

ABSTRACT

Title of Thesis:

THE PROM: AN EXPLORATION OF THE
MUSICAL THEATRE DESIGN PROCESS

Christian Douglas Henrriquez, Master of Fine Arts,
2024

Thesis Directed By:

Assistant Professor of Lighting Design, Amith
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Performance Studies

This thesis outlines the lighting design process for *The Prom*, performed at the University of Maryland's School of Theatre, Dance, and Performance Studies in September 2023. It outlines the process from initial thoughts, collaborating with the creative team, budgeting, creating technical paperwork, cueing, and technical rehearsals, culminating with the opening night. The paper contains documents and images detailing the process with an evaluation and reflection.

THE PROM

AN INQUIRY INTO THE THEATRICAL DESIGN PROCESS

A PRODUCTION PRESENTED BY THE UNIVERSITY OF MARYLAND, COLLEGE PARK
SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES

by

Christian Douglas Henriquez

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Advisory Committee:

Assistant Professor Amith Chandrashaker, Chair
Assistant Professor Kendra Portier
Multimedia Technologist Andrew Cissna
Sound and Media Technologist Sam Crawford

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Dedication

I dedicate everything I achieve in life to my family, culture, and ancestors. To my mother, Judy, who always believes in me even when I don't. To Martha "Mama Tita" Trigueros, the woman whose bravery brought my family to the United States for a safe and brighter future.

This project is dedicated to my queer family. I hope we continue to fight for our right to take up space in places where we are not welcomed. Here's to the courageous generations before me. Here's to the queer youth of today. Here's to becoming queer elders. Here's to our family.

Acknowledgments

This show could only have happened with the talent and artistry of everyone on this page. I am grateful for each of them and their determination to nurture this production.

The Lighting Design Team:

Assistant Lighting Designer, Scott Monnin
Lighting Programmer, Malory Hartman
Production Electrician, Cameron Smith
Assistant Production Electrician, Liza Raney
The Clarice Technology Shop Manager, Jeff Reckeweg
The Clarice Lighting Coordinator, Carrie Barton
Light Board Operator, Raymond Zajic
Follow Spot Operators, Katrina Marinelli and Christopher Anderson

The Creative Team:

Director, Nathaniel P. Claridad
Choreographer, Maurice Johnson
Music Director, Marci Shegogue
Assistant Director, Mina Kawahara
Assistant Music Directors, Hayden Polsky and Dean Cerasini
Scenic Designer, Brandon Roak
Costume Designer, Bailey Hammett
Projection Designer, Jerran Kowalski
Sound Designer, Sam Crawford
Production Stage Manager, Maddie Friedman
Assistant Stage Managers, Mel Mader and Alana Isaac

The Cast:

Mars Burggraf, Ilana Mongilio, Sophia Cichetti, Emma Callagy, Chris Lee, William Nash, Amelia Talbot, Sydney Black, Jordan Embrack, Alaina Jenkins, Matthew Crusier, Drew Okoye, Gab Ryan, Julia Feller, Sean Alperin, Terry Bartlebaugh, Wendy Saltsberg

The Musicians:

Marcie Shegogue, Marcelo Silva, Dean Cerasini, Jada Twitty, Tionne Blackwell, Kevin Uleck, Gwyn Jones, Jennifer Curtis, Mark Allred, Jimmy Smith, Lauren Holmes, Wren Manderscheid, Jenna Deitrich

The Clarice Scene Shop Team

The Clarice Video Team

Table of Contents

<i>Dedication</i>	<i>ii</i>
<i>Acknowledgments</i>	<i>iii</i>
<i>Table of Contents.....</i>	<i>iv</i>
<i>List of Figures</i>	<i>v</i>
<i>Chapter 1: The Pre-Production Process.....</i>	<i>1</i>
Section 1: About the Project.....	1
Section 2: Design Philosophy and Initial Reactions	2
Subsection 1: Personal Design Philosophy.....	2
Subsection 2: Initial Reactions and Ideations	3
Subsection 3: Directorial Point of View	6
Subsection 4: Production Design Concept	10
Section 3: Lighting Design Concept and Research.....	11
Subsection 1: Lighting Design Concept	11
Subsection 2: Lighting Design Research	11
<i>Chapter 2: Process and Paperwork.....</i>	<i>25</i>
Section 1: Scene Breakdown	25
Section 2: Equipment Request	45
Section 3: Set Electrics	51
Section 4: Light Plot and Magic Sheet	55
Subsection 1: Light Plot.....	55
Subsection 2: Magic Sheet	60
<i>Chapter 3: The Tech Process.....</i>	<i>63</i>
Section 1: Designer Run and Cue Preparation	63
Section 2: Tech and Dress Rehearsals.....	71
Subsection 1: Dress Rehearsals.....	72
<i>Chapter 4: Production Photos</i>	<i>73</i>
<i>Chapter 5: Post-Production Reflections</i>	<i>85</i>
<i>Bibliography</i>	<i>86</i>

List of Figures

Figure 1: The Prom Concept Meeting Notes	8
Figure 2: Lighting Design Research	14
Figure 3: Lighting Scene Breakdown	26
Figure 4: Lighting Equipment Request	46
Figure 5: Scenic model photo in base gym look (Model by Brandon Roak)	51
Figure 6: Drafting of window light boxes	53
Figure 7: Drafting of fluorescent tubes, locker unit, and rolling stage	53
Figure 8: Drafting of Applebee's, Motel sign, and Eleanor marquee lighting elements	54
Figure 9: Eleanor marquee on Kay Stage	55
Figure 10: Lighting Plot	56
Figure 11: The Prom Magic Sheet	61
Figure 12: Lighting Cue Sheet	64
Figure 13: Eleanor Opening Night Party (Production Photo by Lisa Helfert)	74
Figure 14: Emma Experiences Bullying (Production Photo by Lisa Helfert)	74
Figure 15: Emma's Main-Character Moment – "Just Breathe" (Production Photo by Lisa Helfert)	75
Figure 16: Principal Hawkins Preparing Emma for the PTA Meeting (Production Photo by Lisa Helfert)	76
Figure 17: Dee Dee Allen's Main-Character Moment – "It's Not About Me" (Production Photo by Lisa Helfert)	76
Figure 18: Final Moment of "It's Not About Me" (Production Photo by Lisa Helfert)	77
Figure 19: Trent Oliver Sings "The Acceptance Song" (Production Photo by Lisa Helfert)	77
Figure 20: Promposals at Edgewater High School – "You Happened" (Production Photo by Lisa Helfert)	78
Figure 21: Emma and Alyssa's Main-Character Moment in "You Happened" (Production Photo by Lisa Helfert)	78
Figure 22: Principal Hawkins' Main-Character Moment – "We Look to You" (Production Photo by Lisa Helfert)	79
Figure 23: High School Students Make Their Prom Entrance (Production Photo by Lisa Helfert)	79
Figure 24: Angie Gives Emma Life Advice (Production Photo by Lisa Helfert)	80
Figure 25: Angie and Emma Sing "Zazz" (Production Photo by Lisa Helfert)	80
Figure 26: Principal Hawkins Explains to Dee Dee What She's Done Wrong (Production Photo by Lisa Helfert)	81
Figure 27: Alyssa's Main-Character Moment – "Alyssa Greene" (Production Photo by Lisa Helfert)	81
Figure 28: Emma and Students Sing "Unruly Heart" (Production Photo by Lisa Helfert)	82
Figure 29: Emma's Main-Character Moment – "Unruly Heart" (Production Photo by Lisa Helfert)	82
Figure 30: Students Celebrate Their Queer Prom (Production Photo by Lisa Helfert)	83
Figure 31: Sheldon's Main-Character Moment – "It's Time to Dance" (Production Photo by Lisa Helfert)	83
Figure 32: Emma and Alyssa's Grand Entrance (Production Photo by Lisa Helfert)	84
Figure 33: Final Moment of The Prom (Production Photo by Lisa Helfert)	84

Chapter 1: The Pre-Production Process

Section 1: About the Project

The Prom is a musical with music by Matthew Sklar, lyrics by Chad Beguelin, and book by Bob Martin and Chad Beguelin. The musical was presented as the opening production of the University of Maryland School of Theatre, Dance, and Performance Studies' 2023-2024 season.

The musical follows an ensemble of has-been Broadway musical theater stars searching for a way to remedy their public image after a failed new musical—*Eleanor!: The Eleanor Roosevelt Story*. The two stars of *Eleanor!*, Barry Glickman and Dee Dee Allen, are bashed by The New York Times for being self-absorbed “aging narcissists.” Their musical closes on opening night. Trent Oliver, Angie, and their manager Sheldon are friends of the stars who help them search for PR opportunities. Through social media, the group of Emma, a teenage girl living in Edgewater, Indiana. Emma is being bullied by her classmates and experiencing retaliation from her high school’s parent-teacher association (PTA). The PTA threatens to cancel the prom if Emma chooses to attend the dance with her girlfriend. With a public relations scheme in mind, the group decides to aid Emma. The group inserts themselves by protesting at a PTA meeting. Shortly after, they perform at a local monster truck rally and create a social media mess.

After the group’s hijinks and a humiliating inclusive prom, Emma decides to trust herself and takes control of the story. She writes and performs “Unruly Heart,” a song about her identity, queer experiences, and longing for love. It is posted to her social media and instantly goes viral. After the overwhelmingly positive reactions to Emma’s video, the students host an inclusive prom in celebration of Emma and queer identities. The musical ends with a celebration of diverse identities, acceptance, and community at the prom.

Section 2: Design Philosophy and Initial Reactions

Subsection 1: Personal Design Philosophy

My design philosophy is two-fold. My aesthetic and production approach work in synergy. My design aesthetic prioritizes color and texture. My Latin American upbringing showed me that food, music, clothing, people, stories, and every aspect of our community is colorful. Life is lived in a spectrum of vivid colors. This life experience has inspired me to use color when creating emotional and energetic environments in my work. I use bold color palettes to accentuate the characters' emotional landscape and shape the atmosphere. Texture works in tandem to create those atmospheres. I define texture as the use of shadow/light, lines, depth, and accents to shape a composition. Each of these characteristics helps add dimension, tension, and relief. I find it impossible to separate my art from my identity. My cultural experiences are the most valuable part of my identity, and I could not create my art without them.

In addition to design aesthetics, I aim to keep a human-focused approach in my work. To me, "human-focused" means prioritizing the needs, experiences, and well-being of the people I work with. It is about deeply understanding and empathizing with human experiences, ensuring that whatever is being developed considers accessibility, inclusivity, mental health, and the overall well-being of a person. I believe that a working environment should excite people and encourage them to be present. To support a positive environment, I actively choose to engage in empathic and responsive listening. I am a firm believer that working in community is the key to collaboration and storytelling. I am actively working on what "working in community" means to me. At this point in my life, it means prioritizing learning and mentorship, creating a safe and respectful working environment, encouraging interrogation of ideas, and acknowledgment of opportunities for personal growth. It also means examining a story and approaching it with empathy and honesty. Approaching a theatrical work intentionally to share moments with other people in hopes of better understanding our diverse

experiences. At the end of the day, theater is a tool for storytelling and participating in the human experience.

Subsection 2: Initial Reactions and Ideations

When I was originally assigned to design *The Prom*, I was excited because I identify as part of the LGBTQ (or queer) community, but the storyline did not immediately resonate with me. The music is quite catchy, but I disagreed with the storytelling device of using privileged adults as a vehicle for a teenager's queer coming-of-age story. If my own coming out experience taught me anything, it taught me that coming out is scary, traumatic, and isolating; it does not end after the *big* coming out. We come out every day to each new person we meet. In this story, Emma is openly gay, but her girlfriend, Alyssa, is not. Emma also experiences very real bullying from her classmates. The Broadway stars bring levity to the story but also cause chaos for the students. The use of self-centered Broadway stars made me wonder if the story was about a queer high schooler's experience or the public relations tactics of the rich and famous. The first sixteen pages of the musical focus on the stars grappling with a failed Broadway opening and headlines calling them "aging narcissists;" an idea that Dee Dee Allen responds to with "I still don't understand what's wrong with that." This moment in the script was the first point of contention for me. Dee Dee intentionally separates herself from the way people perceive her. The rest of the stars do too and choose to participate in a sensitive situation for Emma.

An argument can be made that the writers intended to display a group of adults experiencing personal growth and increasing self-awareness in tandem with Emma and

Alyssa's circumstances. Even narcissistic Broadway stars have room for personal development. In hindsight, I agree the story is more nuanced than I originally perceived. I would not have gotten there without my original reactions. After my first read, I was determined to find a way into the story.

In an early conversation with the design team and faculty mentors, I expressed my feelings toward the script but mentioned my determination to understand them and find a positive way into the musical. Scenic design professor Misha Kachman responded to me, "You are not really allowed to say that." While I was initially taken aback by his statement, the conversation greatly influenced my approach to this script. He explained that an artist who begins their work with judgment is setting themselves up for failure. I agree with the essence of his statement but find it difficult to separate my art from my opinions. Theater designers create art based on our perception and understanding of a writer's work. We dissect every part of the work to find metaphors, symbols, and themes and design based on our findings. My initial thoughts were judgmental but served as part of my dissection of the script. I approach a script to understand the writer's intention and why the show should be produced. As mentioned in my design philosophy, I try to keep a human-focused approach in my work. My initial response to *The Prom* was negative because the driving force behind most of the action in the musical is a group of egotistic actors. While Professor Kachman and I disagreed, the conversation forced me to interrogate my initial response. Our conversation helped me stay determined to find a way into the script and create a design that would honor the essence of the musical.

At the same meeting, my assistant lighting designer, Scott Monnin, shared their experience as a queer person from the Midwest in contrast to their experience living in New York City and Washington D.C. Queer experiences vary immensely regardless of where in the country a person lives. Feelings towards the community are generally not as positive in Midwestern and Southern states as in Coastal metro bubbles. Scott's words were quite inspiring to me and led me to further research.

I was raised in Costa Mesa, CA, a suburban city in the greater Los Angeles area. Before moving to the Washington D.C. area (DMV) for graduate school, I had never lived anywhere else. Washington D.C. and Southern California have large and proud queer-identifying populations. According to Kerith J. Conron, Winston Luhur, and Shoshana K. Goldberg's 202 study, "Estimated Number of US LGBT Adults in Large US Metropolitan Statistical Areas," two of the top five largest queer areas in the country are the San Francisco-Oakland-Berkeley, CA Metro Area, and the Los Angeles-Long Beach-Anaheim, CA Metro Area. The Washington D.C. (DC-MD-VA) area ranks among the top 18. About 6.7% of Bay area adults, 5.1% of LA area adults, and 4.5% of DMV area adults identify as LGBTQ (or queer). This study shows booming populations of LGBTQ individuals along the coastal US. Not only are their large populations, but coastal cities are also safer. The Movement Advancement Project (MAP) is an independent, nonprofit think tank that provides rigorous research, insight, and communications that help speed equality and opportunity for all. MAP's website is host to their "equality maps" that rate states based on LGBTQ-related laws and policies. Their webpage "Equality Maps Snapshot: LGBTQ Equality by State" rates California and the Washington D.C. metro area among the safest places in the country

for LGBTQ-identifying people. These statistics reminded me that my personal experience does not reflect the experience of a substantial portion of my community. Scott's words and this research pointed me in a new direction.

I read the script again and found a new appreciation for its ability to tell a story about identity and explore subjects like queerness, coming out, trauma, and community. My newfound appreciation helped me find a way into the story.

Subsection 3: Directorial Point of View

The first step of the production process at UMD is a concept meeting. At this meeting, the director and designers meet for the first time and the director shares some concepts and ideas. After the director's thoughts, the team has a dramaturgical conversation and begins design ideations.

Although I was nervous expressing my honest impressions of the script, I told Nathaniel, the director, about my initial feelings and expressed my excitement for exploring identity, queerness, and coming out. Nathaniel shared similar sentiments. When he went to see the original production, he was "not impressed by the show itself, but was struck by the reactions of the young audience and their connection to the piece." (Figure 1.1) He was interested in promoting the value of the story and focusing on the relationship between Emma and Alyssa. These two thoughts became the defining concept for our production.

Nathaniel also asked "Why this play? Why now?" questions to the group. After some conversation, Nathaniel said that he "find[s] this story to be more genuine and closer to the realities faced today, especially in the trans community." (Figure 1.1) He

expressed his views on the social and political climate around LGBTQ individuals. At the time of the meeting, six anti-trans bills were being proposed in Indiana, the state in which this musical takes place. The group talked about the power of social media for young queer kids and the access it gives them to the corners of the community. Nathaniel asked the design team to go home and research the state and federal bills being proposed to marginalize LGBTQ people.



Attendance: Jennifer Schwartz, Kate Wander, Nathaniel P. Claridad, Brandon Roak, Baily Hammett, Chris Henriquez, Scott Monnin, Jerran Kowalski, Kendra Portier, Dan Conway, Misha Kachman, Helen H. Huang, Andrew Cissna, Jaren Mezzocchi, Gavin Mosier, Margartia Syrocheva, Sofia Oliviar, Sophia Terpermeister, Shartoya Jn. Baptiste, Amanda Henney, Stephanie Parks, Cody Von Ruden, Luis Garcia, Favour Ogbue

GENERAL

- Jenn is working on getting the score for Nathaniel and designers. She will send it as soon as it is available.
- Budgets will be sent by next week.

CONCEPT

- Initial thoughts when reading the script:
 - Chris: In his initial judgement of the piece, he found that the story was reflective of first world problems and narcissism, particularly with the older characters. Upon later readings, Chris was struck by its telling of identity and exploration of queerness & coming out.
 - Baily Hammett: When reading, she thought about the audience, specifically conservatives. She is scared and excited about being able to show this story.
 - Brandon: He was struck by the relatability of the piece, as he found moments of own story of being queer in the Midwest that were familiar to him.
 - Jerran: She felt most drawn to Emma and her ability to stand up to those who are trying so hard to bring her down.
- Nathaniel shared similar sentiments, regarding his initial thoughts. When watching the Broadway production, he was not impressed by the show itself, but was struck by the reactions of the young audience and their connection to the piece. He wants to promote the value of the story.
 - Though his approach to queer theatre is closer to the style of Taylor Mac, Nathaniel does not want to force ideas that the script does not support.
- Though the majority of the show follows the older characters and their story, he would like to focus more on the relationship between Emma and Alyssa.
 - He finds this story to be more genuine and closer to the realities faced today, especially in the trans community.
 - Nathaniel would like the designers to read about the current legislations happening across the country, specifically in Indiana.
- During the pre-show, Nathaniel would like to find some way of acknowledging the current political climate and to ground the show in reality. This may be through projecting news footage or social media posts. He does not want to bookend the show with these images, as he would like the finale to reflect the joy of the characters.
- In terms of the setting and concept for the show, Nathaniel began by establishing the two worlds: the world of the stars (Broadway) and the world of Emma (High School).
- For the Broadway setting, Nathaniel referenced *Guys & Dolls* and its use of a pastiche of New York City. He would like the world to be bold and bright, yet simple in its design to aid in scenic changes.
 - For their costumes, the stars should always be bright, no matter the setting.
 - In order to establish the age of adults, Nathaniel does not want to rely on old age makeup. He would like the costumes and hair to help characterize.

Figure 1.1: *The Prom* Concept Meeting Notes (Page 1 of 2)



SCHOOL OF
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PERFORMANCE STUDIES

The Prom
Concept Meeting
February 3, 2023 – 1pm

- For the High School setting, he would like the set to be more grounded in reality, but still theatrical in its mechanisms to help establish the many settings the script calls for.
 - He would like the high school hallway to be the main set, with doors and lockers acting as way to open up to new locations.
 - When first seeing the school setting, he would like to see the main doors of the school.
 - Nathaniel wants to play with how the stars invade this simpler world.
- The two biggest moments of the show are the finales of each act: the three proms (two happening at once).
 - For the double prom, Nathaniel would like to split the stage.
 - The final prom should feel bigger than the first, in both size and grandeur. He would like it to be an “explosion of queerness”.
- Throughout the show, Nathaniel would like to include the audience, specifically in the PTA meeting, the Monster Rally, and the final prom.
 - He would like the Broadway stars to enter from the house in the PTA meeting, and for the Godspell actors to dance in the aisles during the rally.
 - Chris would like to find times to light the audience, so they feel included.
- He is interested in how lighting can affect the changing of POV and setting, from the high schoolers to the adults and how to they merge.
- This production will be set in 2023.
- The size of the ensemble is not yet determined. Many of the parts will be doubled or tripled.
- The orchestra will be in the pit and not onstage.

Figure 1.2: The Prom Concept Meeting Notes (Page 2 of 2)

Subsection 4: Production Design Concept

The creative team agreed that celebrating identity and promoting the value of the story for young, queer audience members was the best way to approach this production. Nathaniel wanted the world to be grounded in the reality of high school. He asked the team to explore what it meant to have the Broadway stars invade the simpler world of Edgewater. The goals were:

- 1) focus on Emma and Alyssa's relationship.
- 2) Celebrate identity and the resilience of queer people.
- 3) Explore the differences between the Broadway and Edgewater worlds and how they merge into one by the end of the show.
- 4) Create an environment that immerses the audience in the world.

From there, Brandon, the scenic designer, created a realistic gym as the unit set. The gym had windows and featured truss borders with fluorescent lights. In an initial design meeting, the team reminisced about our high school experiences. We chatted about the way our high school environment felt and what we wanted this high school to feel. We all bonded over the experience of having a cafe-gym-atorium, or multi-purpose room, at some point in our schooling. Eating lunch in a room that was used for performances, PTA meetings, sports, and special events seemed to be what we agreed on as the quintessential school experience. We decided that the café-gym-atorium would be valuable for creating a modular space.

Section 3: Lighting Design Concept and Research

Subsection 1: Lighting Design Concept

The team decided to celebrate identity and the resilience of queer people with this production. Emma, Alyssa, and the other high school students grapple with their insecurities and experience deep personal growth. I wanted to use lighting to emphasize each of these moments for the characters.

In recent years, the idea of “main-character energy” has taken social media by storm. On May 5, 2020, Ashely Ward (@ashlaward), a TikTok user, posted a video encouraging people to think of themselves as the main character. “You have to start romanticizing your life,” she says “You have to start thinking of yourself as the main character. Because if you don’t, life will continue to pass you by. And all the little things that make it so beautiful, will continue to go unnoticed.” (Ward) The video garnered over 3.1 million views and permeated the cultural zeitgeist. Inspired by this video, people started sharing their main-character moments all over social media. This phenomenon became the core of my lighting design approach. I wanted to celebrate the high school students and their evolution by creating main-character moments for them throughout the show. Highlighting “all the little things that make [life] so beautiful.”

Subsection 2: Lighting Design Research

After initial ideation and reflection, it was time to jump into the research phase of the process. I was drawn to images of signs that feature slurs that have historically been used against the queer community but are being reclaimed (Figure 2.1).

Because I identify as a gay man, I felt it was necessary to approach this research with some personal connection. Figure 2.2 shows a group photo from July 2014 when I volunteered to march with The Trevor Project at San Diego Pride. The Trevor Project is an organization that has been working in the queer community for 25 years. Their mission statement is “To end suicide among lesbian, gay, bisexual, transgender, queer & questioning young people.” I was 20 years old when this photo was taken; now I am two months from turning 30. I chose to march because I admired the organization but did not fully understand the significance of its work. Now I realize that growing up on the West Coast was a privilege and not all queer youth have that same luck. I have been blessed with a life that has allowed me to exist safely as a queer person.

Figures 2.3 and 2.4 feature two graphics from the ACLU’s “Mapping Attacks on LGBTQ Rights in U.S. State Legislatures.” At the time this research was done (February 2023), the ACLU was tracking 321 anti-LGBTQ bills in the US. Of those bills, 17 of them were in the state of Indiana. I was shocked to see this information in 2023. This served as a further reminder of why we must emphasize the complexities of the queer youth experience in *The Prom*.

To get a sense of LGBTQ teens and queer proms, I took to social media. Figure 2.5 shows four photos from the queer prom hosted by BuzzFeed. Photo documentation of queer proms in schools was very difficult to find. In these photos, I was looking for evidence of queer joy. I was looking at the quality of the environment in photos where queer teenagers were excited and happy to show their true selves. Figure 2.6 shows a still frame from two TikTok videos taken at queer proms. The left video contains a text box that reads “Queer prom !!! First of its kind where we live.” That TikTok was posted

on June 3, 2022. The right video was posted about another queer prom on May 27, 2022. Both were posted just about a year before this research was compiled and were the only videos of their kind. I used these videos as visual research for actual proms and as further evidence for the need of queer visibility.

Finally, before looking at more practical lighting photo research, I also decided to look at the manifestation of LGBTQ Pride events in various cities. I was searching for visual evidence of the difference between Coastal and Midwestern queer experiences. Photos of pride events in Spencer, Circle City, and Indianapolis, Indiana show a very strong sense of community (Figure 2.7). The people in the photos reflect what most Americans experience as Pride. A place that welcomes all and holds space for the community despite potential danger. In contrast, Los Angeles and New York City pride events feature larger crowds of people, Disney merchandise, and an extravagant concert setup (Figure 2.8). These events are less about holding space for the community and more about celebrating the established queer presence in the area. Both types of events hold importance, but the contrast amplifies the ideas I was exploring in this production. The Broadway stars come from social circles and queer experiences in New York City, while the high school students are part of a smaller community in Indiana. The two groups initially clash but discover their similarities and grow from their shared experiences. *The Prom* is a wonderful exploration of weaving the two queer experiences together on stage.

After the previous set of images, I began to do more lighting-specific research (Figures 2.9-2.21). The visual and energetic contrast between Manhattan and suburban Indiana was important to me. The images of New York City feel romantic and awe-

inspiring (Figures 2.9-2.11). In contrast, photos from the Indiana suburbs of Fort Wayne, Carmel, Floyds Knobs, and New Albany are calm, spacious, and grounded (Figures 2.12-2.15).

I was excited by the lighting opportunities offered by the scenic design and examined stylized photography in hallways and stairwells (Figure 2.16). During this phase of research, I began to create a vocabulary for my central design concept of building main-character moments. The images with deep colors, single sources, high contrast, and isolation felt reminiscent of Ashley Ward's TikTok sound. Main-character energy heightens reality, emphasizes emotions, and creates an atmosphere for self-empowerment. With the accompanying vocabulary, this research affirmed my desire to celebrate the experiences of the high school characters and supported the overall production approach.

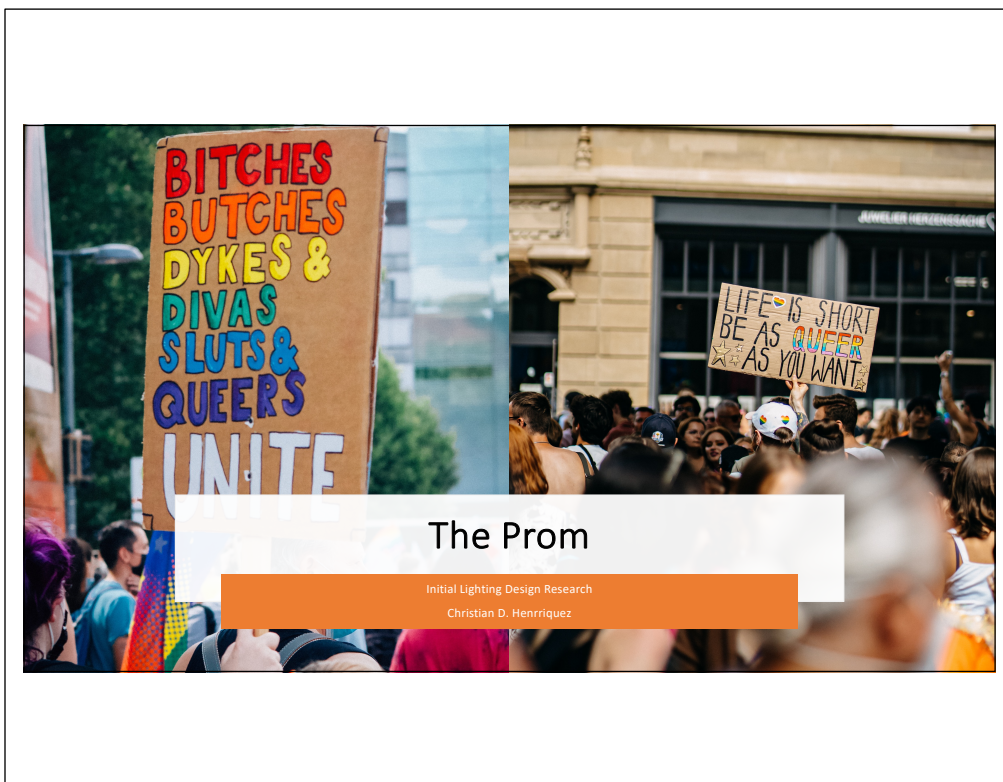


Figure 2.1: Lighting Design Research (Page 1)



Figure 2.2: Lighting Design Research (Page 2)

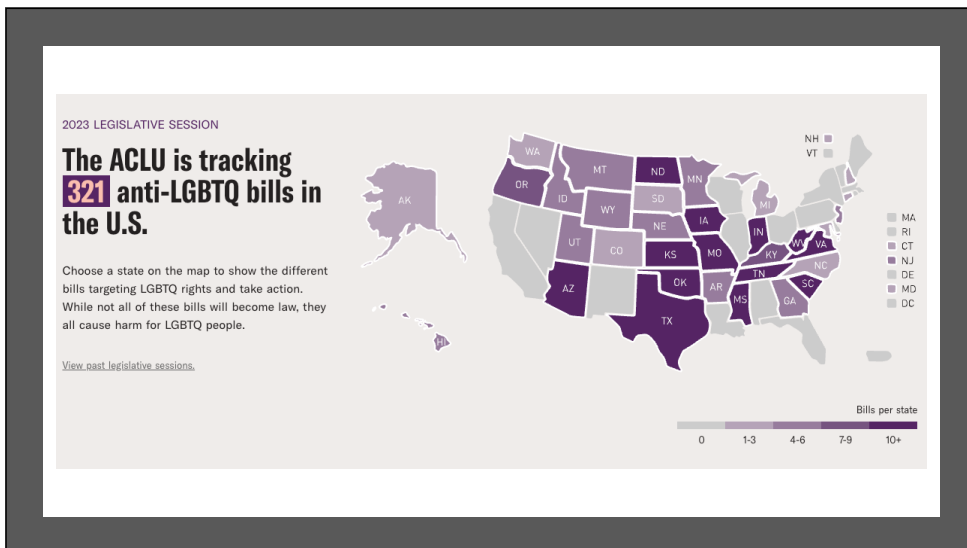


Figure 2.3: Lighting Design Research (Page 3)

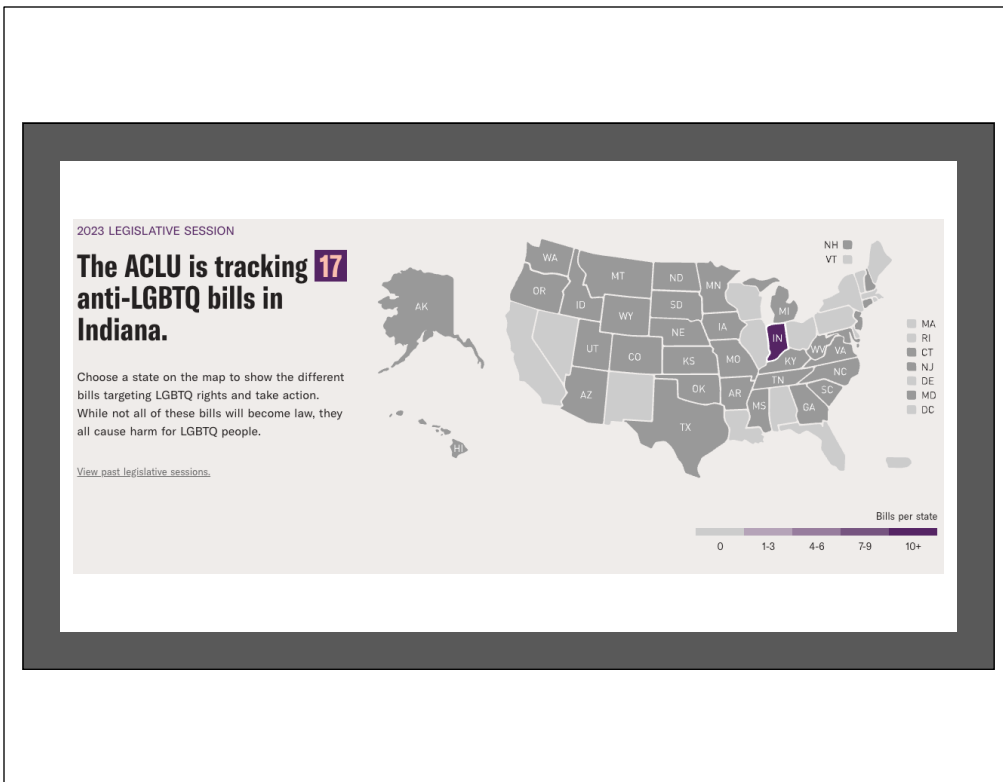


Figure 2.4: Lighting Design Research (Page 4)



Figure 2.5: Lighting Design Research (Page 5)

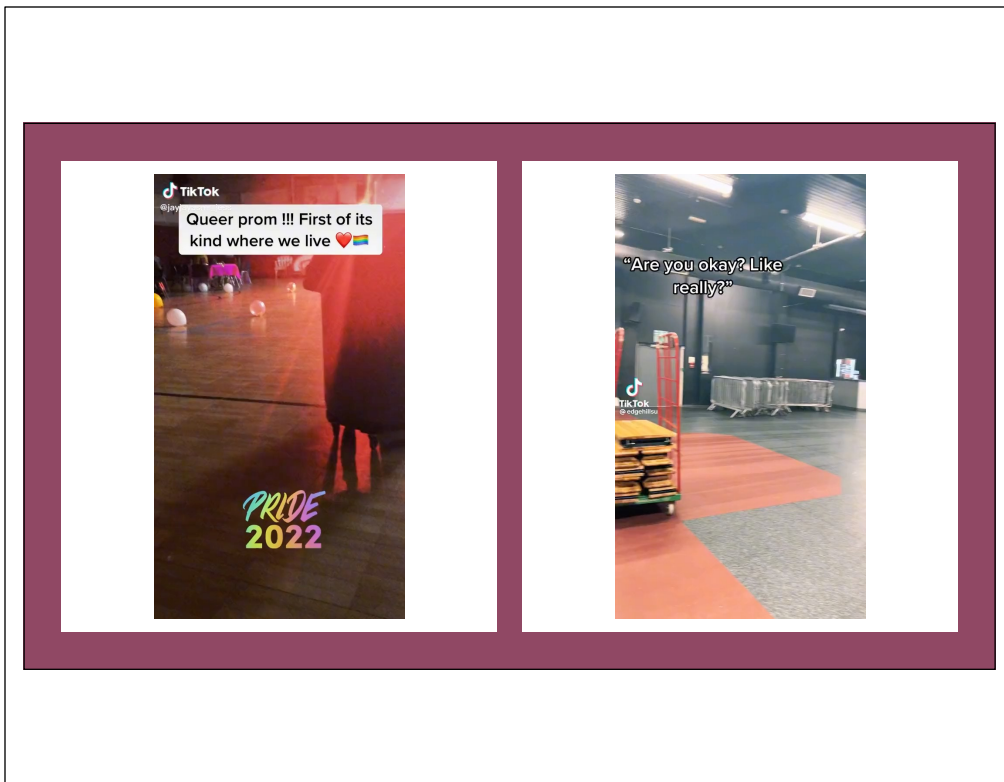


Figure 2.6: Lighting Design Research (Page 6)



Figure 2.7: Lighting Design Research (Page 7)



Figure 2.8: Lighting Design Research (Page 8)



Figure 2.9: Lighting Design Research (Page 9)

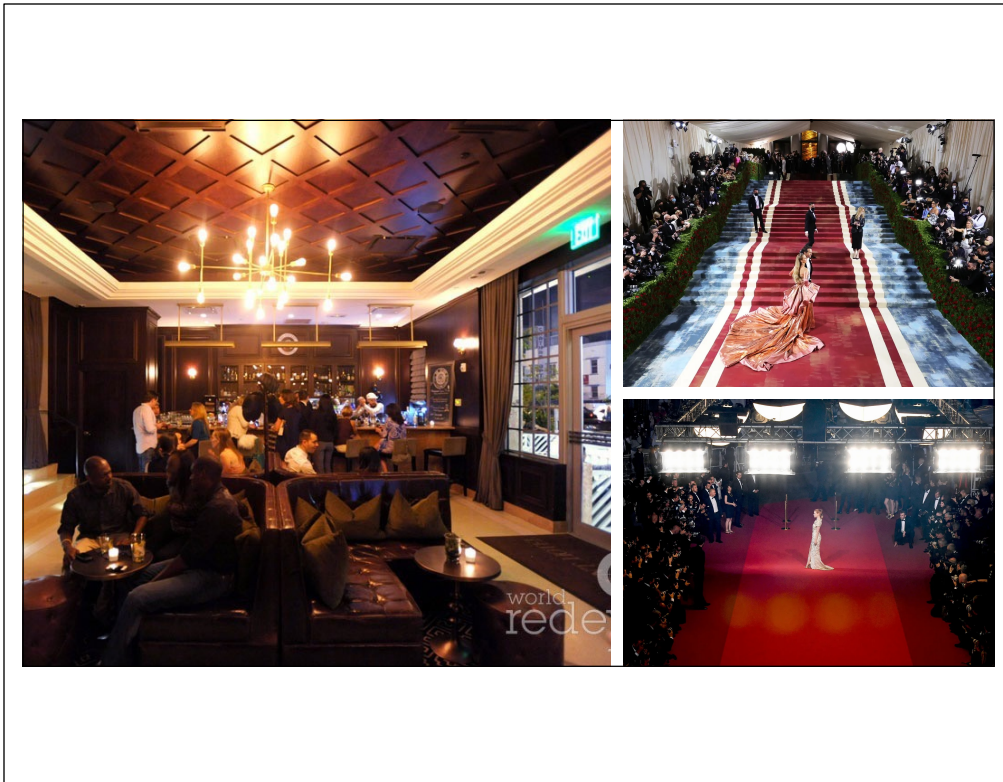


Figure 2.10: Lighting Design Research (Page 10)

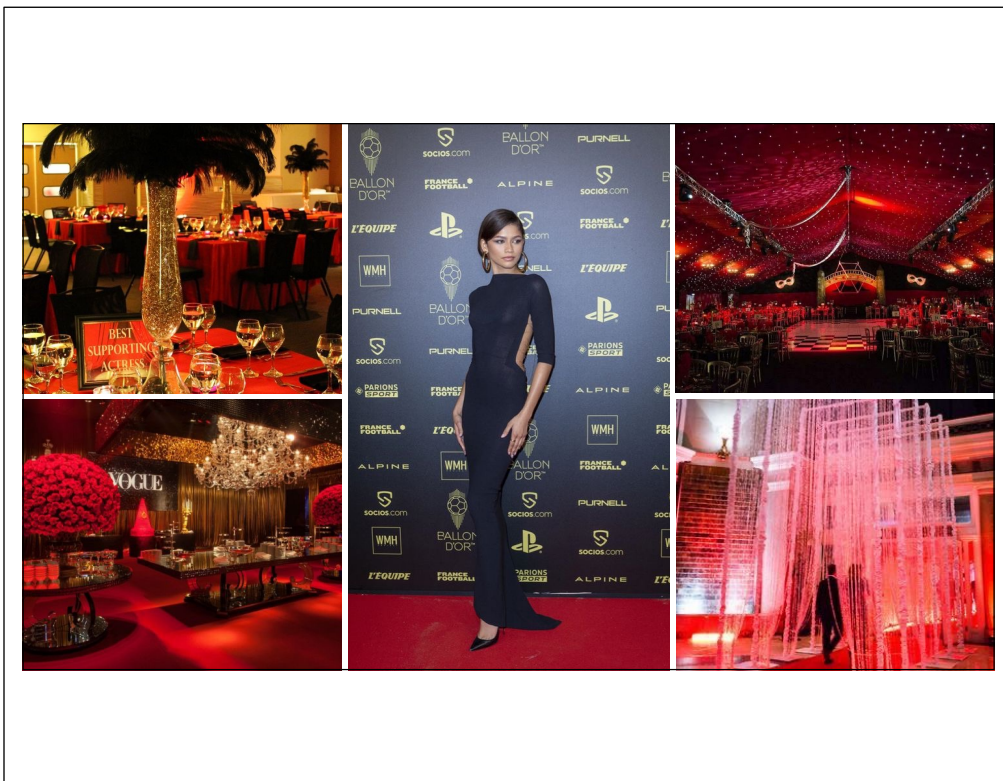


Figure 2.11: Lighting Design Research (Page 11)



Figure 2.12: Lighting Design Research (Page 12)



Figure 2.13: Lighting Design Research (Page 13)

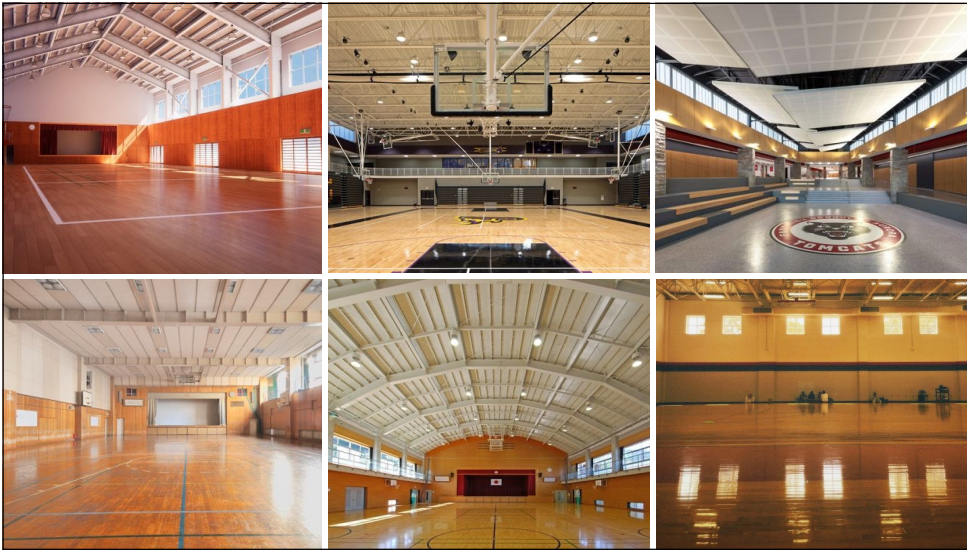


Figure 2.14: Lighting Design Research (Page 14)

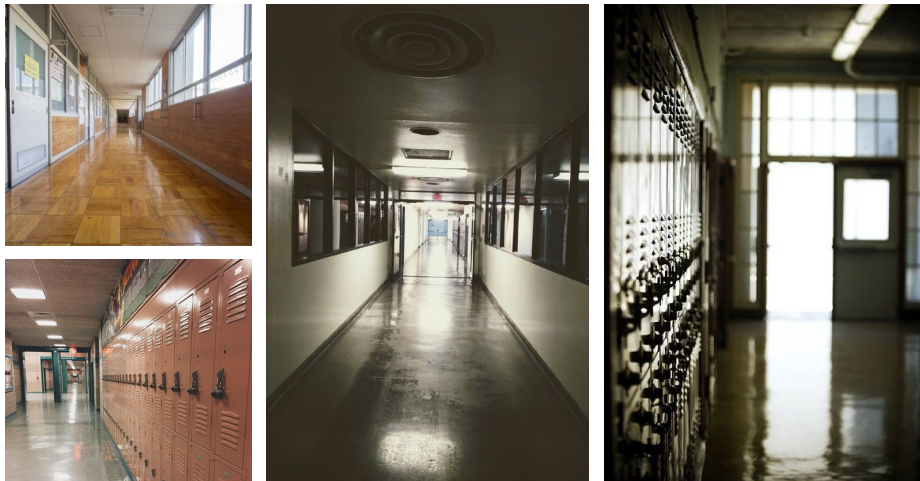


Figure 2.15: Lighting Design Research (Page 15)

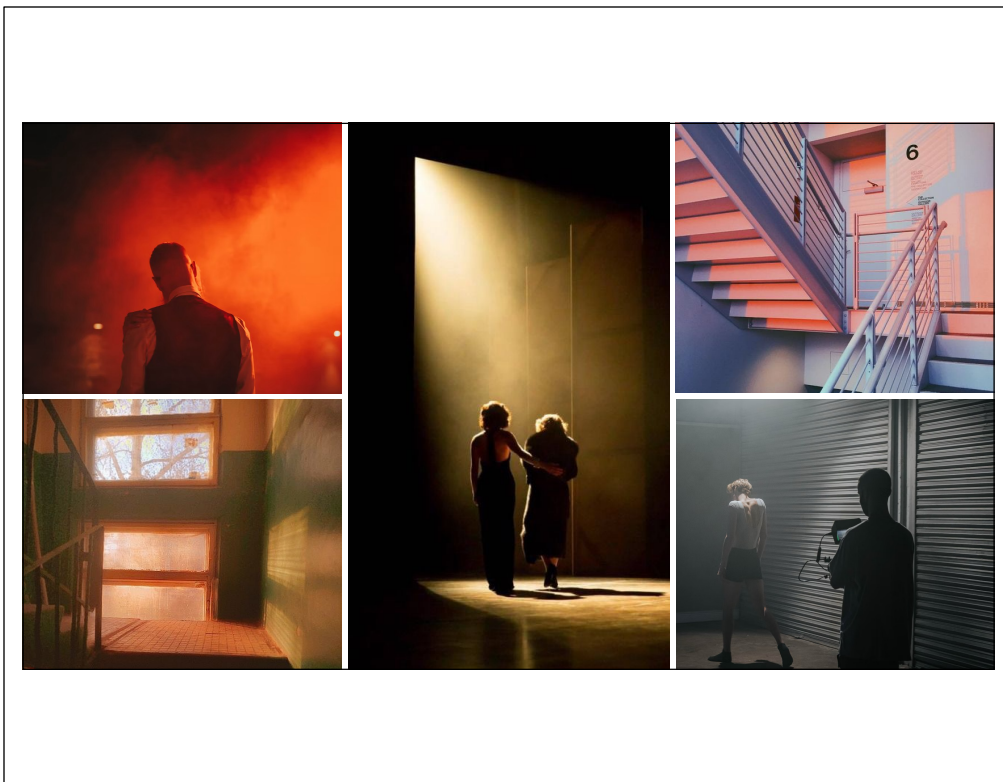


Figure 2.16: Lighting Design Research (Page 16)

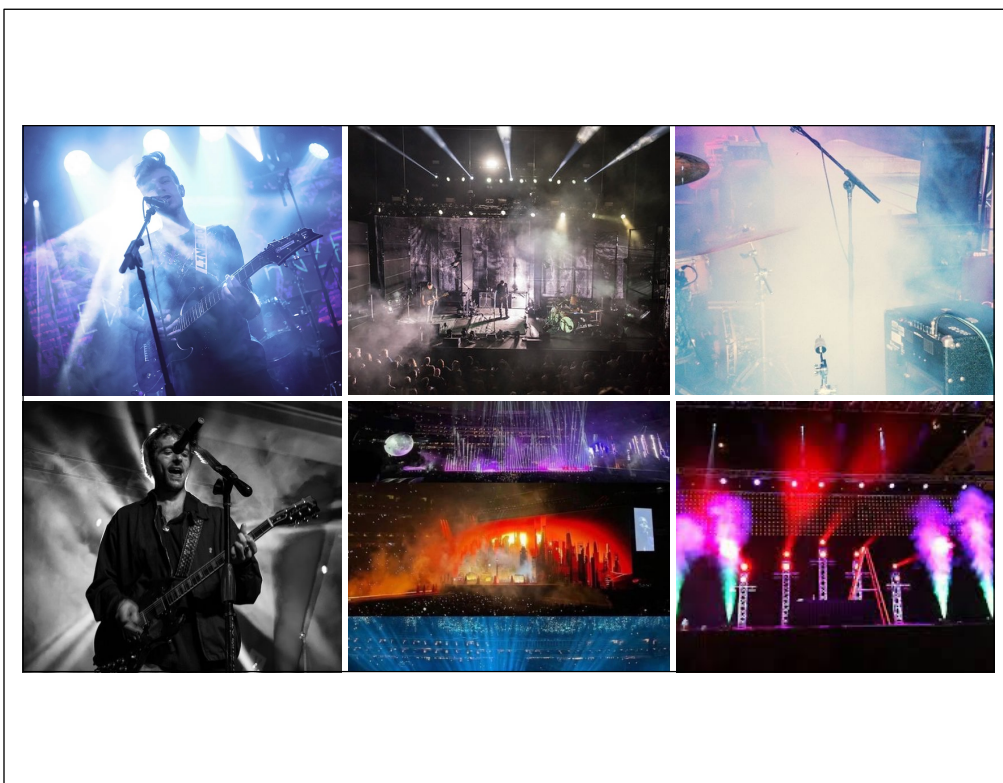


Figure 2.17: Lighting Design Research (Page 17)

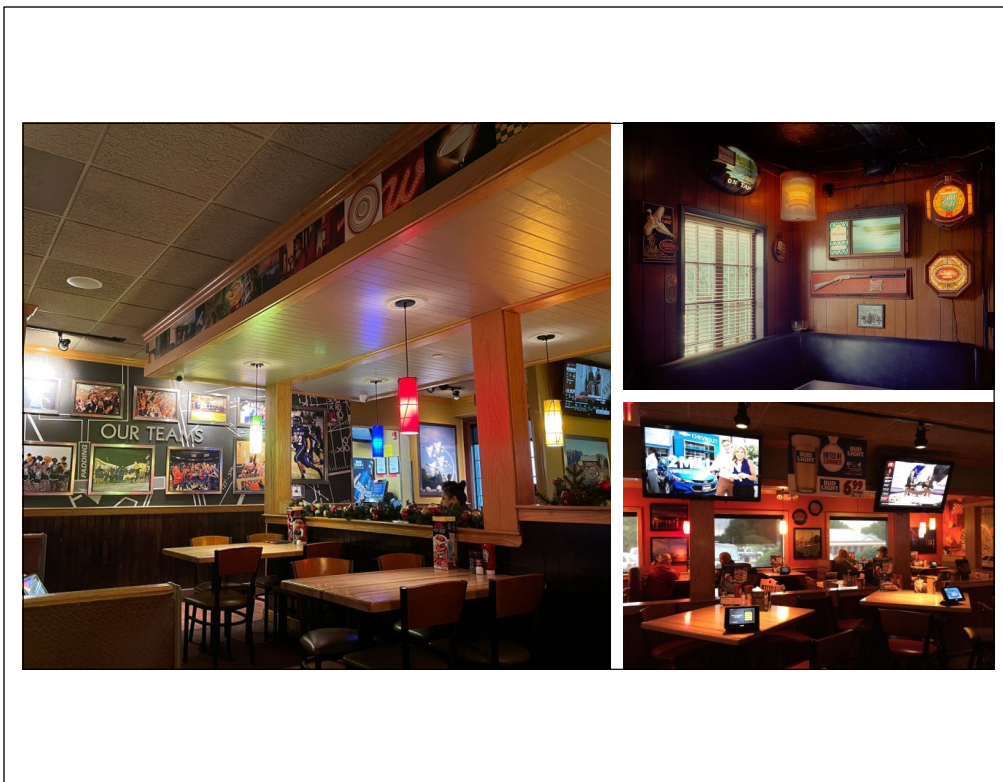


Figure 2.18: Lighting Design Research (Page 18)

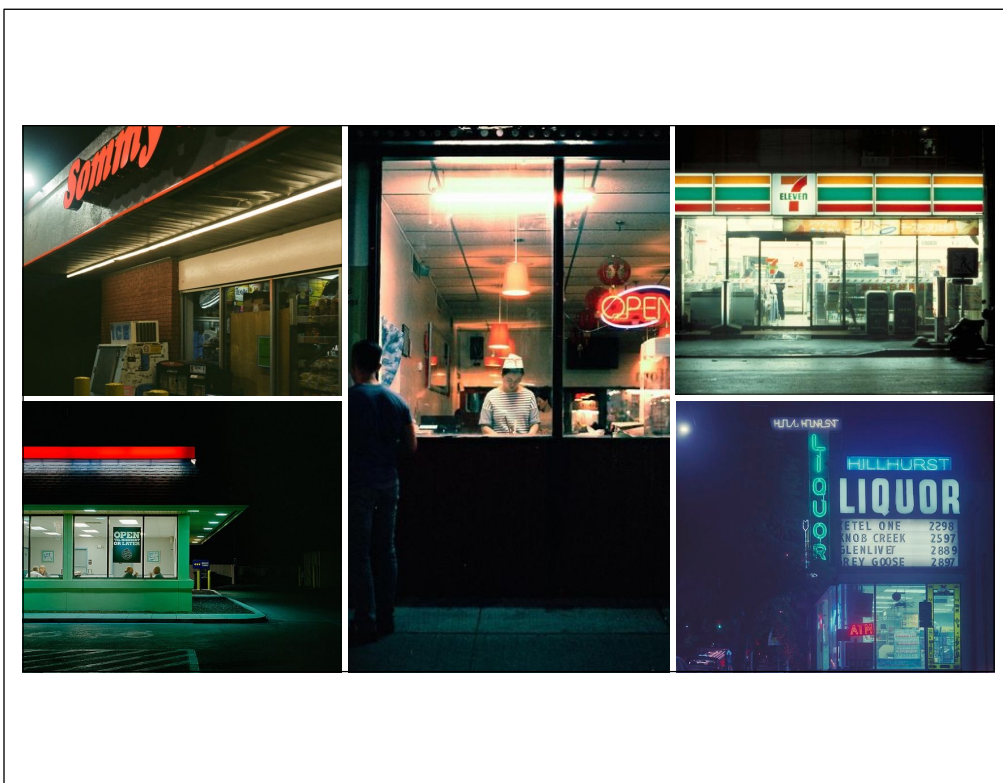


Figure 2.19: Lighting Design Research (Page 19)

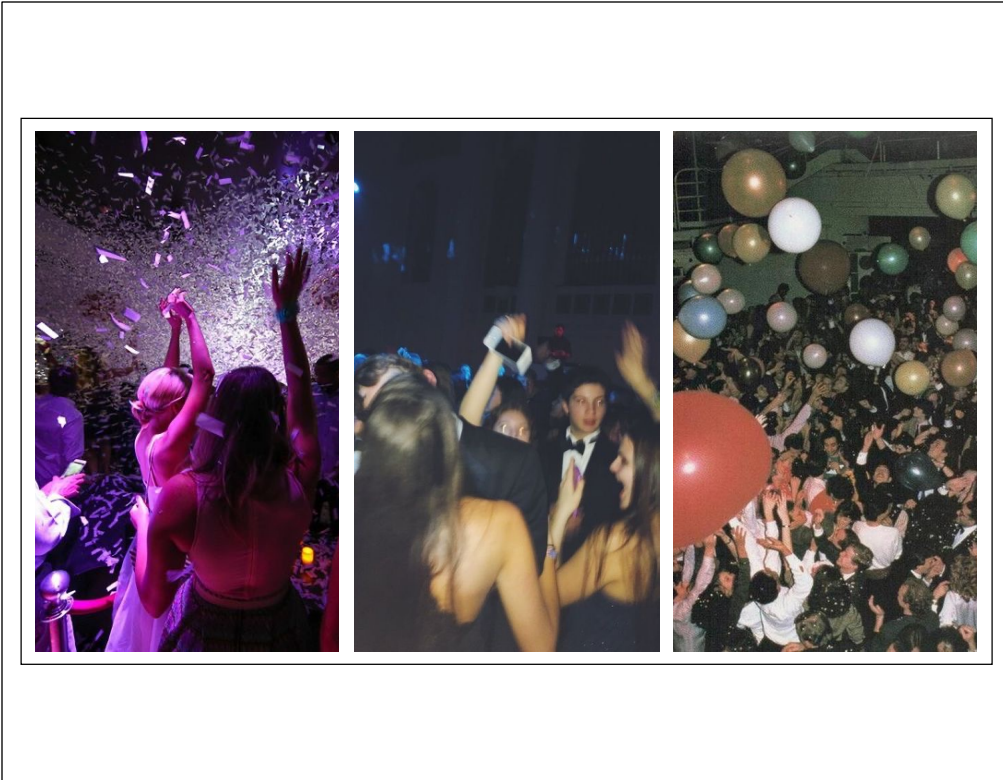


Figure 2.20: Lighting Design Research (Page 20)

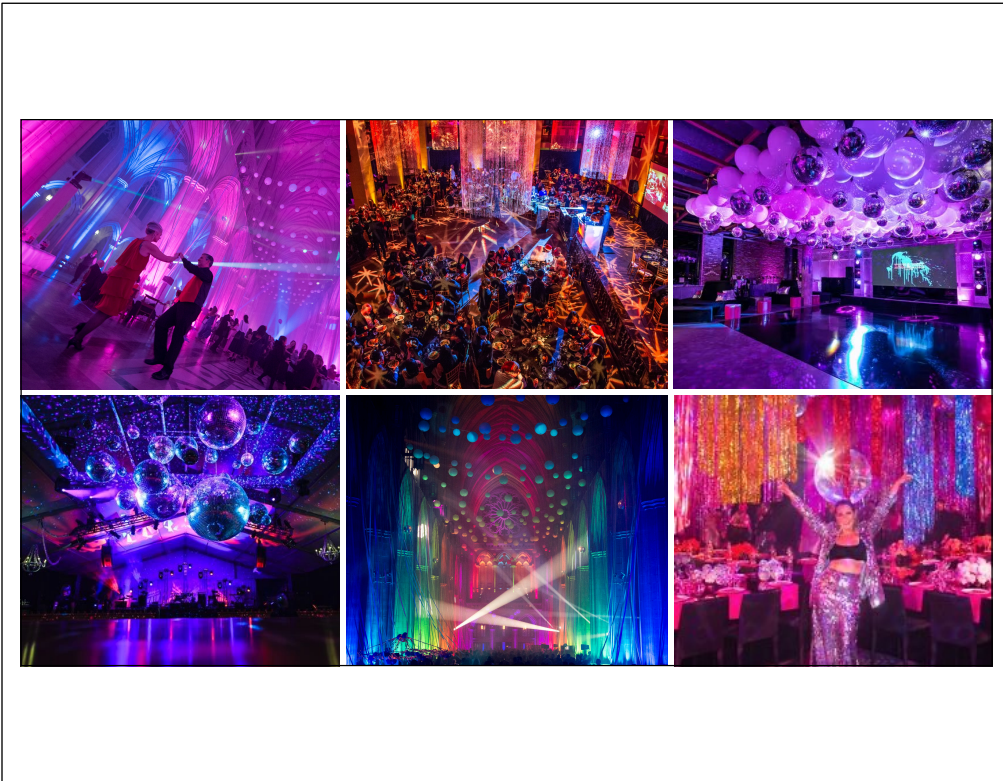


Figure 2.21: Lighting Design Research (Page 21)

Chapter 2: Process and Paperwork

Section 1: Scene Breakdown

A scene breakdown lists every scene in a play or musical and contains important information for each scene. The scene breakdown for *The Prom* aided in deciding the ways I would approach designing each scene (Figures 3.1-3.19). It helped me track the emotional and physical journey within the show and ensure that each moment had a purpose. For example, Act One, Scene Two takes place in the school hallway where Emma sings “Just Breathe” (Figure 3.2). “Just breathe” happens after Emma has just been bullied by her classmates and is left alone on stage. Emma self-soothes and encourages herself to stay true to herself—the first main-character moment. I wanted this scene to feel airy and open with an abundance of natural light entering through the windows. In contrast, Act One, Scene Three takes place in the school gym during a heated PTA meeting that is interrupted by the Broadway stars (Figure 3.3). Dee Dee Allen sings “It’s Not About Me” and centers herself in Emma’s moment. I wanted this scene to explode with energy to show the contrast between Emma’s first main-character moment and Dee Dee’s umpteenth moment in the spotlight. Through the play, Emma’s confidence grows, and her moments evolve. Meanwhile, Dee Dee pulls back, and her moments become more subdued. The dynamics of the design are tracked in the scene breakdown.

V1 [09/02/23]

26

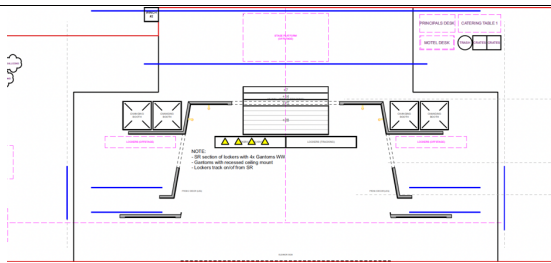
1.2	THE PROM		PGS 17 – 21
TIME OF DAY: Mid Day (After school)		LOCATION: School – Hallway	
ACTION: - We are in the high school and the popular kids are bullying Emma because the PTA cancelled their senior prom. Emma sings to herself: just breathe. - Nick and Kevin ask her who she was going to take to prom, but she keeps the secret. - Eventually, Principal Hawkins comes and tells her that the situation is a civil rights issue			
LIGHTING: - Airy and open - Light coming through the windows of the school			
SCENERY: - Lockers in - Platform set behind lockers			
NOTES: - SPOTLIGHT: Emma		SONGS: #5- Just Breathe	

Figure 3.2: Lighting Scene Breakdown (Page 2)

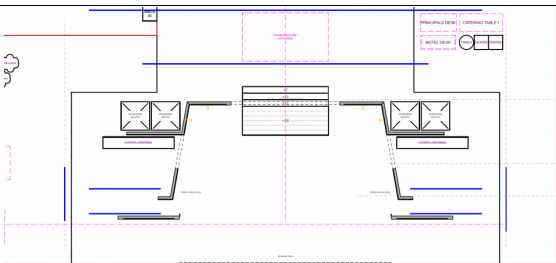
1.3	THE PROM		PGS 22 – 28
TIME OF DAY: After school		LOCATION: School Gym	
ACTION: - Mid PTA meeting, Mrs. Greene and Hawkins are having a conversation about hosting an inclusive prom, but the parents are against including queer students. - The Broadway stars interrupt the meeting and break into song calling the parents bigots			
LIGHTING: - Latin feel - Reds and ambers - Side light			
SCENERY: - Use OS Booms - LED screen exposed - Platform stairs US			
NOTES: - SPOTLIGHT: Dee Dee		SONGS: #6- It's Not About Me #6A- It's Not About Me Playoff	

Figure 3.3: Lighting Scene Breakdown (Page 3)

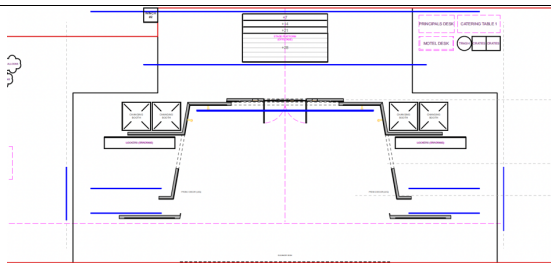
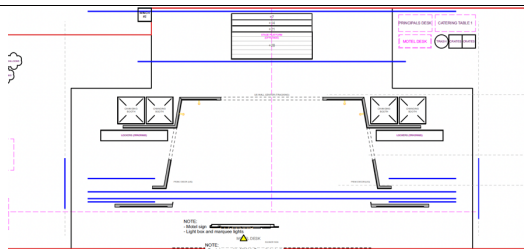
1.4	THE PROM		PGS 29 – 35
TIME OF DAY: Late afternoon		LOCATION: School hallway	
ACTION: - Mrs. Greene yells at Hawkins about the Broadway stars right after the PTA meeting. She accuses him of setting it up. Hawkins talks to Dee Dee and lets her know that was not the way to be helpful. As they talk, he tells her he's a fan and she is smitten. - After they leave, Angie takes a picture of Emma and Alyssa appears. Emma reassures her that their plans to goto Prom together can still happen. They sing DANCE WITH YOU. Mrs. Greene picks Alyssa up before the song is over and Emma finishes the song alone.			
LIGHTING: - Romantic - Texture – Hints of a prom - Backlight			
SCENERY: - Use OS booms - Lockers off			
NOTES: - SPOTLIGHT: Emma & Alyssa		SONGS: #7- Dance With You #7A- Dance With You Playoff	

Figure 3.4: Lighting Scene Breakdown (Page 4)

LD: Christian D. Henriquez

UMD TDPS 2023-2024 Season

1.5	THE PROM		PGS 36 – 40
TIME OF DAY: Evening			LOCATION: Motel lobby
ACTION: - The Broadway starts check into the motel and start devising a plan for the rally.			
LIGHTING: - Dirty feel - Warm but broken - Flicker motel sign			
SCENERY: - Lamp on desk - Motel sign in			
NOTES:		SONGS: No songs	

PROM Scene Breakdown

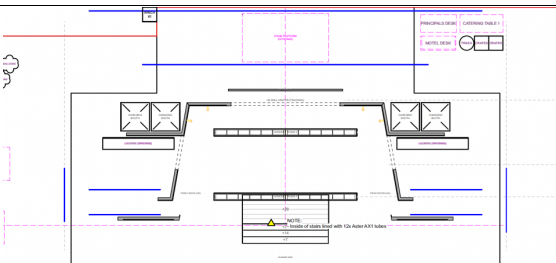
5 of 19

V1 [09/02/23]

Figure 3.5: Lighting Scene Breakdown (Page 5)

LD: Christian D. Henriquez

UMD TDPS 2023-2024 Season

1.6	THE PROM		PGS 41 – 44
TIME OF DAY: Night		LOCATION: Monster Truck Rally	
ACTION: - The group is at the monster truck rally to perform the halftime entertainment. They sing THE ACCEPTANCE SONG with the Godspell cast.			
LIGHTING: - First half is a ballad, second half is Broadway tap number-esque - A la "We are the World" - Godspell cast goes into audience			
SCENERY: - Concert truss in - Asteras on rolling platform - Fog machine bit w/Sheldon			
NOTES: - SPOTLIGHT: Trent, Dee Dee - Spot Barry during dance break?		SONGS: #8- The Acceptance Song #8A- Acceptance Playoff	

PROM Scene Breakdown

6 of 19

V1 [09/02/23]

Figure 3.6: Lighting Scene Breakdown (Page 6)

1.7

THE PROM

PGS 45 – 49

TIME OF DAY: Night

LOCATION: Motel room

ACTION:

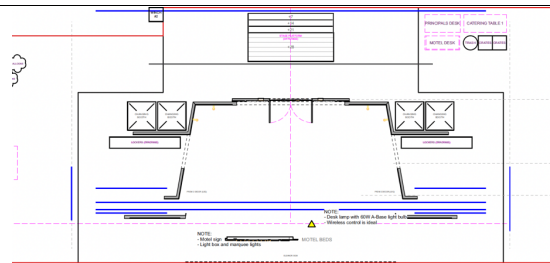
- The Broadway stars are angry about how the monster truck rally went. Hawkins and Emma show up and tell the group they won the Prom fight. Barry then insists on dressing Emma for the Prom.
- Dee Dee and Hawkins head to Applebee's

LIGHTING:

- Down lights
- Warm and shadowed
- Dirty feel

SCENERY:

- Practical: Table lamp
- Motel sign in



NOTES:

SONGS:

No Songs

Figure 3.7: Lighting Scene Breakdown (Page 7)

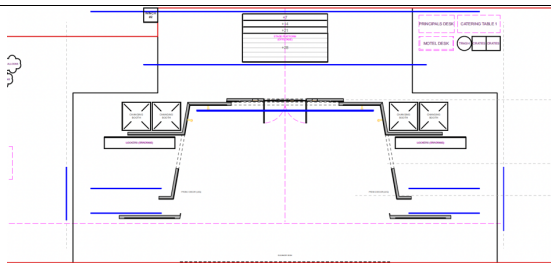
1.8	THE PROM		PGS 50 – 54
TIME OF DAY: Afterschool		LOCATION: High school gym	
ACTION: - Promposals are happening all over the school. The ensemble sings YOU HAPPENED. - After the song, Emma and Alyssa are holding hands and Shelby sees them.			
LIGHTING: - Bright and lively - Lots of movement - Dance break! - FX in windows?			
SCENERY: - No practicals -			
NOTES: - SPOTLIGHT: Nick - SPOTLIGHT: Kevin - SPOTLIGHT: Emma, Alyssa		SONGS: #9- You Happened #9A- You Happened Playoff	

Figure 3.8: Lighting Scene Breakdown (Page 8)

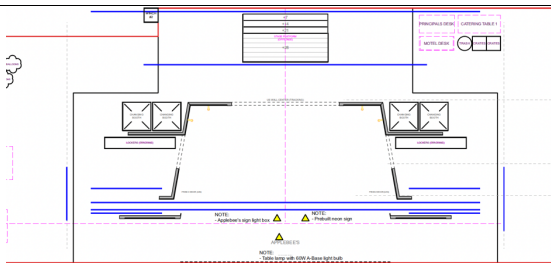
1.9	THE PROM		PGS 55 – 59
TIME OF DAY: Night			LOCATION: Applebee's
ACTION: - Dee Dee and Hawkins go to Applebee's and are approached by Mrs. Greene. She tell Dee Dee that they don't know anything about their town. They argue. - They tell find out they are both single and Hawkins praises her for her stardom and theatre. They sign WE LOOK TO YOU. It's incredibly inspiring			
LIGHTING: - Spotlights and simple look - Only neon signs? - Rotating gobo in house. Make it a grand theatre moment			
SCENERY: - Applebee's sign - 2x beer signs - Table lamp			
NOTES: - SPOTLIGHT: Hawkins (and Dee Dee?)		SONGS: #10- We Look To You #10A- Look To You Playoff	

Figure 3.9: Lighting Scene Breakdown (Page 9)

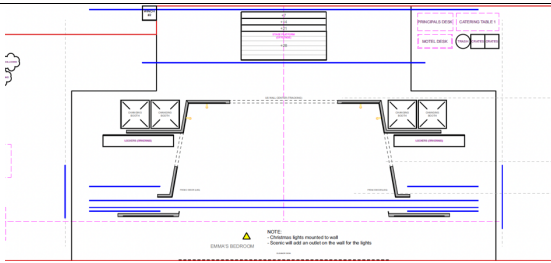
1.10	THE PROM	PGS 60 – 72
TIME OF DAY: Evening (Just before Prom)		LOCATION: Emma's Bedroom
ACTION: - Barry and Emma are trying on clothes in her room. Emma is getting really nervous. Barry sings TONIGHT BELONGS TO YOU. - Shelby and Kaylee sing a verse while they get ready. Then Mrs. Greene sings a verse as well. We switch to the first prom that Mrs. Greene planned. - At the end of the song, we flip back to the high school where Emma is about to walk into "her prom" while the rest of the school is elsewhere. We see Alyssa ask her mom why they're not at the school gym. We find out the popular kids know Alyssa's secret. Emma thinks Alyssa was in on the plan. Alyssa won't go meet her at the school gym.		
LIGHTING: - Start small but grow - Two separate locations for gym prom and new prom dialogue		
SCENERY:		
NOTES:	SONGS: #11- Tonight Belongs To You #11A- Act I Finale	

Figure 3.10: Lighting Scene Breakdown (Page 10)

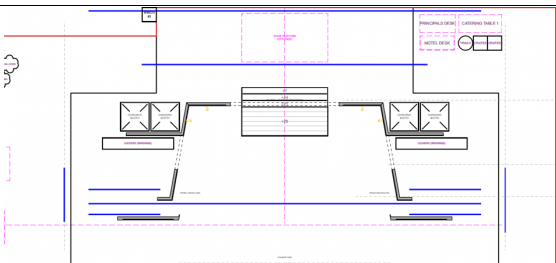
2.11	THE PROM		PGS 73 – 74
TIME OF DAY: Mid Day	Mess Around and Find Out	LOCATION: Press Conference	
ACTION: Mrs. Greene is in a press conference at the school after the prom situation. She is being questioned as homophobic by the reporters			
LIGHTING: - In the school - Stark and clean			
SCENERY:			
NOTES: Live video feed? Talk to Jerran	SONGS: #12- Entr'acte #12A- Emma's Bedroom Transition		

Figure 3.11: Lighting Scene Breakdown (Page 11)

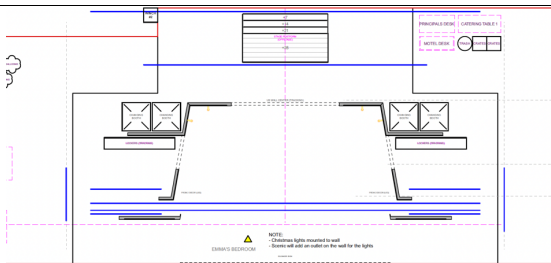
2.12	THE PROM		PGS 75 – 82
TIME OF DAY: Evening			LOCATION: Emma's Bedroom
ACTION: - The Broadway stars are with Emma and are telling her she needs to step up and be the voice of the cause. Emma is terrified about standing infront of a camera. Angie gives her a little pep talk and sings ZAZZ.			
LIGHTING: - Fosse-esque: Sharp spotlights - Strong sidelight			
SCENERY: - String lights on Emma's wall			
NOTES: - SPOTLIGHT: Angie - SPOTLIGHT: Emma		SONGS: #13- Zazz #13A- Zazz Playoff	

Figure 3.12: Lighting Scene Breakdown (Page 12)

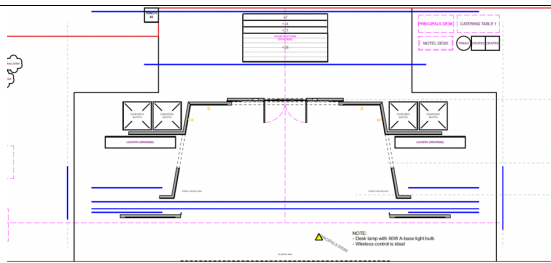
2.13	THE PROM		PGS 83 – 88
TIME OF DAY: Mid Day			LOCATION: Principle's Office
ACTION: - Dee Dee visits Hawkins at work for some more “worship” but Hawkins is not interested. He calls her an opportunist for taking advantage of Emma’s situation. He tells her that he wanted her to be like a character she played in a musical. He goes back to work after their conversation. She pauses and sings THE LADY’S IMPROVING.			
LIGHTING: - Simple and playful - Desk special -			
SCENERY: - IN-1: Desk and chair			
NOTES: - SPOTLIGHT: Dee Dee		SONGS: #14- The Lady’s Improving #14A- Twenty-Four Hour Mart	

Figure 3.13: Lighting Scene Breakdown (Page 13)

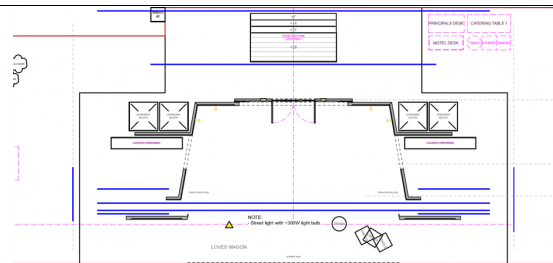
PGS 89 – 95

LOCATION: Love's Parking Lot

- The students are outside of a convenience store and Trent arrives. He is trying to get through to them about having some empathy. They say they're good people and then they talk about being Christians. Trent takes this and sings LOVE THY NEIGHBOR, a gospel number.

- Texture
- Sunset feel
- Colorful (shouldn't feel like a rainbow)
- Footlights
- ML moving effects
- Shins cut off of floor

- Street light



- SPOTLIGHT: TRENT

#15- Love Thy Neighbor
#15A- Love Thy Neighbor Playoff

Figure 3.14: Lighting Scene Breakdown (Page 14)

2.16	THE PROM		PGS 100 - 105
TIME OF DAY: Night		LOCATION: Motel Room	
ACTION: - Barry and Emma end up alone in the motel room. Emma asks Barry to be her date to the Prom after finding out about Barry's HS prom experience.			
LIGHTING:			
SCENERY: - Motel sign - Table lamp			
NOTES:		SONGS: #17- Barry Is Going To Prom #17A- Barry Is Going To Prom Playoff	

Figure 3.16: Lighting Scene Breakdown (Page 16)

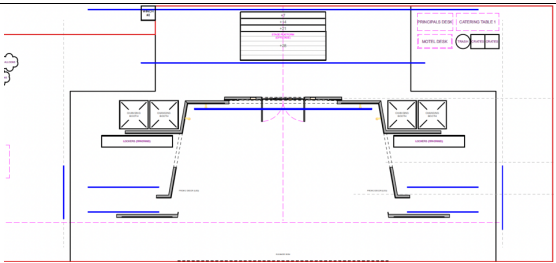
2.17	THE PROM		PGS 106 – 108
TIME OF DAY: N/A		LOCATION: Internet	
ACTION: - Emma decides to take things into her own hands. She uploads a video to social media about her experience and goes viral.			
LIGHTING: - BIG FEELS MOMENT - Ensemble comes in at the end of the sign - Texture and delicate colors - Push them forward			
SCENERY:			
NOTES: - This is the message of the show		SONGS: #18- Unruly Heart #18A- Unruly Heart Playoff	

Figure 3.17: Lighting Scene Breakdown (Page 17)

LD: Christian D. Henriquez

UMD TDPS 2023-2024 Season

2.18

THE PROM

PGS 109 – 113

TIME OF DAY: Day

LOCATION: Principle's Office

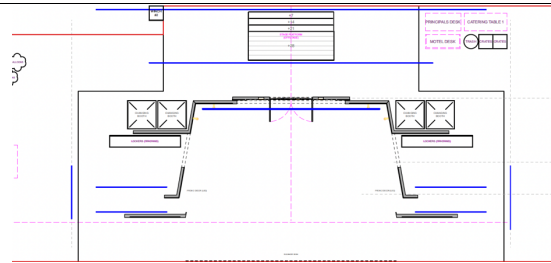
ACTION:

- The Broadway vets and Hawkins are watch Emma's video online and are inspired to continue changing lives in their own way.

LIGHTING:

SCENERY:

- Lamp on Hawkins' desk



NOTES:

SONGS:

#19- Changing Lives Act II

PROM Scene Breakdown

18 of 19

V1 [09/02/23]

Figure 3.18: Lighting Scene Breakdown (Page 18)

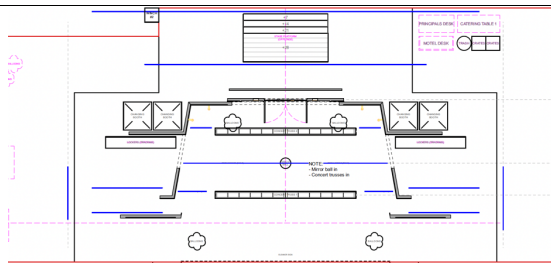
2.19	THE PROM		PGS 114 – 127
TIME OF DAY: Night	PROM	LOCATION: School Gym	
ACTION: - The students create their own inclusive prom (with the help of the Broadway vets and Hawkins) - They celebrate an inclusive environment!			
LIGHTING: - Party scene - Colorful - Dance breaks - Runway for adults to enter			
SCENERY: - Mirror ball - Fabric swags in - Light up balloons			
NOTES:	SONGS: #20- It's Time To Dance #21- Bow Music #22- Dance Bows #23- Exit Music		

Figure 3.19: Lighting Scene Breakdown (Page 19)

Section 2: Equipment Request

Once the lighting ideas are laid out in the scene breakdown, they are turned into a list of gear needed to achieve the design. The production electrician takes the list and creates an analysis of what the design would cost to realize.

Our production required an extensive amount of gear (Figures 4.1-4.5). There were several custom-built units, two large marquees, an Applebee's sign, neon signs, and several practicals (lighting fixtures that are a part of the set but have a functioning lighting element—i.e. lamp or sconce). After this equipment request was submitted for the first time, the package was over budget by \$24,619.41.

Each practical and custom-built element was essential for the design. To infuse the world with main-character energy, I needed the ability to create movement, make quick and sweeping color choices, and use practicals to realistically jump in and out of musical numbers. I was originally over budget but managed to adjust the design within our limitations. All the elements were kept intact for the design.

The Prom

Directed by Nathaniel P. Claridad

Lighting Equipment Request Version 6

September 7, 2023

Lighting Designer: Christian D. Henrriquez
cdhen@umd.edu
(714) 318-1985

Producer: University of Maryland School of
Theatre, Dance, and Performance
Studies

Production Manager: Jenn Schwartz
jlschwar@umd.edu

Production Electrician: Cameron Smith
cameron@umd.edu

Prelim LX Plot Due: August 14, 2023

Final LX Plot Due: August 28, 2023

Load-In: September 10, 2023

LX Focus: September 17, 2023

Tech Begins: September 20, 2023

Opening Night: September 29, 2023

Closing Night: October 7, 2023

Figure 4.1: Lighting Equipment Request (Page 1)

GENERAL NOTES:

- Please reserve the full Kay inventory until written release from designer and production manager
- All units are to be supplied with appropriate lamp, gel frame, hanging hardware, top hat, and lamp safety
- All hardware, perishables, cable lengths, and power distribution requirements as per electrician
- All information here is preliminary and subject to change

EXPECTED KAY THEATRE INVENTORY:

- 223x ETC Source 4 Body (750W)
- 62x ColorSource Spot Body (Standard)
- 40x ETC Lustr 2 Body
- 14x 5° Source 4 Lens
- 24x 10° Source 4 Lens
- 18x 14° EDLT Source 4 Lens
- 75x 19° Source 4 Lens
- 100x 26° Source 4 Lens
- 80x 36° Source 4 Lens
- 24x 50° Source 4 Lens
- 88x Source 4 Par EA (575W)
- 44x 8" Fresnel (2kW)
- 18x 14" Scoops (Can be released)
- 12x Varilite VLX
- 5x SolaFrame 1000
- 2x SolaFrame 3000
- 28x PLCyc (Can be released)
- 18x 6' TRX (All but 6 can be release can be released, if necessary)

ADDITIONAL CLARICE INVENTORY:

- 4x High End Systems SolaFrame 1000 (From Kogod)
- 10x 2' TRX (From Kogod)
- 22x ColorSource Par DB (8x from Kogod and 14x from floating)
- 5x High End Systems SolaHyBeam 2000
- 6x ColorSource Linear .5m
- 8x Astera AX2-50 (For Photobooth install)
- 16x Astera PixelBrick
- 12x Astera AX1 Tube
- 4x Gantom One WW with Recessed Ceiling Mount
- 1x 18" diameter mirror ball w / ADJ MB DMX II motor
- 2x Chauvet Rogue R2 Spot

HOUSE INVENTORY

Figure 4.2: Lighting Equipment Request (Page 2)

SPECIAL FX:

- 2x High End Systems HQ-100 Performance Hazer
 - 2x External fan
- 1x In-House Zero Visibility Fog Machine (Martin Jem ZR33 Hi Mass)

FOLLOW SPOTS:

- 2x Follow Spot

SET ELECTRICS/PRACTICALS:

- ~408' of 12v RGBW Pixel Tape for Set Electrics
 - Purpose #1: Window light boxes
 - ~360' of tape (24 sections)
 - 24 multi-cell channels (1 per section)
 - Purpose #2: Handmade fluorescent tubes
 - ~48' of tape (4' sections x 12 sections)
 - 12 multi-cell channels (1 per section)
- ~216' of 12v WW/CW LED Tape
 - Purpose #1: Eleanor Marquee (Backlight the text on the sign)
 - ~160' of tape
 - 1 channels of control
 - Purpose #2: Motel Sign (Backlight text cutouts)
 - ~38' of tape
 - 4 channels of control
 - NOTE: Could be pixel tape if install/control will be easier (please discuss with LD)
 - Purpose #3: Applebee's Sign Light Box
 - ~18' of tape
 - 1 channel of control
- 104x S14 base light bulbs for marquees (~2700K @ 10W)
 - Purpose #1: Eleanor Marquee
 - 84x light bulbs
 - 3 channels of control
 - Purpose #2: Motel Sign Marquee
 - 18x light bulbs
 - 3 channels of control
- 5x A-Base Light Bulb (~2700K @ 60W)
 - Purpose #1: Motel desk lamp (1x)
 - Purpose #2: Motel bed nightstands (2x)
 - Purpose #3: Applebee's pan light (1x)
 - Purpose #5: Principal's desk lamp (1x)
- 1x A-Base Light Bulb for Street Light (Color Temp TBD @ ~150V)
 - Here's an idea: <https://www.1000bulbs.com/product/54906/IN-15737.html#>
- Miller Lite Neon Sign (To be provided by Props)
 - <https://a.co/d/h7GFMDL>
- 1x ~15' run of String Lights

SET ELECTRICS

Figure 4.3: Lighting Equipment Request (Page 3)

- Could be a Christmas light with black, white, or clear cable color

NON-ARCHITECTURAL HANGING LOCATIONS:

- 30' of 12" box truss for added electric position on chain motors
 - ~800lbs weight (4-6 movers, 8-10 S4s—cable weight NOT taken into account)
- 40' of 12" box truss (Included in scenic design packet)
 - 2 Trusses x 20'-0" Lengths (4-6 movers, 4-6 LED Pars—cable weight NOT taken into account)
- 6x 8' booms with bases

RENTAL EQUIPMENT LIST:

- 4x Chauvet Rogue Outcast 1 Beamwash
- 8x Robe Spikie

TDPS LIGHT LAB INVENTORY:

- 8x Enttec PHero 33 Pixel Bars
 - Need to be controlled via Pixelator system

RENTAL EQUIPMENT REQUEST
& ADDED POSITIONS

Figure 4.4: Lighting Equipment Request (Page 4)

TECH TABLE REQUEST:

- Technology
 - 2x ETC Eos Family Nomad Console interface w/keyboard and mouse
 - Design team will be bringing personal X-Keys, please ensure the interface allows for USB inputs
 - 4x Touch screen monitors for nomad setups
 - If possible, LD would like one monitor to be able to rotate to a vertical orientation
 - If all monitors cannot be touch screen, please prioritize LD for touch screens
 - 4x little lites
 - 6x comm packs
 - 2x comm packs in the house (Designer, Assistant Designer)
 - 2x comm packs in the light booth (LX programmer, board op/479 student)
 - 2x comm packs in the spotlight booth (spotlight operators)
 - Note: 2 comm channels
 - 1x LX/SM
 - 1x Spots private
- Tables, Power, Misc.
 - 2x 6' table
 - For LD & ALD
 - 2x power strips (1 per designer setup)
 - Please separate from power for technology
- Network
 - Bi-directional MIDI connection between lighting, video, and sound

TECH TABLE REQUEST

Figure 4.5: Lighting Equipment Request (Page 5)

Section 3: Set Electrics

This design featured a significant amount of set electrics and practical lights. This was one of my favorite parts of the design. I am very excited by lighting technology, and the visual needs of *The Prom* were the perfect opportunity to explore. My design was based around giving each character a moment in the spotlight, I wanted to create an exciting and energetic atmosphere. The base of the scenic design was a realistic high school gym (Figure 5). The lighting, media, and scenic designs worked in collaboration to transform the high school gym into the various locations prescribed in the script.



Figure 5: Scenic model photo in base gym look (Model by Brandon Roak)

To move us around the high school and various other locations, Brandon designed various scenic units.

- Eleanor, The Musical Opening Night Marquee
- Lockers with Trophy Case

- Automated Platform (Rotating 180° for dual purpose)
- Edgewater Motel Marquee
- Edgewater Motel Front Desk
- Edgewater Motel Beds
- Applebee's Booth
- Emma's Bedroom
- Principal Hawkins' Desk
- Love's Convenience Store
- Fabric Swags and Party Décor
- Flying Concert Truss

Each unit served to transform the space, but I also used them as motivation for the lighting in each scene. The concert truss units are a prime example. When discussing the monster truck rally, we wanted to find a way to light the scene in a way that would completely change the school walls. Bringing the truss in would allow for concert-like lighting that would push into the audience and keep light off the walls. The practical solution became such a strong idea that we also used the trusses in the various proms to add movement, texture, and color.

The largest component of the lighting design was the 24 windows that lined the top edge of the set. We decided to make the windows lightboxes so we could render passage of time, create different locations, and give visual energy for the musical numbers. To achieve this, the lightboxes needed to be constructed with RGBWW pixel tape (red, green, blue, and warm white LEDs). Red, green, and blue allow for color

mixing, but the addition of the warm white would help to mix tints that resemble a warm, daytime sky.

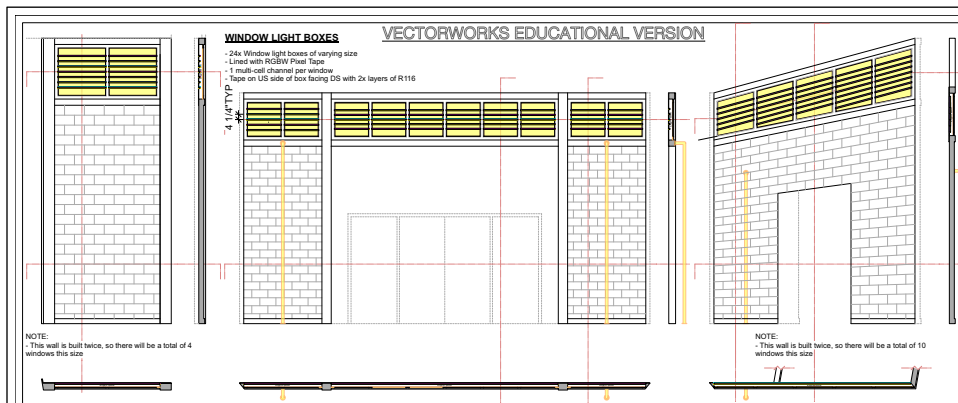


Figure 6: Drafting of window light boxes

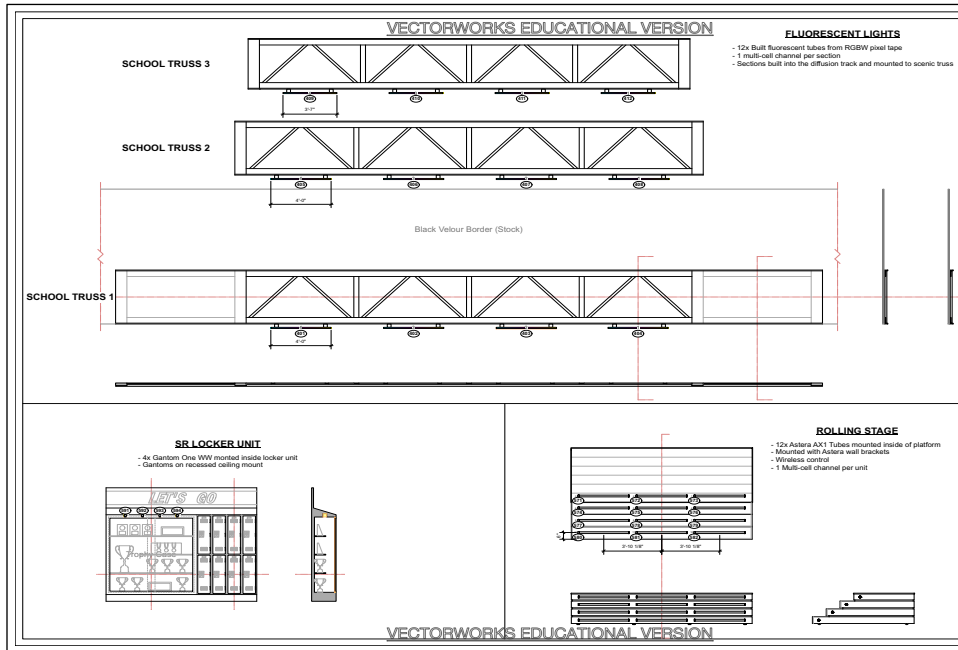


Figure 7: Drafting of fluorescent tubes, locker unit, and rolling stage

Another unit with a significant amount of lighting elements was the Applebee's booth (Figure 8). The Applebee's booth had a sign, a table lamp, and two neon beer signs. It is featured in a tender scene between Principal Hawkins and Dee Dee Allen. Principal Hawkins gets his time in the spotlight and sings "We Look to You," a heartwarming song about using theatre as an escape from his mundane life. Applebee's

restaurants are bright and energetic spaces that do not invite affection and closeness. The unit was used in the design to highlight the intimacy between Principal Hawkins and Dee Dee. The stimulating world of the chain restaurant began bright and present but quickly receded to the background. It served as a tool to zoom into their moment and emphasize their attention to each other.

The Edgewater Motel sign was modeled after midcentury modern motel signs. In the script, the Broadway stars stay at the Edgewater Motel—a motel that leaves Dee Dee Allen shocked by the lack of suites and a spa. The motel is not up to her standards. The Edgewater Motel is the first place the Broadway stars begin to be humbled and experience some change. To emphasize the difference between the stars and the motel, the “e-w” in the middle of “Edgewater” flickered during the motel scenes.

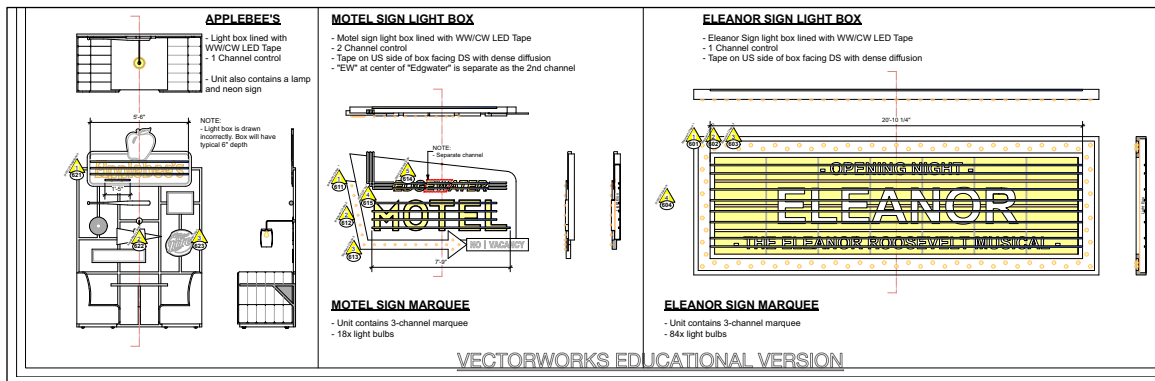


Figure 8: Drafting of Applebee's, Motel sign, and Eleanor marquee lighting elements

The Eleanor sign was modeled after Broadway theater marquees. The opening night party in *The Prom* is grand and full of glitz. The sign needed to glow like the streets of New York City. The final, built version of the Eleanor sign was quite magnificent to see for the first time. It looks big on paper but was even bigger and brighter than we thought it would be (Figure 9). The sign was the audience's first impression of the musical and needed to be captivating.



Figure 9: Eleanor marquee on Kay Stage

Section 4: Light Plot and Magic Sheet

Subsection 1: Light Plot

The light plot is the most important communication document for the lighting team. It contains specific information about where lights are distributed around the theater. Because the set had three tall walls, most of the overhead plot had to be concentrated inside the bounds of the walls (Figure 10.1). The two concert truss units also shared overhead space. The limited amount of space required me to be selective about my fixture use. Color variation and texture were important to my design. Color-changing LEDs and moving lights were my best option. They allowed me to create an assortment of colors and effects without having too many lights in the air.

Figures 13.2-13.8 show the rest of the drafting packet. Color-changing lights make up most of the lighting plot. With these tools, I did not have to double-hang many systems to get varied colors. Instead, I was able to spread my inventory across many

systems. Because *The Prom* is a musical with many large-scale dance numbers, the plot leans heavily into dance lighting. Dance lighting is typically characterized by the heavy use of side light to reveal the form of the bodies on stage. I used side light to carve the actors' bodies on stage but also used side light to paint the walls of the set. Because the overhead plot was tight, I leaned on the low positions to add color to the set.

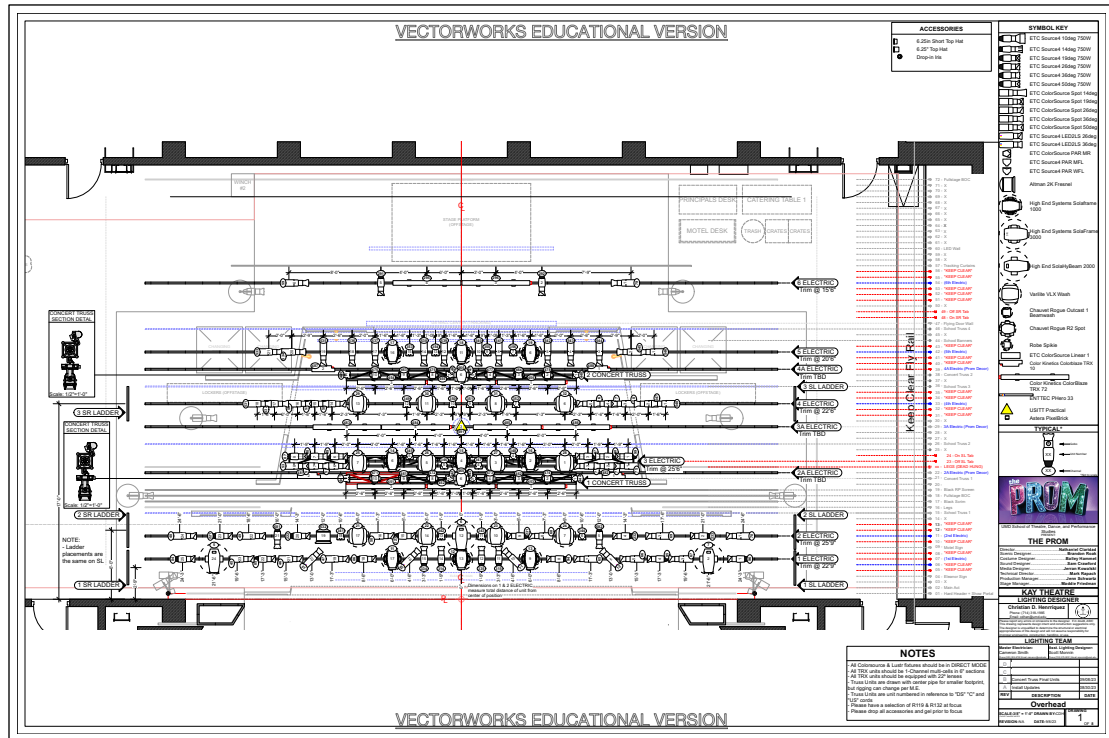
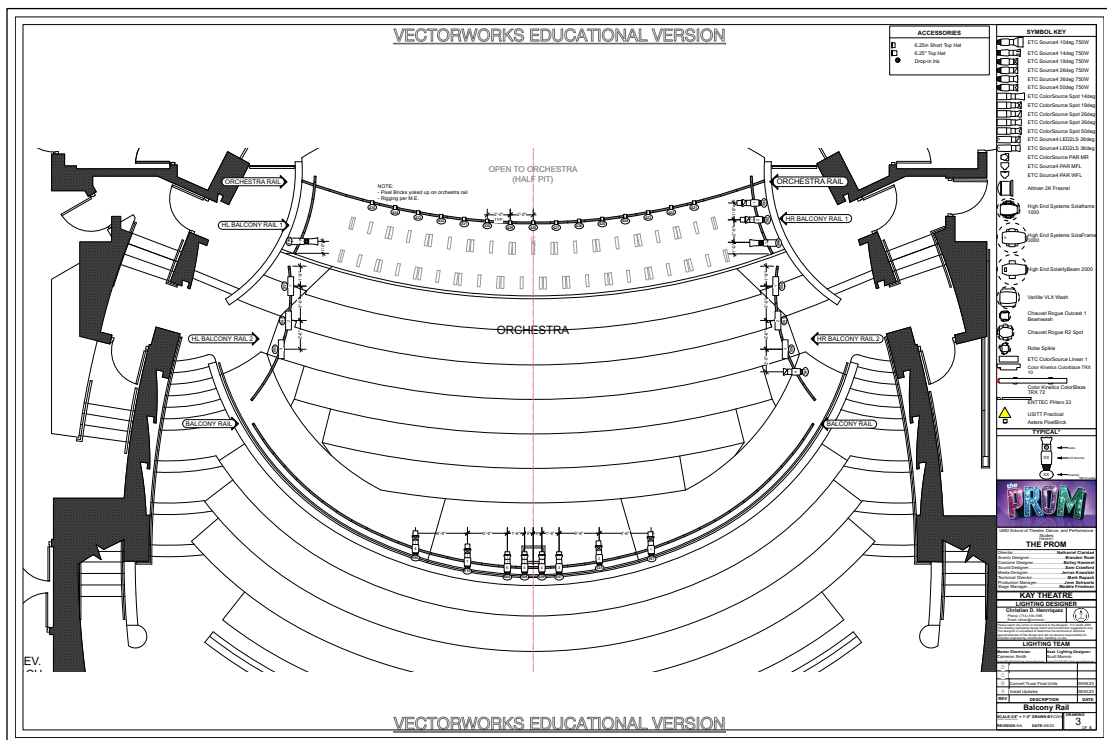
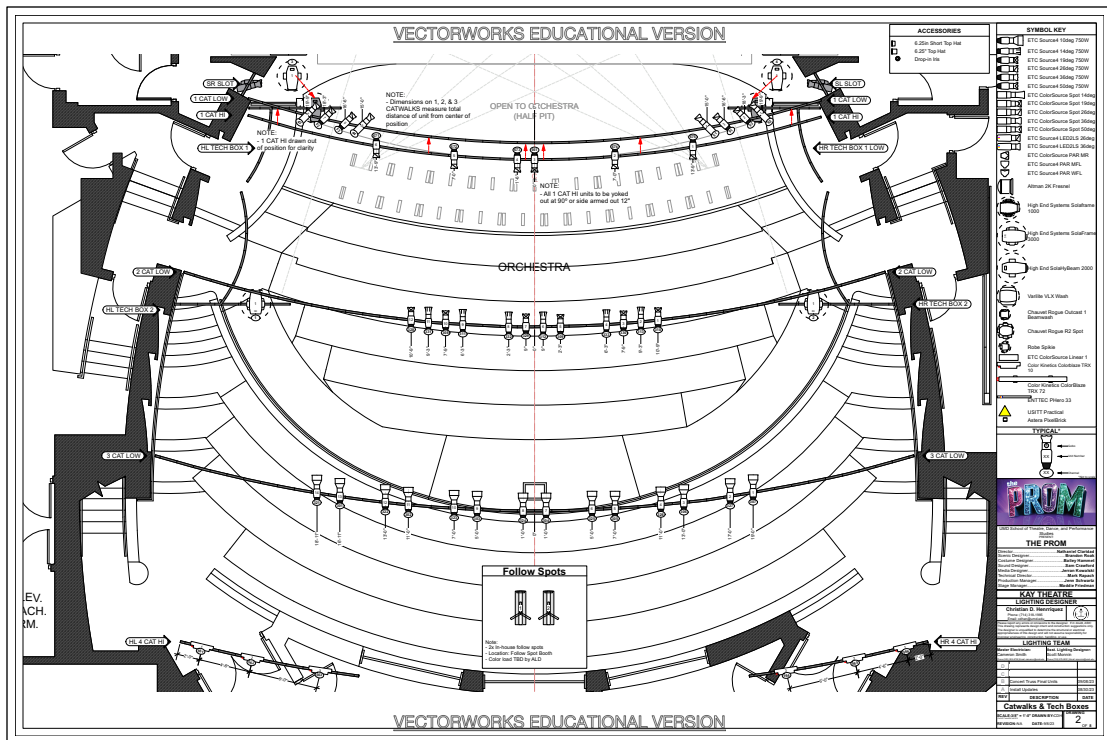
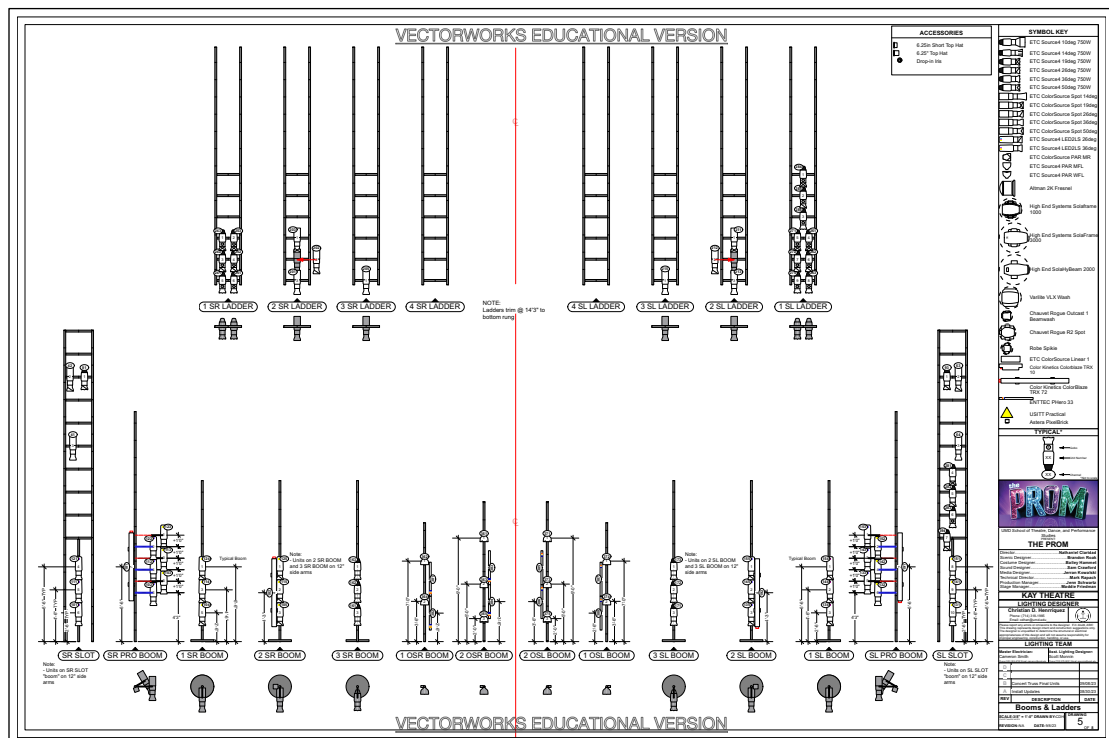
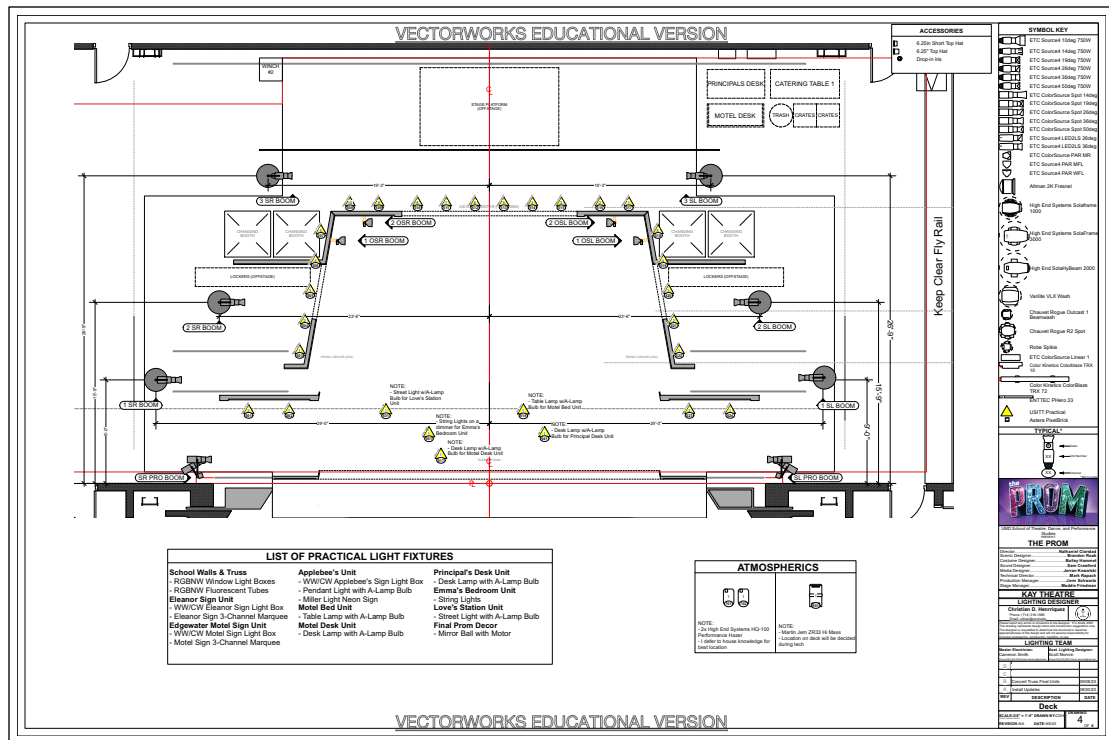


Figure 10.1: Lighting Plot - Overhead





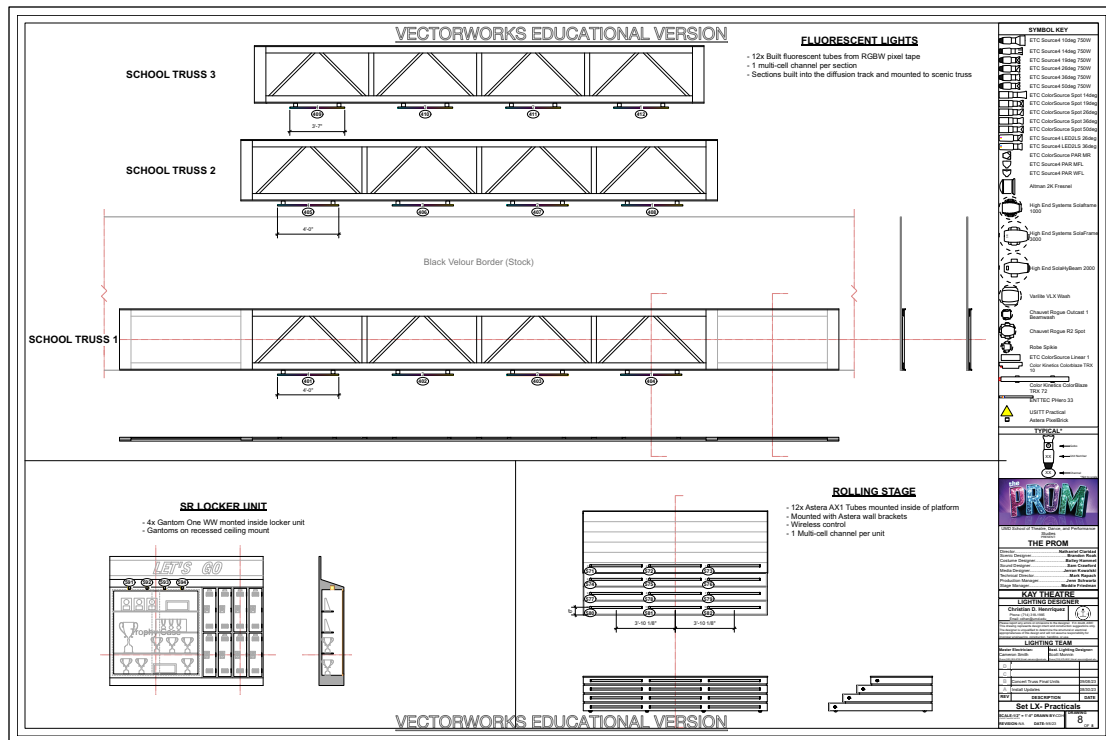


Figure 10.8: Lighting Plot – Practicals

Subsection 2: Magic Sheet

The magic sheet is a tool used to display each system in an isolated view. It allows me to see all the lights at my disposal organized in a way that I can recall and cue quickly. The channels on the magic sheet are the paintbrushes I have available when designing. There is never enough time in the theater. So, tech time is extremely valuable. The magic sheet and all the paperwork leading up to it are essential in setting a lighting designer up for success in the theater. We cannot be prepared for everything, but we do our best to plan.

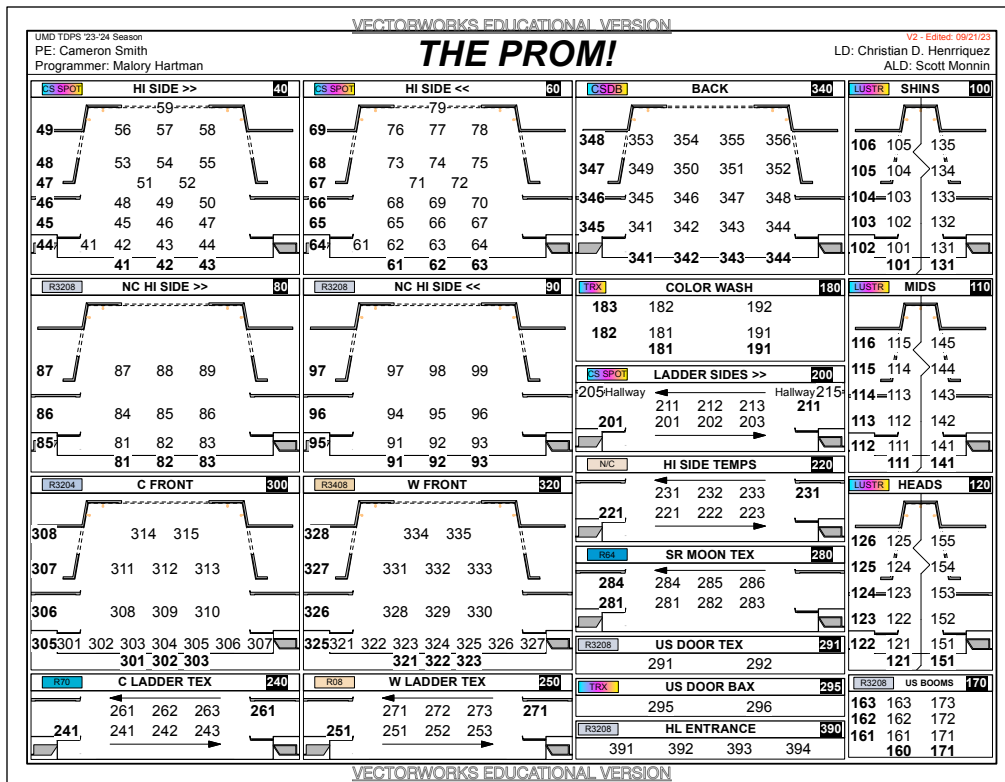


Figure 11.1: The Prom Magic Sheet (Page 1)

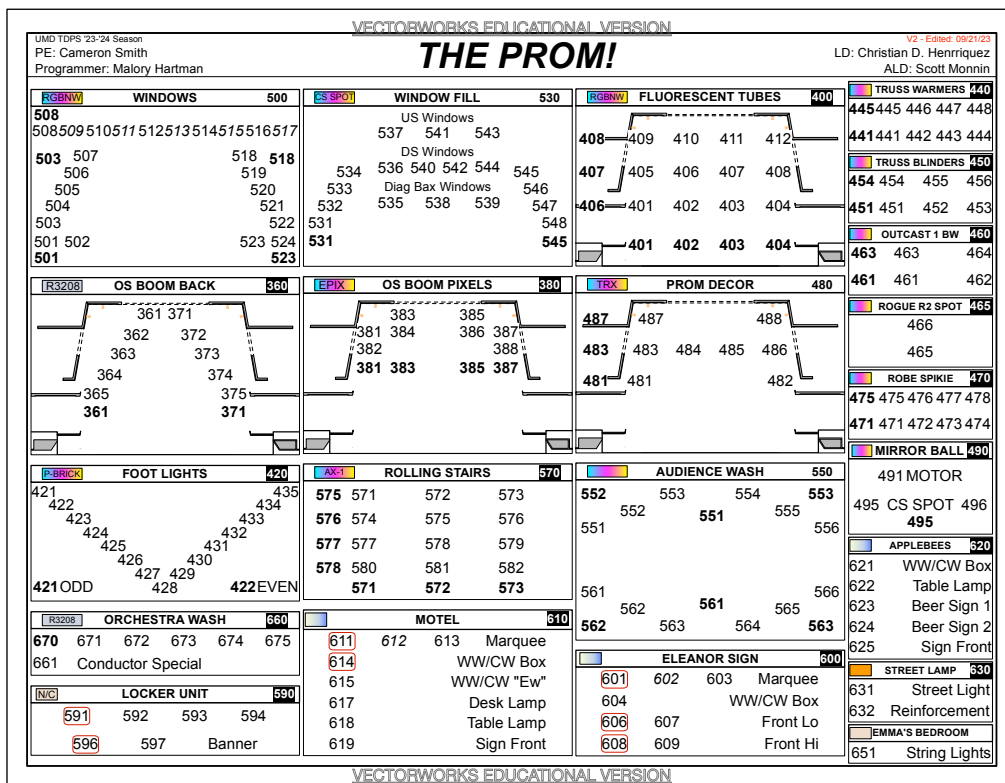


Figure 11.2: The Prom Magic Sheet (Page 2)

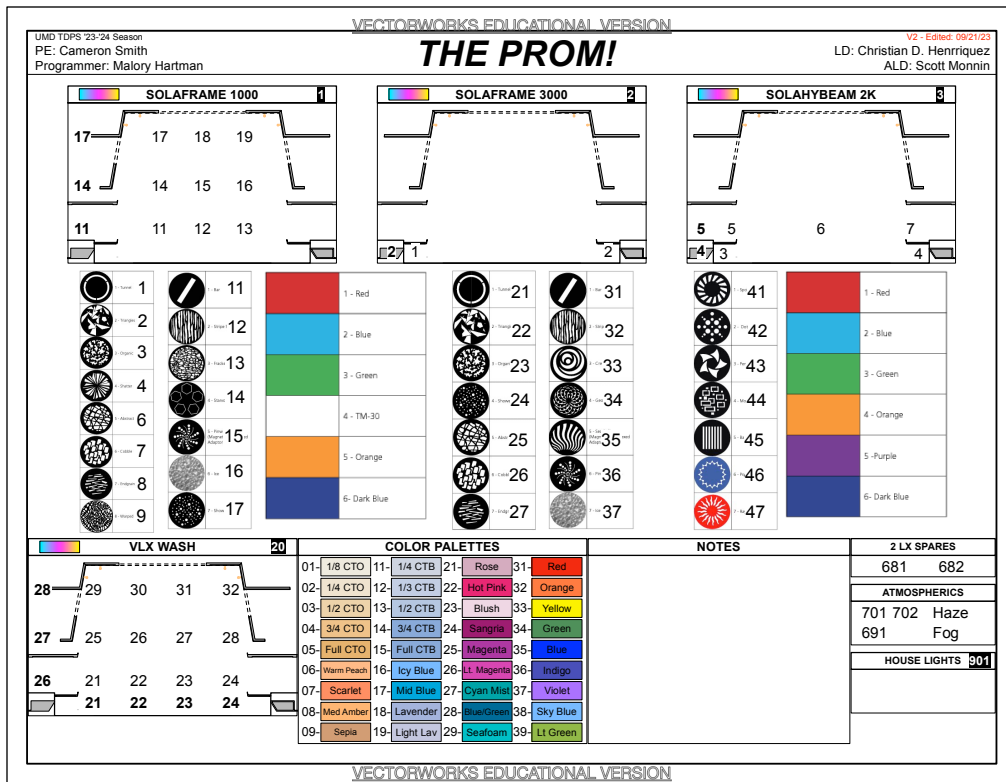


Figure 11.3: The Prom Magic Sheet (Page 3)

Chapter 3: The Tech Process

Section 1: Designer Run and Cue Preparation

At UMD the designer run is typically the last rehearsal in the rehearsal room. The rehearsal ends with a run-through for all the designers and the production team. The goal is to allow the designers to see the show before moving into technical rehearsals. I felt ready going into the designer run but became increasingly anxious during the run. Because this was the first time I was seeing a complete run of the musical, it was also the first time I fully grasped the scale of the production. The designer run influenced the way I chose to start the cueing process.

I began cueing the show with the hope of catching all the major energy shifts and necessary cues. The technical rehearsal process is a limiting factor of the amount of work we can accomplish. Beginning cueing with the major shifts and necessary cues allows the production to progress while I fill in the gaps. A musical number is structured in a way that helps guide the energy and shape a visual world. The organization of the cues and their content is how I achieved my design concept of giving each character a moment of celebration. After the first pass, I went back and began adding accents and buttons. The cue list grew very quickly. I was determined to work in broad strokes and refine as we made it through the tech process.

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
Preshow									
5	SM Call	1	3				Pre Show Look		
7	Down beat	1	4				House to Half/Announcement		
9	"Build a Prom" Melody Hits	1	5	B			House Out/Black out		
#1 Overture									
11	Eleanor Sign Lands	1							
17	Dee Dee Lands DSL	1	1				Add DSL special		
19	Barry Lands DSR	1	1				Add DSSR special		
21	Dee Dee and Barry move CS	1	4				Lose specials and open CS		
23	Dee Dee and Barry Pose for Cameras	1	0				Camera flashes	Effect?	
Scene 1: Broadway									
#2 Opening Night									
31	Olivia Keating: "It's Olivia Keating of Broadway..."	1	3				Add special DSL for reporter	Keep CS focus for the pair to continue taking photos	
33	Dee Dee: "Yes I am."	1	3				Open interview space DSL	Barry continues taking photos DCS	
35	Keating: "And here's Barry Glickman..."	1	3				Extend interview space	Lose photo flashes?	
37	Barry: "When I'm in character..."	2	4				Set song look		
39	Dee Dee: "Each time I find a role..."	2	4				Dee Dee's verse and high light Barry DSL		
41	Dee Dee: "By the time I get tuberculosis..."	2	3				Color change		
43	All: "Bravo!"	2	2				Reveal people US		
45	Eleanor sign lands in high position	2	4				Color shift for party ensemble US		
47	Dee Dee: "Angie!"	3	3				Focus DSR		
49	Sheldon: "The first review is in."	3	4				Open CS		
51	Barry: "It says we're a hit!"	3	4				Transition to dance break		
53	Ensemble grape vines across stage	3	3				Color change		
57	Barry: "We're a hit..."	3	3				Song look		

Figure 12.1: Lighting Cue Sheet (Page 1)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
59	Dee Dee: "To Eleanor!"	3	3				Highlight Dee Dee DCS		
61	All: "Cheers to a show..."	4	6				Shift to half time		
63	Barry: "That in ten years or so..."	4	3				Restore song look		
67	All: "For adulation"	4	4				Shift		
69	All: "And compensation"	4	4				Shift		
71	All: "That comes from nightly changing lives!"	4	6	I			Build to end		
73	Bump	5	0.5	B			Bump		
75	Applause starts to break	5	4				Scene look	Opening night party continues	
77	Partygoers begin to leave	5	20				slow shift to "post party" look		
79	Trent: "If you prick me..."	8	10				Slow pull down for Trent's soliloquy		
81	Angle: "Hey guys"	8	4				Restore scene		
3A Changing Lives Mini-Reprise									
83	Piano note before Barry: "Wait a minute!"	10	10				Slow pull down for Barry to sing	Needs to be a look that can contain a scene as well	
84	Barry stops singing	10	4						
85	Barry: "What girl?"	11	6				Shift to DSR slight focus for Emma as they "watch" through the screen		
87	Greene: "Look, the PTA..."	12	2				Shift DSL for Greene's interview		
89	Greene: "...there won't be a prom this year. Thank you."	12	3				Open CS and DSR		
91	Emma: "How could they do that?"	12	3				Focus DSR		
93	Hawkins and Emma X to CS	13	6				Lose DSR		
95	Trent: "So this is our cause?"	13	6				Release Emma/Hawkins special and mood shift		
#4 Changing Live Reprise									
97	Barry: "We're gonna prove that in day in age..."	14	6				Mood shift for slow song		
99	Barry: "change the worlds one lesbian"	14	7				Slow back light on DCS group		
101	All: "At a time"	14	3				Song picks up		
103	Barry: "We're gonna help that little lesbian"	14	4				Song look		

Figure 12.2: Lighting Cue Sheet (Page 2)

The Prom Cue List								
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES
105	Dee Dee: "Oh! We'll need an anthem"	15	4				Open for dialogue	
107	All: "We're gonna parch untill that town looks like..."	15	7				DCS les mis moment	
109	All: "PhD in psych to know that people know..." (Music picks up)	15	3				Restore OG song look	
111	All: "They'll learn compassion"	16	4				Color shift to adjust for EOS build	
113	All: "Once we at last start changing lives"	16	6	I			Build to end	
115	Barry: "Now let's go help that dyke!" BUMP	16	0.5	B			Bump	
117	Transition music begins	16					Light HS US of scrim and focus in 1	RP files out
Scene 2: School								
119	Emma: "Nice."	17	4				Set scene look	
#5 Just Breathe								
121	Shelby: "Unlike your social life, this is not over!" (W/Music)	18					Start to fade to song look	
123	"Just Breathe"	18					Set song look	
125	Nick: "Hey Emma..."	18					Scene look DCS	
127	Emma: "Note to self..."	19					Restore song look	
128	Emma: "Just breathe, Emma"	19						
129	Hawkins: "Take it outside, gentlemen."	19					Scene look	
131	Emma: "Just breathe, Emma"	20					Restore song look	
132	Emma: "Last breathe"	21					Grow special	
133	Emma is completely off stage	21		B			Transition	
Scene 3: School Gym								
135	Greene: "You are telling us that the State's Attorney..."	22					Set PTA meeting look	

Figure 12.3: Lighting Cue Sheet (Page 3)

The Prom Cue List								
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES
#6 It's Not About Me								
137	W/Music for Dee Dee's reveal	24	1				Quick shift for Dee Dee's reveal	
139	Dee Dee X DS	25	3				Dramatic shift for Dee Dee to sing	
141	Dee Dee: "...blind, deaf, and dumb!"	25	3				Set song look	Effect in fluorescents?
143	Dee Dee: "Her belt!"	25	4				Big swell	
145	Dee Dee: "but it's not about me"	26	2				Restore song look	
147	Dee Dee: "Eva Peron!"	26	4				Big swell to Evita look	
149	Dee Dee: "but it's not about me!"	26	2				Restore song look	
151	Dee Dee: "I didn't come here to make a scene"	26	4				Pull down to DCS before dance break	
153	Top of dance break	26	3				Dance look	
157	Berry, Trent, & Dee Dee dance SR	26	3				Focus dance SR	
159	Dee Dee: "but it's not about me!"	26	4				Restore song look with dramatic change	
161	Dee Dee: "Can I get better lighting?" BEAT	27	1				Pull down for Dee Dee	
163	Dee Dee: "About ME"	27	4				Restore song look	
165	Barry, Angie, Trent: "This is not about"	27	2				Pull way down to set up for final grow	
167	Dee Dee's final "ME"	27	7	I			Grow to final look	
169	Bump	27	0.5	B			Bump	
171	Transition music behind	27	3				Transition with CS area for Dee Dee	
Scene 4: School Hallway								
173	Greene: "Who was responsible for this?"	29					Set hallway look	
175	Dee Dee stops SR before "What? You're a fan?"	29					Pull down to SR	Keep Alyssa in the shadows US
177	Emma Enters	32					Open DS lane	
179	Alyssa: "Oh my god."	32		B			Slow pull down to CS	
#7 Dance With You								
181	Alyssa: "I've gotta go. I told her I was just coming back for my books."	33					Shift with music	

Figure 12.4: Lighting Cue Sheet (Page 4)

The Prom Cue List								
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES
183	Emma: "I don't want to start a riot"	33					Highlight both girls for Emma's moment	
185	Emma: "I just want to dance with you"	33					Romantic shift	
187	Emma: "All it takes is you and me and a song"	33					Set song look	
189	Both: "I just want to dance with you"	34					Mood shift	
191	Both: "All it takes is you and me and a song"	34					Open scene light for Greene US	
193	Emma: "Two people swaying slowly"	34					Mood shift while Emma sings bridge	
195	Soft goods fly "Melt away"	35					Adjust for flying goods	
197	Emma: "All it takes is you and me and a SONG"	35		I			Build to final look	
199	Bump	35		B			Bump	
201	Emma exits SR	35					Transition	
Scene 5: Motel								
203	Scenic transition is complete	36					Scene look in-1	Motel DSL
205	Sheldon: "You're the halftime show at something called 'a monster truck rally'."	40		I			Transition to monster truck rally	Ballyhoo with FOH movers?
#8 The Acceptance Song								
209	US Door wall flies out	41					Start monster truck show look OS	
211	Platform starts to track DS	41					Sparkle the lights on the platform	
213	Trent: "Hello, I'm Trent Oliver..."	41					Highlight Trent	
215	Trent: "This is for you, Emma" Music change	42					Shift for Trent's solo	
217	All: "Let us accept one another"	42					Open up for rest of cast and uplift the mood	
218	All: "Make rainbow dreams come true"	42					Flash rainbow	
219	Trent: "Ladies and gentlemen..."	42					Set up for Dee Dee's entrance	
221	Dee Dee: "Acorns accept the sun..."	42					Change when Dee Dee sing	

Figure 12.5: Lighting Cue Sheet (Page 5)

The Prom Cue List								
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES
223	All: "Let us accept one another"	43					Chorus look	
225	All: "to make rainbow dreams come true"	43					Pick up the pace	
227	Barry: "Accept me, accept me..."	43					Dance look	
229	Barry: "You accept me?"	43					Highlight DS	
231	All: "Let us accept one another"	44					Dramatic change	
233	Godspell Cast: "Acceptance, acceptance..."	44					Pull DS	
235	All: "Let's make rainbow dreams come true"	44		I			Build	
237	All: "Acceptance" BUMP	44		B			Bump	
239	Audience boos	44					Transition	
Scene 7: Motel Room								
241	Scenic transition is complete	45					Set scene look	
243	Trent: "Maybe it's fosse night"	48					Fosse-esque exit	
245	End of hi hat beat	48					Restore	
247	With music after Dee Dee: "Yes. Take me to this apples and bees place"	49		B			Transition out of motel room	
249	RP Files out	49					Set school	
Scene 8: School Gym								
#9 You Happened								
251	Alyssa: "What's going on?"	50					Open scene look	
253	Nick & Ensemble: "You happened"	50					Transition to dance look	
255	Nick: "So go to prom with me, Kaylee"	51					Highlight CS	
257	Kevin: "Hey, Shelby! You're next!"	51					Restore scene	
259	Kevin: "There's not one subject"	51					Transition to dance look	
261	All: "You happened"	51					Mood shift	

Figure 12.6: Lighting Cue Sheet (Page 6)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
263	Shelby: "¡Sí! ¡Sí! Señor!"	51					Highlight CS		
265	Top of dance break	51					Dance look		
267	Alyssa: "You did it!"	52					Focus DS with some glow US for ensemble dancing		
269	Emma: "And no more hiding!"	52					Color change for sung lines	Ensemble is still US	
271	Alyssa: "Before I met you..."	53					Pick up beat		
273	All: "You happened!"	53					Open US for dancers		
275	Emma & Alyssa: "Said you'd go to prom with me!"	53			I		Build to last look		
277	Bump	53			B		Bump		
281	Transition music starts	53					Transition with US focus CS		
283	Shelby and Kaylee Exit	54					True transition to Applebees		
Scene 9: Applebees									
285	Transition is complete	55					Applebees scene look	Wide for Greene's entrance	
287	Mrs. Greene exits	56	15				Slow pull down to CS booth		
#10 We Look to You									
289	Music begins	57					Slow change to song look		
293	Hawkins: "Yes, coming home again!"	58					Open DS for Hawkins to stand		
295	Hawkins: "We look to you as strange as it seems!"	59					Furniture leaves and we stay with a bare stage		
296	Hawkins: "You can look to me!"	59			B		Small adjustment to front light for spot out		
297	Hawkins: "No, thank you!"	59					Transition look		
Scene 10: Emma's Room									
299	Transition is complete	60					Scene look		
#11 Tonight Belongs to You									
301	Music begins	62					Transition to song look		
303	Barry: "I can tell you're feeling wary!"	62					Set song look		
305	Emma: "I think I'll pass!"	62					Set a runway		
307	Barry: "One thing's universal!"	62					Open color		

Figure 12.7: Lighting Cue Sheet (Page 7)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
309	Barry: "You might find this disconcerting!"	62					Verse look		
311	Both: "One thing's universal!"	63					Chorus look		
313	Emma: "Belongs to me" BED OFF	63					Transition location for Kaylee and Shelby's scene CS		
315	Kaylee & Shelby: "Well, I hate to sound conceited!"	64					Song look for Kaylee & Shelby		
317	Ensemble girls sing	64					Add light US of scrim		
319	All girls: "make it clear that tonight belongs to us" EXIT	64					Transition location for Greene & Alyssa scene CS		
321	Greene: "Now get your ass in the car!"	65	1/4				Transition US to students posing		
322	Platform moves DS	65							
323	Dance break	65					Dance break look		
325	Girls add in	65					Push DS and change look		
327	Music builds	65					Build for disco beat drop		
329	Beat drops	65					Full Dance break look		
331	Students: "Oo oo oo"	65					Full prom look		
333	Small dance break begins	65					CS Trick moment		
335	Kevin and Nick come forward for dance moment	65					Build and push DS		
337	Ensemble joins behind Kevin & Nick	65					Focus on group		
339	All: "One thing's universal!"	65					Prom look and highest energy part of the song		
341	All: "Make it clear that tonight belongs to"	65			I		Break down before build to end		
343	All: "To us!" BUMP	65			B		Bump		
#11A Act I Finale									
345	Music resumes	65					Party lights as students run US		
347	Students: "To us..."	65					Lose US light and make scene In 1		
349	Scrim is out	66					Sad Prom		
351	Alyssa: "I don't understand"	67					In-1 scene for Greene and Alyssa		
353	Hawkins: "This is what happened, as I understand it"	68					Split scenes		
355	Alyssa: "Wait!"	68					Special on Alyssa with scene US		

Figure 12.8: Lighting Cue Sheet (Page 8)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
357	Kaylee and Shelby enter	69					Switch focus to DS		
359	Kaylee: "You can thank us later"	69					Switch to US focus		
361	Emma: "One thing's universal"	70					Pull down to Emma for sad moment DSL		
363	Emma: "All along tonight belonged to them"	70					Add DSR special for Alyssa		
365	Students begin to re enter	71					Add side light for students		
367	Barry: "This is what we're going to do."	72					Separate celebs, emma, alyssa and kids		
369	Emma: "Just stop helping me!"	72					Release Emma's light		
371	Students: "Let's make it clear that tonight belongs to"	72					Start to pull down to DCS and USR		
373	Students: "To us!"	72			I		Photo flash		
379				B			Blackout		
Intermission									
401	SM Call						Intermission Look		
Scene 11: Press Conference									
#12- Entr' Acte									
403	Beginning of Entr' Acte	73					House to Half		
405	"One thing's Universal" melody	73					House Out		
409	"Make it clear that tonight belongs to" melody	73					Change		
411	Mrs. Greene: "I've been asked to read a statement"	73	1	B			Press conference look DCS		
413	Mrs. Greene: "You should be writing about them, not us"	73	4/1	B			Transition to Emma's bedroom		
415	Transition is complete	73					Emma's bed room look	LX299	
417	Barry, Trent, and Dee Dee leave	76					Pull down to bed		
419	Music starts for "Zazz"	79					Shift to song look		
421	Emma: "I just don't think I can do it"	80					Scene look		

Figure 12.9: Lighting Cue Sheet (Page 9)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
423	Angle: "Try this" Music change	80					Dance look		
425	Emma: "What are you doing?"	80					Restore some scene look		
427	Emma snaps into Fosse pose	81					Quick special		
429	Angle: "Do like the brave..."	81					Song look		
431	Both: "Ball change"	81					Brassy change		
433	First BAM	82					Highlight Angle		
434	Second BAM	82					Highlight Emma		
435	Last "Give it some Zazz"	82					Scene-ish look		
437	Bump	82		B			Bump		
439	Transition music begins	82					Transition look	Kids US	
Scene 13: Principal's Office									
441	Transition is complete	83					Principal's office look		
443	Student exit US	83					Release US of scrim		
#14 The Lady's Improving									
445	Tremelo at top of song	85					Quick special on Dee Dee		
447	Dee Dee: "Her range needs expanding"	86					Slow color change		
449	Dee Dee: "So I'm begging you sir, don't give up on her yet!"	86					Color change		
451	Dee Dee: "So much that she gloats" BUMP	86					Quick bump	On Hawkins??	
453	Dee Dee: "Feel free to give notes!" BUMP	86					Quick bump	On Hawkins??	
455	Dee Dee: "Everybody thinks..."	86					Mood change		
457	Dee Dee: "The lady's improving..."	87					Reset song look		
459	Dee Dee: "she has hidden charms that are sure to come out" BUMP	87					Quick bump		
461	Dee Dee: "So I'm begging you sir"	87					Pull down to Dee Dee and highlight Hawkins		
463	Dee Dee "Yet"	87					Grow		
465	Bump	87		B			Bump		
467	End of applause	87					Reset scene look		
469	Hawkins: "Surge"	88		B			Transition		

Figure 12.10: Lighting Cue Sheet (Page 10)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
Scene 14: In Front of the 7-11									
471	Transition is complete	89					Scene lock		
#15 Love Thy Neighbor									
473	Trent: "You don't? What's this?"	91					Fade into song look		
475	Trent: "Love thy neighbor"	92					Double time		
477	Shelby: "You know, you make a lot of sense"	92					Pull back to scene		
479	Trent: "Not to oversimplify"	93							
481	Trent: "There's no way to separate"	93					Tambrine		
483	Trent: "Or we could use some common sense instead"	93					Color change		
485	All: "Love thy neighbor"	94					Pick up		
487	All: "Trumps them all!" DANCE BREAK	94					Dance Break		
489	Entire group joins the dance break	94					Change		
491	HIT "Love thy neighbor"	94	0				HIT 1		
493	HIT "Love thy neighbor"	94	0				HIT 2		
495	HIT "Love thy neighbor"	94					HIT 3		
497	All: "Trumps them all!"	94					Small build		
499	HIT "Love thy neighbor"	94					HIT 1		
501	HIT "Love thy neighbor"	94					HIT 2		
503	HIT "Love thy neighbor"	94					HIT 3		
505	All: "Trumps them ALL"	94					Big build		
507	All: "Love thy neighbor"	95					Love Thy Neighbor Re Enters		
509	Trent: "ALL"	95					Build		
511	Bump	95			B		Bump		
513	Applause starts to fall	95					Transition		
Scene 15: School Hallway									
515							Scene		
#16 Alyssa Greene									
517	Music Starts	97					Start Music, slight pink		

Figure 12.11: Lighting Cue Sheet (Page 11)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
519	Alyssa: "And you wish there was a world where"	98					Big shift		
521	Alyssa: "But your feelings have to be phony"	98					blue shift		
523	Alyssa: "When you're Alyssa Greene"	99			B		Sad Ending		
525	Emma: "I'm going to go public"	99					Scene		
527	Emma leaves	99					Pull down to Alyssa		
529							Transition		
Scene 16: Barry's Motel Room									
531	Transition is complete	100					Motel Room		
533	Barry and Emma Sit	103					Bed Highlight		
#17 Barry Is Going to Prom									
535	Music Starts	104					Music Starts		
537	Barry: "It somehow Does"	104					Beat Change		
539	Barry stands	104					Barry stands		
541	Barry: "I wish I could tell that sad kid..."	104					Change		
543	Barry twirls	104					Magic CS		
545							Dance Break		
547							REstore		
549	Look at me mom								
551							Build		
553							Bump		
555							Transition		
Scene 17: Emma's Bedroom									
557	TOS 17	106					Emma Center		
559	Emma Sings "Some hearts"	106							
561	"Hi Emma I loved..."	107	7						
563	Terry: "And though..."	108	0.2				terry		
565	Drew: "But somehow..."	108	2/5				Drew		
567	E & A: "No Matter what..."	108	2/5				Emma+Allana		
569	W/ Scrim Up	108	0.5				Specials out		
571	Walks DS on "So Fear's"	108	7				Walk DS		
573	"ever gets to define"	108							

Figure 12.12: Lighting Cue Sheet (Page 12)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
575	Emma "and Noboby out there"	108					Emmas moment		
577	Emma: "heart of mine"	108							
579	oooohs	108					Transtoin		
581	Desk Enters	109					Desk Transtion		
583	Transition is complete	109					Set Principal's desk		
585	Students leave								
#19 Changing Lives Act II									
587	Music starts	111					Slow fade to song look		
589	Barry: "And who would have guessed our tiny jaded hearts..."	112							
591		112	1				Swell		
593		112	1				Swell		
595		112	5				Build		
597	Bump	113	0				Bump		
599		113	4				Transition		
Scene 19: Alyssa's Home/School Gym									
601		114	1				Alyssa's Room		
603	Emma: "This is so gen..."	114					add us		
605	Mrs Greene: "Stop It"	115							
607	W/ Scrim Up	115					Build School		
609	Students Enter Trent: "what they want"	118							
611	Mrs Greene: "No"	119					DSCR moment with Alyssa and Mom		
613	Emma "Holy Shit"	120	7				Restore		
615	Alyssa: "Ok"	121					Pull Alyssa & emma		
#20 It's Time to Dance									
617	Alyssa sings "I Just Wanna"								
619	Emma: "End A Song"								
621	Alyssa "Dance with you	122							
623	One thin you taught	122							
625	Build a Prom								
627	Build it Now								
629	DD "I Just Wanna	123							
631	Barry "I just Wanna	123							
633	Agnie "Oh my God	123							

Figure 12.13: Lighting Cue Sheet (Page 13)

The Prom Cue List									
CUE	CALL	PG	TIME	B	A	FW/HG	CUE ACTION	NOTES	Q TRIGGER
635	Trent: "Time to get dressed up"	123							
637	"Build a Prom"	124							
639	Angie "Ok lets go	124							
641	RP Comes in	124							
643	DD "Ill do you..."	125							
645	E & A Sing "This is more..."	125							
647		125					Prom Reveal		
649		125					Music Hit		
651		125					Music Hit		
653		125					Disco		
655		125					Music Hit		
657		125					Music Hit		
659		125					Disco		
661		125					Out from C		
663		125					Dance		
665		125					Build		
667		125					CS Aisle		
669		125					Pose		
671		125					Pose		
673		125					Pose		
675		125					Finally sing		
677		125					Hit	Lose the rainbow, go cyan and warm	
679	How the World	125					Hit		
681	Drum Beat	125					Break	Blue	
683	Breakdown	125					Restore	pink and purple	
685	Emma DS ("I just want to dance with you")	125					DCS		
687		125					Build	Purple	
689	First Dance	125					Big		
691	First Dance	125					Big		
693		125					Hold		
695		125					button		
Bows/ Post Show									
699		126					Bows		
701		126					Bows Bump		
703		126					Post Show		

Figure 12.14: Lighting Cue Sheet (Page 14)

Section 2: Tech and Dress Rehearsals

Every designer for *The Prom* had large design elements that intertwined. We all knew that the production schedule was tight and would dictate how quickly we moved. After working for less than an hour on the first day of tech, a line set got caught on a power cable and pulled it from a fixture. The incident resulted in a large set of moving lights becoming unusable for the night. Typically, this would not be a detrimental situation, but the lights were in the section of the stage where we spent the entire rehearsal. The opening number and first scenes could not be as fully designed as I hoped. I did not see these cues again until our first run-through five days later. Our limited schedule left little room for errors. This situation made it harder to fully realize my design goals.

“It’s Not About Me” is a commanding musical number where the actor playing Dee Dee Allen gets to show off their power vocals. Because the song happens early, the choices I made influenced the rest of the design. I began to find a rhythm. Although the name suggests otherwise, this number is all about the Dee Dee Allen character. I began to explore my central design idea of creating main-character moments with her number. Dee Dee was in a spotlight, while the ensemble members were washed in fiery colors and surrounded by movement to emphasize Dee Dee’s ownership of the moment.

One of my favorite moments of cross-disciplinary collaboration is in “The Acceptance Song.” To set up for the song, Trent Oliver entered on the tracking platform drowned in a bright backlight. The goal of the moment was to create a dazzling silhouette to emphasize Trent’s queerness and tenacity. I could not achieve the most

effective backlight that was desired, so we leaned on video designer, Jerran Kowalski to assist by using the video wall as a lighting instrument.

Time is always a factor during the tech process, but this was an unusually tight schedule. The scale of *The Prom* made for a densely packed tech process. I felt like the last 39 pages of the show were rushed and not very thought through. I enjoy working in wide strokes, but I felt so rushed that I did not get a good first pass at it.

Subsection 1: Dress Rehearsals

After tech, we had 3 dress rehearsals. With all the pre-show needs on stage and with the actors, our tech time during dress rehearsals was only about 45 minutes each night. Although the slice of time we had was short, we used it to clean up moments with large cross-departmental involvement. To make more time for adjustments, Jerran and I spent hours in the theater completing our notes and the show. I was so far behind that I skipped multiple classes to make time. Those work sessions gave us a chance to collaborate more on color cohesion and design ideas. The show opened 7 days after we begin tech. It was a crash course in resilience, grace, and working under pressure. I am grateful for the experience.

Chapter 4: Production Photos

In these photos, you can see how my design concept, the idea of main-character moments, was rendered. I chose to use color and texture to achieve the moments. Whether it is saturated color like in “It’s Not About Me” (Figure 18) or light tints like in “Just Breathe” (Figure 15), there is a bright and unified presence of color.

I originally began the process with the idea that only the students would experience main-character moments. Through the tech process, I noticed the amount of change that the Broadway stars experienced. They begin the musical in the spotlight but are not wanted. They experience a change in their understanding of their identity and circumstances. Every person’s arc deserves to be highlighted.

The major turning point in the musical is the song “Unruly Heart.” In this moment, Emma makes the active choice to trust her instincts and takes the situation into her own hands. Color serves as a tool to heighten reality in Emma’s story which is being controlled by outside forces. “Unruly Heart” is the first time that Emma is in full control. To emphasize this switch, I chose to pull color and allow the song to shine on a bare stage (Figures 28-29). The windows are not lit, and the focus is on Emma and the high school students exclaiming their pride and solidarity with Emma.



Figure 13: *Eleanor Opening Night Party* (Production Photo by Lisa Helfert)



Figure 14: *Emma Experiences Bullying* (Production Photo by Lisa Helfert)



Figure 15: Emma's Main-Character Moment – “Just Breathe” (Production Photo by Lisa Helfert)



Figure 16: Principal Hawkins Preparing Emma for the PTA Meeting (Production Photo by Lisa Helfert)



Figure 17: Dee Dee Allen's Main-Character Moment – "It's Not About Me" (Production Photo by Lisa Helfert)



Figure 18: Final Moment of "It's Not About Me" (Production Photo by Lisa Helfert)



Figure 19: Trent Oliver Sings "The Acceptance Song" (Production Photo by Lisa Helfert)



Figure 20: Promposals at Edgewater High School – “You Happened” (Production Photo by Lisa Helfert)



Figure 21: Emma and Alyssa’s Main-Character Moment in “You Happened” (Production Photo by Lisa Helfert)



Figure 22: Principal Hawkins' Main-Character Moment – “We Look to You” (Production Photo by Lisa Helfert)



Figure 23: High School Students Make Their Prom Entrance (Production Photo by Lisa Helfert)



Figure 24: Angie Gives Emma Life Advice (Production Photo by Lisa Helfert)



Figure 25: Angie and Emma Sing "Zazz" (Production Photo by Lisa Helfert)



Figure 26: Principal Hawkins Explains to Dee Dee What She's Done Wrong (Production Photo by Lisa Helfert)



Figure 27: Alyssa's Main-Character Moment – "Alyssa Greene" (Production Photo by Lisa Helfert)



Figure 28: Emma and Students Sing "Unruly Heart" (Production Photo by Lisa Helfert)



Figure 29: Emma's Main-Character Moment – "Unruly Heart" (Production Photo by Lisa Helfert)



Figure 30: Students Celebrate Their Queer Prom (Production Photo by Lisa Helfert)



Figure 31: Sheldon's Main-Character Moment – "It's Time to Dance" (Production Photo by Lisa Helfert)



Figure 32: Emma and Alyssa's Grand Entrance (Production Photo by Lisa Helfert)



Figure 33: Final Moment of The Prom (Production Photo by Lisa Helfert)

Chapter 5: Post-Production Reflections

Opening *The Prom* was an experience that I am grateful for. Because of the tight schedule and push during the tech process, I did not get the chance to live in the moment and realize things were happening. Immediately following the opening, I could not stop rethinking ways I could have made things better. We spent about 9 months ideating and designing this production. I could not believe that it was all over in one week.

Now that I have taken some time away from the production, I can reflect more clearly on the process. Overall, I think the lighting design and the complete production were enormous accomplishments. Although I did not initially enjoy the script, I have grown to deeply admire it. I approached this production with a human-focused lens and found the elements that I was excited to celebrate. The goal of the lighting design was to emphasize and highlight the experiences of the queer characters in the musical. Emma and the high school students experience great change in their lives at a crucial moment in life. I set out to create main-character moments for each of them. I did so by drawing from my own queer experience and finding a connection to people and places in this story.

I am proud of myself and the design team for dreaming big. We aimed to celebrate identity and uplift our community. Each design component was designed to support our goals. Many elements changed by the end of the process, but it was always in favor of supporting our “main characters.” I learned the importance of clear paperwork and managing a large-scale production. Of course, the electrics team was an essential part of this, and I could not have asked for a better team.

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