that it would be ideal for them to be behind the soft box.
- Jeff said that they can explore the pipe being truss towers.
- The team discussed the role of RP screens and masking. Devin, Eric, and Brandon would like to meet to further discuss these elements.

MEDIA

- Devin shared his research, which can be found on Box.
 - For Parts I and II, projections will all be on the outside, but will break into the house in Part III.
- Devin explained that he is confident that there is enough surface on the interior of the house, as he has done some tests. He is concerned about double-imaging but is interested in owning it.
- The distance between the interior of the house and the back screen is 5-6 feet, and Jared said that the idea of it disappearing might be helpful.
- Devin is currently planning for several cameras, including 3 cameras operated by operators and 12 GoPros. The 3 camera operators will be cast and be in the rehearsal room early to learn their tracks.

1.3.5: Design Presentation Meeting Minutes



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES

Fefu & Her Friends

Design Presentations

Friday, Nov. 5th, 2021 | 12pm

- Devin currently does not envision any pre-filming, but if any is needed, they will find a time in tech.
- Mark and Devin discussed cabling for the practicals and cameras. Devin talked about hiding the cables behind the molding and added that the handheld cameras will be wireless.

SOUND

- Kaydin shared a piece of music, which can be found on Box.
 - Kaydin is interested in leaning into a mixing of styles, such as Lo-fi Hip-Hop. They would like to fade the older style and newer style of music in and out.
 - Kaydin's Spotify playlist is on Box.
 - The team has opted to put actors in mics.
 - Kaydin would like to try and put a speaker in the piano, as well as some offstage speakers, which would want to be onstage of the two walls, though they said this is flexible.
- In terms of masking, Becca said that they have more options since they do not have to be singing masks.

1.3.6: Cost Out Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Cost-Out Meeting

Friday, Dec. 3rd, 2021 | 12pm

Attendance: Jenn Schwartz, Bobby Hunter, Ryan Knapp, Kelsey Diggs, Kelsey Mesa, Kate Wander, Dan Conway, Brandon Roak, Shartoya Jn. Baptiste, Misha Kachman, Becca Janney, Ash Ludwig, Eric Pitney, Christina Smith, Devin Kinch, Devin Kinch, Kaydin Hamby, Sam Crawford, Mark Rapach, Michael Driggers, Jeff Reckeweg, Carrie Barton, Devin Kinch, Ann Chismar, Sandy Everett, Jen Daszczyszak, Tim Jones, Rashonda Lazar.

SCENIC

- Michael shared the cost-out for scenic, which can be found on Box.
 - The team is currently over budget in scenic due to the amount of steel and trim needed for the design.
 - The most expensive portions of the set are currently the walls on either side of the stage and main stair unit in the middle.
 - Michael expressed some concern about having building the set in 4-5 weeks while also working on the set for *Espectro Un Real*.
- Jenn and Mark said that they are currently investigating outsourcing labor.
- Devin said he would like to be in the loop on any changes that get made, as he is still concerned about the visibility of the upstage frame.
- Misha, Dan, and Brandon will be having a conversation to evaluate whether a redesign needs to take place before the Revisions meeting on December 17th.
- Kelsey said that the second level is important to the storytelling, but that she is open to finding a simpler way to achieve it.
- The window unit is no longer in the design.
- Tim said that they are currently \$2,000 over budget in props, with most of the money in furnishings. He said there is \$1,500 in the sofa and chair set and \$800 in practicals.
- Ann said that they are underbudget in materials and that she estimates they will need 4 weeks to paint. She added that they have not sampled a treatment yet.

COSTUMES

- Jen D. shared the cost-out for costumes, which can be found on Box.
 - They are currently \$675 over budget, with \$3,000 out of \$6,000 dedicated to materials.
 - Jen said she has allocated money for shoes, hats, and accessories, as well as consumables for mock-ups.
 - She added that there will also be money spent on wigs and makeup.
 - Jen said that they are 7 ¼ hours over for labor but that they are in good shape. She has accounted for time needed to modify Sue's jumper.
 - Jen added in a slip and sash build.

LIGHTING

- Carrie shared the electrics cost-out, which can be found on Box.
 - They are currently \$1,000 over budget, mostly related to materials as well as specific lamps for practicals.
 - Carrie said that they will need to purchase more control equipment because of the overlap between *Fefu and Her Friends* and *Un Espectro Real*.

1.3.6: Cost Out Meeting Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Cost-Out Meeting

Friday, Dec. 3rd, 2021 | 12pm

- Carrie said that they will see what happens if there is a redesign.

MEDIA

- Devin and Jeff shared the media cost-out, which can be found on Box.
 - They are currently \$2,250 over budget.
 - Devin and Kelsey agreed to cut down from 3 to 2 camera operators, which will save money in some areas including wireless transistors.
 - Devin said he is doing some follow-up to see what can be borrowed from the Brin Institute.
- Jared said he will touch base with Devin about wireless stuff, as he believes that there is some included in the Rever package.

SOUND

- *Un Espectro Real* will no longer be needing wireless microphones, so there will not be issues with sharing the microphones between shows.
- Kaydin shared that everything they will need is in stock, so they are under budget.

1.3.7: Revision Meeting Minutes

Fefu Revisions Meeting

Friday, December 17 – 2pm – 3pm

In Attendance – Jenn Schwartz, Bobby Hunter, Jeff Reckeweg, Amith Chandrashaker, Jen Daszcyszak, Sam Crawford, Brandon Roak, Ryan Knapp, Kelsey Mesa, Carrie Barton, Devin Kinch, Tim Jones, Eric Pitney, Ann Chismar, Gavin Mosier, Michael Driggers, Maura Keefe, Becca Janney, Kaydin Hamby

Scenery

- Got a lot closer on the budget by working with Driggers on paring down on walls and roof
 - Removing SL wall, extending downstage wall to cover the edge of the US wall.
 - Trimming SR wall, paring down the wall, and removing the US most wall.
 - Tried the floor would require putting in the Stage Extension so that we don't lose playing space.
 - Cut back on the elevated platform
- Once Devin has the ground plan, he will evaluate whether he can make the projector shots he needs to make.
 - Devin will still plan to rear project to hit the projection screens, and work with Brandon to set masking as needed.
- Projection Screens
 - We want to pull the projection screens further off stage to help solve lighting throw issues, projection quality, and scenic composition.
- Second Story Window
 - We are going to cut the second story window, and make it another solid panel.
 - Emphasize the first level window – this will be an actual window, but does not have curtains.
- Voile + lighting and projections
 - Brandon and Devin need to complete a test to see how the wall material options will affect projections.
 - Dan also suggested exploring gray bobbinet as a replacement for voile in order to help with the opacity of the wall material and its impact on projections.
 - Driggers mentioned that the bobbinet may be more expensive than voile, but it comes in a much wider roll that will help reduce seams.
- Soft goods arrangement needs to be solidified by Brandon.
- Brandon needs to decide whether the hard header is in
 - Driggers is recommending we have something there to help with masking.
- Outstanding scenic details due by January 3rd

Props

- Brandon is anticipating being able to use items from the props stock to help reduce costs.
- Brandon is open to exploring stock options for the sofa.

1.3.7: Revision Meeting Minutes

- Dan suggested contacting Fords for some furniture options that he thinks might work in this world.

Lighting

- Eric will send Carrie updates on the equipment request once the revisions to scenery are in.
- The main thing that will change is the quantity of pixel tape, which should only go down.

Projections

- Brin has fully funded the gear that Devin needs.
- Waiting on camera operators to confirm they are participating. We have 2 operators.

Costumes

- We trimmed down Emma's sleeves and long robe.
- We're waiting to see what fabrics Becca comes back with.
- Jenn will pass on who the camera operators are once we hear they are involved.

Sound

- No notes

1.3.8: Production Meeting 1 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends *Production Meeting #1* Friday, Jan. 14th, 2022 | 12pm

Attendance: Jenn Schwartz, Kelsey Diggs, Kelsey Mesa, Kailee Goldberg, Kate Wander, Madeline Redding, Brandon Roak, Becca Janney, Cody von Ruden, Helen Huang, Eric Pitney, Amith Chandrashaker, Devin Kinch, Kaydin Hamby, Mark Rapach, Michael Driggers, Jeff Reckeweg, Carrie Barton, Sandy Everett, Jaime O'Connell, Jen Daszczyszak, Tim Jones, Andrea Ball

GENERAL

- Jenn gave some updates on COVID-19 protocol. Rehearsals are allowed to be in person, and everyone is required to wear KN95 masks.
 - Kelsey asked if KF94 masks are allowed. Jenn said she will ask.
- The first rehearsal is Monday, January 24th at 5:30pm. Kate will send a more detailed call as it gets closer.
- The Design Run will be **Wednesday**, February 16th, with the exact time TBD. There will be a brief meeting afterwards. Rehearsals onstage will begin the next day.
- The Costume Parade will be Wednesday, February 23rd, and Tech will start on February 24th.
- Jenn and Becca will discuss Becca's overlap between Fefu and SMFA.

SCENIC

- Brandon provided some updates.
 - Scenic is now within budget with the extension granted.
 - The set has a new shape, with the SR wall and US walls eliminated. There are now projection screens SR and SL.
 - Some updates have been made to the position of furniture, which is reflected on the ground plan (available on Box).
 - The kitchen entrance has been moved.
 - Tim was able to get the sofa and chairs set from Ford's Theater, which are cream, gold, and light blue. Currently, props are about \$250-\$300 overbudget.
- Devin, Brandon, and Michael will be meeting to talk about the material and position of the projection screens.
- Brandon will get Michael information about what the front edge of the stage extension looks like.
- Brandon is currently updating the paint elevations and will have them in by Tuesday.

COSTUMES

- Becca said that they are planning to start fittings 2 weeks from now.
- Jenn does not know who the camera operators are, but she will be checking in with performance faculty to find them.
- Jen D. said that they are ready for mockups and hoping to start with fittings the first week of classes. She explained that they will be holding fittings in the 3800 conference room until February 25th.
- Jen D. will be using the same spreadsheet system as she did in the fall.
- Stage management will start working on a rehearsal request.

1.3.8: Production Meeting 1 Minutes



SCHOOL OF
THEATRE, DANCE, &
PERFORMANCE STUDIES

Fefu & Her Friends
Production Meeting #1
Friday, Jan. 14th, 2022 | 12pm

LIGHTING

- Eric updated his plot to include a soft goods plate and would like to talk with Brandon and Devin to make sure it works.
- Brandon clarified for Sandy that border and traveler legs will not need to close completely, but the tabs are being used.
- Carrie said that lighting is currently about \$550 overbudget.

MEDIA

- Devin will be meeting with Kelsey to discuss when he will begin coming into rehearsals. Jenn asked that he keep her in the loop on his schedule.

SOUND

- Jenn clarified for Kaydin that designers will be expected to be at the first rehearsal and described the timeline.
- Jenn said Kaydin should think about if they want time in the space for quiet time.
- Kaydin said that they do not believe that the show will need rehearsal sound, but that they can fulfill requests as they come in. They may provide Cuelab files or audio files on Box.

1.3.9: Production Meeting 2 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends *Production Meeting #2* Friday, Feb. 4th, 2022 | 1pm

Attendance: Jenn Schwartz, Kelsey Diggs, Kelsey Mesa, Kate Wander, Brandon Roak, Misha Kachman, Becca Janney, Stephanie Parks, Eric Pitney, Christina Smith, Kaydin Hamby, Sam Crawford, Mark Rapach, Michael Driggers, Jeff Reckeweg, Carrie Barton, Sandy Everett, Jaime O'Connell, Jen Daszczyszak, Rashonda Lazar

GENERAL

- Jenn laid out some scheduling details:
 - **Stumble-Thru** – Friday, Feb. 11th. Eric would like to potentially visit rehearsal on this day. Unfortunately, this cannot be recorded due to licensing reasons.
 - **Design Run** – Wednesday, Feb. 16th, with a meeting with designers to touch base afterwards. Rehearsals onstage will commence the following evening.
 - **Focus** – Sunday, Feb. 20th, 4pm – 11pm.
 - **Dry Tech** – Tuesday, Feb. 22nd.
 - **Costume Parade** – Wednesday, Feb. 23rd. Jenn would like to fit mic fittings into this, if possible.
 - **Tech** – Begins on Thursday, Feb. 24th. Jenn will be sending out a more detailed breakdown of the tech schedule.
- The team discussed the gun. Kelsey would like to find a place to keep the gun, which will have to be loaded onstage. There is a question of whether the gun will hinge, as it is more evident what characters are doing when they're loading. Kate will clarify this in the next report.
- Eric will touch base with Jenn about if he has time to focus on Friday.

SCENIC

- Brandon has updated the soft good plans, which have been sent out in an email and uploaded to Box. This should not change anything in rehearsal.
- Kelsey said that they have swapped out the chair for the wheelchair, as it was easier to place there. Brandon will come into Saturday's rehearsal to look at this change and options for gun placement.
- Sandy will be doing the soft goods this Friday evening.

COSTUMES

- The cast will be divided between the two Kay dressing rooms, and Jen D. requested the breakdown when it is ready.
- Becca reported that they will hopefully be conducting fittings for the camera operators next week.
- There is now a pair of shoes for Favour, and they are waiting for padding and the toe to stretch in shoes for Favour.
- Jen D. said that she would like to have the wheelchair for Favour's fabric fitting. The wheelchair is living in the rehearsal room but will be moved along with the shoes into the costume shop the night before.
- Kelsey clarified for Becca that Favour eventually will be moved out of the chair.
- The team discussed garment bags for the large robe. Jen D. and Becca said that they recommend 62" for the length, and that they can provide something to be inside of it so that the garment can stay with costumes.

1.3.9: Production Meeting 2 Minutes



SCHOOL OF THEATRE, DANCE, & PERFORMANCE STUDIES

Fefu & Her Friends

Production Meeting #2

Friday, Feb. 4th, 2022 | 1pm

- Kelsey explained that the water fight will be minimal, with some flicking of water and wet rags wrung on the backs of characters' necks. The two characters who change are Fefu and Paula, so they will have to be wet enough.
 - Becca said that the costumes should be able to take that, but they would prefer to keep it on the top part of Fefu. They also requested that Paula remove her sweater later before the fight.
 - Jen D. supplied that Christina and Emma are the characters wearing the most silk, and that they would show the water the most.
 - Kaydin and Kelsey will sidebar to talk about how the water fight will affect microphone placement.

LIGHTING

- Brandon and Eric discussed the changes made to the stage left wall. Eric said that he will check to make sure his shots still work.
- Eric would like information about the needs of the practicals' bases as soon as possible.
- Eric clarified that he would still like the option for haze in Part Two.
- Kate will have the tech request by the end of today. Kaydin said that they would like to hear about what designers often use.

SOUND

- Jenn said that she and Kaydin should discuss when they would like quiet time in the space.
- Kaydin explained that they have eight microphones for the cast, but no spare microphones. They will not be double packing anyone.

1.4: Material Testing

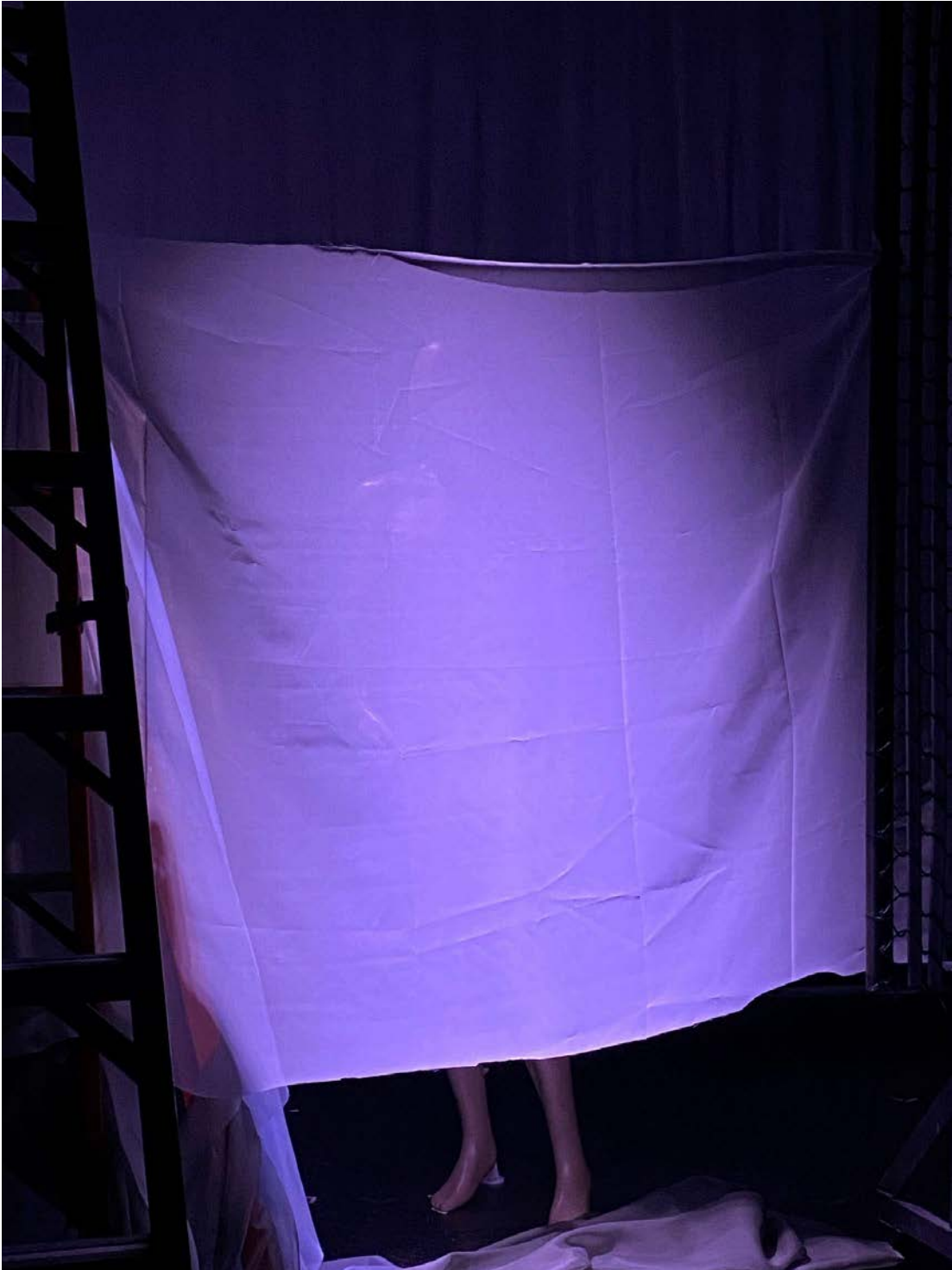
1.4.1: Light Lab Test



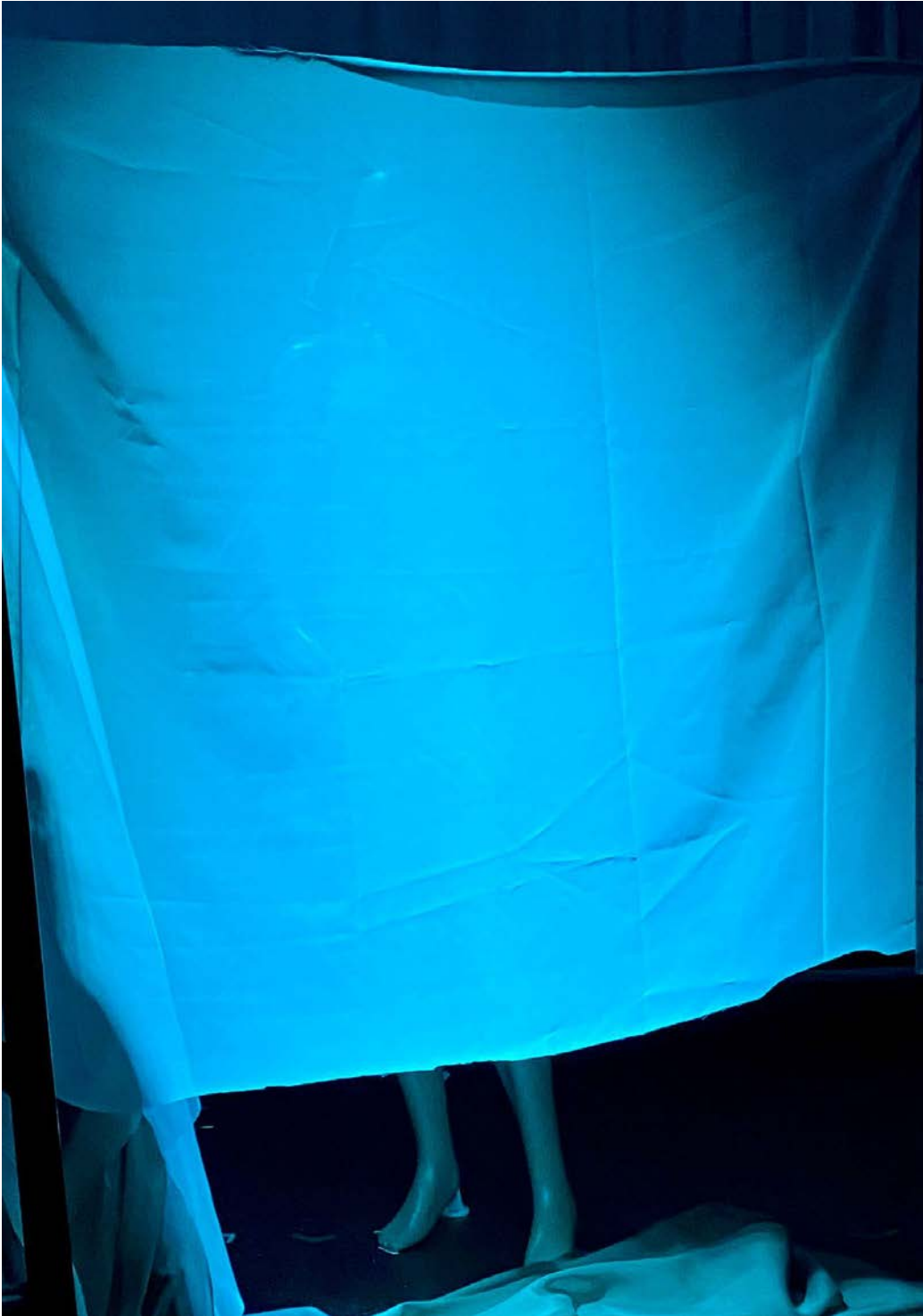
1.4.1: Light Lab Test



1.4.1: Light Lab Test



1.4.1: Light Lab Test



1.4.1: Light Lab Test



1.4.1: Light Lab Test



1.4.2: Reflections on Material Testing

Brandon and I met in the Light Lab to test some fabric solutions and floor paint treatments under stage lighting conditions. We found that the fabric that Brandon had selected worked very well as a traditional “scrim” material, where when it is lit from the front it turns opaque, but when lit from behind it becomes almost translucent. We also confirmed that the gray color of the fabric would reflect color from lights and projections in an accurate way, and would allow the greatest degree of contrast in value as compared to a white or black fabric.

We also found that the etching in the floor, which was there to simulate the appearance of wood planks, was most visible when the floor was only being backlit. This detail was important to Brandon in his vision of the design, so I took note of that characteristic and looked for opportunities in my lighting design where I could achieve that look.

1.5: Equipment Request

Eric Pitney - LD

11/30/2021

Fefu and Her Friends Equipment Request

- **Anticipated Rental Equipment**

- 10 Colorforce 72 (pulled from stock)
- 8 S4 mini (pulled from stock)
- 4 Rosco Pica Cube, pulled from TDPS stock

- **Anticipated Practical's**

- RGBA LED tape embedded into the base, midrail, and cornice pieces of all walls and roof including upstage walls, as well as the underside of the stairs. Where platforming exists, there will be a line of tape on top and underside similar to the midrail. The roof only has a line on the US edge of the cornice piece. See attached research image 1 as reference of intended look. Can provide specifics where questions arise for cost-out.
- Note: All listed fixtures to be spec'd by scenic. Sconces and overhead fixtures are RGBA with DMX control (Phillips hue or similar, could be Astera NYX) :
 - 6 sconces (potential to be dipped so that we only have light output on one side, to avoid light spill on wall behind fixture. TBD by type of fixture)
 - 2 ceiling fixtures underside of platforms
 - 1 end table lamp (wireless power and dimming, 2700k incandescent)
 - 1 large chandelier (3200k frosted incandescent, base TBD by type of chandelier)
 - 1 desk lamp TBD by scenic (2700k incandescent)
- Pixel tape underneath platforms, exact placement TBD

- **Anticipated Special F/X**

- Haze in Part 3

- **Anticipated Automated Fixtures**

- Full Kay inventory

- **Anticipated Follow Spots**

- None at this time.

- **Anticipated Non-architectural hanging locations**

- FOH truss
- Pica Cubes mounted to front of stage
- Booms per hanging positions drawing

1.5: Equipment Request

Eric Pitney - LD
11/30/2021

1



Chapter 2: The Production Process

2.1: Crafting the Lighting Idea

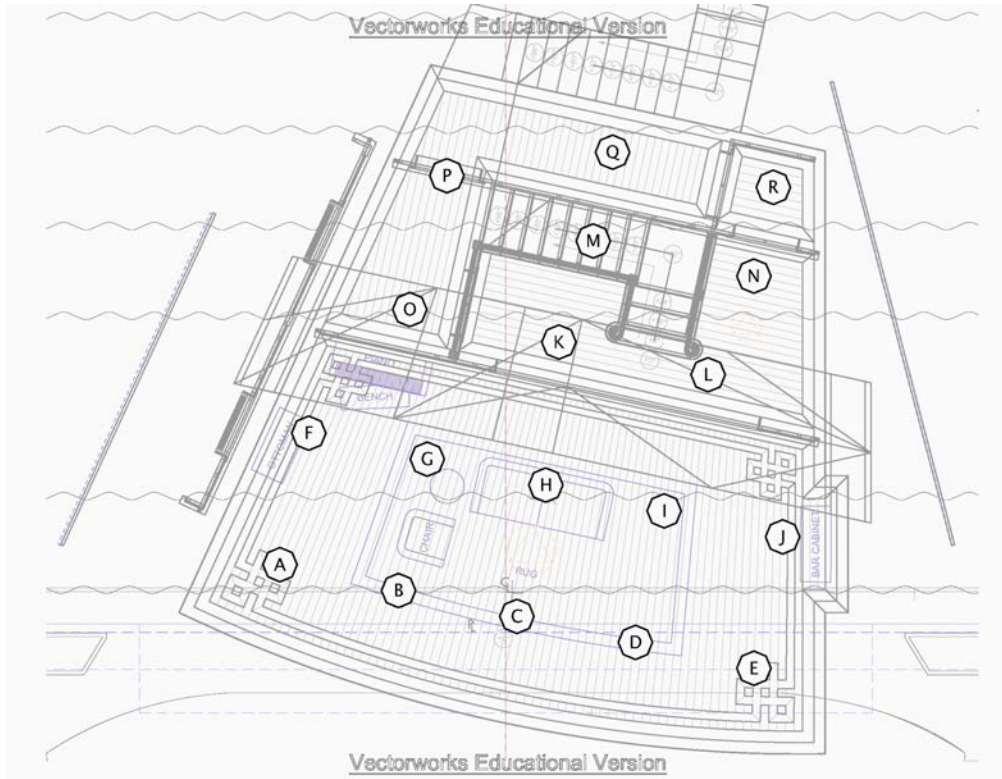
- CH 1-10 (Front HL): To be used for front lighting in the living room from house left, and will be used often in conjunction with the lighting idea through the windows.
- CH 11-20 (Front HR): To be used for front lighting in the living room from house right, and will be used to fill in the shadows created from the house left front light.
- CH 21-30 (Front Steep): To be used to create deep shadows on the actor's features, especially in tense moments.
- CH 31-38 (Front Upstage): To be used to light the actor's face when upstage of the cased opening, or on the stairs and second level.
- CH 41- 50 (Low Front): To be used to light the actor's face when upstage of the cased opening, and to light scenery as if coming from the chandelier.
- CH 51-68 (High Back HL): To be used to provide definition to the actor's bodies, light the actor's faces for the cameras when they face upstage, and to simulate afternoon light coming in from the windows.
- CH 71-75 (High Back HR): To be used to provide definition to the actor's bodies, light the actor's faces for the cameras when they face upstage, and to simulate light coming from the upstage chandelier.
- CH 81-83 (Fake Window): To be used to simulate the light that is coming in from the window.

- CH 84-90 (Window): To be used to light through the window, and to simulate a sunset through the window. Also to provide definition to the actor's bodies, and to light the actor's faces for the camera when they are looking through the window.
- CH 91-100 (Practical Reinforcement): To simulate the light that is coming from the various practicals.
- CH 103-110 (Chandelier Reinforcement): To simulate the light that is coming from the main chandelier in the living room.
- CH 116-117 (Chandelier Direct): To light the main chandelier in the living room itself, and to be able to control the simulated brightness of the chandelier.
- CH 121-126 (US Wall Scrape): To light the upstage wall and to provide dimension to various scenic details, such as the trim.
- CH 127-129 (SR Wall Scrape): To light the SR wall and to provide dimension to various scenic details, such as the trim. Also to simulate light coming in from the windows by creating a shadow of the mullions on the window casing.
- CH 130-138 (Center Wall Scrape): To light the center wall and to provide dimension to various scenic details, such as the trim.
- CH 139-140 (Roof): To light the roof without lighting any other part of the stage.
- CH 141-150 (Texture Wash HL): To create a texture wash in the main living room, especially for moments of tension.
- CH 151-160 (Texture Wash HR): To create a texture wash in the main living room, especially for moments of tension.

- CH 161-162 (Footlight): To simulate a fireplace. Also, to fill in the shadow's in the actor's faces in conjunction with CH 21-30 (Front Steep).
- CH 171-175 (Screens): To light the screens if there is ever any time in which there is not a projection on them.
- CH 201-229 (LED Tape RGBA): To highlight the structure of the house, especially in relation to its sculptural quality.
- CH 231-235 (Sconce Practical's): To provide motivation for lighting in the show, especially the evening scenes. Also, to create visual interest and to balance the overall composition.
- CH 251-252 (Chandelier's): To provide motivation for lighting in the show, especially the evening scenes. Also, to create visual interest and to balance the overall composition.
- CH 253 (Tiffany Side Table Lamp): To provide motivation for lighting in the show, especially the evening scenes. Second, to create visual interest and to balance the overall composition. Lastly, to allude to Fefu's wealth and status.
- CH 254 (Kitchen Overhead Light): To provide motivation for lighting in the show, especially the evening scenes. Also, to create visual interest and to balance the overall composition.
- CH 255 (Piano Light): To provide motivation for lighting in the show, especially the scenes where the piano is being played. Also, to create visual interest and to balance the overall composition.
- CH 271-272 (US Stairs): To light the escape stairs for safety of the performers.

- CH 273-283 (Offstage Wash): To light the areas outside of the house for exits and entrances, and also to see camera operators in part 1 of the show.
- CH 274-284 (Offstage Wash): To light the areas outside of the house for exits and entrances, and also to see camera operators in part 1 of the show.
- CH 301-307 (Solaframe Moving Light): To add light to scenes in special ways, or to add light quickly to a scene that was otherwise missed. Also to light the set with textures.
- CH 311-313 (VLX Moving Light): To light the roof, and also to provide downlight in the main living room which is directly correlated to the color and intensity of the roof.
- CH 321-329 (VLX Moving Light): To light the set from behind in order to increase the value contrast between the structure of the house and the fabric. Also, to highlight the etching in the floor that gave the appearance of real wooden planks.

2.2: Area Layout



[illegible]

[illegible]

Vectorworks Educational Version



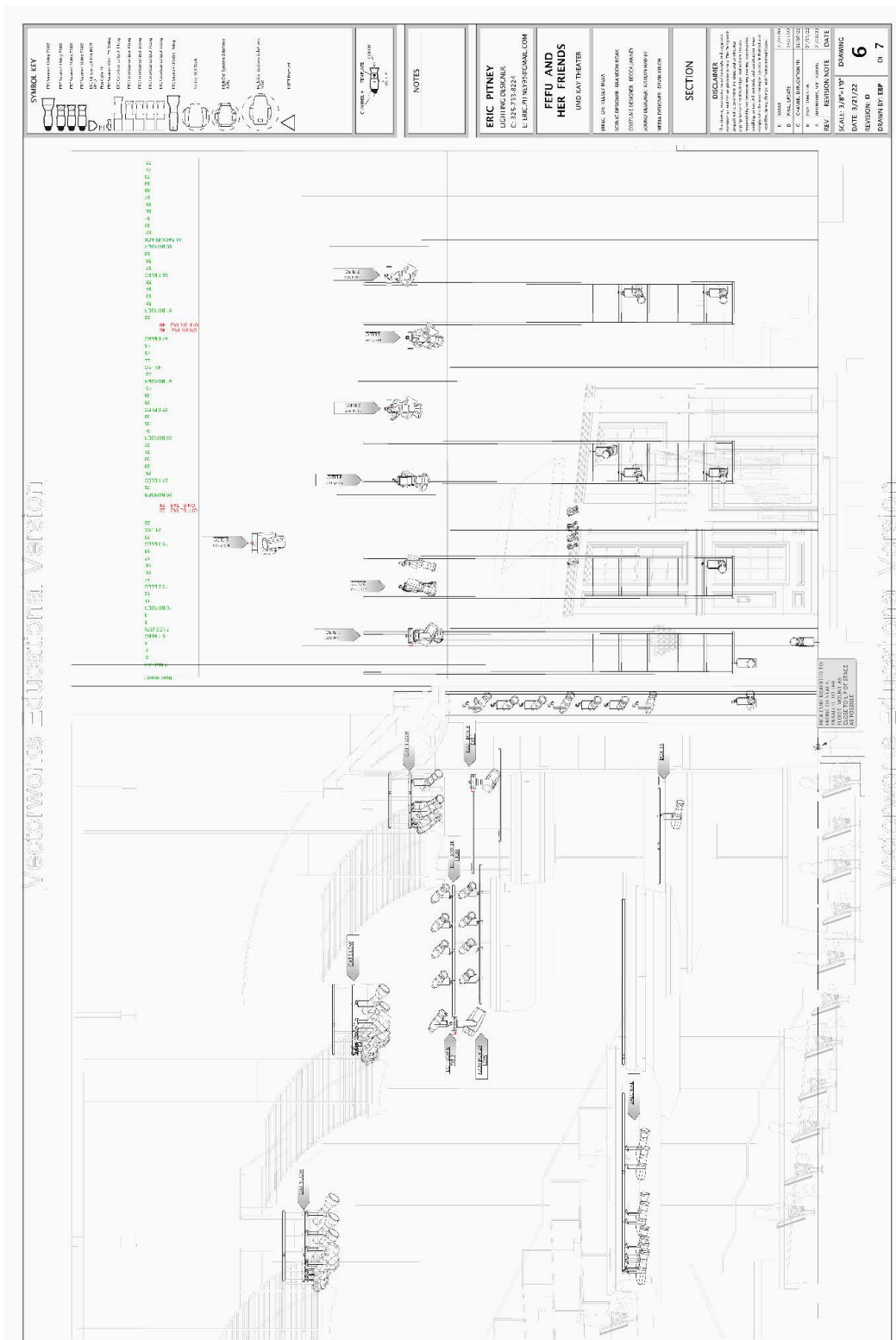
Vectorworks Educational Version



Vectorworks Educational Version



2.3: Light Plot



Vectorworks Educational Version



2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 1 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(1)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 3 LOW	10	R132	A
(2)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 3 LOW	9	R132	B
(3)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 3 LOW	8	R132	C
(4)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 3 LOW	7	R132	D
(5)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 3 LOW	6	R132	E
(6)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 2 LOW	16	R132	F
(7)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 2 LOW	15	R132	G
(8)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 2 LOW	14	R132	H
(9)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 2 LOW	13	R132	I
(10)	ETC Source4 LED2LS 10deg	FRONT HL	CAT 2 LOW	11	R132	J
(11)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 3 LOW	5	R132	A
(12)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 3 LOW	4	R132	B
(13)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 3 LOW	3	R132	C
(14)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 3 LOW	2	R132	D
(15)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 3 LOW	1	R132	E
(16)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 2 LOW	9	R132	F
(17)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 2 LOW	6	R132	G
(18)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 2 LOW	4	R132	H

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 2 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(19)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 2 LOW	2	R132	I
(20)	ETC Source4 LED2LS 10deg	FRONT HR	CAT 2 LOW	1	R132	J
(21)	ETC Source4 10deg 750W	FRONT STEEP	CAT 2 LOW	12	R320 3	A
(22)	ETC Source4 10deg 750W	FRONT STEEP	CAT 2 LOW	10	R320 3	B
(23)	ETC Source4 10deg 750W	FRONT STEEP	CAT 2 LOW	7	R320 3	C
(24)	ETC Source4 10deg 750W	FRONT STEEP	CAT 2 LOW	5	R320 3	D
(25)	ETC Source4 10deg 750W	FRONT STEEP	CAT 2 LOW	3	R320 3	E
(26)	ETC Source4 19deg 750W	FRONT STEEP	CAT 1 LOW	7	R320 3	F
(27)	ETC Source4 19deg 750W	FRONT STEEP	CAT 1 LOW	6	R320 3	G
(28)	ETC Source4 19deg 750W	FRONT STEEP	CAT 1 LOW	5	R320 3	H
(29)	ETC Source4 19deg 750W	FRONT STEEP	CAT 1 LOW	3	R320 3	I
(30)	ETC Source4 19deg 750W	FRONT STEEP	CAT 1 LOW	2	R320 3	J
(31)	ETC Source4 Mini LED 50deg	FRONT	WALL D	8	R320 3	P
(32)	ETC Source4 Mini LED 50deg	FRONT	WALL D	7	R320 3	O
(33)	ETC Source4 Mini LED 50deg	FRONT	WALL D	6	R320 3	M
(34)	ETC Source4 Mini LED 50deg	FRONT	WALL D	5	R320 3	K
(35)	ETC Source4 Mini LED 50deg	FRONT	WALL D	4	R320 3	M
(36)	ETC Source4 Mini LED 50deg	FRONT	WALL D	3	R320 3	K

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 3 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(37)	ETC Source4 Mini LED 50deg	FRONT	WALL D	2	R320 3	N
(38)	ETC Source4 Mini LED 50deg	FRONT	WALL D	1	R320 3	L
(41)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	12	R119	A
(42)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	11	R119	A
(43)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	9	R119	B
(44)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	8	R119	B
(45)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	7	R119	C
(46)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	6	R119	C
(47)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	5	R119	D
(48)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	3	R119	D
(49)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	2	R119	E
(50)	ETC ColorSource Spot 14deg	LOW FRONT	BALC RAIL	1	R119	E
(51)	ETC ColorSource Spot 26deg	HI BACK HL	1 ELEC	11		A
(52)	ETC ColorSource Spot 26deg	HI BACK HL	1 ELEC	10		B
(53)	ETC ColorSource Spot 19deg	HI BACK HL	1 ELEC	9		C
(54)	ETC ColorSource Spot 19deg	HI BACK HL	1 ELEC	8		D
(55)	ETC ColorSource Spot 19deg	HI BACK HL	1 ELEC	7		E
(56)	ETC ColorSource Spot 26deg	HI BACK HL	2 ELEC	12		F
(57)	ETC ColorSource Spot 26deg	HI BACK HL	2 ELEC	10		G
(58)	ETC ColorSource Spot 19deg	HI BACK HL	2 ELEC	9		H
(59)	ETC ColorSource Spot 19deg	HI BACK HL	2 ELEC	8		I

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 4 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(60)	ETC ColorSource Spot 19deg	HI BACK HL	2 ELEC	7		J
(61)	ETC ColorSource Spot 50deg	HI BACK HL	2 ELEC	17		O
(62)	ETC ColorSource Spot 26deg	HI BACK HL	5 ELEC	16		K
(63)	ETC ColorSource Spot 26deg	HI BACK HL	5 ELEC	15		M
(64)	ETC ColorSource Spot 19deg	HI BACK HL	5 ELEC	14		N
(65)	ETC ColorSource Spot 19deg	HI BACK HL	5 ELEC	12		L
(66)	ETC ColorSource Spot 50deg	HI BACK HL	6 ELEC	10		P
(67)	ETC ColorSource Spot 26deg	HI BACK HL	2 ELEC	9		Q
(68)	ETC ColorSource Spot 19deg	HI BACK HL	6 ELEC	8		R
(71)	ETC ColorSource Spot 26deg	HI BACK HR	4 ELEC	4		P
(72)	ETC ColorSource Spot 26deg	HI BACK HR	4 ELEC	3		M
(73)	ETC ColorSource Spot 26deg	HI BACK HR	4 ELEC	2		N
(74)	ETC ColorSource Spot 26deg	HI BACK HR	5 ELEC	11		Q
(75)	ETC ColorSource Spot 26deg	HI BACK HR	5 ELEC	7		R
(81)	ETC ColorSource Spot 19deg	FAKE WINDOW	2 ELEC	14	R132, T: G758	C
(82)	ETC ColorSource Spot 19deg	FAKE WINDOW	5 ELEC	19	R132, T: G203	M
(83)	ETC ColorSource Spot 19deg	FAKE WINDOW	6 ELEC	11	R132, T: G203	Q
(84)	ETC ColorSource Spot 19deg	WINDOW	4 ELEC	5		B
(85)	ETC ColorSource Spot 19deg	WINDOW	6 ELEC	12		K
(86)	ETC ColorSource Spot 19deg	WINDOW	LADDER # 2R	1		A
(87)	ETC ColorSource Spot 19deg	WINDOW	LADDER # 3R	2		E

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 5 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(88)	ETC ColorSource Spot 19deg	WINDOW	LADDER # 3R	2		E
(89)	ETC ColorSource Spot 19deg	WINDOW	LADDER # 4R	1		K
(90)	ETC ColorSource Spot 19deg	WINDOW	LADDER # 4R	2		K
(91)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	BOX 1R	1		F
(92)	ETC ColorSource Spot 36deg	PRACTICAL REINFORCEMENT	SR PRO TOWER	8		G
(93)	ETC ColorSource Spot 36deg	PRACTICAL REINFORCEMENT	LADDER # 1R	1		C
(94)	ETC ColorSource Spot 36deg	PRACTICAL REINFORCEMENT	LADDER # 1L	2		H
(95)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	1 ELEC	5		G
(96)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	1 ELEC	4		G
(97)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	1 ELEC	3		J
(98)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	3 ELEC	11		A
(99)	ETC ColorSource Spot 36deg	PRACTICAL REINFORCEMENT	5 ELEC	13		K
(100)	ETC ColorSource Spot 26deg	PRACTICAL REINFORCEMENT	6 ELEC	2		R
(103)	ETC ColorSource Spot 14deg	CHANDELIER REINFORCEMENT	CAT 1 LOW	8	R119	J
(104)	ETC ColorSource Spot 14deg	CHANDELIER REINFORCEMENT	CAT 1 LOW	9	R119	L
(105)	ETC ColorSource Spot 26deg	CHANDELIER REINFORCEMENT	1 ELEC	2	R119	I
(106)	ETC ColorSource Spot 26deg	CHANDELIER REINFORCEMENT	2 ELEC	4	R119	B
(107)	ETC ColorSource Spot 26deg	CHANDELIER REINFORCEMENT	2 ELEC	5	R119	H
(108)	ETC ColorSource Spot 26deg	CHANDELIER REINFORCEMENT	2 ELEC	6	R119	C

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 6 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(109)	ETC ColorSource Spot 14deg	CHANDELIER REINFORCEMENT	2 ELEC	13	R119	E
(110)	ETC ColorSource Spot 19deg	CHANDELIER REINFORCEMENT	SL PRO TOWER	1	R119	G
(116)	ETC ColorSource Spot 19deg	CHANDELIER DIRECT	LADDER # 1R	2		CH AN DEL IER
(117)	ETC ColorSource Spot 19deg	CHANDELIER DIRECT	LADDER # 1L	4		CH AN DEL IER
(121)	ETC Source4 26deg 750W	US WALL SCRAPE	5 ELEC	23	L53	US WA LL
(122)	ETC Source4 26deg 750W	US WALL SCRAPE	5 ELEC	20	L53	US WA LL
(123)	ETC Source4 26deg 750W	US WALL SCRAPE	5 ELEC	18	L53	US WA LL
(124)	ETC Source4 26deg 750W	US WALL SCRAPE	5 ELEC	4	L53	US WA LL
(125)	ETC Source4 26deg 750W	US WALL SCRAPE	6 ELEC	1	L53	US WA LL
(126)	ETC Source4 26deg 750W	US WALL SCRAPE	LADDER # 2L	1	L53	US WA LL
(127)	ETC Source4 26deg 750W	SR WALL SCRAPE	SR PRO TOWER	1	L53	SR WA LL
(128)	ETC Source4 26deg 750W	SR WALL SCRAPE	SR PRO TOWER	4	L53	SR WA LL
(129)	ETC Source4 26deg 750W	SR WALL SCRAPE	SR PRO TOWER	7	L53	SR WA LL
(130)	ETC Source4 26deg 750W	C WALL SCRAPE	SL PRO TOWER	2	L53	C WA LL
(131)	ETC Source4 26deg 750W	C WALL SCRAPE	SL PRO TOWER	3	L53	C WA LL
(132)	ETC Source4 26deg 750W	C WALL SCRAPE	SL PRO TOWER	4	L53	C WA LL

University of Maryland / Lightwright 6

(109) thru (132)

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 7 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(133)	ETC Source4 26deg 750W	C WALL SCRAPE	SL PRO TOWER	5	L53	C WALL
(135)	ETC Source4 26deg 750W	C WALL SCRAPE	SR PRO TOWER	2	L53	C WALL
(136)	ETC Source4 26deg 750W	C WALL SCRAPE	SR PRO TOWER	3	L53	C WALL
(137)	ETC Source4 26deg 750W	C WALL SCRAPE	SR PRO TOWER	5	L53	C WALL
(138)	ETC Source4 26deg 750W	C WALL SCRAPE	SR PRO TOWER	6	L53	C WALL
(139)	ETC ColorSource Spot 19deg	ROOF	LADDER # 3R	1		ROOF
(140)	ETC ColorSource Spot 26deg	ROOF	LADDER # 1L	1		ROOF
(141)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX SR EXT 2	3	L242, T: R78253	A
(142)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R LOW	1	L242, T: R78253	B
(143)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R LOW	2	L242, T: R78253	C
(144)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R LOW	3	L242, T: R78253	D
(145)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R LOW	4	L242, T: R78253	E
(146)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX SR EXT 2	2	L242, T: R78253	F
(147)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R HIGH	1	L242, T: R78253	G

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 8 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(148)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R HIGH	2	L242, T: R78253	H
(149)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R HIGH	3	L242, T: R78253	I
(150)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2R HIGH	4	L242, T: R78253	J
(151)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX SL EXT 2	2	R3304, T: R7825 3	A
(152)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L LOW	4	R3304, T: R7825 3	B
(153)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L LOW	3	R3304, T: R7825 3	C
(154)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L LOW	2	R3304, T: R7825 3	D
(155)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L LOW	1	R3304, T: R7825 3	E
(156)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX SL EXT 2	1	R3304, T: R7825 3	F
(157)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L HIGH	4	R3304, T: R7825 3	G
(158)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L HIGH	3	R3304, T: R7825 3	H

2.4: Channel Hookup

Fefu and Her Friends
Eric Pitney - LD

Channel Hookup

Page 9 of 14
3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(159)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L HIGH	2	R3304, T: R7825 3	I
(160)	ETC Source4 19deg 750W	TEXT WASH	TECH BOX 2L HIGH	1	R3304, T: R7825 3	J
(161)	Pica Cube 4C	FOOTLIGHT	DECK	3		H
(162)	Pica Cube 4C	FOOTLIGHT	DECK	2		H
(163)	Pica Cube 4C	FOOTLIGHT	DECK	1		H
(171)	ETC ColorSource Spot 36deg	SCREEN	2 ELEC	17		SR SC RE EN
(172)	ETC ColorSource Spot 36deg	SCREEN	4 ELEC	6		SR SC RE EN
(173)	ETC ColorSource Spot 36deg	SCREEN	5 ELEC	1		SL SR EE N
(174)	ETC ColorSource Spot 36deg	SCREEN	4 ELEC	1		SL SR EE N
(175)	ETC ColorSource Spot 36deg	SCREEN	2 ELEC	1		SL SR EE N
(201)	USITT Practical	LED TAPE RGBA	WALL C	1		-
(202)	USITT Practical	LED TAPE RGBA	WALL D	1		-
(203)	USITT Practical	LED TAPE RGBA	WALL E	1		-
(204)	USITT Practical	LED TAPE RGBA	WALL C	2		-
(205)	USITT Practical	LED TAPE RGBA	WALL D	2		-
(206)	USITT Practical	LED TAPE RGBA	WALL E	2		-

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 10 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(207)	USITT Practical	LED TAPE RGBA	WALL C	3		-
(208)	USITT Practical	LED TAPE RGBA	WALL D	3		-
(209)	USITT Practical	LED TAPE RGBA	WALL E	3		-
(210)	USITT Practical	LED TAPE RGBA	WALL C	4		-
(211)	USITT Practical	LED TAPE RGBA	WALL D	4		-
(212)	USITT Practical	LED TAPE RGBA	WALL D	5		-
(213)	USITT Practical	LED TAPE RGBA	MAIN STAIR - UNIT J	2		-
(214)	USITT Practical	LED TAPE RGBA	MAIN STAIR - UNIT J	3		-
(215)	USITT Practical	LED TAPE RGBA	WALL E	4		-
(216)	USITT Practical	LED TAPE RGBA	WALL E	5		-
(217)	USITT Practical	LED TAPE RGBA	MAIN STAIR - UNIT J	4		-
(218)	USITT Practical	LED TAPE RGBA	MAIN STAIR - UNIT J	5		-
(221)	USITT Practical	LED TAPE RGBA	WALL O	1		-
(222)	USITT Practical	LED TAPE RGBA	WALL I	1		-
(223)	USITT Practical	LED TAPE RGBA	WALL H	1		-
(224)	USITT Practical	LED TAPE RGBA	WALL O	2		-
(225)	USITT Practical	LED TAPE RGBA	WALL H	2		-
(227)	USITT Practical	LED TAPE RGBA	ROOF - UNIT L	1		-

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 11 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(229)	USITT Practical	LED TAPE RGBA	MAIN STAIR - UNIT J	1		-
(231)	USITT Practical	ASTERA NYX	WALL C	1		-
(232)	USITT Practical	ASTERA NYX	WALL D	1		-
(233)	USITT Practical	ASTERA NYX	WALL D	2		-
(234)	USITT Practical	ASTERA NYX	WALL E	1		-
(235)	USITT Practical	ASTERA NYX	WALL O	1		-
(251)	USITT Practical	CHANDELIER	1 ELEC	2		-
(252)	USITT Practical	CHANDELIER	4 ELEC	1		-
(253)	USITT Practical	PRACTICAL		1		-
(254)	USITT Practical	OVERHEAD FIXTURE	4 ELEC	3		-
(255)	USITT Practical	PRACTICAL	3 ELEC	2		-
(271)	ETC Source4 36deg 750W	STAIRS	6 ELEC	7	R364	ES CA PE STA IRS
(272)	ETC Source4 26deg 750W	STAIRS	6 ELEC	6	R364	ES CA PE STA IRS
(273)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	2 ELEC	16	R364	ST RAI GH T DO WN
(274)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	25	R364	ST RAI GH T DO WN
(275)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	22	R364	ST RAI GH T DO WN

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 12 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(276)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	13	R364	ST RAI GH T DO WN
(277)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	11	R364	ST RAI GH T DO WN
(278)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	9	R364	ST RAI GH T DO WN
(279)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	2 ELEC	3	R364	ST RAI GH T DO WN
(280)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	3	R364	ST RAI GH T DO WN
(281)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	6	R364	ST RAI GH T DO WN
(282)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	2	R364	ST RAI GH T DO WN
(283)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	4	R364	ST RAI GH T DO WN
(284)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	2 ELEC	15	L242	ST RAI GH T DO WN

University of Maryland / Lightwright 6

(276) thru (284)

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 13 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(285)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	24	L242	ST RAI GH T DO WN
(286)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	21	L242	ST RAI GH T DO WN
(287)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	12	L242	ST RAI GH T DO WN
(288)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	10	L242	ST RAI GH T DO WN
(289)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	8	L242	ST RAI GH T DO WN
(290)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	2 ELEC	2	L242	ST RAI GH T DO WN
(291)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	2	L242	ST RAI GH T DO WN
(292)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	5 ELEC	5	L242	ST RAI GH T DO WN
(293)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	1	L242	ST RAI GH T DO WN

University of Maryland / Lightwright 6

(285) thru (293)

2.4: Channel Hookup

Fefu and Her Friends

Channel Hookup

Page 14 of 14

Eric Pitney - LD

3/22/2022

Chan	Instrument Type	Purpose	Position	Unit#	Clr &	VW
(294)	ETC CE Source4 PAR MCM (WFL)	OFFSTAGE WASH	7 ELEC	3	L242	ST RAI GH T DO WN
(301)	High End Systems SolaFrame 3000	MOVER	TECH BOX SR EXT 2	1		-
(302)	High End Systems SolaFrame 3000	MOVER	TECH BOX SL EXT 2	3		-
(303)	High End Systems Solaframe 1000	MOVER	TECH BOX SR EXT 1	1		-
(304)	High End Systems Solaframe 1000	MOVER	1 ELEC	6		-
(305)	High End Systems Solaframe 1000	MOVER	1 ELEC	1		-
(306)	High End Systems Solaframe 1000	MOVER	LADDER # 1L	3		-
(307)	High End Systems Solaframe 1000	MOVER	LADDER # 2L	1		-
(311)	Varilite VLX Wash	MOVER	3 ELEC	3		-
(312)	Varilite VLX Wash	MOVER	3 ELEC	2		-
(313)	Varilite VLX Wash	MOVER	3 ELEC	1		-
(321)	Varilite VLX Wash	MOVER	5 ELEC	10		-
(322)	Varilite VLX Wash	MOVER	5 ELEC	9		-
(323)	Varilite VLX Wash	MOVER	5 ELEC	8		-
(324)	Varilite VLX Wash	MOVER	6 ELEC	5		-
(325)	Varilite VLX Wash	MOVER	6 ELEC	4		-
(326)	Varilite VLX Wash	MOVER	6 ELEC	3		-
(327)	Varilite VLX Wash	MOVER	7 ELEC	7		-
(328)	Varilite VLX Wash	MOVER	7 ELEC	6		-
(329)	Varilite VLX Wash	MOVER	7 ELEC	5		-

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

3/22/2022

Eric Pitney - LD

TABLE OF CONTENTS

1 ELEC	1	SR PRO TOWER	11
2 ELEC	2	TECH BOX 2L HIGH	12
3 ELEC	3	TECH BOX 2L LOW	12
4 ELEC	3	TECH BOX 2R HIGH	12
5 ELEC	4	TECH BOX 2R LOW	13
6 ELEC	6	BOX 1R	13
7 ELEC	7	TECH BOX SL EXT 2	13
CAT 1 LOW	8	TECH BOX SR EXT 1	13
CAT 2 LOW	8	TECH BOX SR EXT 2	13
CAT 3 LOW	9	DECK	14
BALC RAIL	9	ROOF - UNIT L	14
LADDER #1L	10	MAIN STAIR - UNIT J	14
LADDER #2L	10	WALL C	14
LADDER #1R	10	WALL D	15
LADDER #2R	10	WALL E	15
LADDER #3R	10	WALL H	15
LADDER #4R	11	WALL I	16
SL PRO TOWER	11	WALL O	16

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 1 of 16

Eric Pitney - LD

3/22/2022

1 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	High End Systems Solaframe 1000	(305)	MOVER		-
2	ETC ColorSource Spot 26deg	(105)	CHANDELIER REINFORCEMENT	R119	I
2	USITT Practical	(251)	CHANDELIER		-
3	ETC ColorSource Spot 26deg	(97)	PRACTICAL REINFORCEMENT		J
4	ETC ColorSource Spot 26deg	(96)	PRACTICAL REINFORCEMENT		G
5	ETC ColorSource Spot 26deg	(95)	PRACTICAL REINFORCEMENT		G
6	High End Systems Solaframe 1000	(304)	MOVER		-
7	ETC ColorSource Spot 19deg	(55)	HI BACK HL		E
8	ETC ColorSource Spot 19deg	(54)	HI BACK HL		D
9	ETC ColorSource Spot 19deg	(53)	HI BACK HL		C
10	ETC ColorSource Spot 26deg	(52)	HI BACK HL		B
11	ETC ColorSource Spot 26deg	(51)	HI BACK HL		A

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 2 of 16

Eric Pitney - LD

3/22/2022

2 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 36deg	(175)	SCREEN		SL SREE N
2	ETC CE Source4 PAR MCM (WFL)	(290)	OFFSTAGE WASH	L242	STRA IGHT DOW N
3	ETC CE Source4 PAR MCM (WFL)	(279)	OFFSTAGE WASH	R364	STRA IGHT DOW N
4	ETC ColorSource Spot 26deg	(106)	CHANDELIER REINFORCEMENT	R119	B
5	ETC ColorSource Spot 26deg	(107)	CHANDELIER REINFORCEMENT	R119	H
6	ETC ColorSource Spot 26deg	(108)	CHANDELIER REINFORCEMENT	R119	C
7	ETC ColorSource Spot 19deg	(60)	HI BACK HL		J
8	ETC ColorSource Spot 19deg	(59)	HI BACK HL		I
9	ETC ColorSource Spot 26deg	(67)	HI BACK HL		Q
9	ETC ColorSource Spot 19deg	(58)	HI BACK HL		H
10	ETC ColorSource Spot 26deg	(57)	HI BACK HL		G
12	ETC ColorSource Spot 26deg	(56)	HI BACK HL		F
13	ETC ColorSource Spot 14deg	(109)	CHANDELIER REINFORCEMENT	R119	E
14	ETC ColorSource Spot 19deg	(81)	FAKE WINDOW	R132, T:G758	C
15	ETC CE Source4 PAR MCM (WFL)	(284)	OFFSTAGE WASH	L242	STRA IGHT DOW N
16	ETC CE Source4 PAR MCM (WFL)	(273)	OFFSTAGE WASH	R364	STRA IGHT DOW N
17	ETC ColorSource Spot 50deg	(61)	HI BACK HL		O
17	ETC ColorSource Spot 36deg	(171)	SCREEN		SR SCRE EN

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 3 of 16

Eric Pitney - LD

3/22/2022

3 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	Varilite VLX Wash	(313)	MOVER		-
2	Varilite VLX Wash	(312)	MOVER		-
2	USITT Practical	(255)	PRACTICAL		-
3	Varilite VLX Wash	(311)	MOVER		-
11	ETC ColorSource Spot 26deg	(98)	PRACTICAL REINFORCEMENT		A

4 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 36deg	(174)	SCREEN		SL SREE N
1	USITT Practical	(252)	CHANDELIER		-
2	ETC ColorSource Spot 26deg	(73)	HI BACK HR		N
3	ETC ColorSource Spot 26deg	(72)	HI BACK HR		M
3	USITT Practical	(254)	OVERHEAD FIXTURE		-
4	ETC ColorSource Spot 26deg	(71)	HI BACK HR		P
5	ETC ColorSource Spot 19deg	(84)	WINDOW		B
6	ETC ColorSource Spot 36deg	(172)	SCREEN		SR SCRE EN

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 4 of 16

Eric Pitney - LD

3/22/2022

5 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 36deg	(173)	SCREEN		SL SREE N
2	ETC CE Source4 PAR MCM (WFL)	(291)	OFFSTAGE WASH	L242	STRA IGHT DOW N
3	ETC CE Source4 PAR MCM (WFL)	(280)	OFFSTAGE WASH	R364	STRA IGHT DOW N
4	ETC Source4 26deg 750W	(124)	US WALL SCRAPE	L53	US WALL
5	ETC CE Source4 PAR MCM (WFL)	(292)	OFFSTAGE WASH	L242	STRA IGHT DOW N
6	ETC CE Source4 PAR MCM (WFL)	(281)	OFFSTAGE WASH	R364	STRA IGHT DOW N
7	ETC ColorSource Spot 26deg	(75)	HI BACK HR		R
8	Varilite VLX Wash	(323)	MOVER		-
9	Varilite VLX Wash	(322)	MOVER		-
10	Varilite VLX Wash	(321)	MOVER		-
11	ETC ColorSource Spot 26deg	(74)	HI BACK HR		Q
12	ETC ColorSource Spot 19deg	(65)	HI BACK HL		L
13	ETC ColorSource Spot 36deg	(99)	PRACTICAL REINFORCEMENT		K
14	ETC ColorSource Spot 19deg	(64)	HI BACK HL		N
15	ETC ColorSource Spot 26deg	(63)	HI BACK HL		M
16	ETC ColorSource Spot 26deg	(62)	HI BACK HL		K
18	ETC Source4 26deg 750W	(123)	US WALL SCRAPE	L53	US WALL
19	ETC ColorSource Spot 19deg	(82)	FAKE WINDOW	R132, T:G203	M

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 5 of 16

Eric Pitney - LD

3/22/2022

5 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
20	ETC Source4 26deg 750W	(122)	US WALL SCRAPE	L53	US WALL
21	ETC CE Source4 PAR MCM (WFL)	(286)	OFFSTAGE WASH	L242	STRA IGHT DOW N
22	ETC CE Source4 PAR MCM (WFL)	(275)	OFFSTAGE WASH	R364	STRA IGHT DOW N
23	ETC Source4 26deg 750W	(121)	US WALL SCRAPE	L53	US WALL
24	ETC CE Source4 PAR MCM (WFL)	(285)	OFFSTAGE WASH	L242	STRA IGHT DOW N
25	ETC CE Source4 PAR MCM (WFL)	(274)	OFFSTAGE WASH	R364	STRA IGHT DOW N

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 6 of 16

Eric Pitney - LD

3/22/2022

6 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 26deg 750W	(125)	US WALL SCRAPE	L53	US WALL
2	ETC ColorSource Spot 26deg	(100)	PRACTICAL REINFORCEMENT		R
3	Varilite VLX Wash	(326)	MOVER		-
4	Varilite VLX Wash	(325)	MOVER		-
5	Varilite VLX Wash	(324)	MOVER		-
6	ETC Source4 26deg 750W	(272)	STAIRS	R364	ESCA PE STAIR S
7	ETC Source4 36deg 750W	(271)	STAIRS	R364	ESCA PE STAIR S
8	ETC ColorSource Spot 19deg	(68)	HI BACK HL		R
10	ETC ColorSource Spot 50deg	(66)	HI BACK HL		P
11	ETC ColorSource Spot 19deg	(83)	FAKE WINDOW	R132, T:G203	Q
12	ETC ColorSource Spot 19deg	(85)	WINDOW		K

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 7 of 16

Eric Pitney - LD

3/22/2022

7 ELEC

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC CE Source4 PAR MCM (WFL)	(293)	OFFSTAGE WASH	L242	STRA IGHT DOW N
2	ETC CE Source4 PAR MCM (WFL)	(282)	OFFSTAGE WASH	R364	STRA IGHT DOW N
3	ETC CE Source4 PAR MCM (WFL)	(294)	OFFSTAGE WASH	L242	STRA IGHT DOW N
4	ETC CE Source4 PAR MCM (WFL)	(283)	OFFSTAGE WASH	R364	STRA IGHT DOW N
5	Varilite VLX Wash	(329)	MOVER		-
6	Varilite VLX Wash	(328)	MOVER		-
7	Varilite VLX Wash	(327)	MOVER		-
8	ETC CE Source4 PAR MCM (WFL)	(289)	OFFSTAGE WASH	L242	STRA IGHT DOW N
9	ETC CE Source4 PAR MCM (WFL)	(278)	OFFSTAGE WASH	R364	STRA IGHT DOW N
10	ETC CE Source4 PAR MCM (WFL)	(288)	OFFSTAGE WASH	L242	STRA IGHT DOW N
11	ETC CE Source4 PAR MCM (WFL)	(277)	OFFSTAGE WASH	R364	STRA IGHT DOW N
12	ETC CE Source4 PAR MCM (WFL)	(287)	OFFSTAGE WASH	L242	STRA IGHT DOW N
13	ETC CE Source4 PAR MCM (WFL)	(276)	OFFSTAGE WASH	R364	STRA IGHT DOW N

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 8 of 16

Eric Pitney - LD

3/22/2022

CAT 1 LOW

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
2	ETC Source4 19deg 750W	(30)	FRONT STEEP	R3203	J
3	ETC Source4 19deg 750W	(29)	FRONT STEEP	R3203	I
5	ETC Source4 19deg 750W	(28)	FRONT STEEP	R3203	H
6	ETC Source4 19deg 750W	(27)	FRONT STEEP	R3203	G
7	ETC Source4 19deg 750W	(26)	FRONT STEEP	R3203	F
8	ETC ColorSource Spot 14deg	(103)	CHANDELIER REINFORCEMENT	R119	J
9	ETC ColorSource Spot 14deg	(104)	CHANDELIER REINFORCEMENT	R119	L

CAT 2 LOW

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 LED2LS 10deg	(20)	FRONT HR	R132	J
2	ETC Source4 LED2LS 10deg	(19)	FRONT HR	R132	I
3	ETC Source4 10deg 750W	(25)	FRONT STEEP	R3203	E
4	ETC Source4 LED2LS 10deg	(18)	FRONT HR	R132	H
5	ETC Source4 10deg 750W	(24)	FRONT STEEP	R3203	D
6	ETC Source4 LED2LS 10deg	(17)	FRONT HR	R132	G
7	ETC Source4 10deg 750W	(23)	FRONT STEEP	R3203	C
9	ETC Source4 LED2LS 10deg	(16)	FRONT HR	R132	F
10	ETC Source4 10deg 750W	(22)	FRONT STEEP	R3203	B
11	ETC Source4 LED2LS 10deg	(10)	FRONT HL	R132	J
12	ETC Source4 10deg 750W	(21)	FRONT STEEP	R3203	A
13	ETC Source4 LED2LS 10deg	(9)	FRONT HL	R132	I
14	ETC Source4 LED2LS 10deg	(8)	FRONT HL	R132	H
15	ETC Source4 LED2LS 10deg	(7)	FRONT HL	R132	G
16	ETC Source4 LED2LS 10deg	(6)	FRONT HL	R132	F

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 9 of 16

Eric Pitney - LD

3/22/2022

CAT 3 LOW

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 LED2LS 10deg	(15)	FRONT HR	R132	E
2	ETC Source4 LED2LS 10deg	(14)	FRONT HR	R132	D
3	ETC Source4 LED2LS 10deg	(13)	FRONT HR	R132	C
4	ETC Source4 LED2LS 10deg	(12)	FRONT HR	R132	B
5	ETC Source4 LED2LS 10deg	(11)	FRONT HR	R132	A
6	ETC Source4 LED2LS 10deg	(5)	FRONT HL	R132	E
7	ETC Source4 LED2LS 10deg	(4)	FRONT HL	R132	D
8	ETC Source4 LED2LS 10deg	(3)	FRONT HL	R132	C
9	ETC Source4 LED2LS 10deg	(2)	FRONT HL	R132	B
10	ETC Source4 LED2LS 10deg	(1)	FRONT HL	R132	A

BALC RAIL

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 14deg	(50)	LOW FRONT	R119	E
2	ETC ColorSource Spot 14deg	(49)	LOW FRONT	R119	E
3	ETC ColorSource Spot 14deg	(48)	LOW FRONT	R119	D
5	ETC ColorSource Spot 14deg	(47)	LOW FRONT	R119	D
6	ETC ColorSource Spot 14deg	(46)	LOW FRONT	R119	C
7	ETC ColorSource Spot 14deg	(45)	LOW FRONT	R119	C
8	ETC ColorSource Spot 14deg	(44)	LOW FRONT	R119	B
9	ETC ColorSource Spot 14deg	(43)	LOW FRONT	R119	B
11	ETC ColorSource Spot 14deg	(42)	LOW FRONT	R119	A
12	ETC ColorSource Spot 14deg	(41)	LOW FRONT	R119	A

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 10 of 16

Eric Pitney - LD

3/22/2022

LADDER #1L

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 26deg	(140)	ROOF		ROOF
2	ETC ColorSource Spot 36deg	(94)	PRACTICAL REINFORCEMENT		H
3	High End Systems Solaframe 1000	(306)	MOVER		-
4	ETC ColorSource Spot 19deg	(117)	CHANDELIER DIRECT		CHANDELIER

LADDER #2L

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	High End Systems Solaframe 1000	(307)	MOVER		-
1	ETC Source4 26deg 750W	(126)	US WALL SCRAPE	L53	US WALL

LADDER #1R

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 36deg	(93)	PRACTICAL REINFORCEMENT		C
2	ETC ColorSource Spot 19deg	(116)	CHANDELIER DIRECT		CHANDELIER

LADDER #2R

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 19deg	(86)	WINDOW		A

LADDER #3R

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 19deg	(139)	ROOF		ROOF
2	ETC ColorSource Spot 19deg	(88)	WINDOW		E
2	ETC ColorSource Spot 19deg	(87)	WINDOW		E

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 11 of 16

Eric Pitney - LD

3/22/2022

LADDER #4R

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 19deg	(89)	WINDOW		K
2	ETC ColorSource Spot 19deg	(90)	WINDOW		K

SL PRO TOWER

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 19deg	(110)	CHANDELIER REINFORCEMENT	R119	G
2	ETC Source4 26deg 750W	(130)	C WALL SCRAPE	L53	C WALL
3	ETC Source4 26deg 750W	(131)	C WALL SCRAPE	L53	C WALL
4	ETC Source4 26deg 750W	(132)	C WALL SCRAPE	L53	C WALL
5	ETC Source4 26deg 750W	(133)	C WALL SCRAPE	L53	C WALL

SR PRO TOWER

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 26deg 750W	(127)	SR WALL SCRAPE	L53	SR WALL
2	ETC Source4 26deg 750W	(135)	C WALL SCRAPE	L53	C WALL
3	ETC Source4 26deg 750W	(136)	C WALL SCRAPE	L53	C WALL
4	ETC Source4 26deg 750W	(128)	SR WALL SCRAPE	L53	SR WALL
5	ETC Source4 26deg 750W	(137)	C WALL SCRAPE	L53	C WALL
6	ETC Source4 26deg 750W	(138)	C WALL SCRAPE	L53	C WALL
7	ETC Source4 26deg 750W	(129)	SR WALL SCRAPE	L53	SR WALL
8	ETC ColorSource Spot 36deg	(92)	PRACTICAL REINFORCEMENT		G

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 12 of 16

Eric Pitney - LD

3/22/2022

TECH BOX 2L HIGH

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 19deg 750W	(160)	TEXT WASH	R3304, T: R78253	J
2	ETC Source4 19deg 750W	(159)	TEXT WASH	R3304, T: R78253	I
3	ETC Source4 19deg 750W	(158)	TEXT WASH	R3304, T: R78253	H
4	ETC Source4 19deg 750W	(157)	TEXT WASH	R3304, T: R78253	G

TECH BOX 2L LOW

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 19deg 750W	(155)	TEXT WASH	R3304, T: R78253	E
2	ETC Source4 19deg 750W	(154)	TEXT WASH	R3304, T: R78253	D
3	ETC Source4 19deg 750W	(153)	TEXT WASH	R3304, T: R78253	C
4	ETC Source4 19deg 750W	(152)	TEXT WASH	R3304, T: R78253	B

TECH BOX 2R HIGH

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 19deg 750W	(147)	TEXT WASH	L242, T:R78253	G
2	ETC Source4 19deg 750W	(148)	TEXT WASH	L242, T:R78253	H
3	ETC Source4 19deg 750W	(149)	TEXT WASH	L242, T:R78253	I
4	ETC Source4 19deg 750W	(150)	TEXT WASH	L242, T:R78253	J

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 13 of 16

Eric Pitney - LD

3/22/2022

TECH BOX 2R LOW

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 19deg 750W	(142)	TEXT WASH	L242, T:R78253	B
2	ETC Source4 19deg 750W	(143)	TEXT WASH	L242, T:R78253	C
3	ETC Source4 19deg 750W	(144)	TEXT WASH	L242, T:R78253	D
4	ETC Source4 19deg 750W	(145)	TEXT WASH	L242, T:R78253	E

BOX 1R

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC ColorSource Spot 26deg	(91)	PRACTICAL REINFORCEMENT		F

TECH BOX SL EXT 2

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	ETC Source4 19deg 750W	(156)	TEXT WASH	R3304, T: R78253	F
2	ETC Source4 19deg 750W	(151)	TEXT WASH	R3304, T: R78253	A
3	High End Systems SolaFrame 3000	(302)	MOVER		-

TECH BOX SR EXT 1

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	High End Systems Solaframe 1000	(303)	MOVER		-

TECH BOX SR EXT 2

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	High End Systems SolaFrame 3000	(301)	MOVER		-
2	ETC Source4 19deg 750W	(146)	TEXT WASH	L242, T:R78253	F
3	ETC Source4 19deg 750W	(141)	TEXT WASH	L242, T:R78253	A

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 14 of 16

Eric Pitney - LD

3/22/2022

DECK

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	Pica Cube 4C	(163)	FOOTLIGHT		H
2	Pica Cube 4C	(162)	FOOTLIGHT		H
3	Pica Cube 4C	(161)	FOOTLIGHT		H

ROOF - UNIT L

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(227)	LED TAPE RGBA		-

MAIN STAIR - UNIT J

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(229)	LED TAPE RGBA		-
2	USITT Practical	(213)	LED TAPE RGBA		-
3	USITT Practical	(214)	LED TAPE RGBA		-
4	USITT Practical	(217)	LED TAPE RGBA		-
5	USITT Practical	(218)	LED TAPE RGBA		-

WALL C

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(201)	LED TAPE RGBA		-
1	USITT Practical	(231)	ASTERA NYX		-
2	USITT Practical	(204)	LED TAPE RGBA		-
3	USITT Practical	(207)	LED TAPE RGBA		-
4	USITT Practical	(210)	LED TAPE RGBA		-

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 15 of 16

Eric Pitney - LD

3/22/2022

WALL D

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(232)	ASTERA NYX		-
1	USITT Practical	(202)	LED TAPE RGBA		-
1	ETC Source4 Mini LED 50deg	(38)	FRONT	R3203	L
2	USITT Practical	(233)	ASTERA NYX		-
2	USITT Practical	(205)	LED TAPE RGBA		-
2	ETC Source4 Mini LED 50deg	(37)	FRONT	R3203	N
3	USITT Practical	(208)	LED TAPE RGBA		-
3	ETC Source4 Mini LED 50deg	(36)	FRONT	R3203	K
4	USITT Practical	(211)	LED TAPE RGBA		-
4	ETC Source4 Mini LED 50deg	(35)	FRONT	R3203	M
5	USITT Practical	(212)	LED TAPE RGBA		-
5	ETC Source4 Mini LED 50deg	(34)	FRONT	R3203	K
6	ETC Source4 Mini LED 50deg	(33)	FRONT	R3203	M
7	ETC Source4 Mini LED 50deg	(32)	FRONT	R3203	O
8	ETC Source4 Mini LED 50deg	(31)	FRONT	R3203	P

WALL E

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(234)	ASTERA NYX		-
1	USITT Practical	(203)	LED TAPE RGBA		-
2	USITT Practical	(206)	LED TAPE RGBA		-
3	USITT Practical	(209)	LED TAPE RGBA		-
4	USITT Practical	(215)	LED TAPE RGBA		-
5	USITT Practical	(216)	LED TAPE RGBA		-

WALL H

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(223)	LED TAPE RGBA		-
2	USITT Practical	(225)	LED TAPE RGBA		-

University of Maryland / Lightwright 6

WALL D thru WALL H

2.5: Instrument Schedule

Fefu and Her Friends

Instrument Schedule

Page 16 of 16

Eric Pitney - LD

3/22/2022

WALL I

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(222)	LED TAPE RGBA		-

WALL O

Unit#	Instrument Type	Chan	Purpose	Color & Gobo	VW
1	USITT Practical	(235)	ASTERA NYX		-
1	USITT Practical	(221)	LED TAPE RGBA		-
2	USITT Practical	(224)	LED TAPE RGBA		-

2.6: Design Run Reflections

I used the Design Run to build my preliminary Cue List. This was my first time encountering the blocking that Kelsey had been working on, which meant that my Cue List had to be built quickly and by relying on my intuition as a designer. I used the software Lightwright to build the list, which meant that later on during the tech process I could network my laptop into the lighting system and immediately export labels to the cues that I was building. Most of the cues that I wrote down were to track blocking, as I knew it would be important to have subtle shifts in the composition which would lead the audience's eye to the most important character on stage as we progressed throughout the show.

2.7: Preliminary Cue List

FEFU_FINAL.lw6

Cue List

2/18/2022
Page 1 of 5

Cue#	Label	Description
1	BLACKOUT	
<u>PRE SHOW</u>		
2	PRE SHOW	
3	HOUSE HALF	
4	CURTAIN SPEECH	
5	HOUSE OUT	
<u>PART 1</u>		
10	LIGHTS UP	
14	FEFU X COUCH	
18	"YOU FIND REVULSION EXCITING?"	
22	FEFU GETS UP	X BEHIND COUCH
26	FEFU ON COUCH AGAIN	
30	FEFU X USR TO GUN	
34	FEFU EXIT	
38	X SL TO DRINKS	
42	SIT ON COUCH	
46	X SR IN FRONT OF PIANO	
50	FEFU ENTRANCE	
54	PLAYING PIANO?	TALK TO KELSEY. TURN ON PIANO LIGHT?
58	FEFU ON COUCH	
62	X SL TO DRINKS	
66	ALL ON COUCH	
70	"MAN" MONOLOGUE	X SR

2.7: Preliminary Cue List

FEFU_FINAL.lw6

Cue List

2/18/2022

Page 2 of 5

Cue#	Label	Description
74	FEFU X TO CHAIR	
78	FEFU EXIT	
82	JULIA ENTRANCE	
86	OTHER GIRLS ENTER	
90	GIRLS EXIT	JULIA W/ GUN SR. GRN TEXT?
94	ENTRANCE SL	
98	TRANSITION	MID MORNING TO AFTERNOON?
<u>PART 2</u>		
102	LIGHTS UP	CAMERA OPERATORS, READING USC, FIREPLACE?
106	X TO C	BOTH NEAR COUCH
110	MONOLOGUE ABOUT HORSE MOUTH	
114	FEFU ENTER	BOTH SR AND SL
118	EXITS, FOCUS DOWN TO COUCH	
122	X TO KITCHEN	
126	RESTORE TO COUCH	
130	ENTRANCE	
134	EXIT, THANK YOU'S	FOCUS DOWN TO COUCH
138	ENTRANCE. FOCUS SR. OUTSIDE	VERY CLEAR DISTINCTION
142	ENTRANCE	YELLING OUT TO FEFU
146	EXIT	STILL ON COUCH
150	"MAY I COME IN" ENTRANCE SL	
154	STAND UP, ON SL AND SR	
158	FEFU ENTRANCE, X TO COUCH	KELSEY: TURN ON/OFF LIGHT?

2.7: Preliminary Cue List

FEFU_FINAL.lw6

Cue List

2/18/2022

Page 3 of 5

Cue#	Label	Description
162	ALL EXIT	JULIA ENTRANCE
166	BEAT DURING MONOLOGUE?	
170	X TO FACE US	TALKING TO JUDGE
174	"WAIT"	TURN BACK DS
178	TALKING TO JUDGE AGAIN	
182	MOVING TO COUCH	
186	FALL OFF COUCH	
190	TALKING TO JUDGE AGAIN	
194	MONOLOGUE AGAIN	
198	"FEFU WATCH OUT"	NOT BLACKOUT, TRANSITION
202	RESTORE	ENTRANCES CENTER, X DSR
206	BOTH DSR	OUTSIDE
210	"I AM IN PAIN..."	
214	FEFU EXIT	MONOLOGUES DSR, OUTSIDE. B/O ONSTAGE?
<u>PART 3</u>		
222	TRANSITION	
226	LIGHTS UP AT PIANO	AT PIANO
230	ENTRANCE / DIALOGUE	
234	FOCUS TO COUCH	STILL AT PIANO
238	"WE SHOULD START"	REHEARSAL, FOCUS FEFU BEHIND COUCH
242	"EMMA..."	FOCUS ON EMMA
246	EMMA X DS	
250	MONOLOGUE BEAT?	

2.7: Preliminary Cue List

FEFU_FINAL.lw6

Cue List

2/18/2022

Page 4 of 5

Cue#	Label	Description
254	THE GATES ARE OPEN?	
258	"LIFT IT"?	ALL RAISE HANDS?
262	"THE DAY HAS COME"?	
266	CECELIA GOES	
270	SUE GOES BLAH BLAH?	
274	EXITS TO KITCHEN	FOCUS TO COUCH AND SR
278	WATER FIGHT	FULL STAGE? US OF FABRIC?
282	EXITS TO KITCHEN	
286	TALKING OF DEATH, AFTER "DO WANT COFFEE"	FOCUS DOWN TO SR OF COUCH, SUNLIGHT FROM SR
290	ROTTEN MILK THING	ENTER FROM KITCHEN
294	SAY CHEEESE	
298	EXITS	ON SR AND SL, TENSE
302	EXIT, FEFU ENTER US	
306	JULIA WALKING	GREEN TEXT, FEFU US
310	RESTORE	ENTER AND SIT COUCH
314	MONOLOGUE, START US ON STAIRS	
318	X DS	
322	EXIT	SKY FULL OF STARS
326	FOCUS TO COUCH	
330	FEFU X SR	KEEP COUCH IN. GREEN TEXT?
334	MOMENT SR	
338	PICK UP GUN	
342	EXIT SR?	

2.7: Preliminary Cue List

FEFU_FINAL.lw6

Cue List

2/18/2022

Page 5 of 5

Cue#	Label	Description
346	BANG?	JULIA DEAD SR
350	FEFU ENTER	
354	BLACKOUT	

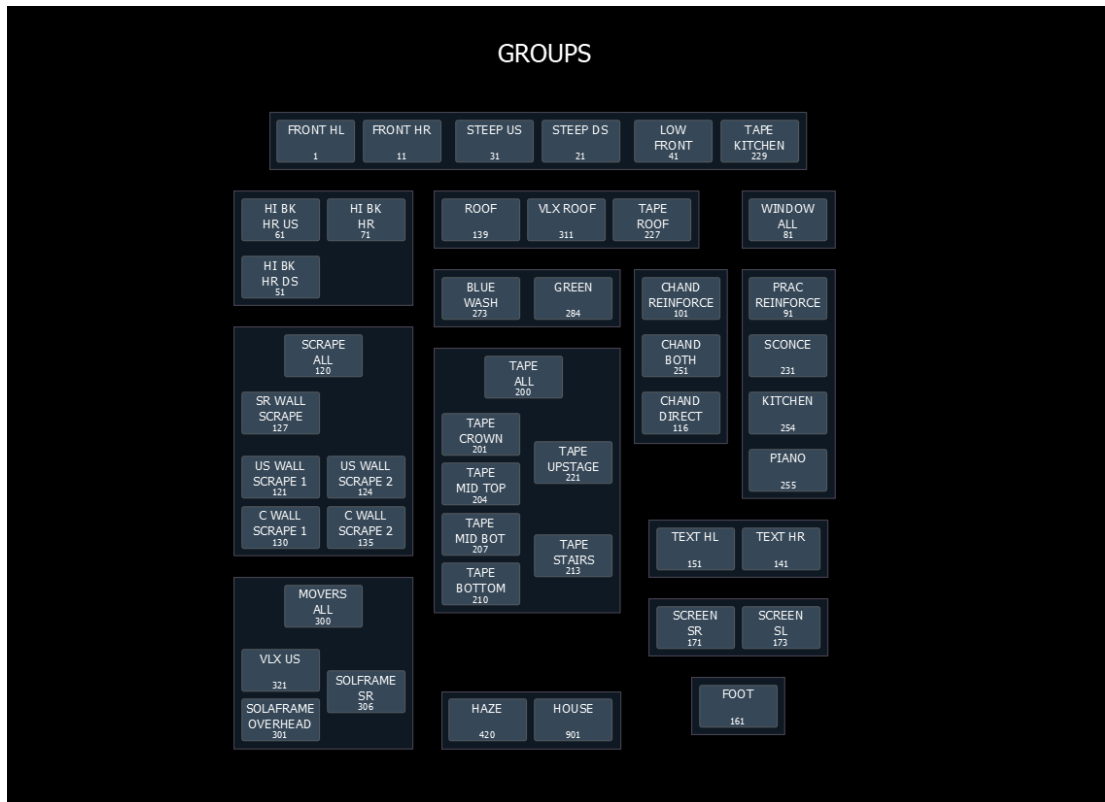
Chapter 3: The Tech Process

3.1: Magic Sheets

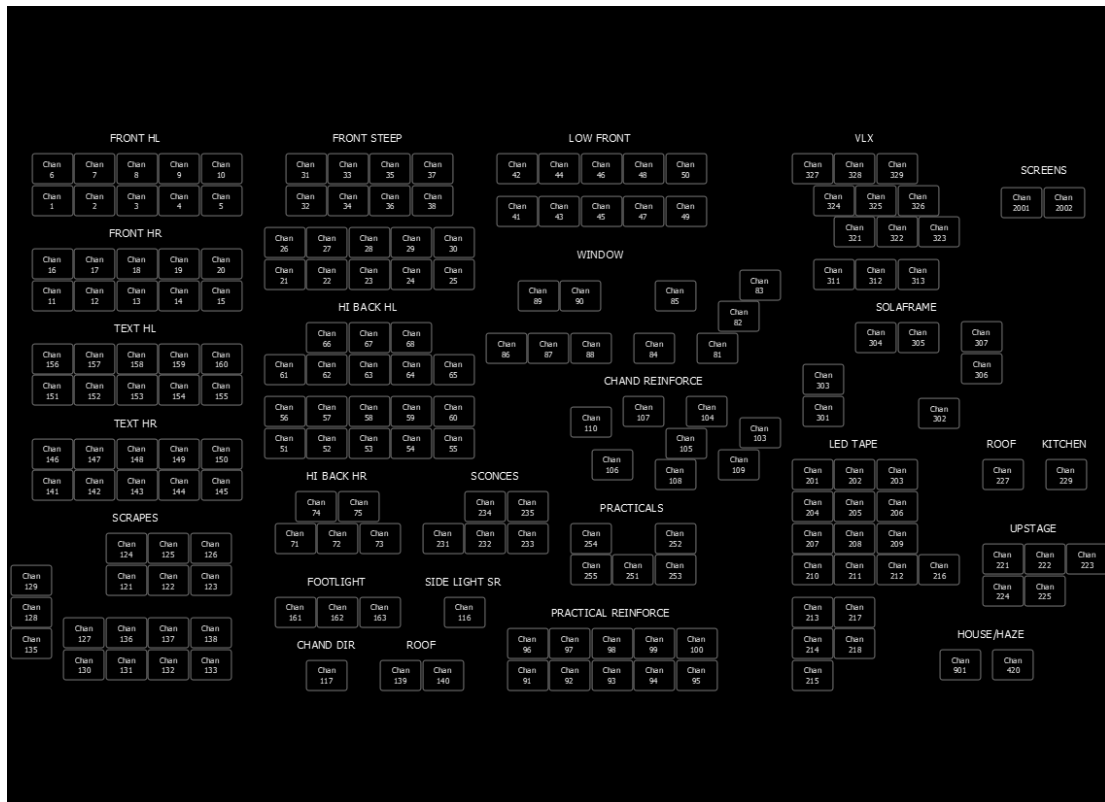
3.1.1: Paper Magic Sheet

Vectorworks Educational Version											
UNIVERSITY OF MARYLAND KAY THEATER				FEFU AND HER FRIENDS MAGIC SHEET				LD: ERIC PITNEY ALD: CHRISTINA SMITH			
FRONT HL				FRONT STEEP				LOW FRONT			
G: 1				G: 31				G: 41			
FRONT HR				G: 21				WINDOW			
G: 11								G: 81			
TEXT HL				HI BACK HL				CHAND. REINFORCE			
G: 151				G: 61				G: 101			
TEXT HR				G: 51				HI BACK HR			
G: 141								G: 71			
WALL SCRAPE				PRACTICALS				PRACTICAL REINFORCE			
G: 120				G: 231				G: 91			
G: 127				G: 231				G: 91			
G: 121				G: 251				G: 91			
G: 124				G: 254				G: 91			
G: 130				G: 255				G: 91			
G: 135								G: 91			
ROOF				LED TAPE				MOVERS			
SR: CH 139				MAIN				VLX			
G: 139				G: 200				G: 300			
SL: CH 140				G: 201				G: 321			
G: 171				G: 204				G: 311			
CH: 173-175				G: 207				SR SOLA			
				G: 210				G: 306			
OFFSTAGE WASH				G: 213 STAIRS				ROOF VLX			
ESCAPE STAIRS: 271+272				213 217				G: 311			
G: 273				214 218				SR SOLA			
G: 284				215				G: 306			
MISC				UPSTAGE				OVERHEAD SOLAFRAME			
				G: 221				G: 301			
G: 116				221 222 223				304 305			
G: 161				224 225				303			
HOUSE: 901				G: 227 ROOF				301			
HAZE: 420				227				302			
				KITCHEN FRONT				NOTES			
				G: 229							
Vectorworks Educational Version											

3.1.2: ETC Eos Magic Sheet 1



3.1.3: ETC Eos Magic Sheet 2



3.2: Designing During Tech

3.2.1: Initial Challenges

At the beginning of the tech process, the technical team that was loading in the show experienced a couple of issues which ended up impacting my ability to design. First, the light fixtures that were ordered for the scone practicals ended up being the wrong size base. Once a new fixture had been ordered and installed, it was discovered that the NYX bulbs, which would allow me to change the color of the lights, would not fit inside of the globe of the new fixture. So we ended up swapping these out for standard 60w light bulbs. Second, the LED tape that lined the set was not installed and fully working until the third day of tech. I had a few lines of it on the first day, so I ended up basing most of my initial color and intensity decisions off of what I was seeing from those working units. Although these limitations were frustrating, they did not impair my ability to design within my original concept.

3.2.2: Designing Julia's Monologue

We worked through the show until we got to Julia's monologue, which is a major deviation from everything that had previously happened in the design. This is one of the first times that we moved into "headspace" as it became known in the room. Essentially this means that the world turns into a dream/vision world and we see a visual interpretation of what is happening in the character's head. Kaydin and Devin had already built out a complete structure for how they envisioned this moment of the show. I had a cue list, but nothing built. We all decided to run what sound and

projections had already built in real time, with the understanding that I would then come back and build some looks to support the other two designs. This collaborative structure provided a clear creative direction for this moment, without any need for further discussion or overlap. I recorded the whole monologue sequence, and then we went back and ran it again. Everyone was pleased with how cohesive all of the design areas were, so we were then able to move on very quickly.

3.2.3: Designing the Video Shoot

In addition to the live camera feeds, Devin wanted to use recorded footage during some moments of the show, particularly during the monologues when we move into “headspace”. So, at the beginning of two days of tech, we set up impromptu video shoots backstage using stage lighting equipment. We did not want these pre-recorded videos to mimic the live-feed cameras that were already being shown onstage, so I made sure that we did not use the exact angle or color to what was being in the show’s cues. When we started, I had the idea to point a few moving lights at the projection screens, effectively creating a “soft box” idea which lit the performer’s faces very evenly without creating harsh shadows. We also used paper as another means of diffusion, at one point bouncing light off of an old lighting plot in order to achieve a diffused fill light. See Chapter 4, Image 6 for the final result.

3.2.3: Designing the Video Shoot Image 1



3.2.3: Designing the Video Shoot Image 2



3.2.3: Designing the Video Shoot Image



3.2.3: Designing the Video Shoot



3.2.4: Designing the Show

The rest of the design process went smoothly. Kelsey was content to leave the design team to their own devices for much of the process, only interjecting when something was bothering her such as the overwhelming amount of pink that was originally present in Julia's monologue. Devin and I continued to find ways to collaborate and we refined our ideas to be more unified as time went on. I had a deep understanding of his goals based on our pre-production discussions, and vice versa, so we moved towards unity almost effortlessly. I checked in with Becca multiple times throughout the process, and they commended me on being able to pull out the subtleties in their contemporary color choices. Brandon was equally pleased with the details in the set that were being expressed through lighting, and throughout the process he and I worked closely to make sure all of the LED tape was masked properly.

I found that the ceiling, in particular, was especially helpful in setting mood for the scene. I used it in conjunction with the LED tape in the walls to create a color language throughout the show. I was also able to downlight through the ceiling to provide definition to the costumes, especially when characters were sitting at the couch.

Throughout the show, the lighting design oscillated between an abstracted reality, and "headspace" which was a visual representation of the inner thoughts of each character and thus was not subject to any type of reality. I felt that it was

important to keep returning to this abstracted reality in order to ground the world that these characters exist in and all of the problems that go with it. The characters needed to feel real in some sense, so that the audience would care about their deeper identities and how they relate to each other as women.

In conclusion, the lighting design for this show was unique and served the needs of the production well. The story that we told as a design team was profound, illuminating, and bold. Through a solid understanding of each other's design goals, diligent collaboration, and a high level of dedication to our craft we were able to produce a unified show which elevated the original text while still representing the original intent of the playwright. My design for this show brought specificity to each character's inner monologue, magnified the external conflicts in the show, and served as a clear foundation for the live cinema that was produced onstage.

3.3: Final Cue List

FEFU AND HER FRIENDS

Cue List

Page 1 of 5

LD - ERIC PITNEY

Cue#	Time	Bl	Label	Fw	Effect
1	2.5	B	BLACKOUT		
PRE SHOW					
2	2.5	B	PRE SHOW		
3	2.5		HOUSE HALF		
5	2.5	B	HOUSE OUT		
PART 1					
10	3/ 8	B	LIGHTS UP		
14	20/ 8		FEFU X COUCH		
18	15	B	"YOU FIND REVULSION EXCITING?"		
26	6/ 10		FEFU ON COUCH AGAIN		
30	3/ 8	B	FEFU X USR TO GUN		
34	3/ 8		FEFU EXIT		
38	3/ 8		X SL TO DRINKS		
42	3/ 8		SIT ON COUCH		
46	3/ 8		X SR IN FRONT OF PIANO		
54	0		PIANO LIGHT SWITCH		
58	3/ 8		FEFU ON COUCH		
62	3/ 8		X SL TO DRINKS		
66	4/ 12		ALL ON COUCH		
70	20		"MAN" MONOLOGUE		
74	3/ 8		FEFU X TO CHAIR		
78	3/ 8		FEFU EXIT		
82	12		JULIA ENTRANCE		
84	30		TWO GIRLS ON COUCH		
85	12		TRANSITION W/ SOUND		

3.3 Final Cue List

FEFU AND HER FRIENDS

Cue List

Page 2 of 5

LD - ERIC PITNEY

Cue#	Time	Bl	Label	Fw	Effect
86	5		FEFU EXIT		
88	8		OTHER GIRLS ENTER		
90	20		GIRLS EXIT		
94	3/ 8		CECELIA ENTRANCE SL		
98	0	B	TRANSITION		

PART 2

102	3/ 8	B	LIGHTS UP		
110	30		MONOLOGUE ABOUT HORSE MOUTH		
114	0.3		FEFU ENTER CHAND LIGHT SWITCH		
118	3/ 8		EXITS, FOCUS DOWN TO COUCH		
120	3/ 8		X DSL TO DRINKS		
122	3/ 8		X TO KITCHEN		
130	2/ 8		EMMA ENTRANCE		
134	3/ 8		EXIT, THANK YOU'S		
138	2/ 8		ENTRANCE. FOCUS SR. OUTSIDE		
142	3/ 8		EMMA ENTRANCE STAIRS		
146	8		EMMA EXIT		
150	3/ 8		"MAY I COME IN" ENTRANCE SL		
154	15		TENSE MOMENT (SL+SR)		
158	4		FEFU ENTRANCE, X TO COUCH		
162	0.3		ALL EXIT CHAND LIGHT SWITCH		
164	10	B	FANTASY LAND		2
166	0.5		BOOM 1		2
170	3/ 8		X TO FACE US		2
174	1		"WAIT"		2-3

3.3 Final Cue List

FEFU AND HER FRIENDS

Cue List

Page 3 of 5

LD - ERIC PITNEY

Cue#	Time	Bl	Label	Fw	Effect
178	3/ 8		TALKING TO JUDGE 1		2-3
180	0		BOOM 2		2-3
182	9		MOVING TO COUCH		2
186	5/ 8		FALL OFF COUCH		2
190	0		TALKING TO JUDGE 3: THUNDER CLAPS	0.2	
191	0.9		AUTO FOLLOW		
194	3/ 8		MONOLOGUE AGAIN		
198	0		"THEY'RE AFTER YOU"	0.2	
199	0.9		AUTO FOLLOW	2	
200	2		TRANSITION AUTO FOLLOW		
202	3/ 8	B	RESTORE		
206	3/ 15		BOTH DSR		
210	4/ 8		"I AM IN PAIN..."		
214	14	b	FEFU EXIT		

PART 3

222	3	B	TRANSITION		
223	5		EMMA EXITS		
226	3/ 8	B	LIGHTS UP AT PIANO		
234	6/ 8		FOCUS TO COUCH		
238	8		"WE SHOULD START"		
242	0	B	"EMMA..." CHAND LIGHT SWITCH		
250	3/ 8		MEDIA WIPES AWAY		
252	4		EMMA COMES DS		
262	0		LIGHTSWITCH MOMENT		
270	3/ 8		SUE SAYS "BLAH BLAH"		

3.3 Final Cue List

FEFU AND HER FRIENDS

Cue List

Page 4 of 5

LD - ERIC PITNEY

Cue#	Time	Bl	Label	Fw	Effect
274	3/ 8		EXITS TO KITCHEN		
278	3/ 8		WATER FIGHT		
282	3/ 8		UPSTAGE IN A LINE		
286	8/ 40		TALKING OF DEATH, AFTER "DO WANT COFFEE"		
290	3/ 8	B	ROTTEN MILK THING		
294	5/ 8		ENTRANCE OF THREE		
298	3/ 8		EXITS, INTO FIGHT 2		
302	3/ 8		EXIT, FEFU ENTER US		
306	2	B	JULIA WALKING		
310	6	B	RESTORE		
314	3/ 8		MONOLOGUE, START US ON STAIRS		
318	7/ 12		X DS		
322	3/ 8		EXIT		
326	2/ 8		FOCUS TO COUCH		
330	3/ 8		FEFU X SR		
334	3/ 6		MOMENT SR		
338	2/ 8		PICK UP GUN		
342	3/ 8		EXIT SR		
346	0		BANG	0.3	
347	1		BANG FOLLOW		
350	3/ 8		FEFU ENTER		
END					
354	0	B	BLACKOUT	1.3	
355	0.5		BLUE OUT / AUTO FOLLOW		
358	3/ 8		BOWS		

3.3 Final Cue List

FEFU AND HER FRIENDS

Cue List

Page 5 of 5

LD - ERIC PITNEY

Cue#	Time	Bl	Label	Fw	Effect
360	5	B	HOUSE UP		
200	5		VIDEO: RECORD SESSION	3	
1					
200	2		VIDEO: RECORD SESSION		
2					

Chapter 4: Production Photographs

Image 1



Image 2



Image 3



Image 4



Image 5



Image 6



Image 7



Image 8



Image 9



Image 12



Image 13



Image 14



Image 15



Bibliography

- Narevskih, S. (2019). *Women Basking by Fireplace* [Photograph]. Stocksy.
<https://www.stocksy.com/2576105/women-basking-by-fireplace>
- Rieder, M. (1932). *Songeuse devant la cheminée* [Painting]. Wikipedia.
https://en.wikipedia.org/wiki/Marcel_Rieder#/media/File:Songeuse_devant_la_chemin%C3%A9e.jpg
- Sohn, R. (1860s). *Playing with Baby* [Painting]. Christies.
<https://www.christies.com/lot/richard-sohn-german-1834-1912-playing-with-baby-4974166/?intObjectID=4974166&lid=1>
- Henderson, S. (n.d.). *Ending The Day On A Good Note* [Painting]. Steve Henderson Fine Art.
<https://fineartamerica.com/featured/ending-the-day-on-a-good-note-steve-henderson.html>
- Carre, B. (1930s). *Beer on Tap* [Painting]. California Water Color.
https://www.californiawatercolor.com/products/ben_carre_beer_on_tap_c_1930_s
- Google. (n.d.). *[Photograph showing the duplicate of a woman in a spotlight]*. Pinterest. Retrieved on September 9th, 2021, from
<https://tr.pinterest.com/pin/816136763729371421/>
- Google. (n.d.). *Antique Art Deco Crystal Chandelier 1920's* [Photograph]. Ruby Lane.
<https://www.rubylane.com/item/413364-3665/Antique-Art-Deco-Crystal-Chandelier-1920x27s>
- Toor, S. (2019). *Bar Boy* [Painting]. Whitney Museum of American Art.
<https://whitney.org/collection/works/63300>
- Toor, S. (2019). *The Green Room* [Painting]. Salmantoor.com.
<https://www.salmantoor.com/?pgid=k45g9frn-db436064-af81-4020-8035-84fd2c4d5321>

- Google. (1936). *Greta Garbo and Robert Taylor filming Camille* [Photograph]. Flashbak.
<https://flashbak.com/twenty-one-behind-the-scenes-shots-of-classic-hollywood-movies-363525/>
- Google. (n.d.). *On Set* [Photograph]. Retrieved September 9th, 2021, from
<https://needlegirlhaystackworld.com/the-demands-of-a-relationship-with-show-business/>
- Google. (n.d.). [Background image behind title: *2D ASSETS & GAME ART*]. MLC.
<https://maxlouiscreative.com/portfolio/2d-assets/>
- Shaller, A. (n.d.). [*Photograph of woman walking on a street in black and white*]. Street Photography International.
<https://streetphotographyinternational.com/alan-schaller>
- Lambert, K. (n.d.). [*Photograph of a woman laying down in a wedding dress*]. SLR Lounge.
<https://www.slrlounge.com/dramatic-flash-photography/>
- Maier, V. (n.d.). [*Photograph of Vivian Maier*]. PBS.
<https://www.pbs.org/newshour/arts/from-streets-scenes-of-the-50s-and-60s-to-neighborhood-characters-photographer-vivian-maier-captured-it-all>
- Ho Suh, D. (2014). *Home Within Home Within Home Within Home Within Home* [Sculpture]. London Korean Links.
<https://londonkoreanlinks.net/2014/06/15/2014-travel-diary-day-10-two-art-museums-and-a-reality-show/#jp-carousel-96656>
- Mannion, T. (n.d.). [*Photograph of transparent playhouse within room*]. Tom Mannion Photographer.
<https://www.tommannion.com/imagined-interiors/2017/5/22/dxhs7tb32wsuu3jg38p2am7tkqabr1>
- Bagu, A. (n.d.). *Roca Barcelona Gallery* [Photograph]. Architectural Record.
<https://www.architecturalrecord.com/articles/5952-roca-barcelona-gallery>
- Jongstra, C. (n.d.). [*Photograph of installation art using wool and silk*]. Cooper Hewit.
<https://www.cooperhewitt.org/tag/united-nations/>
- Google. (2017). [*Photograph of the Tiffany Gallery*]. Frame.
<https://frameweb.com/project/tiffany-gallery-new-york-historical-society>