

## ABSTRACT

Title of Thesis: A THEATRICAL LIGHTING DESIGN FOR  
*DUKE ELLINGTON'S SOPHISTICATED LADIES*

Degree candidate: Yi-Hui Lee

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Thesis directed by: Professor Daniel MacLean Wagner  
Department of Theatre

The purpose of this thesis is to provide a record of the lighting design process and a critical analysis for the production of *Duke Ellington's Sophisticated Ladies*, produced by the Department of Theatre.

Lighting design begins with an analysis of the text, followed by a meeting when the director conveys his particular approach to this production. The designers then do visual research to stimulate ideas. For a lighting designer, provocative images that evoke certain emotions are especially useful. The research will be translated into design in terms of direction, color, and texture. The designer plots the lighting units and turns the plot over to the master electrician, who will realize it with other electricians. The designer will write cues to support the action, shape the scenery, and illuminate the costumes. Through technical and dress rehearsals, actors, sound, scenery, costume, and lighting all join together, and the show is realized.

A THEATRICAL LIGHTING DESIGN FOR  
*DUKE ELLINGTON'S SOPHISTICATED LADIES*  
CLARICE SMITH PERFORMING ARTS CENTER  
UNIVERSITY OF MARYLAND, COLLEGE PARK

By

Yi-Hui Lee

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Advisory Committee:

Professor Daniel MacLean Wagner, Chair  
Professor Helen Huang  
Instructor Alvin Mayes

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## INTRODUCTION

The thesis provides a record of the lighting design process and an assessment of the specific results of the production of *Duke Ellington's Sophisticated Ladies*, produced by the Department of Theatre at University of Maryland. It was performed at the Ina and Jack Kay Theatre in the Clarice Smith Performing Arts Center at the University of Maryland in October 2003.

For this production of *Sophisticated Ladies*, Scot Reese, Associate Professor in the Department of Theatre, was the director, and Alvin Mayes was the choreographer from the Department of Dance. The musical conductor was Edward Walters, from the School of Music, and the assistant conductor was Ron Chiles, an adjunct professor in the Department of Theatre. The scenic designer was Pegi Marshall-Amundsen, the costume designer was Angela Chavez, and the sound designer was Marcia Saylor. Elizabeth Sena was the assistant lighting designer and Jeff Chase was the master electrician. The faculty advisors involved in this production were Daniel MacLean Wagner, chair of the Department and Professor of lighting design, Daniel Conway, Associate Professor of scenic design, and Helen Huang, Professor of costume design.

Chapter I provides a detailed background of the composer, Duke Ellington, the style of his music, and the period when most of the musical numbers presented in this production were written.

Chapter II includes the director's concept and approach to the production and the research images that helped me to generate the lighting ideas. It also provides information about the making of the initial wish list, final wish list, light plot, and other pre-focus preparation.



Chapter III concentrates on the realization of the light plot and ideas for selected numbers, beginning with the focusing, and through cueing, technical rehearsals, and dress rehearsals until the show opened.

The final chapter evaluates the design process and the successes and failures of the design.

## CHAPTER I: TEXTUAL ANALYSIS

### *Sophisticated Ladies*

*Sophisticated Ladies*, a musical review consisting of many of Duke Ellington's numbers,<sup>1</sup> first " . . . opened on March 1, 1981 at the Lunt-Fontanne Theatre and ran for 767 performances."<sup>2</sup> The original Broadway cast starred Gregory Hines, Judith Jamison, Phyllis Hayman, P. J. Benjamin, and Terri Klausner.<sup>3</sup> Mercer Ellington, Ellington's son, served as musical director for this Broadway show, "which was a big success and introduced a new generation of listeners to Ellington's music."<sup>4</sup> There were thirty-seven classics in the recording of the original production, and there would be twenty-two numbers in our production at the Kay Theatre. Most of the numbers were composed between the 1920s and 1940s, a period including the Harlem Renaissance especially associated with African American culture.

### Harlem and Harlem Renaissance

Harlem is located in the area north of 96th Street in Manhattan, New York City. In the late 1890s, transportation improvements following the proposed subway routes to west Harlem created a wave of real estate speculation. Between 1898 and 1904, New York's black middle class began moving to Harlem when the Lenox Avenue subway opened at 145th Street. The migration to Harlem continued during the 1920s as people came to New York in record numbers. According to Alain Locke, those African Americans, including " . . . the businessman, the professional man, artist, poet, musician, adventurer and worker, preacher

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<sup>1</sup> Ron Frankl, *Duke Ellington: Bandleader And Composer* (New York & Philadelphia: Chelsea House Publishers, 1988), 105.

<sup>2</sup> [http://www.musicalheaven.com/s/sophisticated\\_ladies.shtml](http://www.musicalheaven.com/s/sophisticated_ladies.shtml) (27 October, 2003)

<sup>3</sup> Ibid., (27 October, 2003)

<sup>4</sup> Frankl, 105.

and criminal, exploiter and social outcast, . . . ” had come with their own special motives.<sup>5</sup>

The result of their communications and exchanges was the Harlem Renaissance, and Harlem became the urban cultural center of African Americans.

The Harlem Renaissance specifically refers to the period from the end of World War I to the middle of the Depression in the 1930s when a group of gifted African Americans produced a large amount of literary work in the genres of poetry, fiction, drama, and essay. More than a literary movement, the Harlem Renaissance also included racial consciousness, the explosion of music - particularly jazz, Gospel, and blues - and art.<sup>6</sup>

“(This movement) envisioned the arts as a vehicle for undermining racist stereotyping in images of black culture - a transformation from the Old Negro to the New Negro - and thereby becoming an important force in overcoming the subordination of the African American community.”<sup>7</sup>

Through literature and art, the Harlem Renaissance brought the Black experience clearly within the general American cultural history. It encouraged the new appreciation of folk roots and culture; peasant folk materials and spirituals provided a rich source for racial imagination. The Black migration from south to north also changed their image from rural to urban. The complexity of an urban setting like Harlem was important to truly appreciate the

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<http://manhattan.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fwww.nku.edu%2F%7Ediesmanj%2Fharlem.html> (27 October, 2003)

<sup>6</sup> The word Gospel is an elision of 'God' and 'spel' (The old English for “story”). The genre is distinguished primarily by spontaneity and informality. Gospel music is considered to have begun in the United States, sometime in the nineteenth century, first appearing in print in 1874 with the publication of *Gospel Songs* by Philip Bliss. In the first half of the twentieth century, Gospel music was regarded as antithetical to jazz and blues in African American culture, despite their similarity of origins. Gospel performers rarely sang in non-religious settings. Later, all three forms became popular outside the African American community, and they were less mutually exclusive. Composer and pianist Thomas A. Dorsey, often referred to as “the father of Gospel Music,” played a major role in the development of Gospel music.

<http://www.island.net/~blues/gospel.htm> (24 November, 2003); <http://afgen.com/gospel.html> (24 November, 2003)

<sup>7</sup> Paul Lopes, *The Rise of a Jazz Art World* (United Kingdom: Cambridge University Press, 2002), 78.

various aspects of African American life.<sup>8</sup> Thus, the Harlem Renaissance became synonymous with new vitality, Black urbanity, and Black militancy. In sum, the Harlem Renaissance echoed American progress in its confidence in democratic reform and in its belief in art as an agent of change.<sup>9</sup>

### The Cotton Club

If Harlem was the New York City mecca for jazz and swing music, the Cotton Club was the most celebrated nightspot in Harlem “ . . . where the ‘rich and famous’ all came to listen and dance to the greatest jazz music played by the greatest black musicians and sung by the greatest jazz singers . . . ” of the twentieth century.<sup>10</sup>

Jack Johnson, a heavyweight boxing champion, opened Club De Lux at 42nd Street and Lenox Avenue in New York City; the failure of this club forced him to sell it to the gangster and bootlegger Owney Madden, who changed its name to Cotton Club. It was said that the “Cotton Club was lush.”<sup>11</sup> The interior setting presented a southern plantation environment. Cab Calloway once said that “the whole set was like the sleepy-time-down-South during slavery.”<sup>12</sup> Mercer Ellington had this more detailed description of the setup inside the Cotton Club:

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<http://manhattan.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fwww.nku.edu%2F%7Ediesmanj%2Fharlem.html> (27 October, 2003)

<http://manhattan.about.com/gi/dynamic/offsite.htm?site=http%3A%2F%2Fwww.nku.edu%2F%7Ediesmanj%2Fharlem.html> (27 October, 2003)

<sup>10</sup> Graham Lock, *Blutopia: Visions of the Future and Revision of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton*. (Durham & London: Duke University Press, 1999), 79.

<http://www.rubylane.com/shops/ctyankeecollectibles/item/25-0165B> (27 October, 2003)

<sup>11</sup> Henry Louis Gate, Jr. and Cornel West. *The African-American Century: How Black Americans Have Shaped Our Country* (New York: The Free Press, a Division of Simon & Schuster, Inc., 2000), 160.

<sup>12</sup> Lock, 88.

“The stage was set up to represent the Land of Cotton with a plantation cabin, rows of cotton bushes, and trees that shot up when the show started . . . . The concept of the Cotton Club represented not the South of the aristocrats but the South of the Negro. The people who came there wanted what they thought was the red-hot feeling of the South as depicted by Negroes.”<sup>13</sup>

Besides the settings, the “ . . . singers, dancers, and general staff of the Cotton Club were all black with the exception of occasional guest star appearances.”<sup>14</sup> Cab Calloway once commented, “I suppose the idea was to make whites who came to the club feel like they were being catered to and entertained by black slaves.”<sup>15</sup>

The Cotton Club was advertised as “the aristocrat of Harlem.” It catered to “ . . . a show-business vogue that had whites flocking uptown to witness the ‘exoticism’ of black entertainment.”<sup>16</sup> Elaborate floor shows featured beautiful female dancers in their barely-there costumes with a choreographed grace that combined art and eroticism. Dancing couples, male tap dancers, and comedy routines added variety.<sup>17</sup> Such a venue required a band of high quality, an orchestra of ten or more pieces that could produce a variety of music for the dances. Of course, the band had to be all African Americans to suit the implicit attraction of the club.<sup>18</sup>

The owner and the manager of the club, however, were white, and they welcomed only white customers.<sup>19</sup> Only the wealthiest, most influential, famous, and notorious patrons were admitted to view the “ . . . sizzling, scorching entertainment.”<sup>20</sup> Besides the

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<sup>13</sup> Ibid., 88.

<sup>14</sup> Frankl, 13.

<sup>15</sup> Lock, 88. Cab Calloway was a bandmaster, who had comparable success to Ellington. He first performed at the Cotton Club in 1930. His greatest hit was “Minnie the Moocher (1931).”

<sup>16</sup> Lock, 79.

<sup>17</sup> Janna Tull Steed. *Duke Ellington: A Spiritual Biography* (New York: The Crossroad Publishing Company, 1999), 45.

<sup>18</sup> Steed, 45.

<sup>19</sup> Frankl, 13.

<sup>20</sup> Steed, 45.

entertainment, the Cotton Club also offered its patrons the opportunity to enjoy alcoholic beverages, which were then illegal under Prohibition laws.

Black entertainers were very popular with white audiences, so the Cotton Club presented the finest African American performers in the country and paid them far more than they could hope to earn in smaller clubs and vaudeville theaters. For these entertainers, performing at the Cotton Club fulfilled their ultimate dream. According to Calloway, “it was a club where you had to be somebody to get in there.”<sup>21</sup>

### Duke Ellington

Considered to be America's greatest composer, bandleader, and recording artist, Edward Kennedy Ellington, known as “Duke,” was one of the first black jazz composers and the leading orchestra conductor of swing. Producing more than three hundred songs and composing somewhere between one thousand and two thousand orchestral pieces, Ellington was the most prolific composer of the twentieth century, both in number of compositions and variety of forms.<sup>22</sup> A master of ingenious creativity, his development and achievement throughout the more than fifty years of his career was one of the most spectacular in the history of music.

Ellington was born on April 29th, 1899, in Washington, D.C. He grew up in a family free of poverty in the middle-class African American community.<sup>23</sup> Ellington began his professional music career in Washington, D.C. in 1917, and his piano techniques were

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<sup>21</sup> Frankl, 13.

<sup>22</sup> [http://www.pbs.org/jazz/biography/artist\\_id\\_ellington\\_duke.htm](http://www.pbs.org/jazz/biography/artist_id_ellington_duke.htm) (28 October, 2003)

<sup>23</sup> Frankl, 17-19. Since the middle of the nineteenth century, Washington, D.C. was proven to be a good place for African Americans. Although the U.S. Supreme Court said it was acceptable to separate the facilities for blacks and whites as long as the facilities were judged to be roughly equal in quality, the facilities for African Americans were always inferior. However, the African American population in Washington, D.C. still proceeded to develop its own institutions. Life was still difficult, but hard workers, like Ellington’s father, could earn a decent living.

influenced by stride piano players such as James P. Johnson and Willie Smith.<sup>24</sup> Despite his success in Washington D.C., Ellington was determined to go to New York because he was “. . . awed by the never-ending roll of great talents there, talents in so many fields, in society music and blues, in vaudeville and songwriting, in jazz and theatre, in dance and comedy.”<sup>25</sup> Thus in 1922, he first visited New York, playing with the clarinetist Wilbur Sweatman. But this trip was unsuccessful because “. . . work had become scarce for Sweatman’s group . . . ” by the time Ellington arrived in Harlem.<sup>26</sup>

Ellington returned to New York again in 1923, but this time with a group of friends from Washington D.C. They started to work with banjo player Elmer Snowden. When a disagreement over finances occurred between Snowden and Ellington, they parted ways. In 1924, Ellington formed the Washingtonians, his first real band, and he became the leader himself. This band worked at the Hollywood Club, later known as Kentucky Club, in Manhattan. A 1927 summer tour to New England “. . . gave the band valuable road experience and exposure outside New York City.”<sup>27</sup> By the time the Washingtonians were to audition at the Cotton Club in 1927, they had already gained a good deal more success than most other jazz bands.<sup>28</sup>

Ellington’s experience in the 1930s was marked by the success of a European tour and by his emergence as a composer of extended orchestral works. The loss of his mother in

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<sup>24</sup> Ibid., 33-37. James P. Johnson was called “Father of the Stride Piano” and his style was “a bridge between ragtime and jazz.” Ellington and Johnson’s friendship started when Ellington first attended Johnson’s performance in Washington D.C. Willie Smith was a master of stride piano and he helped Ellington to find performing jobs in New York and also tutored him on the piano.

<sup>25</sup> Edward Kennedy Ellington, *Music Is My Mistress* (Garden City, New York: Doubleday & Company, Inc., 1973), 36.

<sup>26</sup> Frankl, 37.

<sup>27</sup> Mark Tucker, ed., *The Duke Ellington Reader* (New York: Oxford University Press, 1993), 24.

<sup>28</sup> Frankl, 13.

1935 resulted in “. . . a period of mourning during which few new works appeared.”<sup>29</sup> Two years later, he suffered again from the death of his father.<sup>30</sup> Recovering from his depression, Ellington continued to show his great talent and versatility through some shorter pieces, four of which gained particular popularity and became classics: “Mood Indigo,” “It Don’t Mean a Thing If It Ain’t Got That Swing,” “Sophisticated Ladies,” and “In a Sentimental Mood.”<sup>31</sup>

By the 1940s, Ellington was already widely considered one of the finest composers in America. Each of his new music pieces was showcased at Carnegie Hall.<sup>32</sup> Throughout the 1940s and the 1950s, Ellington's fame and influence continued to grow, and his band continued to produce jazz standards like “Perdido,” “The ‘C’ Jam Blues,” and “Satin Doll.” Influenced by his mother, Ellington was a deeply religious man; in the 1960s, he wrote “Three Sacred Concerts” that were performed in Grace Cathedral in San Francisco and the Cathedral of St. John the Divine in New York City.<sup>33</sup>

Ellington also received many honors and awards in his later years. In 1966, President Lyndon Johnson awarded him the Gold Metal of Honor; he performed at President Richard Nixon’s birthday in 1969, when the President presented him with the Medal of Freedom.<sup>34</sup> By the 1970s many of Ellington's long time band members had died, but the band continued to attract outstanding musicians. Even after Ellington's death from cancer in 1974, his son Mercer Ellington took over the leadership of the band and “. . . maintained a first-class band to perform his father’s works”.<sup>35</sup> Years after his death, his music still touches people’s hearts;

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<sup>29</sup> Tucker, 92.

<sup>30</sup> Frankl, 68.

<sup>31</sup> Gates and West, 161.

<sup>32</sup> Ibid., 162.

<sup>33</sup> Ibid., 163.

<sup>34</sup> Frankl, 101.

<sup>35</sup> Ibid., 105; <http://redhotjazz.com/duke.html> (27 October, 2003)



“his compositions remain popular, enjoyed by listeners throughout the world, championed by performers, and acclaimed by critics.”<sup>36</sup>

Ellington’s music was praised to be full of “compositional ingenuity, harmonic adventurousness, sophistication, and professionalism.”<sup>37</sup> Ellington’s talent was no doubt one of the reasons for his achievement. His orchestra also contributed to his success. Gifted musicians and lyricists played a significant role in the development of the band. The trumpet player Bubber Miley, for instance, joined his band, bringing his plunger mute style of playing called the “Jungle Sound.”<sup>38</sup> Miley’s unique sound was largely responsible for Ellington’s early success. Another key musician was Billy Strayhorn, Ellington’s close collaborator as a pianist, composer, and lyricist, who wrote “Take the A Train.” He joined Ellington in 1939 and stayed with him until his own death in 1967.<sup>39</sup> Ellington once wrote, “What little fame I have achieved is the result of my special orchestrations, and especially of the cooperation of the boys in the band, I cannot speak too highly of their loyalty and initiative.”<sup>40</sup>

Ellington was the king of swing, but his band was not just the typical swing band; it was the preeminent orchestra of his day.<sup>41</sup> He brought a level of style and sophistication to Jazz. His blues writing resulted in “ . . . new conceptions of form, harmony, and melody, and he became the master of the romantic ballad and created numerous works that featured the great soloists in his jazz orchestra.”<sup>42</sup> He integrated many of the elements of American music, such as the minstrel song, ragtime, the blues, and American appropriations of the European

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<sup>36</sup> Tucker, XVII.

<sup>37</sup> Gate and West, 160.

<sup>38</sup> <http://redhotjazz.com/duke.html> (27 October, 2003)

<sup>39</sup> Ellington, 156. Ellington described that Strayhorn was “the most unselfish, the most patient, and the most imperturbable, . . . He was my listener, my most dependable appraiser, and as a critic he would be the most clinical.”

<sup>40</sup> Gates and West, 162.

<sup>41</sup> Ibid., 159.

<sup>42</sup> [http://www.pbs.org/jazz/biography/artist\\_id\\_ellington\\_duke.htm](http://www.pbs.org/jazz/biography/artist_id_ellington_duke.htm) (27 October, 2003)

music tradition, into a “ . . . consistent style . . . which, though technically complex, has a directness and a simplicity of expression largely absent from the purported art music of the twentieth century.”<sup>43</sup>

A main subject of Ellington’s music was the life of the African American population in general, and in specific, southern black heritage. “The bitter sense of oppression, the tragic struggle to achieve freedom and fulfillment, the simple joy in nature, the love of singing and dancing, spontaneous exultation, and austere dignity of prolonged suffering . . .” are all presented in Ellington’s music with intense emotions and great lyrics.<sup>44</sup> He focused on “ . . . developing a cultivated vernacular high art within the music making of swing big band performance and small swing ensembles - a shift from the European cultivated tradition. . . . Ellington would continue the general vision of the Renaissance to uplift the race through art.”<sup>45</sup> Thus, his effort resulted in the national recognition of black cultural forms as serious art.<sup>46</sup>

### Ellington and the Cotton Club

Ellington’s association with the Cotton Club began in 1927, and this affiliation became the most celebrated legend in the club's history.<sup>47</sup> If the performances in Kentucky Club made his orchestra a popular jazz band, then the Cotton Club made them stars.<sup>48</sup> His band first performed there on December 4th, 1927 and remained until February of 1932 with

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<sup>43</sup> Gates and West, 159-160; [http://www.pbs.org/jazz/biography/artist\\_id\\_ellington\\_duke.htm](http://www.pbs.org/jazz/biography/artist_id_ellington_duke.htm) (27 October, 2003)

<sup>44</sup> Burnett James, “Ellington’s Place as a Composer,” in *Duke Ellington: His Life and Music*, ed. (Peter Gammond. New York: Da Capo Press, Inc., 1977), 147-148.

<sup>45</sup> Paul Lopes, *The Rise of a Jazz Art World* (United Kingdom: Cambridge University Press, 2002), 80-81.

<sup>46</sup> Gates and West, 159-160.

<sup>47</sup> [http://www.pbs.org/jazz/places/spaces\\_cotton\\_club.htm](http://www.pbs.org/jazz/places/spaces_cotton_club.htm) (27 October, 2003)

<sup>48</sup> Frankl, 15.

periodic interruptions.<sup>49</sup> They appeared there for the last time in 1938 in the club's new location downtown.

The name Cotton Club, like its competitor, the Plantation Club, evoked images of the mythical “good old days.” Partially to be consistent with its primitive theme, Ellington and the plunger-muted solos of Bubber Miley initiated so-called “jungle music,”<sup>50</sup> which became the signature music of the Cotton Club. Jungle music, “. . . characterized by wailing, growling brass, was used to accompany the . . . ‘jungle skits,’ in which dancers in ‘primitive’ costume (i.e., feathers, beads, and little else) would perform erotic dances that supposedly depicted life in the African jungle.”<sup>51</sup> Ellington’s orchestra accompanied these dancers and singers, and also played independently for the dancing pleasure of the audience. What made Ellington and his Cotton Club Orchestra famous nation-wide was the weekly broadcasts on radio station WHN. These broadcasts were heard all over the country and gave Ellington national exposure.

After researching the background of Duke Ellington, the Harlem Renaissance, and his connection with the Cotton Club, the design team was ready to have production meetings in which Professor Reese would convey his directorial approach for this production. Based on this information, the designers then would work together and create ideas appropriate to the director’s concept.

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<sup>49</sup> <http://www.redhotjazz.com/dukecco.html> (27 October, 2003) Ellington’s first stay since 1927 continued until June 30th, 1930. They returned in September and October of 1930, in January of 1931, and in the spring of 1933.

<sup>50</sup> Gate and West, 160.

<sup>51</sup> Lock, 80.

## CHAPTER II: RESEARCH ANALYSIS AND DESIGN PROCESS

The design process began with the first production meeting in March 2003 when Professor Reese communicated to us his approach to the production. He first addressed that this would be a tribute to Duke Ellington. Twenty-two music and dance numbers of Ellington's music would be presented in this production. Reviewing the musical numbers in Act I, it appeared that most of the songs were very rhythmic pieces, especially the big, erotic dance numbers. The concept for Act I was to arouse the excitement and joy that people would have at nightclubs, like Cotton Club, or on the Harlem streets on Saturday nights. In contrast, the director's idea for Act II was to create an environment of an awards event with attendees in formal attire.

Most of the numbers chosen were written between the 1920s and the 1940s, which was a period of art deco in visual design. The idea, however, was not to do a historically accurate recreation. Professor Reese encouraged us to get inspiration from this specific visual style and do a 2003 version of Ellington's music. He also emphasized that this would be a close collaboration of the Department of Dance and the School of Music with the Department of Theatre. The cast would include five male and six female singers along with six to eight dancers. Unlike the Cotton Club, the performers would not be cast in race specific roles.

Before I sought visual research, I listened to Ellington's music many times, seeking to an emotional response to the music. "Sophisticated Ladies" is a musical review with a variety of styles, tempos, and emotions. There are songs that convey sadness and loneliness, such as "In a Sentimental Mood" and "Solitude." There are dance numbers that present exotic settings, like "The Mooche" (in the jungle) or "Caravan" (in the desert). Musical numbers like "Imagine My Frustration" and "I'm Just a Lucky So-and-So" are very upbeat with

energy that creates flowing movement and arouses a sense of the rhythm in listeners. There are duets neatly expressing the relationship of the two characters, such as “Bli-bli” and “Satin Doll / Just Squeeze Me.” Finally, there are ensemble pieces, such as “It Don’t Mean a Thing If It Ain’t Got That Swing” and “Drop Me Off in Harlem.”

Building on my emotional response to the music, I then used the director’s concept for the basis of the visual research. Two phrases that seemed particularly important to Professor Reese’s concept were Harlem Renaissance and Cotton Club. Looking through the Harlem Renaissance artists, the paintings of Aaron Douglas and Archibald J. Motley Jr. drew my attention immediately.

Establishing himself as a leading visual artist during Harlem Renaissance, Aaron Douglas was called the "Dean of African-American painters" or "The Father of Black American Art".<sup>52</sup> Born on May 26th, 1898, in Kansas, Douglas taught drawing at a high school in Kansas City after his graduation from the University of Nebraska in Lincoln. A year later he moved to New York, where he joined many other artists, writers, and musicians in Harlem. Douglas began drawing illustrations for stories, magazines, and books written by African Americans. His work received wide recognition and people asked him to create wall murals.<sup>53</sup> His work best illustrated the New Negro philosophy, and most of his paintings depicted the life of African Americans. The distinct edges and repetitive motifs in his paintings clearly showed the influences of African sculptures, jazz music, and dance.

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<sup>52</sup> [http://www.ops.org/wal/douglasweb/ad\\_artist.html](http://www.ops.org/wal/douglasweb/ad_artist.html) (28 October, 2003)

<sup>53</sup> Ibid., (28 October, 2003)

In 1934, Aaron Douglas created *Aspects of Negro Life*, four mural paintings installed at the 135th Street branch of the New York Public Library.<sup>54</sup> In those four murals, “Africa’s musical progeny, jazz, is rendered in the color tones, concentric circles, and the unfolding of figural groups; the viewer’s eye transforms visual rhythms into sound.”<sup>55</sup> He used a limited color palette, ranging from light brown to dark blue-purples, and interwove the silhouetted figures with geometric shapes. *The Negro in an African Setting* (Figure 1) was the first one in the series, which was especially an inspiration to me. Here Douglas froze the primary female figure in a dancing moment with standing characters holding spears and drummers surrounding her. The diagonal shape of this primary dancer in juxtaposition to the other figures gives the painting a strong sense of direction, movement, and energy.

Another artist who greatly inspired me was Archibald J. Motley, Jr.; he was born in 1891 in New Orleans. His family moved to Chicago before he was two, but they kept their connections to the South. Motley expressed interest in the southern African American culture of his own heritage, and was considered “ . . . one of the first of several artists to concentrate on African American life in his paintings.”<sup>56</sup> Providing pictorial records of African American nightlife, he often “ . . . depicted contemporary black social nightlife in the city, especially Chicago’s Bronzeville neighborhood.”<sup>57</sup> Throughout the 1930s and the 1940s, his “ . . . intensely colored and distinctively stylized paintings of life in the African American community . . . ” were highly recognized and widely exhibited.<sup>58</sup> Even though he never

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<sup>54</sup> Sharon F. Patton, *African-American Art* (New York: Oxford University Press, 1998), 140.

<sup>55</sup> *Ibid.*, 141.

<sup>56</sup> <http://www.iniva.org/harlem/motley.html> (27 October, 2003)

<sup>57</sup> [http://www.artic.edu/artaccess/AA\\_AfAm/pages/AfAm\\_6.shtml](http://www.artic.edu/artaccess/AA_AfAm/pages/AfAm_6.shtml) (27 October, 2003)

<sup>58</sup> <http://www.illusionsofeden.org/painter/motley.html> (28 October, 2003)

Motley (1891-1981) had received many awards in his life. In 1925, he received the Frank G. Logan prize and his painting *Mending Socks* was awarded the Popular Prize in an exhibition of watercolors at The Newark

worked or lived in Harlem, his work provided a rich body of art that became identified with the Harlem Renaissance.<sup>59</sup>

Motley's *Saturday Night* (Figure 2) was an image of a wild jazz club, which was a very suitable research piece for this production. The contrasts between the highly active dancer and the sitting listeners, between the glowing violet-red dress and floor and the black and white suits and settings, and between the distinct light and dark tones created a jazz-like syncopation and mood.<sup>60</sup> He outlined the figures with simplified but organic shapes and exaggerated the diagonal lines, producing a sense of lively motion.

Ellington once said, "Night Life had a song and a dance."<sup>61</sup> *Nightlife* (Figure 3) and *Saturday Night Street* (Figure 4) were two other paintings by Motley that reinforced Ellington's words and reflected African American life with a strong sense of rhythm and movement. *Nightlife* took viewers to one of Bronzeville's many nightspots. Inside the club, there was nothing but enthusiastic and exuberant energy. The freely flowing lines of the wild dancers, jumping and yelling, were evocative of jazz.<sup>62</sup> This subject of song and dance gave Motley an opportunity to present " . . . an expression of the numerous shades and colors which exist in such great variety . . . " among African Americans in Chicago.<sup>63</sup> Sharp contrast of light and shadow on the figures, the use of saturated warm colors as major tone, and the organic curves of the bodies all communicated the ideas of rhythm, excitement, and joy.

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Museum in 1927. The year 1928 marked his first solo exhibition in New York City. A year later he was awarded a Guggenheim Fellowship for a year of study in Paris.

<sup>59</sup> <http://www.iniva.org/harlem/motley.html> (27 October, 2003)

<sup>60</sup> [http://www.artic.edu/artaccess/AA\\_AfAm/pages/AfAm\\_6.shtml](http://www.artic.edu/artaccess/AA_AfAm/pages/AfAm_6.shtml) (27 October, 2003)

<sup>61</sup> Ellington, 63.

<sup>62</sup> [http://www.artic.edu/artaccess/AA\\_AfAm/pages/AfAm\\_6.shtml](http://www.artic.edu/artaccess/AA_AfAm/pages/AfAm_6.shtml) (27 October, 2003)

<sup>63</sup> Ibid., (27 October, 2003)

*Saturday Night Street* (Figure 4) was also an inspirational image especially suitable for the concept of Act I. As a matter of fact, the scenic designer also presented this image, and part of the façade of the buildings became the panel for “Take the A Train.” Again in this painting, Motley conveyed the sound and motion of jazz through the use of contrasting saturated colors and the excited musicians and dancers of organic shapes. Through his paintings, Motley painted an aspect of African American life “unnoticed by most, yet enjoyed by adventurous whites: a black society in the Jazz Age in America.”<sup>64</sup>

Another important research item was a painting of Josephine Baker (Figure 5). Baker was born Freda Josephine Carson in St. Louis, Missouri, on June 3rd, 1906 to washerwoman Carrie McDonald and vaudeville drummer Eddie Carson.<sup>65</sup> She once performed at the Plantation Club in New York and enjoyed moderate success. However, when Baker was in Sidney Bechet’s cast of *La Revue Negro*, which toured in France in the fall of 1925, it proved to be a turning point in her career.<sup>66</sup> Noted for barely-there dresses and no-holds-barred dance routines, her exotic beauty gained her nicknames such as “Black Venus,” “Black Pearl,” and “Creole Goddess,” and the Parisians compared her to a snake, a giraffe, and a kangaroo.<sup>67</sup> Extremely popular in France, Baker, who died of a cerebral hemorrhage on April 12th, 1975, became the first American woman buried in France with military honors when the French government honored her with a twenty-one -gun salute.<sup>68</sup>

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<sup>64</sup> Patton, 138-139.

<sup>65</sup> <http://www.cmgww.com/stars/baker/about/biography.html> (31 October, 2003)

<sup>66</sup> Ibid., (31 October, 2003)

<sup>67</sup> Geoffrey C. Ward. *Jazz, A History of America’s Music* (New York: Alfred A. Knopf, 2000), 155-156.

<sup>68</sup> Despite her success in Europe, Baker’s 1936 return to the United States to star in the *Ziegfeld Follies* proved disastrous. American audiences rejected the idea of a black woman with so much sophistication and power, and she returned to Europe heartbroken. In 1973, Baker agreed to perform at New York’s Carnegie Hall, but due to previous experience, she was nervous about how the audience and critics would receive her. This time, however, she received a standing ovation before the concert even began, and the enthusiastic welcome was so touching that she wept onstage.



It was said that Baker, “. . . boldly dressed in nothing but a feather skirt, worked the audience into frenzy with her uninhibited movements;”<sup>69</sup> thus it is not surprising to see the way Baker was portrayed in this painting (Figure 5). It exaggerates her snake-like body with extremely curved lines set against a simple background. Her facial expression and excitement caught my eyes, and her highly organic and energetic dancing shape made it a strong research image for the dance numbers, such as “Drop Me Off in Harlem.”

Besides the dance numbers, there were other solos and duets that revealed the very soul in human hearts. Miguel Covarrubias’ *Rapsodia en azul* (Figure 6) was a good research piece that deeply evoked the emotions of loneliness and sadness. Covarrubias, an American artist and writer from Mexico City, went to New York City on a Government scholarship in 1923 and won immediate recognition as a brilliant illustrator, stage designer, and caricaturist.<sup>70</sup> By the time he came to New York his drawings were already widely published in Mexico, Cuba, and South and Central America.<sup>71</sup>

Viewing the facial expression of the singer in the painting *Rapsodia en azul*, it seems that the emotion inside her was about to explode. Whatever causes her desperation, it was certainly hard to bear that she was crying out. The listeners were completely involved in the atmosphere and shared her emotions. The whole painting appeared to be very monochromatic and the strongest color was the singer’s green dress. Everything and everyone else seemed comparatively muted and her figure popped out in a way that she

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<sup>69</sup> <http://www.cmgww.com/stars/baker/about/biography.html> (31 October, 2003)

<sup>70</sup> Covarrubias (1904-1957) also was a noted lithographer and ethnologist. A collection of his caricatures, *The Prince of Wales and other Famous Americans*, was published in 1925. In 1930 and 1933, he got a grant from the Guggenheim Institute, and traveled to Hava, Bali, India, Vietnam, and Africa, where he focused on racial types. Without much formal training, he painted six murals, *Pacific Basin*, for the Treasure Island World Fair of San Francisco in 1938. He painted two mural maps, illustrating the cultures of the Pacific area of the Golden Gate International exposition in 1939. He later wrote three excellent studies of the life and art of Native Americans, *Mexico South* (1946), *The Eagle, the Jaguar, and the Serpent* (1954), and *Indian Art of Mexico and Central America* (1957).

<sup>71</sup> <http://www.drleslie.com/Contributors/covarrubias.shtml> (31 October, 2003)

appeared even more isolated. The isolation in the painting and her sadness were great inspiration for “In a Sentimental Mood.”

Last but not the least was a portrait of Duke Ellington (Figure 7) by Guy McClelland.<sup>72</sup> In this painting, Ellington, playing piano, is depicted in a side profile with spiral shapes of various white and blue shades in the background. Highly silhouetted, the figure evokes strong senses of loneliness and dignity. The limited color palette also conveys a kind of serenity and calmness that made strong connections to some musical numbers such as “Something to Live For.”

At the design meeting on April 24th, I presented these research images mentioned above. The set designer, Pegi Marshall-Amundsen, also came up with some scenic ideas. She introduced a couple of flat surfaces, such as a curtain with a painted design on it which could fly in for certain numbers, a smaller portal, a black scrim, and a rear projection (RP) screen. Instead of placing musicians in the orchestra pit, she wanted to design a bandstand. She also proposed to have the whole deck and the bandstand painted an even, deep blue. Costume designer Angela Chavez presented many photographs for each number and each performer. These showed a variety of styles from casual outfits for Act I, to formal dresses and suits for Act II, and from the fashions of the 1930s to the 1950s. Unlike the set design, she introduced a wide range in her color palette, including gold, orange-red, green, blue, and purple. The cool blue set together with a variety of colors from the costumes potentially created a challenge to me because a function of lighting design is to harmonize other design elements.

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<sup>72</sup> Guy McClelland has painted many jazz and blues icons, including Billie Holiday, Dizzy Gillespie, John Coltrane, Miles Davis, Sarah Vaughn, Mahalia Jackson and Louis Armstrong. <http://www.waguy.com/Directory.html> (October 28, 2003)

The finalized set included the main drape tied up to form a circular shape, a creamy-white show curtain with painted black lines, black and white traveler panels, a black scrim, a black semi-circular portal, a draped door, a RP screen, and a black velour backdrop. The deck and the bandstand were painted the same blue. As for the costume design, the male singers had suits ranging from cyan, blue, to purple in Act I, and more formal tuxedos with tailcoats added at the end of Act II. The female singers put on dresses of various colors and styles, mostly the contemporary point of view of the fashions in the 1930s, 1940s, and 1950s. In Act I, the design went for casual dresses that people would wear when they go out to streets or nightclubs. The dresses in Act II appeared very formal and more “shining” in the use of the fabrics than those in Act I. And, of course, there were also primitive costumes and erotic vests for the dancers in different acts.

After the approval of scenic and costume designs in May came the lighting design process called the wish list. This is a list that a lighting designer generates following all the ideas and wishes that he or she would like to have in the plot, regardless of the limits on inventory, budget, time, and labor. What comes first in the wish list process is the “system lighting” usually starting with front light, the primary goal of which is to provide the visibility for the performers.<sup>73</sup> Because the main drape was to be tied up on either side at seventeen feet above the deck to form circular shapes, and because it would stay throughout the whole show, it became a concern for the path of the front light. In order for the lighting units not to be blocked by the drape, I planned the front light as a “radiating out” system.<sup>74</sup> And because this was not a drama piece and very tight control of front light was not

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<sup>73</sup> Because the light beam of one lighting unit cannot always cover the entire acting area, we usually arrange a group of units with same color and pattern choice and focus them at different areas on stage to create an even coverage. This group of units functioning as one idea is called a system.

<sup>74</sup> “Radiating out” system means that lighting units are hung at center positions and are focused toward stage left and right.

necessary, I used five lighting units from stage left to stage right in each of the four zones running from downstage to upstage.<sup>75</sup>

I also wanted to use low side units placed on the deck.<sup>76</sup> The lighting quality from those units is especially useful in dance lighting because the human form rather than the face is the primary focus of the performance. The side lighting would create a strong sense of direction and thus enhance the moves of the dancers; with the use of saturated color, the lighting quality could not only reveal the shapes of the dancers, but also exaggerate their movements and highlight the free-flowing costumes. These units were very important because artistically they would help express the energy and quality that my research images presented, and technically they would cast shadows to the off stage sides and thus not influence the looks I would create on the deck. Ideally I wanted double hung systems so that I could have more color choices for various dance numbers.

The deep blue, reflective deck was an important element that required careful treatment. The best way to provide a variety of choices in toning the deck was to have a down light system with color faders attached. The faders in the Clarice Smith Performing Arts Center's inventory have three color scrolls - cyan, magenta, and yellow - that allow mixing of, in theory, any color desired. It was essential to create different environments for each number and thus the fader system would be an extremely useful tool to help achieve my goal.

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<sup>75</sup> In a regular situation for a play, it usually requires seven lighting units from stage left to stage right in each of five zones running from downstage to upstage at the Kay Theatre. Less requirements for the front system allowed me to expand other important tools.

<sup>76</sup> Low side lighting units, hung on the booms placed on the deck, are called head height, mid, and shin buster. I planned to have head height units placed at six feet above the deck; mid units at three and a half feet; shins as low as possible.

What I needed next would be some texture options, especially for some of the big dance numbers. One way to create texture was to have pattern systems. Pattern is produced when a metal plate, called a “template” or “gobo,” is cut out to create an image, and is placed in certain types of lighting units to turn the unit into a shadow projection. Four down light patterns on the deck and a side light pattern were my ideal. The patterns I had in mind were some type of leaf-like breakup, geometric breakup, organic jagged breakup, and uneven linear shapes.

Then I listed the needs of lighting the scenery. The presentation of the scenic design, including the panels, curtains, and street façade, which were all parallel to the proscenium, was very graphic, with the exception of the bandstand as the only sculptural element. In order to use all these layers to create depth on stage, I needed to have tools specific for each scenic piece. Through the choices of color or texture changes, I could isolate these elements in some musical numbers and integrate them with the performers in others. My goal was to create distinct differences, especially when a new scenic element was first introduced. The following were my ideal tools to light each scenic piece, in order, from downstage to upstage.

The tied-up main drape (mentioned above), immediately upstage of the proscenium, required special care in preset and post-show looks. I planned a few patterned units on the balcony rail position to shoot straight onto each portion of the main drape. The show curtain positioned just upstage of the main drape would be in at the preset, so I had some units with gobos to cover the entire curtain as well. These units are called curtain warmers; later on I discovered their use did not need to be limited to just preset or intermission looks.

Curtain warmers aside, the show curtain was also used during “Rug Cutter,” “Hit Me with a Hot Note,” and the beginning of “The Mooche” as well as the beginning of “It Don’t

Mean a Thing” in Act I. Transparent and painted with vertical and horizontal lines with its design centered four feet off the stage center, the show curtain was made of theatrical gauze. I planned to light the entire curtain from behind by using some PAR units with faders attached to give me many color choices for those numbers.<sup>77</sup>

There were traveler panels on line set 14 and they would be tracked in to center stage for “Bli-blip.” They would stay at the off-stage positions, but visible to the audience, throughout the rest of the show. The panels were made of translucent muslin and painted black and white with African American motifs. When they traveled toward center stage, the actors would hide behind the panels, entering as a surprise to the audience. I did an experiment with these panels by lighting them both from their front and back sides, and knew that it would look better to light them from behind. I had specials when they were at center stage during “Bli-blip.” Although these panels were only meant to be used in “Bli-blip,” I also considered including them graphically into some other numbers, so I listed some lighting units for their off-stage positions.

The next scenic piece was the black scrim, immediately downstage of the band in Act I. The scrim could be lit from the front, like a regular drop, and depending on the angle of the lights, anything behind it might not be seen. It could also be lit from behind and would become transparent. Our design idea was to use it as a backdrop in Act I and not to reveal the band behind it, so my plan was to light it from the front with some color options.

The scrim would fly out during intermission, and at the top of Act II, the band would move downstage. At the same time, a RP screen would fly in to become the backdrop for Act II. The RP screen was a very important and essential element in creating different

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<sup>77</sup> PAR is a type of lighting unit; it stands for Parabolic Aluminized Reflector. The light beams of the PAR units could blend well with each other and create even coverage.

environments and I desired to have many color and texture options for use on it. I planned to have Far Cyc units at the top and vertical ministrips from the left and right side, and I included three different gobos to treat the RP screen.<sup>78</sup>

For specials for specific performers, I had a detailed discussion with Professor Reese before rehearsals began in mid September, regarding the blocking of the numbers. Together we came up with some ideas and I had a better understanding of how many specials I needed and where to plot them.

The follow spot was a crucial tool because it would provide visibility for the performers; by tightly controlling the focus on the performers, it would help to keep the looks of the surroundings with desired color and texture choices. At the approval meeting in May, we decided to use two follow spots mounted in the front of house follow spot booth. Later when I started to think about the wish list, it occurred to me that I might also set up follow spots on the catwalks both off stage left and right. The reason I wanted to do this was because the presence of the curved main drape was likely to block the path of the follow spot to the singers especially when they were standing on the upstage center platform, six feet above the deck. If I could have follow spots come from the sides, they could reach where the front follow spots could not. My supervisor, Professor Wagner, thought it was a great idea but he advised me to carefully check sightlines, using the section and plan of the set, to see if the side follow spots would actually work.

I tried to figure out the heights and dimensions of the stage left and right masking tabs as well as the left and right lighting ladders, so that the follow spots could have an unobstructed shot. The traveler panels limited the range of the shot, too. I also went up to the

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<sup>78</sup> Far Cyc units, manufactured by Altman, are mostly used to light a flat surface, such as a cyc, scrim, or RP screen.

side catwalk and tested the shot. Reviewing the blocking for each number, I knew there would be about five to seven numbers during which I might be able to use side follow spots. It was a tough decision for me to make because these seven numbers made up only one-third of the numbers in the production. I needed to consider the efficiency of setup and labor required. Finally, I decided to keep them in my plot because I believed that side light would help to shape the singers better and I really wanted to see how side and front follow spots worked together. And it was the first time anyone had used them in the Kay Theatre; it would be a good educational experiment.

After laying out the ideal wish list, I had a meeting with my advisor Professor Wagner, who gave me some invaluable suggestions. First, he suggested that I add a “radiating in” front light system to support the single “radiating out” front light system.<sup>79</sup> He strongly recommended that I add a pipe end side light system with faders, which would be of great help to shape the sides of the dancers and highlight them in a way the down light system could not.<sup>80</sup> He also encouraged me to look at the pattern systems in big strokes and try to have a big variety of tools.

After the advising meeting came the crucial and difficult part of the process - the finalization of the wish list. At this state, all ideas had to be thought out carefully and the most important tools would stay. The inventory in the Kay Theatre was more than sufficient and it would not be a concern; what mattered in my process was the amount of time for focusing and cueing. My initial list required more than three hundred and fifty lighting units and my goal was to cut this number to two hundred and fifty. What I did first was cut one of

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<sup>79</sup> “Radiating in” system means that the lighting units hung at stage left and right positions are focused toward center.

<sup>80</sup> Pipe end system refers to the lighting units hung at each end or both ends of the electric pipes, and they are focused toward center stage.



the double hung systems of the low side units; I decided to have a deck electrician change the color during intermission. I then cut two down light pattern systems. I also tried to cut some specials and decided to make the best use of those that were left. Thus, I was able to cut this number down to about two hundred and seventy. Considering that there were not many huge scenic pieces on the deck and that genie lifts could move across the stage fairly easily to facilitate focusing, I decided to keep this number of units. With my previous experience at the Kay Theatre, I also included some spare units on the electrics in case new ideas would occur as problems or challenges came up.

Once the wish list was finalized, I started to plot the units on the ground plan. Before the plotting process, I had to decide which line sets would become electrics and determine their trim heights. For instance, I suggested to Pegi Marshall-Amundsen that we move the two framed paintings for “Satin Doll / Just Squeeze Me,” originally on line set 18, to a different position, and this move would give me enough space for an electric. She had a discussion with Professor Reese and we decided to move the paintings to line set 8, which turned out to be a wonderful choice because it put the performers more downstage and created intimacy between the performers and the audience.

I also had to find positions on the deck to place the low side lighting units. I planned to place booms at “in 1, in 2, and in 3” positions both off stage left and right.<sup>81</sup> However, it was a problem when it came to find a position for the apron area. Apron left and right were used as performers’ entrances and exits, and placing booms there would block the pathway. The solution was to put the boom immediately down stage of the proscenium, which would

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<sup>81</sup> In a proscenium theatre, there are usually masking tabs or velours placed symmetrically at the stage left and stage right sides in order to prevent the audience members from looking into the backstage areas. The space crossing stage left and stage right between the proscenium and the first downstage velour is called “in 1,” the space between the first and the second velour is called “in 2,” and so on.

place them completely out of way of the performers. The down side of this solution would be that the units would be in the audience's sightlines and would potentially become a distraction. I talked to the director, Professor Reese, and choreographer, Professor Mayes, and it seemed that this was the way that we had to compromise.

In the plotting process, accurate photometric calculation is the key to success. This means figuring out the light beam sizes and deciding which type of lighting units to use in order to achieve the ideas. Then I needed to create a light plot. A light plot is like a map with all the units indicated by different symbols at their positions inside the theatre. I first drafted the rough plot on the ground plan and then did a final electronic version of it on the computer. The final plot was essentially the same as the rough plot but cleaner visually and graphically.

After I finished the final plot, I also had to make other types of paperwork called "hook up" and "instrument schedule." In contrast to the graphic nature of the light plot, the hook up is arranged in a list following the order of the channel numbers. Under each channel number, information associated with this unit, such as the unit position, unit type, wattage of the lamp, color, and pattern, should all be included. The instrument schedule is also a list, but arranged by the unit positions. For instance, it would list units on the first electric in the sequence from stage left to stage right with all relevant information. Thus, the instrument schedule will help the electricians to place the color and gobos in an organized way. The information of unit position, including the electric pipe and the unit number, helps the designer and the electricians to easily locate certain units when there is a problem.

Next, I presented the final plot and all the paperwork to the master electrician and assistant master electricians and answered questions accordingly. Fortunately I had a chance

to watch a run-through before they started to hang the lighting units on September 29th. I made some adjustments, most of which were related to the specials for each musical number as I got more information about blocking.

The scheduled hanging period was from September 29th to October 3rd. After hanging was done, I checked the positions of all lighting units to make sure they could make their planned shots before the focus calls began. It proved to be a helpful step in my process because I found a major problem and was glad that I had time to figure out a solution. What I discovered was a technical problem with the traveler panels. The panels were eight feet wide and high enough that the top portions were not in the audience members' sightline. The original idea was to light them from behind. The supporting metal bars crossing the panels were designed in the negative parts of the painting so that they would not be shown. The originally plotted units came from a severe top angle, casting sharp shadows, and destroyed the image on the panels. In order not to see any shadows of the bars, the lighting units had to be placed directly behind the panel. It was technically impossible to put these lighting units directly behind the panels because it meant that they would have to be placed on stage, where they would be physically in the way of the performers, and many audience members would likely be blinded by them. I then did an experiment and found if I moved a unit to a different electric (fifth), it would cast less distinct shadows because the vertical angle was shallower. I also had to lower the fifth electric for a cleaner shot in order to avoid the unpleasant shadow line created by the a border which was placed between the panels and the fifth electric.

While I was checking the lighting units, Professor Reese and Professor Mayes stopped by and saw the low side units positioned just downstage of the proscenium on the apron. Although we had previously discussed their placements, the units were indeed very

distracting when we actually saw them. We discussed again and then decided to place them at the off stage sides of the apron. This move would make the units completely out of sightline of the audience, but it also meant that Professor Reese and Professor Mayes had to re-choreograph the performers' entrances and exits in "Rug Cutter" and "Hit Me With a Hot Note." I was glad that they would help to solve the issue of sightlines and make necessary adjustments. While checking the lighting units, I also found a series of Far Cyc units previously hung in the theater. Those units were already circuited and focused at the upstage black velour. I decided to include them, thinking that I might use them at some point.

After the master electrician and the electrics crew completed hanging and circuiting all the lighting units, it was time for focus. The making of the wish list, the light plot, and the paperwork is the "paper" part of the design process; focus is the beginning step of the execution of the design.

### CHAPTER III: DESIGN EXECUTION

Focusing lighting units is a very important step in creating successful design; if it is done accurately, it will speed up the cueing process; if it is not done correctly, the looks would not appear right on stage and it would require additional time to refocus the units. Under the scheduled plan created in production meetings, I would have three days from Monday to Wednesday to focus, and ideally I could start to write cues on Thursday. The focusing process went smoothly most of the time, but got a little behind on Wednesday because some of the scenic pieces were not ready for units to focus on. This delay put me behind schedule and I finally began the cueing process on Friday morning.

Before I started to write the cues, I need to complete another type of paperwork called a “magic sheet.” The magic sheet is a compact version of the light plot with channel numbers graphically presented on a piece of paper. The color and texture options that will help the designer to make choices during the cueing process are also essential for the magic sheet. However, some information, such as the unit symbol, unit position, and wattage of the lamp, need not be indicated. I started to put the channel numbers within the same system on a small drawing of the set, and I arranged all the drawings of system tools at the upper and left sides because I would constantly use these tools. After the system tools, I then organized the channel numbers of the specials for each Act and each number in the sequence of the production.

My goal was to build a basic look for each number within the limited time prior to the technical rehearsals, which would start on Friday evening. By the time the technical rehearsals began, I had not written all of the basic looks. One of the reasons was that I started the cueing process on Friday rather than as scheduled on Thursday. This was also a big light

plot for me and I was still trying to get familiar with all the tools on Friday. Another reason was that there was usually a new scenic element introduced for each number, and when I finished cueing one number, I could not always get trained stage crew to help shift the scenery for the next number. So, by the time we started tech, I had barely finished the cues for Act I. I had to take advantage of the time on Saturday morning before technical rehearsals and the two-hour lunch break to continue writing cues. When we began the second half of the technical rehearsals on Saturday evening, I had cues written up to “I Got it Bad and it Ain’t Good / Mood Indigo.” When we proceeded to tech the next number “Sophisticated Ladies,” I had to hold the tech process and write cues while Professor Reese used the time to rehearse with the singers without technical shifts. Fortunately it was at the end of the day and I was able to finish the cues on Sunday morning. The technical rehearsal continued on Sunday afternoon and it went smoothly.

Because each musical number told its own story, my idea was to create a distinct look for each number. For some numbers, I had a good instinct and was able to create the looks suitable for the pieces at the beginning of the cueing process. For example, I succeeded in creating an environment by coloring the traveler panels in “Bli-bli” with a blue-greenish color because it was very suitable for the painting motif on the panel. Furthermore, the blue treatment on the RP screen without any use of texture helped to keep focus on the singer during “In A Sentimental Mood.”

I did not, however, have strong ideas for the numbers that were presented downstage of the show curtain. The show curtain with painted lines on it appeared to be wrinkled when the lighting was focused on it from behind. I found that my back light color choices would not work; in “Rug Cutter” and “Hit Me With A Hot Note,” the performers were only

illuminated by the follow spots in the first dress rehearsal. The performers were not related to the space and the energy was not brought up at top of the show. Professor Wagner advised me to give some personality to the show curtain and shape the performers better. Knowing I could not light the show curtain from behind, I added some lighting units and lit the curtain from a high front angle. With careful color choices, these added units helped by creating a color highlight and pattern slash and giving the show curtain some definition. I was able to relate the performers to the show curtain in terms of color and composition, and thus give them more dimension in the shallow acting area.

For some numbers, I was able to create the appropriate environment, but it seemed that something was missing in some other numbers. It felt like the cues were not strongly related to the music; in other words, the changes from cue to cue did not reinforce the shifts of the music. For example, “It Don’t Mean A Thing” started with solo lyrics, almost without any instruments, and it conveyed a kind of calmness that made you feel that something big was about to happen. Then the orchestra joined the singer (Jessica L. Hyman) more actively with her scatting, and finally the song expanded into an upbeat section followed by a big dance. In terms of blocking, the show curtain was in and the singer started behind it. Right before it transitioned into a dance section, the show curtain flew out. She exited when the dancers entered, and then she reentered. The music at the beginning solo section had two turning points, each faster than the previous, but I did not support the changes in the cues during my early process. After more observation in the dress rehearsals and some advice from Professor Wagner, I pushed the spotlight more on the singer by changing its color to red and increasing the intensity. I also tried to isolate her more at the beginning, and when she began scatting, I added some top lights with saturated magenta and “smash” patterns onto the

main drape to connect her more with the surrounding environment.<sup>82</sup> This was an important transitional step because it also helped build up the environment for the dancers' entrance.

Another improvement I made in relation to the music happened in "Something to Live For." This number was presented with simplicity in terms of blocking. The singer (Joanna Howard) came into a spotlight at stage left and stayed in it until the end of the song. Originally I did not plan any cue changes within the piece but I soon found that the light cues were not responding enough to the flow of the music; because she was very static, without any physical movement, it appeared that she was almost lost in the big space. After some suggestions from Professor Wagner, I focused a patterned unit on the scrim immediately behind her at stage left and introduced this image at the time the music started to build up with the lyrics introducing the title "Something to Live for." After adding this unit into the cue changes, I was able to connect her with the huge space and created a focal point compositionally on stage left. Furthermore, I took the suggestion Professor Reese gave me and highlighted the pianist, who was behind the black scrim at that moment. It felt like a duet between a singer and a pianist; it felt like the beautiful music echoed to the heart beat of the singer, and it gave dignity to this piece just like the emotion in the portrait of Duke Ellington in my research.

"Solitude" provided a different kind of challenge. The female singer's main action was around a swing. A dancer then entered as a symbol of releasing the singer's thoughts through graceful ballet. My goal was to create two separate worlds, yet to unite them when the performers approached each other at the end. It became more challenging when the decision was made during technical rehearsals to move the swing closer to center stage. This move put the singer visually closer to the dancer. Originally, I created a leaf-like breakup

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<sup>82</sup> "Smash" is a gobo manufactured by GAM. It creates an uneven breakup texture like smashed glass.



texture on the deck at the beginning of the piece. This pattern worked quite well to produce a dreamy quality for the dancer. The separation between the two, however, was still unclear. I finally decided to postpone the introduction of the leaf-like pattern so that it appeared with the dancer instead of the singer. Thus, the singer stayed in a very isolated and muted surrounding, and at the entrance of the dancer, the stage left world transitioned into the singer's mind through the ballet with the leaf-like texture. Finally when they reached toward each other, the two worlds became one by expanding the texture to the entire space.

“The Mooche” was the first dance piece and the first time that the show curtain flew out. Dancers started out upstage of the show curtain, creating a mysterious feeling, and then were revealed as the music built up. There were some tonal changes in the music as the trumpet and percussion were introduced at different moments. When I saw this piece in the first dress rehearsal, it appeared to me that my color choice on the deck was not very suitable. The dancers wore primitive costumes with feather hats and tails, mostly in a chocolate brownish color, implying it should be a jungle piece with a lot of energy and mystery. Responding to the color palette of the costumes, I lit the blue deck with a warm golden color, which made the deck look muddy because the gold was almost a complementary color to the blue. Because of the muddy deck, it appeared that the environment I created was not specific enough and thus inappropriate for these fancily dressed dancers. While I continued to experiment with the colors on the deck, I also took Professor Wagner's advice to treat the scrim. I had units hung at stage left and stage right positions, focused them toward the center of the scrim, and colored them deep red and orange. The colors supported the energy; the diagonal images joining at center on the scrim helped to pull the audience's focus to center stage and also created a complete picture relating the dancers to the background.

“Caravan” was another big dance number which created many challenges. The singer (Michael Kelly) started out on the bandstand, which was behind the black scrim in Act I, and the dancers then entered. Mr. Kelly re-entered the stage, this time downstage of the scrim, and was surrounded by the ensemble. The first challenge I encountered was to light Mr. Kelly behind the scrim and to keep him isolated without revealing the band members. Originally he stood on the stage right side of the bandstand, but we discovered that some of the audience members would not be able to see him because of the sightlines. Although moving him downstage solved the sightline issue, I soon realized it created another problem. I first tried to use the front follow spot to light him, but since the follow spot had to pass through the scrim before it illuminated him, this idea did not work. I then tried to use side light, but because he was so close to the scrim, it was difficult to avoid lighting the scrim. In order to achieve the mysterious atmosphere that I had in mind, I suggested to Professor Mayes that we move Mr. Kelly to the center spot at the very upstage position. At this position, I had enough distance to light his face without any lighting passing through the scrim, and by tightly focusing units only on his upper body, I could finally create a mysterious feeling behind the scrim without revealing the orchestra.

After solving the blocking problem at the top of “Caravan,” I then faced a different challenge in the dance section. The music of “Caravan” is very exotic in its tone and has a dance rhythm quite different from the one in “The Mooche.” My struggle was whether to recreate a desert setting or to support the excitement and magic for the singer. I experimented with many colors in the side light and ended up using a green tone for this piece. One reason to use green was to keep the cool tone with the beige-greenish costume. Another reason was that green was a color that could present the birth and life in the desert. I then added a

spotlight of glowing yellow-green for the tableau to end this piece. The green cast onto the dancers' body and the yellow toning at the end both helped to create an unreal quality and a non-urban atmosphere.

"Drop Me Off in Harlem" at the top of Act II was the first time the orchestra was revealed to the audience. The male singer (Maurice E. Clemons) began the number when the bandstand was at its upstage position, and then the music changed to a more upbeat tempo. The dancers soon entered with the fast pace of the music; the band was moved downstage at the same time. Mr. Clemons picked up the lyrics again after the bandstand was moved to it downstage position. The challenge here was similar to the one I had in "It Don't Mean a Thing." I needed to support the shift of music and also to increase the energy with the entrance of the dancers and the presence of the bandstand. The director's concept was to create an award ceremony, and it was very important to create an atmosphere at the top of Act II to indicate to the audience that something was about to happen, something mysterious and exciting. I was quick in picking up the rhythmic pace with the dancers, but there was something missing with the lyrics section. Then I realized that I should isolate Mr. Clemons at the beginning and then build up more through the band and the backdrop while the music changed. This built-up look functioned as a transition and it helped to make it a flowing piece when the focus expanded to the dancers downstage. Thus, I integrated the lyrics with the dance and created one complete number.

In Act II much of the action happened around the bandstand and it became a big challenge to deal with the downstage space. My thought was to keep the primary focus around the bandstand but not totally lose the apron. The first challenge I encountered was "I'm Beginning to See the Light," which happened entirely upstage of the proscenium. It was

a very upbeat piece that contrasted with “In a Sentimental Mood,” which came directly before it. It was also the first time that the singer verbally introduced the orchestra to the audience, so it required warmth and energy, even an explosion of energy in comparison to sentimental emotion. I purposely used a golden color on the RP screen to shape the surroundings, but I ran into a problem while dealing with the apron space. I decided to put some texture on the entire deck and just dropped the intensity on the apron so that it was still a complete picture with emphasis around the band.

A similar challenge happened again in “I’m Checking Out Goombye,” but there was a progression in the song and the blocking that helped me shape this number. The song started with the lady waiting for her lover, finding out that he was meeting another woman, and deciding to break up with him. At the end, she wanted to return to him but he had already walked away with the other woman. The blocking progressed from the beginning at the top of the band platform, expanding to mid stage, and ending at the apron. I tried to build up a look, mostly with magenta coloring the deck, containing the entire stage with emphasis on the bandstand, and gradually I pulled the focus to downstage. Here the offstage panels became important to me. The change of the man’s attitude at the end was a big turning point and in order to support the shift, I included the traveler panels in the composition and then changed the color on them in relation to the change of the tone in music.

“Imagine My Frustration,” though sounding sentimental from its title, is actually a very upbeat piece. The female singer is in a party where she gets very frustrated because no one wants to dance with her. The number begins with the focus on her lyrics, followed by the ensemble showing no interest in inviting her to dance. Knowing she is not going to have a partner, she starts to dance herself, shaking and jumping enthusiastically. Soon her energy

influences the rest of the people and they all go wild with her. Initially, I only placed cues in this number where the actors' blocking changed. I also used a warm tone on the RP screen for the rhythmic music and party feeling. Technically it worked fine with the singer and ensemble, but it did not reflect the change of her attitude. In order to support her emotion, I thought of changing the background look drastically by adding some sort of texture. The final product was a pattern composed of various triangles suddenly appearing on the RP screen with her first crazy jump on the deck, and it gave such a fresh look that it totally altered the mood.

Cueing the finale, "It Don't Mean a Thing," turned out to be an invaluable experience for me. Considering this was the biggest number and included the curtain call, I thought to create a colorful and bright look. I sensed that at each turning point, I should have a change in the look. Although I did have different cues written for each change, I was not on the right track yet. After one dress rehearsal, Professor Wagner described to me that certain changes at the very end of musical numbers were called buttons and that those changes could be a color shift, texture change, intensity adjustment, or compositional move. I was encouraged to try stronger experiments, so I decided to integrate the color and texture changes into those looks. Instead of bringing up more lights, I actually dropped some intensity to reveal the color choices; it worked out well because the follow spots were able to pop out more.

After the technical rehearsal on Sunday, some numbers were on the right track and only required some detailed adjustments. Some numbers, however, were not on the right track (as mentioned above). In order to create appropriate environments, I kept working on shaping the scenes by changing colors or patterns and adding more units. Throughout the

dress rehearsals from Monday to Thursday, I was able to make a lot of improvements and do what I had not done in the technical rehearsals.

## CHAPTER IV: ANALYSIS AND CONCLUSION

This was the first time I designed lighting for a musical or musical review, so I was very worried when we began the design process. Throughout the process, I was able to support the performers and music but not overpower them. I was concerned that the use of texture would become a distraction and pull the focus away from the performers. I then learned that using suitable textures in the right scenes with appropriate timing was a great help to the pieces. After evaluating the final product, I think it was a successful design and an invaluable learning experience for me.

Cueing has been the weakest component of my process as a lighting designer, but I made significant progress in this production from the first dress rehearsal to the preview. The looks for a lot of numbers improved dramatically and made more sense in relation to the music. On the one hand, it meant that I was unable to create appropriate looks early in my process; on the other hand, it showed that I was capable of responding to the problems positively and finding solutions in a timely manner. For instance, Professor Helen Huang commented on my design after first dress rehearsal; she thought that there was not enough visual energy to match the musical energy. I was glad that I could listen to the music more and fix the cues accordingly. What I did not achieve at the beginning, I made happen before the show opened. “Something to Live for” and the Finale “It Don’t Mean a Thing” were two good examples of how I made improvements in supporting the music.

I also found myself able to deal with pressure better. Before technical rehearsals, I did not write basic looks for all numbers. When we proceeded to the end of Saturday, I ran out of cues on the lighting board. I had to hold the tech rehearsal and everyone was waiting for me. It was an unbearable pressure but I managed to get through it and took many notes for

myself. I felt I could concentrate more, and while receiving many good suggestions, I could find the right direction to continue, prioritizing the notes and making necessary changes.

I also felt that I made progress artistically in foreseeing and anticipating problems, and I started to gain the ability to find solutions and make adjustments promptly. For example, I sensed that the treatment of the band might become an issue in Act I. I did not have a clear idea of how to address this before technical rehearsals, but as soon as I found the Far Cyc units already existing in the theatre, I quickly included them into my plot anticipating their usefulness. After the first dress rehearsal, we found that the intention not to see the orchestra members upstage of the scrim in Act I created technical difficulty. Because the music stand lights must be on and they were behind the scrim, they made the scrim transparent and revealed the band members. Realizing that it was impossible to ignore the orchestra, I decided to acknowledge them by silhouetting them, which actually created a mysterious atmosphere. The newly added Far Cyc units focused on the black velour behind the orchestra came to play an essential role in this silhouette idea. Furthermore, at the advising meeting with Professor Wagner before finalizing the wish list, he advised that music stand lights should be circuited together and patched into the lighting console. I took his advice, and because I had control over the intensity of the stand lights, I was able to adjust them in relation to the silhouette image in each number. I was glad that I could keep my eyes open to what was available and that my creative ideas did not stop with the final wish list. Thus, I could make necessary adjustments to perfect the design throughout the process.

There were, however, some more ideas I wish I could have realized them. For example, I really liked the improvements I made in “The Mooche,” but I wished to



experiment more with the side light color on the dancers. The exotic costumes were not highlighted and exaggerated enough. I hoped to sculpt the dancers and costumes more, and I also felt a need to create a more jungle-like environment. I also thought about having more choices on the show curtain so that I could really change it drastically in relation to the climax of the music in “Hit Me with a Hot Note.” It would be even better if I could have come up a stronger idea in “I Got It Bad and That Ain’t Good” when the tone transitioned into “Mood indigo.” It could have been a change of color, or an introduction of a new texture on the RP screen, or a combination of both.

Generally speaking, it was a process with a lot of pressure but it was not unpleasant. I definitely enjoyed the moments when I solved technical problems and created artistic compositions on stage. Although I did not present all of my ideas in the technical rehearsals and got onto the wrong track once in a while, I was able to refresh myself with the research images and to take suggestions from Professor Wagner and other advisors. Ultimately it was a very successful design because I finally achieved my goal by supporting the emotional variety of the music, creating the ideas I planned, and making strong connections between the research pieces and the looks on stage.

## Appendix A: Lists of musical numbers in the original production and this production

### The original musical numbers:

Overture  
I've Got to Be a Rug Cutter (1937)  
Music Is a Woman  
The Mooche (1929)  
Hit Me with a Hot Note and Watch Me Bounce (1945)  
Love You Madly (1950)  
Perdido (1971)  
Fat and Forty  
It Don't Mean a Thing (1929)  
Things Ain't What They Used To Be  
Don't Get Around Much Anymore (1942)  
I'm Checking Out Goombye  
Do Nothing 'til You Hear From Me  
Bli-blip (1941)  
Cotton tail (1940)  
Take the "A" train  
Solitude (1934)  
I Let a Song Go out of My Heart (1938)  
Caravan(1937)  
Something to Live for (1939)  
Rockin in Rhythm (1933)  
In a Sentimental Mood (1935)  
I'm Beginning to See the Light (1944)  
Satin Doll (1958)  
Just Squeeze Me (1946)  
Dancers in Love (1945)  
Drop Me Off in Harlem (1933)  
Echoes of Harlem (1936)  
I'm Just a Lucky so-and-so (1945)  
Hey Baby (1946)  
Imagine My Frustration (1966)  
Kinda Dukish (1955)  
MC (1943)  
I Got It Bad And That Ain't Good (1941)  
Mood Indigo (1931)  
Sophisticated Lady (1933)  
It don't Mean a Thing (reprise)

Musical numbers at the Kay Theatre, 2003:

Act I:

Overture  
I've Got to Be a Rug Cutter (1937)  
Music Is a Woman  
The Mooche (1929)  
Hit Me with a Hot Note and Watch Me Bounce (1945)  
It Don't Mean a Thing (1929)  
Bli-blip (1941)  
Take the "A" train  
Solitude (1934)  
Don't Get Around Much Anymore (1942)/I Let a Song Go out of My Heart (1938)  
Something to Live for (1939)  
Caravan (1937)

Act II:

Drop Me Off in Harlem (1933)  
In a Sentimental Mood (1935)  
I'm Beginning to See the Light (1944)  
Satin Doll (1958) / Just Squeeze Me (1946)  
I'm Just a Lucky so-and-so (1945)  
Imagine My Frustration (1966)  
I'm Checking Out Goombye / Do Nothing 'til You Hear From Me  
I Got It Bad And That Ain't Good (1941) / Mood Indigo (1931)  
Sophisticated Lady (1933)  
It don't Mean a Thing (reprise)

Appendix B: Research images



Figure 1: Aaron Douglas, *The Negro in an African Setting*, 1934, as reproduced in Patton, Sharon F., *African-American Art* (New York: Oxford University Press, 1998), plate 61.



Figure 2: Archibald J. Motley, Jr., *Saturday Night*, 1935, as reproduced in Patton, Sharon F., *African-American Art* (New York: Oxford University Press, 1998), plate 60.



Figure 3: Archibald J. Motley, Jr., *Nightlife*, 1934, as reproduced in <http://nmaaryder.si.edu/journal/v11n2/v11n2craven.html> (30 November 2003)



Figure 4: Archibald J. Motley, Jr., *Saturday Night Street*, 1936, as reproduced in <http://facweb.stvincent.edu/academics/english/el241/Images/harlem.htm> (30 November, 2003)



Figure 5: Paolo Garretto, *Josephine Baker*, 1935, as reproduced in <http://www.nypl.org/press/celebrity3.html> (30 November, 2003)





Figure 6: Miguel Covarrubias, *Rapsodia en azul*, 1927, as reproduced in Sylvia Navarrete, *Artista Y Explorador Miguel Covarrubias* (Mexico: Consejo Nacional Para La Cultura Y Las Artes, 1993) Plate 30.



Figure 7: Guy McClelland, *Duke Ellington*, as reproduced in [www.waguy.com/Directory.html](http://www.waguy.com/Directory.html) (30 November, 2003)

## Appendix C: Light Plot and Paperwork

Initial wish list  
 Final wish list  
 Rough Light Plot  
 Final Light Plot  
 Hook up  
 Instrument schedule  
 Magic sheet  
 Cue track  
 Follow spot Cue Track  
 Budget breakdown

### Initial Wish List

(Page 1 of 13)

#### Radiating Out Front Light

Focus	Hanging Position	Unit Type	Note
A	3FOH	S4 ERS 19°	
B	3FOH	S4 ERS 19°	
C	3FOH	S4 ERS 19°	
D	3FOH	S4 ERS 19°	
E	3FOH	S4 ERS 19°	
F	3FOH	S4 ERS 19°	
G	3FOH	S4 ERS 19°	
H	3FOH	S4 ERS 19°	
J	3FOH	S4 ERS 19°	
K	3FOH	S4 ERS 19°	
L	2FOH	S4 ERS 19°	
M	2FOH	S4 ERS 19°	
N	2FOH	S4 ERS 19°	
O	2FOH	S4 ERS 19°	
P	2FOH	S4 ERS 19°	
Q	2FOH	S4 ERS 19°	
R	2FOH	S4 ERS 19°	
S	2FOH	S4 ERS 19°	
T	2FOH	S4 ERS 19°	
U	2FOH	S4 ERS 19°	

## Initial Wish List

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## Low Front Warm Color

Focus	Hanging Position	Unit Type	Note
L	Balcony Rail	S4 ERS 26°	Warm Color
LC	Balcony Rail	S4 ERS 26°	
RC	Balcony Rail	S4 ERS 26°	
R	Balcony Rail	S4 ERS 26°	

## Low Front Cool Color

Focus	Hanging Position	Unit Type	Note
L	Balcony Rail	S4 ERS 26°	Cool Color
LC	Balcony Rail	S4 ERS 26°	
RC	Balcony Rail	S4 ERS 26°	
R	Balcony Rail	S4 ERS 26°	

## SL High Side Color System

Focus	Hanging Position	Unit Type	Note
Apron L	1FOH	S4 ERS 36°	
Apron LC	1FOH	S4 ERS 36°	
Apron C	1FOH	S4 ERS 36°	
Apron RC	1FOH	S4 ERS 36°	
Apron R	1FOH	S4 ERS 36°	
DS-L	1FOH	S4 ERS 36°	
DS-LC	1FOH	S4 ERS 36°	
DS-C	1FOH	S4 ERS 36°	
DS-RC	1FOH	S4 ERS 36°	
DS-R	1FOH	S4 ERS 36°	
IN1-L	1E	S4 ERS 36°	
IN1-LC	1E	S4 ERS 36°	
IN1-C	1E	S4 ERS 36°	
IN1-RC	1E	S4 ERS 36°	
IN1-R	1E	S4 ERS 36°	
IN2-L	3E	S4 ERS 36°	
IN2-LC	3E	S4 ERS 36°	
IN2-C	3E	S4 ERS 36°	
IN2-RC	3E	S4 ERS 36°	
IN2-R	3E	S4 ERS 36°	
IN3-L	4E	S4 ERS 36°	
IN3-LC	4E	S4 ERS 36°	
IN3-C	4E	S4 ERS 36°	
IN3-RC	4E	S4 ERS 36°	
IN3-R	4E	S4 ERS 36°	

## SR High Side Color System

Focus	Hanging Position	Unit Type	Note
Apron L	1FOH	S4 ERS 36°	
Apron LC	1FOH	S4 ERS 36°	
Apron C	1FOH	S4 ERS 36°	
Apron RC	1FOH	S4 ERS 36°	
Apron R	1FOH	S4 ERS 36°	
DS-L	1FOH	S4 ERS 36°	
DS-LC	1FOH	S4 ERS 36°	
DS-C	1FOH	S4 ERS 36°	
DS-RC	1FOH	S4 ERS 36°	
DS-R	1FOH	S4 ERS 36°	
IN1-L	1E	S4 ERS 36°	
IN1-LC	1E	S4 ERS 36°	
IN1-C	1E	S4 ERS 36°	
IN1-RC	1E	S4 ERS 36°	
IN1-R	1E	S4 ERS 36°	
IN2-L	3E	S4 ERS 36°	
IN2-LC	3E	S4 ERS 36°	
IN2-C	3E	S4 ERS 36°	
IN2-RC	3E	S4 ERS 36°	
IN2-R	3E	S4 ERS 36°	
IN3-L	4E	S4 ERS 36°	
IN3-LC	4E	S4 ERS 36°	
IN3-C	4E	S4 ERS 36°	
IN3-RC	4E	S4 ERS 36°	
IN3-R	4E	S4 ERS 36°	

Initial Wish List

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SL Pipe End Patter System

Focus	Hanging Position	Unit Type	Note
Apron L	1FOH	S4 ERS 36°	Linear Breakup Gobo
Apron C	1FOH	S4 ERS 26°	
Apron R	1FOH	S4 ERS 19°	
DS-L	1FOH	S4 ERS 36°	
DS-C	1FOH	S4 ERS 26°	
DS-R	1FOH	S4 ERS 19°	
IN1-L	1E	S4 ERS 36°	
IN1-C	1E	S4 ERS 26°	
IN1-R	1E	S4 ERS 19°	
IN2-L	3E	S4 ERS 36°	
IN2-C	3E	S4 ERS 26°	
IN2-R	3E	S4 ERS 19°	
IN3-L	4E	S4 ERS 36°	
IN3-C	4E	S4 ERS 26°	
IN3-R	4E	S4 ERS 19°	

SR Pipe End Pattern System

Focus	Hanging Position	Unit Type	Note
Apron L	1FOH	S4 ERS 19°	Linear Breakup Gobo
Apron C	1FOH	S4 ERS 26°	
Apron R	1FOH	S4 ERS 36°	
DS-L	1FOH	S4 ERS 19°	
DS-C	1FOH	S4 ERS 26°	
DS-R	1FOH	S4 ERS 36°	
IN1-L	1E	S4 ERS 19°	
IN1-C	1E	S4 ERS 26°	
IN1-R	1E	S4 ERS 36°	
IN2-L	3E	S4 ERS 19°	
IN2-C	3E	S4 ERS 26°	
IN2-R	3E	S4 ERS 36°	
IN3-L	4E	S4 ERS 19°	
IN3-C	4E	S4 ERS 26°	
IN3-R	4E	S4 ERS 36°	

# Initial Wish List

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## SL Head Warm Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 50°	
IN1	Deck Boom	S4 ERS 36°	
IN2	Deck Boom	S4 ERS 36°	
IN3	Deck Boom	S4 ERS 36°	

## SR Head Warm Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 50°	
IN1	Deck Boom	S4 ERS 36°	
IN2	Deck Boom	S4 ERS 36°	
IN3	Deck Boom	S4 ERS 36°	

## SL Head Cool Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 50°	
IN1	Deck Boom	S4 ERS 36°	
IN2	Deck Boom	S4 ERS 36°	
IN3	Deck Boom	S4 ERS 36°	

## SR Head Cool Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 50°	
IN1	Deck Boom	S4 ERS 36°	
IN2	Deck Boom	S4 ERS 36°	
IN3	Deck Boom	S4 ERS 36°	

Initial Wish List

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SL Mid Warm Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	

SR Mid Warm Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	

SL Mid Cool Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	

SR Mid Cool Color

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	



## Initial Wish List

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## SL Shin With Fader

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	

## SR Shin With Fader

Focus	Hanging Position	Unit Type	Note
Apron	Deck Boom	S4 ERS 36°	
IN1	Deck Boom	S4 ERS 26°	
IN2	Deck Boom	S4 ERS 26°	
IN3	Deck Boom	S4 ERS 26°	

## Down Light With Fader

Focus	Hanging Position	Unit Type	Note
Apron-L	1FOH	S4 PAR MFL	
Apron-LC	1FOH	S4 PAR MFL	
Apron-C	1FOH	S4 PAR MFL	
Apron-RC	1FOH	S4 PAR MFL	
Apron-R	1FOH	S4 PAR MFL	
IN1-L	1E	S4 PAR MFL	
IN1-LC	1E	S4 PAR MFL	
IN1-C	1E	S4 PAR MFL	
IN1-RC	1E	S4 PAR MFL	
IN1-R	1E	S4 PAR MFL	
IN2-L	3E	S4 PAR MFL	
IN2-LC	3E	S4 PAR MFL	
IN2-C	3E	S4 PAR MFL	
IN2-RC	3E	S4 PAR MFL	
IN2-R	3E	S4 PAR MFL	
IN3-L	5E	S4 PAR MFL	
IN3-LC	5E	S4 PAR MFL	
IN3-C	5E	S4 PAR MFL	
IN3-Rc	5E	S4 PAR MFL	
IN3-R	5E	S4 PAR MFL	

## Initial Wish List

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## Down Light Pattern System

Focus	Hanging Position	Unit Type	Note
Apron 1	1FOH	S4 ERS 26°	Head-high Coverage
Apron 2	1FOH	S4 ERS 26°	Organic Breakup Gobo
Apron 3	1FOH	S4 ERS 26°	
Apron 4	1FOH	S4 ERS 26°	
Apron 5	1FOH	S4 ERS 26°	
Apron 6	1FOH	S4 ERS 26°	
Apron 7	1FOH	S4 ERS 26°	
DS 1	1FOH	S4 ERS 26°	
DS 2	1FOH	S4 ERS 26°	
DS 3	1FOH	S4 ERS 26°	
DS 4	1FOH	S4 ERS 26°	
DS 5	1FOH	S4 ERS 26°	
DS 6	1FOH	S4 ERS 26°	
DS 7	1FOH	S4 ERS 26°	
IN1-1	1E	S4 ERS 26°	
IN1-2	1E	S4 ERS 26°	
IN1-3	1E	S4 ERS 26°	
IN1-4	1E	S4 ERS 26°	
IN1-5	1E	S4 ERS 26°	
IN1-6	1E	S4 ERS 26°	
IN1-7	1E	S4 ERS 26°	
IN2-1	2E	S4 ERS 26°	
IN2-2	2E	S4 ERS 26°	
IN2-3	2E	S4 ERS 26°	
IN2-4	2E	S4 ERS 26°	
IN2-5	2E	S4 ERS 26°	
IN2-6	2E	S4 ERS 26°	
IN2-7	2E	S4 ERS 26°	
IN3-1	4E	S4 ERS 26°	
IN3-2	4E	S4 ERS 26°	
IN3-3	4E	S4 ERS 26°	
IN3-4	4E	S4 ERS 26°	
IN3-5	4E	S4 ERS 26°	
IN3-6	4E	S4 ERS 26°	
IN3-7	4E	S4 ERS 26°	

## Initial Wish List

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## Down Light Neutral Color

Focus	Hanging Position	Unit Type	Note
Apron-L	1FOH	S4 PAR MFL	
Apron-LC	1FOH	S4 PAR MFL	
Apron-C	1FOH	S4 PAR MFL	
Apron-RC	1FOH	S4 PAR MFL	
Apron-R	1FOH	S4 PAR MFL	
IN1-L	1E	S4 PAR MFL	
IN1-LC	1E	S4 PAR MFL	
IN1-C	1E	S4 PAR MFL	
IN1-RC	1E	S4 PAR MFL	
IN1-R	1E	S4 PAR MFL	
IN2-L	3E	S4 PAR MFL	
IN2-LC	3E	S4 PAR MFL	
IN2-C	3E	S4 PAR MFL	
IN2-RC	3E	S4 PAR MFL	
IN2-R	3E	S4 PAR MFL	
IN3-L	5E	S4 PAR MFL	
IN3-LC	5E	S4 PAR MFL	
IN3-C	5E	S4 PAR MFL	
IN3-Rc	5E	S4 PAR MFL	
IN3-R	5E	S4 PAR MFL	

## Down Light Pattern 1

Focus	Hanging Position	Unit Type	Note
DL	1FOH	S4 ERS 36°	Deck Coverage
DC	1FOH	S4 ERS 36°	Leaves Breakup Gobo
DR	1FOH	S4 ERS 36°	
ML	1E	S4 ERS 36°	
MC	1E	S4 ERS 36°	
MR	1E	S4 ERS 36°	
UL	5E	S4 ERS 36°	
UC	5E	S4 ERS 36°	
UR	5E	S4 ERS 36°	

# Initial Wish List

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## Down Light Pattern 2

Focus	Hanging Position	Unit Type	Note
DL	1FOH	S4 ERS 36°	Deck Coverage
DC	1FOH	S4 ERS 36°	Thicket Gobo
DR	1FOH	S4 ERS 36°	
ML	1E	S4 ERS 36°	
MC	1E	S4 ERS 36°	
MR	1E	S4 ERS 36°	
UL	5E	S4 ERS 36°	
UC	5E	S4 ERS 36°	
UR	5E	S4 ERS 36°	

## Down Light Pattern 3

Focus	Hanging Position	Unit Type	Note
DL	1FOH	S4 ERS 36°	Deck Coverage
DC	1FOH	S4 ERS 36°	Linear Breakup Gobo
DR	1FOH	S4 ERS 36°	
ML	1E	S4 ERS 36°	
MC	1E	S4 ERS 36°	
MR	1E	S4 ERS 36°	
UL	5E	S4 ERS 36°	
UC	5E	S4 ERS 36°	
UR	5E	S4 ERS 36°	

## Set Specials:

### Main Drape

Hanging Position	Unit Type	Note
Balcony Rail	S4 ERS 26°	UP-L
Balcony Rail	S4 ERS 26°	UP-R
Balcony Rail	S4 ERS 26°	LOW-L
Balcony Rail	S4 ERS 26°	LOW-R

## Show Curtain

Hanging Position	Unit Type	Note
Balcony Rail	S4 ERS 26°	L
Balcony Rail	S4 ERS 26°	LC
Balcony Rail	S4 ERS 26°	RC
Balcony Rail	S4 ERS 26°	R

## Initial Wish List

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### Header

Hanging Position	Unit Type	Note
SL Ladder	S4 PAR MFL	SL with fader
SR Ladder	S4 ERS 36°	SR with fader
SL Ladder	S4 PAR MFL	SL with gobo
SR Ladder	S4 ERS 36°	SR with gobo

### Travelers

Hanging Position	Unit Type	Note
3E	S4 PAR MFL	SL with fader
3E	S4 ERS 50°	SR with fader
3E	S4 PAR MFL	SL with gobo
3E	S4 ERS 50°	SR with gobo

### Scrim

Hanging Position	Unit Type	Note
6E	Ministrip	Color 1
6E	Ministrip	Color 2
6E	Ministrip	Color 3

### Rear Projection (RP) Screen

Hanging Position	Unit Type	Note
10E	Ministrip	Top Color 1
10E	Ministrip	Top Color 2
10E	Ministrip	Top Color 3
Deck Boom	Ministrip	Side Color 1
Deck Boom	Ministrip	Side Color 2
Deck Boom	Ministrip	Side Color 3
10E		Gobo 1
10E		Gobo 2
Deck		Gobo 3

### Drape Door

Hanging Position	Unit Type	Note
8E	S4 PAR MFL	White curtain
8E	S4 PAR MFL	White curtain
7E	S4 ERS 19°	Slash

### Steps

Hanging Position	Unit Type	Note
Bandstand	Rope light	

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Band Stand

Hanging Position	Unit Type	Note
10E	8" Fresnel	ACT I
6E	8" Fresnel	ACT II, Color 1
6E	8" Fresnel	ACT II, Color 2

Scene Specials

Focus	Hanging Position	Unit Type	Musical Number
SL Aisle	2FOH	S4 ERS 19°	Music Is a Woman
SR Aisle	2FOH	S4 ERS 19°	Music Is a Woman
SL Aisle	2FOH	S4 ERS 19°	Music Is a Woman
SR Aisle	2FOH	S4 ERS 19°	Music Is a Woman
Apron-R	1FOH	S4 ERS 19°	Hit Me with a Hot Note
Singer	2E	S4 ERS 19°	It Don't Mean a Thing
Singer	2E	S4 ERS 19°	It Don't Mean a Thing
Singer	2E	S4 ERS 19°	It Don't Mean a Thing
L Traveler	3E	S4 PAR MFL	Bli-blip
R Traveler	3E	S4 PAR MFL	Bli-blip
L Traveler	3E	S4 ERS 36°	Bli-blip
R Traveler	3E	S4 ERS 36°	Bli-blip
St. Lamp	(16P)	Lamp	Take the A Train
Panel	3E	S4 PAR MFL	Take the A Train
Panel	3E	S4 ERS 19°	Take the A Train
Panel	5E	S4 ERS 36°	Take the A Train
Singers	2E	S4 ERS 36°	Take the A Train
Singers	2E	S4 ERS 36°	Take the A Train
Swing	2E	S4 ERS 19°	Solitude
Swing	3E	S4 ERS 19°	Solitude
Singer	2FOH	S4 ERS 19°	Something to Live for
Singer	2E	S4 ERS 19°	Something to Live for
Singer	3E	S4 ERS 19°	Something to Live for
Singer	8E	S4 ERS 19°	Caravan
Singer	10E	S4 ERS 19°	Caravan
Singer	10E	S4 ERS 19°	Caravan
Ensemble	Deck	3" Fresnel	Caravan
US position	9E	S4 ERS 19°	Drop me Off in Harlem
US position	4E	S4 ERS 19°	Drop me Off in Harlem
US position	4E	S4 PAR MFL	Drop me Off in Harlem
DS position	2E	S4 ERS 19°	Drop me Off in Harlem
DS position	2E	S4 ERS 19°	Drop me Off in Harlem
DS position	4E	S4 PAR MFL	Drop me Off in Harlem

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Scene Specials (cont.)

Focus	Hanging Position	Unit Type	Musical Number
Singer	4E	S4 ERS 26°	In a Sentimental Mood
Singer	6E	S4 ERS 19°	In a Sentimental Mood
Singer	6E	S4 ERS 19°	In a Sentimental Mood
Singer	6E	S4 ERS 26°	In a Sentimental Mood
Framed art	3E	S4 ERS 26°	Satin Doll / Just Squeeze Me
Framed art	3E	S4 ERS 26°	Satin Doll / Just Squeeze Me
SL Steps	3E	S4 ERS 26°	Satin Doll / Just Squeeze Me
SR Steps	3E	S4 ERS 26°	Satin Doll / Just Squeeze Me

# Final Wish List

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## Radiating Out Front Light

Channel	Focus	Hanging Position	Unit Type	Color / Gobo
1	A	3FOH	S4 ERS 19°	R3206
2	B	3FOH	S4 ERS 19°	R3206
3	C	3FOH	S4 ERS 19°	R3206
4	D	3FOH	S4 ERS 19°	R3206
5	E	3FOH	S4 ERS 19°	R3206
6	F	3FOH	S4 ERS 19°	R3206
7	G	3FOH	S4 ERS 19°	R3206
8	H	3FOH	S4 ERS 19°	R3206
9	J	3FOH	S4 ERS 19°	R3206
10	K	3FOH	S4 ERS 19°	R3206
11	L	2FOH	S4 ERS 19°	R3206
12	M	2FOH	S4 ERS 19°	R3206
13	N	2FOH	S4 ERS 19°	R3206
14	O	2FOH	S4 ERS 19°	R3206
15	P	2FOH	S4 ERS 19°	R3206
16	Q	2FOH	S4 ERS 19°	R3206
17	R	2FOH	S4 ERS 19°	R3206
18	S	2FOH	S4 ERS 19°	R3206
19	T	2FOH	S4 ERS 19°	R3206
20	U	2FOH	S4 ERS 19°	R3206

## Radiating In Front Light

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
21	A	2FOH	S4 ERS 26°	R3316
22	B	2FOH	S4 ERS 26°	R3316
23	C	2FOH	S4 ERS 26°	R3316
24	D	2FOH	S4 ERS 26°	R3316
25	E	2FOH	S4 ERS 26°	R3316
26	F	2FOH	S4 ERS 26°	R3316
27	G	2FOH	S4 ERS 26°	R3316
28	H	2FOH	S4 ERS 26°	R3316
29	J	2FOH	S4 ERS 26°	R3316
30	K	2FOH	S4 ERS 26°	R3316



# Final Wish List

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## Down Light Pattern System

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
31	Apron 1	1FOH	S4 ERS 36°	G674
32	Apron 2	1FOH	S4 ERS 36°	Jagged Breakup
33	Apron 3	1FOH	S4 ERS 36°	
34	Apron 4	1FOH	S4 ERS 36°	
35	Apron 5	1FOH	S4 ERS 36°	
36	Apron 6	1FOH	S4 ERS 36°	
37	Apron 7	1FOH	S4 ERS 36°	
38	IN1-1	1E	S4 ERS 36°	
39	IN1-2	1E	S4 ERS 36°	
40	IN1-3	1E	S4 ERS 36°	
41	IN1-4	1E	S4 ERS 36°	
42	IN1-5	1E	S4 ERS 36°	
43	IN1-6	1E	S4 ERS 36°	
44	IN1-7	1E	S4 ERS 36°	
45	IN2-1	2E	S4 ERS 36°	
46	IN2-2	2E	S4 ERS 36°	
47	IN2-3	2E	S4 ERS 36°	
48	IN2-4	2E	S4 ERS 36°	
49	IN2-5	2E	S4 ERS 36°	
50	IN2-6	2E	S4 ERS 36°	
51	IN2-7	2E	S4 ERS 36°	
52	IN3-1	4E	S4 ERS 36°	
53	IN3-2	4E	S4 ERS 36°	
54	IN3-3	4E	S4 ERS 36°	
55	IN3-4	4E	S4 ERS 36°	
56	IN3-5	4E	S4 ERS 36°	

# Final Wish List

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## SL High Side Color System

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
57	Apron L	1FOH	S4 PAR MFL	R35
58	Apron C	1FOH	S4 PAR MFL	
59	Apron R	1FOH	S4 PAR MFL	
60	DS-L	1FOH	S4 PAR MFL	
61	DS-C	1FOH	S4 PAR MFL	
62	DS-R	1FOH	S4 PAR MFL	
63	IN1-L	1E	S4 PAR MFL	
64	IN1-C	1E	S4 PAR MFL	
65	IN1-R	1E	S4 PAR MFL	
66	IN2-L	3E	S4 PAR MFL	
67	IN2-C	3E	S4 PAR MFL	
68	IN2-R	3E	S4 PAR MFL	
69	IN3-L	4E	S4 PAR MFL	
70	IN3-C	4E	S4 PAR MFL	
71	IN3-R	4E	S4 PAR MFL	

## SR High Side Color System

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
72	Apron L	1FOH	S4 PAR MFL	R33
73	Apron C	1FOH	S4 PAR MFL	
74	Apron R	1FOH	S4 PAR MFL	
75	DS-L	1FOH	S4 PAR MFL	
76	DS-C	1FOH	S4 PAR MFL	
77	DS-R	1FOH	S4 PAR MFL	
78	IN1-L	1E	S4 PAR MFL	
79	IN1-C	1E	S4 PAR MFL	
80	IN1-R	1E	S4 PAR MFL	
81	IN2-L	3E	S4 PAR MFL	
82	IN2-C	3E	S4 PAR MFL	
83	IN2-R	3E	S4 PAR MFL	
84	IN3-L	4E	S4 PAR MFL	
85	IN3-C	4E	S4 PAR MFL	
86	IN3-R	4E	S4 PAR MFL	

## Final Wish List

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### Pipe End Pattern

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
87	Apron L	Apron Ladder	S4 ERS 36°	Color: R54
88	Apron C	Apron Ladder	S4 ERS 36°	Gobo: G697
89	Apron C	Apron Ladder	S4 ERS 36°	Construction D
90	Apron R	Apron Ladder	S4 ERS 36°	
91	IN1-L	1FOH	S4 ERS 36°	
92	IN1-C	1FOH	S4 ERS 36°	
93	IN1-C	1FOH	S4 ERS 36°	
94	IN1-R	1FOH	S4 ERS 36°	
95	IN2-L	3E	S4 ERS 36°	
96	IN2-C	3E	S4 ERS 36°	
97	IN2-C	3E	S4 ERS 36°	
98	IN2-R	3E	S4 ERS 36°	
99	IN3-L	4E	S4 ERS 36°	
100	IN3-C	4E	S4 ERS 36°	
101	IN3-C	4E	S4 ERS 36°	
102	IN3-R	4E	S4 ERS 36°	

### Pipe End Fader System

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
103	Apron L	Apron Ladder	S4 PAR NSP	
104	Apron R	Apron Ladder	S4 PAR NSP	
105	IN1-L	1FOH	S4 PAR NSP	
106	IN1-R	1FOH	S4 PAR NSP	
107	IN2-L	3E	S4 PAR NSP	
108	IN2-R	3E	S4 PAR NSP	
109	IN3-L	5E	S4 PAR NSP	
110	IN3-R	5E	S4 PAR NSP	

### SL / SR Head Color

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
111	Apron L	SL Boom 1	S4 ERS 50°	ACT I: R 02
112	Apron R	SR Boom 1	S4 ERS 50°	ACT II: R 99
113	IN1-L	SL Boom 2	S4 ERS 36°	
114	IN1-R	SR Boom 2	S4 ERS 36°	
115	IN2-L	SL Boom 3	S4 ERS 36°	
116	IN2-R	SR Boom 3	S4 ERS 36°	
117	IN3-L	SL Boom 4	S4 ERS 36°	
118	IN3-R	SR Boom 4	S4 ERS 36°	

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### SL / SR Mid Color

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
119	Apron L	SL Boom 1	S4 ERS 50°	ACT I: R 365
120	Apron R	SR Boom 1	S4 ERS 50°	ACT II: R 52
121	IN1-L	SL Boom 2	S4 ERS 36°	
122	IN1-R	SR Boom 2	S4 ERS 36°	
123	IN2-L	SL Boom 3	S4 ERS 36°	
124	IN2-R	SR Boom 3	S4 ERS 36°	
125	IN3-L	SL Boom 4	S4 ERS 36°	
126	IN3-R	SR Boom 4	S4 ERS 36°	

### SL / SR Shin Fader

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
127	Apron L	SL Boom 1	S4 ERS 36°	
128	Apron R	SR Boom 1	S4 ERS 36°	
129	IN1-L	SL Boom 2	S4 ERS 26°	
130	IN1-R	SR Boom 2	S4 ERS 26°	
131	IN2-L	SL Boom 3	S4 ERS 26°	
132	IN2-R	SR Boom 3	S4 ERS 26°	
133	IN3-L	SL Boom 4	S4 ERS 26°	
134	IN3-R	SR Boom 4	S4 ERS 26°	

### Down Pattern

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
135	DL	1FOH	S4 ERS 36°	Color: R54
136	DC	1FOH	S4 ERS 36°	Gobo: G294
137	DR	1FOH	S4 ERS 36°	Summer Leaves
138	ML	1E	S4 ERS 36°	
139	MC	1E	S4 ERS 36°	
140	MR	1E	S4 ERS 36°	
141	UL	4E	S4 ERS 36°	
142	UC	4E	S4 ERS 36°	
143	UL	4E	S4 ERS 36°	

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### Down Light With Fader

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
144	Apron L	1FOH	S4 PAR MFL	
145	Apron LC	1FOH	S4 PAR MFL	
146	Apron C	1FOH	S4 PAR MFL	
147	Apron RC	1FOH	S4 PAR MFL	
148	Apron R	1FOH	S4 PAR MFL	
149	IN1-L	1E	S4 PAR MFL	
150	IN1-LC	1E	S4 PAR MFL	
151	IN1-C	1E	S4 PAR MFL	
152	IN1-RC	1E	S4 PAR MFL	
153	IN1-R	1E	S4 PAR MFL	
154	IN2-L	3E	S4 PAR MFL	
155	IN2-LC	3E	S4 PAR MFL	
156	IN2-C	3E	S4 PAR MFL	
157	IN2-RC	3E	S4 PAR MFL	
158	IN2-R	3E	S4 PAR MFL	
159	IN3-L	5E	S4 PAR MFL	
160	IN3-CL	5E	S4 PAR MFL	
161	IN3-C	5E	S4 PAR MFL	
162	IN3-RC	5E	S4 PAR MFL	
163	IN3-R	5E	S4 PAR MFL	

### Low Front Warm Color

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
164	L	Balcony Rail	S4 ERS 26°	Color: R 4360
165	LC	Balcony Rail	S4 ERS 26°	Gobo: G520
166	RC	Balcony Rail	S4 ERS 26°	Open Branches
167	R	Balcony Rail	S4 ERS 26°	

### Low Front Cool Color

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
168	L	Balcony Rail	S4 ERS 26°	Color: R 37
165	LC	Balcony Rail	S4 ERS 26°	Gobo: R7169
170	RC	Balcony Rail	S4 ERS 26°	Cloud 11
171	R	Balcony Rail	S4 ERS 26°	

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Set Specials:

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
172	Main Drape	Balcony Rail	S4 ERS 36°	Color: R 18
173	Main Drape	Balcony Rail	S4 ERS 36°	Gobo: R 9695
174	Main Drape	Balcony Rail	S4 ERS 36°	Linear 7
175	Main Drape	Balcony Rail	S4 ERS 36°	

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
176	Show Curtain	1E	S4 PAR MFL	Fader
177	Show Curtain	1E	S4 PAR MFL	
178	Show Curtain	1E	S4 PAR MFL	
179	Show Curtain	1E	S4 PAR MFL	

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
176	Header	SL Ladder	S4 PAR MFL	R 370
177	Header	SR Ladder	S4 PAR MFL	R 370
178	Header	SL Ladder	S4 PAR MFL	R 47
179	Header	SR Ladder	S4 PAR MFL	R 47
182	Header	SL Ladder	S4 ERS 36°	Gobo: G726 / Smash
183	Header	SR Ladder	S4 ERS 36°	G726/Smash

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
180	SL Travelers	3E	S4 PAR MFL	Fader
181	SR Travelers	3E	S4 ERS 50°	Fader
184	SL Travelers	3E	S4 PAR MFL	G726 / Smash
185	SR Travelers	3E	S4 ERS 50°	G726/Smash

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
186, 187	Scrim	6E	Ministrip	R 39
188, 189	Scrim	6E	Ministrip	R 370
190, 191	Scrim	6E	Ministrip	R 79
192	Scrim	Deck	S4 ERS 50°	No Color (N/C)
193	Scrim	Deck	S4 ERS 50°	N/C

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Set Specials (cont.):

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
194-196	RP	9E	Far Cyc	R 82
197-199	RP	9E	Far Cyc	G 330
200-202	RP	9E	Far Cyc	R 94
203, 204	RP	SL/SR Booms	Ministrip	G 855
205, 206	RP	SL/SR Booms	Ministrip	R 47
207, 208	RP	SL/SR Booms	Ministrip	R 40
209	RP	10E	S4 ERS 50°	Triangles
210	RP	10E	S4 ERS 50°	Choc-Block
211	RP	Deck	S4 ERS 50°	Construction B
212	RP	Deck	S4 ERS 50°	Construction B

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
213	Drape Door	7E	S4 ERS 19°	N/C
214	Drape Door	8E	S4 PAR MFL	R 68
215	Drape Door	8E	S4 PAR MFL	R 339
216	Rails	8E	S4 ERS 26°	R 370
217	Rails	7E	S4 ERS 26°	R 370

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
218	Musician light	Stand		R68
219-225		Bandstand	Rope Light	N/C
226	Bandstand	10E	8" Fresnel	R 81
227	Bandstand	7E	8" Fresnel	R 47
228	Bandstand	7E	8" Fresnel	R 31
229	L Proscenium	1FOH	S4 ERS 50°	R 39
230	R proscenium	1FOH	S4 ERS 50°	R 39

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## Scene Specials

Channel	Focus	Hanging Position	Unit Type	Musical Number
231	SL Aisle	2FOH	S4 ERS 19°	Music Is a Woman
232	SR Aisle	2FOH	S4 ERS 19°	Music Is a Woman
233	SL Aisle	2FOH	S4 ERS 19°	Music Is a Woman
234	SR Aisle	2FOH	S4 ERS 19°	Music Is a Woman
235	Apron-R	1FOH	S4 ERS 19°	Hit Me with a Hot Note
236	Singer	2E	S4 ERS 19°	It Don't Mean a Thing
237	L Traveler	3E	S4 PAR MFL	Bli-blip
238	R Traveler	3E	S4 PAR MFL	Bli-blip
239	L Traveler	3E	S4 ERS 36°	Bli-blip
240	R Traveler	3E	S4 ERS 36°	Bli-blip
241	St. Lamp	(16P)	Lamp	Take the A Train
242	Panel	2E	S4 ERS 19°	Take the A Train
243	Singers	1E	S4 PAR MFL	Take the A Train
244	Singers	2E	S4 ERS 26°	Take the A Train
245	Singers	2E	S4 ERS 26°	Take the A Train
246	Panel	2E	S4 PAR MFL	Take the A Train
247	Panel	5E	S4 ERS 19°	Take the A Train
248	Panel	5E	S4 ERS 36°	Take the A Train
249	Singer	3E	S4 ERS 19°	Something to Live for
250	Singer	10E	S4 ERS 19°	Caravan
251	Singer	10E	S4 ERS 19°	Caravan
252	US position	4E	S4 ERS 19°	Drop me Off in Harlem
253	US position	9E	S4 ERS 19°	Drop me Off in Harlem
254	DS position	2E	S4 ERS 19°	Drop me Off in Harlem
255	DS position	5E	S4 PAR MFL	Drop me Off in Harlem
256	Singer	6E	S4 ERS 26°	In a Sentimental Mood
257	Singer	7E	S4 ERS 19°	In a Sentimental Mood
258	Singer	7E	S4 ERS 19°	In a Sentimental Mood
259	Stool	4E	S4 ERS 26°	I'm Beginning to See the Light
260	DS Band	2E	S4 PAR MFL	Same as above
261	DS Band	2E	S4 PAR MFL	Same as above
262	Framed art	1E	S4 ERS 19°	Satin Doll / Just Squeeze Me
263	Framed art	1E	S4 ERS 19°	Same as above
264	Singer	2FOH	S4 ERS 19°	Something to Live for
265	UC	7E	S4 ERS 36°	Indigo



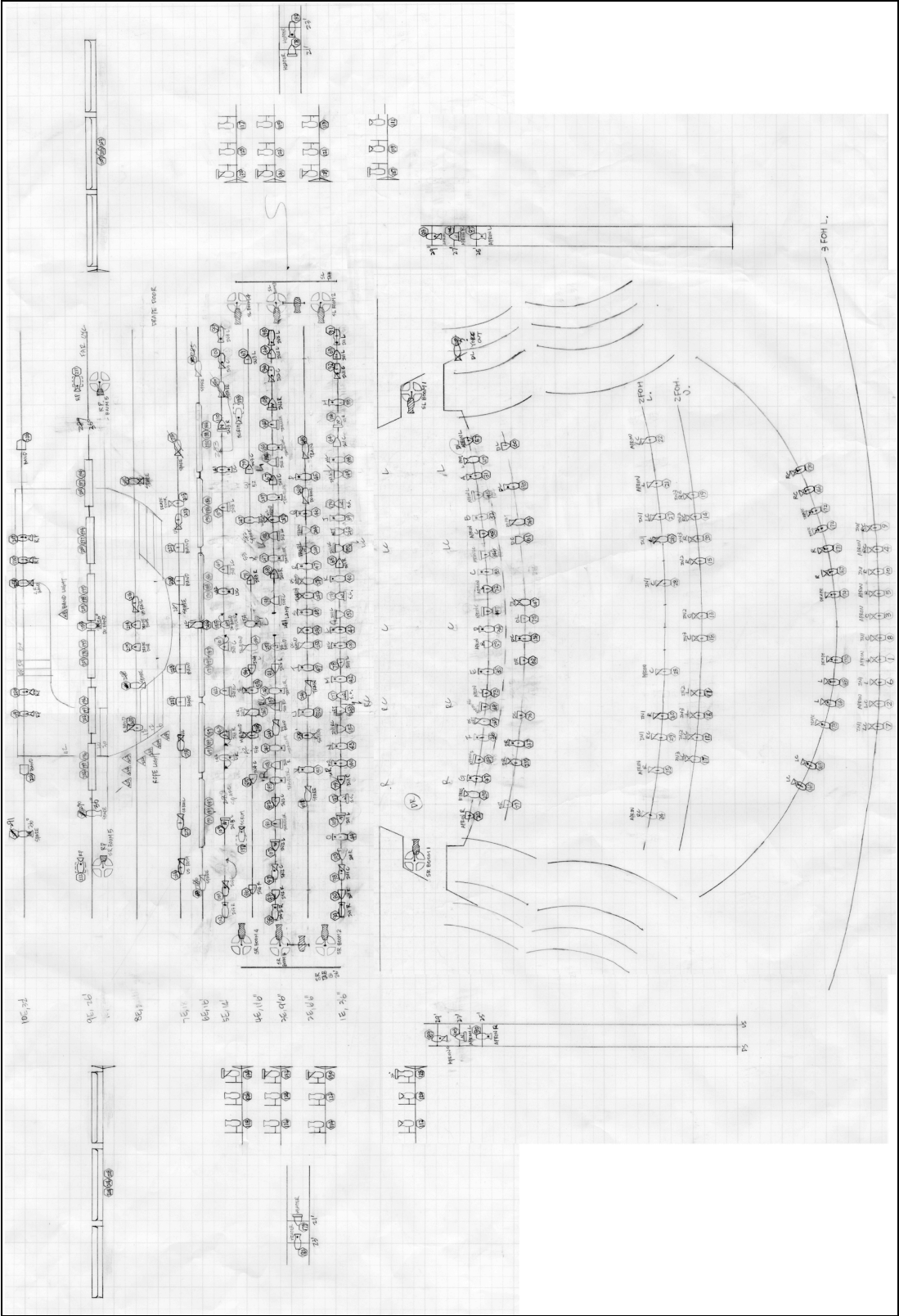
# Final Wish List

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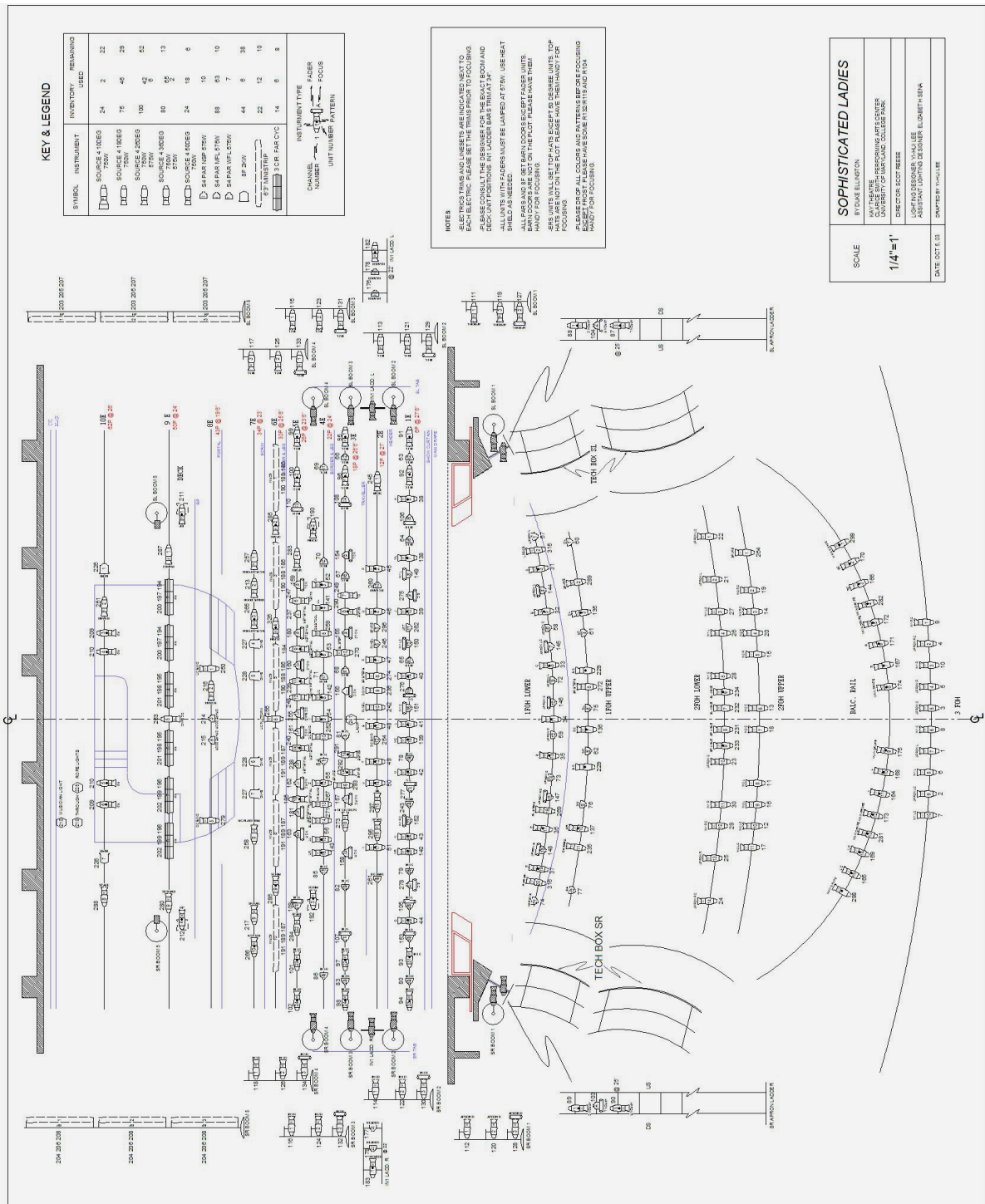
## Scene Specials (cont.)

Channel	Focus	Hanging Position	Unit Type	Color/Gobo
266	UC	7E	S4 ERS 36°	Indigo
267	Piano	4E	S4 ERS 26°	Indigo
268	Swing	3E	S4 ERS 19°	Solitude
269	SL Steps	1FOH	S4 ERS 19°	Sophisticated Ladies
270	Lady	3E	S4 ERS 26°	Sophisticated Ladies
271	Lady	4E	S4 ERS 19°	Sophisticated Ladies
272	Lady	1FOH	S4 ERS 19°	Sophisticated Ladies
273	Lady	3E	S4 ERS 26°	Sophisticated Ladies
274	Lady	2E	S4 ERS 19°	Sophisticated Ladies
281	Spare			
282	Spare			
283	Spare			
284	Spare			
285	Spare			
286	Spare			
287	Spare			
288	Spare			

Rough Light Plot



## Final Light Plot



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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(1)	18	3FOH	7	S4 19°	CTR OUT FRONT	S4 19° 750w	APRON L
(2)	16	3FOH	9	S4 19°	CTR OUT FRONT	S4 19° 750w	APRON LC
(3)	21	3FOH	5	S4 19°	CTR OUT FRONT	S4 19° 750w	APRON C
(4)	25	3FOH	2	S4 19°	CTR OUT FRONT	S4 19° 750w	APRON RC
(5)	23	3FOH	4	S4 19°	CTR OUT FRONT	S4 19° 750w	APRON R
(6)	17	3FOH	8	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 L
(7)	14	3FOH	10	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 LC
(8)	20	3FOH	6	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 C
(9)	26	3FOH	1	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 RC
(10)	24	3FOH	3	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 R
(11)	56	2FOH UPPER	8	S4 19°	CTR OUT FRONT	S4 19° 750w	IN1 L
(12)	54	2FOH UPPER	10	S4 19°	CTR OUT FRONT	S4 19° 750w	IN2 LC
(13)	61	2FOH UPPER	6	S4 19°	CTR OUT FRONT	S4 19° 750w	IN2 C
(14)	67	2FOH UPPER	2	S4 19°	CTR OUT FRONT	S4 19° 750w	IN2 RC
(15)	65	2FOH UPPER	4	S4 19°	CTR OUT FRONT	S4 19° 750w	IN2 R
(16)	55	2FOH UPPER	9	S4 19°	CTR OUT FRONT	S4 19° 750w	IN3 L
(17)	51	2FOH UPPER	11	S4 19°	CTR OUT FRONT	S4 19° 750w	IN3 LC
(18)	60	2FOH UPPER	7	S4 19°	CTR OUT FRONT	S4 19° 750w	IN3 C
(19)	69	2FOH UPPER	1	S4 19°	CTR OUT FRONT	S4 19° 750w	IN3 RC
(20)	66	2FOH UPPER	3	S4 19°	CTR OUT FRONT	S4 19° 750w	IN3 R
(21)	73	2FOH LOWER	2	S4 26°	CTR IN FRONT	S4 26° 750w	APRON L
(22)	71	2FOH LOWER	1	S4 26°	CTR IN FRONT	S4 26° 750w	APRON LC
(23)	58	2FOH LOWER	11	S4 26°	CTR IN FRONT	S4 26° 750w	APRON C
(24)	50	2FOH LOWER	16	S4 26°	CTR IN FRONT	S4 26° 750w	APRON RC
(25)	52	2FOH LOWER	15	S4 26°	CTR IN FRONT	S4 26° 750w	APRON R
(26)	68	2FOH LOWER	3	S4 26°	CTR IN FRONT	S4 26° 750w	IN1 LC
(27)	70	2FOH LOWER	4	S4 26°	CTR IN FRONT	S4 26° 750w	IN1 L
(28)	63	2FOH LOWER	6	S4 26°	CTR IN FRONT	S4 26° 750w	IN1 C

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(29)	53	2FOH LOWER	14	S4 36°	CTR IN FRONT	S4 36° 750w	IN1 RC
(30)	49	2FOH LOWER	13	S4 36°	CTR IN FRONT	S4 36° 750w	IN1 R
(31)	138	1FOH LOWER	2	S4 36°	DOWN PATTERN	S4 36° 750w	A
(32)	107	1FOH LOWER	4	S4 36°	DOWN PATTERN	S4 36° 750w	B
(33)	102	1FOH LOWER	8	S4 36°	DOWN PATTERN	S4 36° 750w	C
(34)	97	1FOH LOWER	12	S4 36°	DOWN PATTERN	S4 36° 750w	D
(35)	93	1FOH LOWER	19	S4 36°	DOWN PATTERN	S4 36° 750w	E
(36)	87	1FOH LOWER	22	S4 36°	DOWN PATTERN	S4 36° 750w	F
(37)	84	1FOH LOWER	26	S4 36°	DOWN PATTERN	S4 36° 750w	G
(38)	180	1E	4	S4 36°	DOWN PATTERN	S4 36° 750w	H
(39)	189	1E	10	S4 36°	DOWN PATTERN	S4 36° 750w	J
(40)	195	1E	14	S4 36°	DOWN PATTERN	S4 36° 750w	K
(41)	199	1E	17	S4 36°	DOWN PATTERN	S4 36° 750w	L
(42)	203	1E	20	S4 36°	DOWN PATTERN	S4 36° 750w	M
(43)	208	1E	24	S4 36°	DOWN PATTERN	S4 36° 750w	N
(44)	216	1E	29	S4 36°	DOWN PATTERN	S4 36° 750w	O
(45)	271	2E	2	S4 36°	DOWN PATTERN	S4 36° 750w	P
(46)	273	2E	4	S4 36°	DOWN PATTERN	S4 36° 750w	Q
(47)	276	2E	7	S4 36°	DOWN PATTERN	S4 36° 750w	R
(48)	230	2E	11	S4 36°	DOWN PATTERN	S4 36° 750w	S
(49)	228	2E	13	S4 36°	DOWN PATTERN	S4 36° 750w	T
(50)	227	2E	14	S4 36°	DOWN PATTERN	S4 36° 750w	U
(51)	224	2E	16	S4 36°	DOWN PATTERN	S4 36° 750w	V
(52)	291	4E	3	S4 36°	DOWN PATTERN	S4 36° 750w	W
(53)	294	4E	6	S4 36°	DOWN PATTERN	S4 36° 750w	X
(54)	397	4E	9	S4 36°	DOWN PATTERN	S4 36° 750w	Y
(55)	400	4E	12	S4 36°	DOWN PATTERN	S4 36° 750w	Z
(56)	250	4E	15	S4 36°	DOWN PATTERN	S4 36° 750w	AA



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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(57)	140	1FOH LOWER	1	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	APRON L
(58)	105	1FOH LOWER	6	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	APRON C
(59)	95	1FOH LOWER	18	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	APRON R
(60)	139	1FOH UPPER	1	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	DS L
(61)	104	1FOH UPPER	5	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	DS C
(62)	94	1FOH UPPER	15	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	DS R
(63)	177	1E	2	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN1 L
(64)	182	1E	6	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN1 C
(65)	193	1E	13	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN1 R
(66)	278	3E	2	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN1 L
(67)	282	3E	6	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN2 C
(68)	239	3E	11	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN2 R
(69)	289	4E	1	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN3 L
(70)	290	4E	2	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN3 C
(71)	395	4E	7	S4 PAR MFL	SL HIGH SIDE	S4 PAR MFL 575w	IN3 R
(72)	101	1FOH LOWER	10	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	APRON L
(73)	92	1FOH LOWER	24	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	APRON C
(74)	81	1FOH LOWER	29	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	APRON R
(75)	98	1FOH UPPER	9	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	DS L
(76)	90	1FOH UPPER	11	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	DS C
(77)	82	1FOH UPPER	14	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	DS R
(78)	202	1E	19	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN1 L
(79)	212	1E	26	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN1 C
(80)	221	1E	32	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN1 R
(81)	288	3E	13	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN1 L
(82)	245	3E	20	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN2 C
(83)	242	3E	23	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN2 R
(84)	399	4E	11	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN3 L
(85)	248	4E	17	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN3 C
(86)	247	4E	18	S4 PAR MFL	SR HIGH SIDE	S4 PAR MFL 575w	IN3 R

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(87)</b>	110	SL APRON LADDER	3	S4 36°	PIPE END PATTERN	S4 36° 750w	APRON L
<b>(88)</b>	112	SL APRON LADDER	1	S4 26°	PIPE END PATTERN	S4 26° 750w	APRON C
<b>(89)</b>	131	SR APRON LADDER	1	S4 26°	PIPE END PATTERN	S4 26° 750w	APRON C
<b>(90)</b>	129	SR APRON LADDER	3	S4 36°	PIPE END PATTERN	S4 36° 750w	APRON R
<b>(91)</b>	175	1E	1	S4 36°	PIPE END PATTERN	S4 36° 750w	IN1 L
<b>(92)</b>	179	1E	3	S4 26°	PIPE END PATTERN	S4 26° 750w	IN1 C
<b>(93)</b>	218	1E	31	S4 26°	PIPE END PATTERN	S4 26° 750w	IN1 C
<b>(94)</b>	222	1E	33	S4 36°	PIPE END PATTERN	S4 36° 750w	IN1 R
<b>(95)</b>	277	3E	1	S4 26°	PIPE END PATTERN	S4 26° 750w	IN2 L
<b>(96)</b>	279	3E	3	S4 26°	PIPE END PATTERN	S4 26° 750w	IN2 C
<b>(97)</b>	243	3E	22	S4 26°	PIPE END PATTERN	S4 26° 750w	IN2 C
<b>(98)</b>	241	3E	24	S4 26°	PIPE END PATTERN	S4 26° 750w	IN2 R
<b>(99)</b>	401	5E	1	S4 36°	PIPE END PATTERN	S4 36° 750w	IN3 L
<b>(100)</b>	402	5E	2	S4 26°	PIPE END PATTERN	S4 26° 750w	IN3 C
<b>(101)</b>	372	5E	22	S4 26°	PIPE END PATTERN	S4 26° 750w	IN3 C
<b>(102)</b>	371	5E	24	S4 36°	PIPE END PATTERN	S4 36° 750w	IN3 R
<b>(103)</b>	130	SR APRON LADDER	2	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	APRON L
<b>(104)</b>	111	SL APRON LADDER	2	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	APRON R
<b>(105)</b>	215	1E	28	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN1 L
<b>(106)</b>	181	1E	5	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN1 R
<b>(107)</b>	244	3E	21	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN1 L
<b>(108)</b>	280	3E	4	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN2 R
<b>(109)</b>	374	5E	21	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN1 L
<b>(110)</b>	403	5E	3	S4 PAR NSP	PIPE END COLOR	S4 PAR NSP 575w	IN3 R
<b>(111)</b>	172	SL BOOM 1	1	S4 50°	SL HEAD	S4 50° 750w	APRON L
<b>(112)</b>	163	SR BOOM 1	1	S4 50°	SR HEAD	S4 50° 750w	APRON R
<b>(113)</b>	359	SL BOOM 2	1	S4 36°	SL HEAD	S4 36° 750w	IN1 L
<b>(114)</b>	353	SR BOOM 2	1	S4 36°	SR HEAD	S4 36° 750w	IN1 R
<b>(115)</b>	432	SL BOOM 3	1	S4 36°	SL HEAD	S4 36° 750w	IN1 L
<b>(116)</b>	428	SR BOOM 3	1	S4 36°	SR HEAD	S4 36° 750w	IN2 R

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(117)</b>	430	SL BOOM 4	1	S4 36°	SL HEAD	S4 36° 750w	IN3 L
<b>(118)</b>	424	SR BOOM 4	1	S4 36°	SR HEAD	S4 36° 750w	IN3 R
<b>(119)</b>	174	SL BOOM 1	2	S4 50°	SL MID	S4 50° 750w	APRON L
<b>(120)</b>	164	SR BOOM 1	2	S4 50°	SR MID	S4 50° 750w	APRON R
<b>(121)</b>	360	SL BOOM 2	2	S4 36°	SL MID	S4 36° 750w	IN1 L
<b>(122)</b>	354	SR BOOM 2	2	S4 36°	SR MID	S4 36° 750w	IN1 R
<b>(123)</b>	433	SL BOOM 3	2	S4 36°	SL MID	S4 36° 750w	IN1 L
<b>(124)</b>	427	SR BOOM 3	2	S4 36°	SR MID	S4 36° 750w	IN2 R
<b>(125)</b>	429	SL BOOM 4	2	S4 36°	SL MID	S4 36° 750w	IN3 L
<b>(126)</b>	423	SR BOOM 4	2	S4 36°	SR MID	S4 36° 750w	IN3 R
<b>(127)</b>	173	SL BOOM 1	3	S4 36°	SL SHIN	S4 36° 575w	APRON L
<b>(128)</b>	165	SR BOOM 1	3	S4 36°	SR SHIN	S4 36° 575w	APRON R
<b>(129)</b>	361	SL BOOM 2	3	S4 26°	SL SHIN	S4 26° 575w	IN1 L
<b>(130)</b>	355	SR BOOM 2	3	S4 26°	SR SHIN	S4 26° 575w	IN1 R
<b>(131)</b>	434	SL BOOM 3	3	S4 26°	SL SHIN	S4 26° 575w	IN1 L
<b>(132)</b>	426	SR BOOM 3	3	S4 26°	SR SHIN	S4 26° 575w	IN2 R
<b>(133)</b>	431	SL BOOM 4	3	S4 26°	SL SHIN	S4 26° 575w	IN3 L
<b>(134)</b>	425	SR BOOM 4	3	S4 26°	SR SHIN	S4 26° 575w	IN3 R
<b>(135)</b>	108	1FOH UPPER	4	S4 36°	PATTERN WASH	S4 36° 750w	DL
<b>(136)</b>	96	1FOH LOWER	17	S4 36°	PATTERN WASH	S4 36° 750w	DC
<b>(137)</b>	88	1FOH UPPER	12	S4 36°	PATTERN WASH	S4 36° 750w	DR
<b>(138)</b>	184	1E	7	S4 36°	PATTERN WASH	S4 36° 750w	ML
<b>(139)</b>	200	1E	18	S4 36°	PATTERN WASH	S4 36° 750w	MC
<b>(140)</b>	210	1E	25	S4 36°	PATTERN WASH	S4 36° 750w	MR
<b>(141)</b>	292	4E	4	S4 36°	PATTERN WASH	S4 36° 750w	UL
<b>(142)</b>	396	4E	8	S4 36°	PATTERN WASH	S4 36° 750w	UC
<b>(143)</b>	249	4E	16	S4 36°	PATTERN WASH	S4 36° 750w	UR
<b>(144)</b>	137	1FOH LOWER	5	S4 PAR MFL	BACK	S4 PAR MFL 575w	APRON L
<b>(145)</b>	103	1FOH LOWER	9	S4 PAR MFL	BACK	S4 PAR MFL 575w	APRON LC
<b>(146)</b>	99	1FOH LOWER	14	S4 PAR MFL	BACK	S4 PAR MFL 575w	APRON C



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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(147)</b>	91	1FOH LOWER	25	S4 PAR MFL	BACK	S4 PAR MFL 575w	APRON RC
<b>(148)</b>	85	1FOH LOWER	28	S4 PAR MFL	BACK	S4 PAR MFL 575w	APRON R
<b>(149)</b>	185	1E	8	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN1 L
<b>(150)</b>	192	1E	12	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN1 LC
<b>(151)</b>	198	1E	16	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN1 C
<b>(152)</b>	207	1E	23	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN1 RC
<b>(153)</b>	217	1E	30	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN1 R
<b>(154)</b>	281	3E	5	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN2 L
<b>(155)</b>	237	3E	9	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN2 LC
<b>(156)</b>	240	3E	12	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN2 C
<b>(157)</b>	284	3E	17	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN2 RC
<b>(158)</b>	246	3E	19	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN2 R
<b>(159)</b>	405	5E	5	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN3 L
<b>(160)</b>	298	5E	10	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN3 LC
<b>(161)</b>	381	5E	14	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN3 C
<b>(162)</b>	378	5E	17	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN3 RC
<b>(163)</b>	375	5E	20	S4 PAR MFL	BACK	S4 PAR MFL 575w	IN3 R
<b>(164)</b>	147	BAL. RAIL	11	S4 19°	LOW FRONT	S4 19° 750w	L
<b>(165)</b>	502	BAL. RAIL	15	S4 19°	LOW FRONT	S4 19° 750w	LC
<b>(166)</b>	155	BAL. RAIL	3	S4 19°	LOW FRONT	S4 19° 750w	RC
<b>(167)</b>	150	BAL. RAIL	7	S4 19°	LOW FRONT	S4 19° 750w	R
<b>(168)</b>	153	BAL. RAIL	10	S4 19°	LOW FRONT	S4 19° 750w	L
<b>(169)</b>	149	BAL. RAIL	14	S4 19°	LOW FRONT	S4 19° 750w	LC
<b>(170)</b>	154	BAL. RAIL	2	S4 19°	LOW FRONT	S4 19° 750w	RC
<b>(171)</b>	156	BAL. RAIL	6	S4 19°	LOW FRONT	S4 19° 750w	R
<b>(172)</b>	159	BAL. RAIL	5	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
<b>(173)</b>	148	BAL. RAIL	12	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
<b>(174)</b>	151	BAL. RAIL	8	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
<b>(175)</b>	152	BAL. RAIL	9	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(176)	391	IN1 LADDER L	3	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(177)	367	IN1 LADDER R	3	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(178)	390	IN1 LADDER L	2	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(179)	366	IN1 LADDER R	2	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(180)	296	5E	8	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	L TRAVELLER
(181)	376	5E	19	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	R TRAVELLER
(182)	389	IN1 LADDER L	1	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(183)	365	IN1 LADDER R	1	S4 36°	SET SPEC.	S4 36° 750w	HEADER
(184)	297	5E	9	S4 50°	SET SPEC.	S4 50° 750w	DC BAND
(185)	377	5E	18	S4 50°	SET SPEC.	S4 50° 750w	R TRAVELLER
(186)	302	6E	2	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	4	"	"	"	"
(187)	254	6E	6	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	7	"	"	"	"
(188)	303	6E	2	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	4	"	"	"	"
(189)	255	6E	6	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	7	"	"	"	"
(190)	304	6E	2	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	4	"	"	"	"
(191)	256	6E	6	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	SCRIM
	"	"	7	"	"	"	"
(192)	443	DECK	3	S4 36°	SET SPEC.	S4 36° 750w	RP
(193)	453	DECK	2	S4 36°	SET SPEC.	S4 36° 750w	RP
(194)	315	9E	2	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
	"	"	3	"	"	"	"
(195)	317	9E	4	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
	"	"	6	"	"	"	"

# Hookup

## Sophisticated Ladies... CHANNEL HOOKUP

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(196)	309	9E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			8	"	"	"	"
(197)	314	9E	2	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			3	"	"	"	"
(198)	318	9E	4	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			6	"	"	"	"
(199)	310	9E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			8	"	"	"	"
(200)	316	9E	2	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			3	"	"	"	"
(201)	307	9E	4	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			6	"	"	"	"
(202)	311	9E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	RP
			8	"	"	"	"
(203)	439	SL BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(204)	436	SR BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(205)	441	SL BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(206)	437	SR BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(207)	442	SL BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(208)	438	SR BOOM 5	1	6' MINISTRIP	SET SPEC.	6' MINISTRIP 750w	RP
			2	"	"	"	"
			3	"	"	"	"
(209)	267	10E	3	S4 50°	SET SPEC.	S4 50° 750w	RP
			7	"	"	"	"

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(210)	268	10E	4	S4 50°	SET SPEC.	S4 50° 750w	RP
	"	"	6	"	"	"	"
(211)	440	DECK	1	S4 50°	SET SPEC.	S4 50° 750w	RP
(212)	435	DECK	4	S4 50°	SET SPEC.	S4 50° 750w	RP
(213)	408	7E	1	S4 19°	SET SPEC.	S4 19° 750w	DRAPE DOOR
(214)	262	8E	3	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	DRAPE DOOR
(215)	261	8E	4	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	DRAPE DOOR
(216)	263	8E	2	S4 26°	SET SPEC.	S4 26° 750w	US RAIL
(217)	384	7E	10	S4 26°	SET SPEC.	S4 26° 750w	SR RAIL
(218)	416	BAND STAND		STAND LIGHT	SET SPEC.	STAND LIGHT	MUSIC SCORE
(219)	417	BAND STAND	1	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(220)	418	BAND STAND	2	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(221)	419	BAND STAND	3	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(222)	420	BAND STAND	4	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(223)	421	BAND STAND	5	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(224)	422	BAND STAND	6	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(225)	415	BAND STAND	7	ROPE LIGHT	SET SPEC.	ROPE LIGHT	BAND STAND
(226)	270	10E	1	8F	SE SPEC.	8F 2kw	BAND STAND
	266	"	8	"	"	"	"
(227)	410	7E	4	8F	SE SPEC.	8F 2kw	BAND STAND
	386	"	7	"	"	"	"
(228)	411	7E	5	8F	SE SPEC.	8F 2kw	BAND STAND
	387	"	6	"	"	"	"
(229)	109	1FOH LOWER	7	S4 50°	SET SPEC.	S4 50° 750w	S.C.
	"	"	23	"	"	"	"

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(230)</b>	83	1FOH LOWER	11	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	S.C.
	"	"	20	"	"	S4 PAR MFL 750w	"
<b>(231)</b>	59	2FOH LOWER	9	S4 26°	SPEC.	S4 26° 750w	L AISLE
<b>(232)</b>	62	2FOH LOWER	8	S4 26°	SPEC.	S4 26° 750w	R AISLE
<b>(233)</b>	57	2FOH LOWER	10	S4 19°	SPEC.	S4 19° 750w	L AISLE
	"	"	12	"	"	"	"
<b>(234)</b>	64	2FOH LOWER	5	S4 19°	SPEC.	S4 19° 750w	R AISLE
	"	"	7	"	"	"	"
<b>(235)</b>	86	1FOH UPPER	13	S4 19°	HOT NOTE	S4 19° 750w	DR
<b>(236)</b>	232	2E	9	S4 19°	MEAN A THING	S4 19° 750w	MEAN A THING
<b>(237)</b>	295	5E	7	S4 PAR MFL	TRAVELER	S4 PAR MFL 575w	L TRAVELLER
<b>(238)</b>	379	5E	15	S4 PAR MFL	TRAVELER	S4 PAR MFL 575w	R TRAVELLER
<b>(239)</b>	299	5E	11	S4 50°	TRAVELER	S4 50° 750w	L TRAVELLER
<b>(240)</b>	380	5E	16	S4 50°	TRAVELER	S4 50° 750w	L TRAVELLER
<b>(241)</b>	465 (16P)				PRACTICAL	200w	ST. LAMP
<b>(242)</b>	231	2E	10	S4 19°	PRACTICAL SUPP.	S4 19° 750w	PANEL
<b>(243)</b>	206	1E	22	S4 PAR MFL	SATIN DOLL	S4 PAR MFL 575w	PANEL
<b>(245)</b>	234	2E	1	S4 26°	L SPEC.	S4 26° 750w	TRAIN
<b>(246)</b>	275	2E	6	S4 PAR WFL	PANEL SPEC.	S4 PAR WFL 575w	PANEL
<b>(247)</b>	406	5E	6	S4 36°	PANEL SPEC.	S4 36° 750w	PANEL
<b>(248)</b>	300	5E	12	S4 19°	PANEL SPEC.	S4 19° 750w	PANEL
<b>(249)</b>	106	3E	8	S4 36°	LIVE FOR	S4 36° 750w	SINGER
<b>(250)</b>	260	8E	1	S4 26°	CARAVAN	S4 26° 750w	SR BAND
<b>(251)</b>	269	10E	2	S4 19°	CARAVAN	S4 19° 750w	SR BAND
<b>(252)</b>	398	4E	10	S4 26°	HARLEM	S4 26° 750w	DC BAND
<b>(253)</b>	308	9E	5	S4 26°	HARLEM	S4 26° 750w	DC BAND
<b>(254)</b>	229	2E	12	S4 PAR MFL	HARLEM	S4 PAR MFL 575w	DC BAND
<b>(255)</b>	382	5E	13	S4 PAR WFL	HARLEM	S4 PAR WFL 575w	UR

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(230) thru (255)

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## Sophisticated Ladies... CHANNEL HOOKUP

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(256)</b>	301	6E	5	S4 26°	SENTIMENTAL	S4 26° 750w	UC PLATFORM
<b>(257)</b>	407	7E	2	S4 19°	SENTIMENTAL	S4 19° 750w	UC PLATFORM
<b>(258)</b>	385	7E	8	S4 19°	SENTIMENTAL	S4 19° 750w	UC PLATFORM
<b>(259)</b>	293	4E	5	S4 26°	DS STOOL	S4 26° 750w	STOOL
<b>(260)</b>	272	2E	3	S4 PAR WFL	SIDE SPEC.	S4 PAR WFL 575w	DC BAND
<b>(261)</b>	223	2E	17	S4 PAR MFL	SIDE SPEC.	S4 PAR MFL 575w	DC BAND
<b>(262)</b>	135	1FOH UPPER	6	S4 19°	ART	S4 19° 750w	ART
<b>(263)</b>	136	1FOH UPPER	8	S4 19°	ART	S4 19° 750w	ART
<b>(264)</b>	72	2FOH UPPER	5	S4 19°	LIVE FOR	S4 19° 750w	DL EDGE
<b>(265)</b>	409	7E	3	S4 36°	INDIGO	S4 36° 750w	US PATH
<b>(266)</b>	383	7E	9	S4 36°	INDIGO	S4 36° 750w	US PATH
<b>(267)</b>	252	4E	13	S4 26°	INDIGO OR SEE LIGHT	S4 26° 750w	SR PATH
<b>(268)</b>	226	1FOH LOWER	15	S4 26°	SOLITUDE	S4 26° 750w	SWING
<b>(269)</b>	89	1FOH LOWER	21	S4 19°	TOP SPEC.	S4 19° 750w	SL STEPS
<b>(270)</b>	238	3E	10	S4 26°	DOWN SPEC.	S4 26° 750w	SL STEPS
<b>(271)</b>	251	4E	14	S4 19°	SIDE SPEC.	S4 19° 750w	SL STEPS
<b>(272)</b>	100	1FOH UPPER	7	S4 19°	TOP SPEC.	S4 19° 750w	SR STEPS
<b>(273)</b>	283	3E	18	S4 26°	DOWN SPEC.	S4 26° 750w	U OF SR STEPS
<b>(274)</b>	233	2E	8	S4 19°	SIDE SPEC.	S4 19° 750w	SR STEPS
<b>(275)</b>	188	1E	9	S4 PAR WFL	SET SPEC.	S4 PAR WFL 575w	S.C.
<b>(276)</b>	196	1E	15	S4 PAR WFL	SET SPEC.	S4 PAR WFL 575w	S.C.
<b>(277)</b>	204	1E	21	S4 PAR WFL	SET SPEC.	S4 PAR WFL 575w	S.C.
<b>(278)</b>	213	1E	27	S4 PAR WFL	SET SPEC.	S4 PAR WFL 575w	S.C.
<b>(279)</b>	259	8E	5	S4 19°	HARLEM	S4 19° 750w	US STOOL
<b>(280)</b>	312	9E	9	S4 36°	CARAVAN	S4 36° 750w	SR BAND
<b>(281)</b>	144	BAL. RAIL	13	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
<b>(282)</b>	501	BAL. RAIL	4	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
<b>(283)</b>	404	5E	4	S4 26°	SPARE	S4 26° 750w	



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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
(284)	373	5E	23	S4 26°	SPARE	S4 26° 750w	
(285)	305	6E	1	S4 26°	SPARE	S4 26° 750w	
(286)	253	6E	8	S4 26°	SPARE	S4 26° 750w	
(287)	313	9E	1	S4 36°	LIVE FOR	S4 36° 750w	PIANIST
(288)	265	10E	5	S4 36°	SPARE	S4 36° 750w	
(289)	235	3E	7	S4 36°	SPARE	S4 36° 750w	
(290)	236	1FOH UPPER	3	S4 26°	SPARE	S4 26° 750w	
(291)	287	3E	14	S4 36°	SPARE	S4 36° 750w	
(292)	286	3E	15	S4 36°	SPARE	S4 36° 750w	
(293)	285	3E	16	S4 19°	SPARE	S4 19° 750w	
(294)	190	1E	11	S4 PAR MFL	SPARE	S4 PAR MFL 575w	
(295)	225	2E	15	S4 26°	SPARE	S4 26° 750w	
(296)	274	2E	5	S4 PAR MFL	SPARE	S4 PAR MFL 575w	
(297)	132	1FOH UPPER	10	S4 19°	SOLITUDE	S4 19° 750w	APRON C
(298)	145	BAL. RAIL	16	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
(299)	158	BAL. RAIL	1	S4 36°	SET SPEC.	S4 36° 750w	MAIN DERAPE
(301)	325	11E	1	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	328	"	2	"	"	"	"
(302)	331	11E	3	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	334	"	4	"	"	"	"
(303)	340	11E	5	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	337	"	6	"	"	"	"
(304)	343	11E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	346	"	8	"	"	"	"
(305)	326	11E	1	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	329	"	2	"	"	"	"
(306)	332	11E	3	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	335	"	4	"	"	"	"
(307)	338	11E	5	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	341	"	6	"	"	"	"
(308)	344	11E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	347	"	8	"	"	"	"

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Channel	Dim	Position	U#	Type/Acc	Purpose	Type, Accessories, Watts	Focus
<b>(309)</b>	327	11 E	1	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	330	"	2	"	"	"	"
<b>(310)</b>	333	11 E	3	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	336	"	4	"	"	"	"
<b>(311)</b>	339	11 E	5	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	342	"	6	"	"	"	"
<b>(312)</b>	345	11 E	7	FAR CYC	SET SPEC.	FAR CYC 1kw	US VELOUR
	348	"	8	"	"	"	"
<b>(313)</b>	264	4FOH LOWER	2	S4 5°	SET SPEC.	S4 5° 750w	DRAPE DOOR
<b>(314)</b>	36	4FOH LOWER	1	S4 5°	SET SPEC.	S4 5° 750w	DRAPE DOOR
<b>(315)</b>	80	1FOH LOWER	3	S4 50°	SET SPEC.	S4 50° 750w	MAIN DRAPE
<b>(316)</b>	133	1FOH LOWER	27	S4 50°	SET SPEC.	S4 50° 750w	MAIN DRAPE
<b>(317)</b>	41	1FOH LOWER	16	S4 36°	SET SPEC.	S4 36° 750w	MAIN DRAPE
<b>(318)</b>	79	1FOH UPPER	2	S4 36°	SET SPEC.	S4 36° 750w	MAIN DRAPE
<b>(319)</b>	306	6E	3	S4 36°	LIVE FOR	S4 36° 750w	SCRIM
<b>(320)</b>	76	1FOH LOWER	13	S4 PAR MFL	SET SPEC.	S4 PAR MFL 575w	S.C.



## Instrument Schedule

### Sophisticated Ladies... INSTRUMENT SCHEDULE

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#### 3FOH

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	26	(9)
2	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	25	(4)
3	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	24	(10)
4	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	23	(5)
5	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	21	(3)
6	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	20	(8)
7	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	18	(1)
8	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	17	(6)
9	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	16	(2)
10	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	14	(7)

## Instrument Schedule

### Sophisticated Ladies... INSTRUMENT SCHEDULE

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#### 1E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	175	(91)
2	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	177	(63)
3	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	179	(92)
4	S4 36°	750w	DOWN PATTERN	S4 36° 750w	180	(38)
5	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	181	(106)
6	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	182	(64)
7	S4 36°	750w	PATTERN WASH	S4 36° 750w	184	(138)
8	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	185	(149)
9	S4 PAR WFL	575w	SET SPEC.	S4 PAR WFL 575w	188	(275)
10	S4 36°	750w	DOWN PATTERN	S4 36° 750w	189	(39)
11	S4 PAR MFL	575w	SPARE	S4 PAR MFL 575w	190	(294)
12	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	192	(150)
13	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	193	(65)
14	S4 36°	750w	DOWN PATTERN	S4 36° 750w	195	(40)
15	S4 PAR WFL	575w	SET SPEC.	S4 PAR WFL 575w	196	(276)
16	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	198	(151)
17	S4 36°	750w	DOWN PATTERN	S4 36° 750w	199	(41)
18	S4 36°	750w	PATTERN WASH	S4 36° 750w	200	(139)
19	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	202	(78)
20	S4 36°	750w	DOWN PATTERN	S4 36° 750w	203	(42)
21	S4 PAR WFL	575w	SET SPEC.	S4 PAR WFL 575w	204	(277)
22	S4 PAR MFL	575w	SATIN DOLL	S4 PAR MFL 575w	206	(243)
23	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	207	(152)
24	S4 36°	750w	DOWN PATTERN	S4 36° 750w	208	(43)
25	S4 36°	750w	PATTERN WASH	S4 36° 750w	210	(140)
26	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	212	(79)
27	S4 PAR WFL	575w	SET SPEC.	S4 PAR WFL 575w	213	(278)
28	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	215	(105)
29	S4 36°	750w	DOWN PATTERN	S4 36° 750w	216	(44)
30	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	217	(153)
31	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	218	(93)
32	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	221	(80)
33	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	222	(94)

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#### 2E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	L SPEC.	S4 26° 750w	234	(245)
2	S4 36°	750w	DOWN PATTERN	S4 36° 750w	271	(45)
3	S4 PAR WFL	575w	SIDE SPEC.	S4 PAR WFL 575w	272	(260)
4	S4 36°	750w	DOWN PATTERN	S4 36° 750w	273	(46)
5	S4 PAR MFL	575w	SPARE	S4 PAR MFL 575w	274	(296)
6	S4 PAR WFL	575w	PANEL SPEC.	S4 PAR WFL 575w	275	(246)
7	S4 36°	750w	DOWN PATTERN	S4 36° 750w	276	(47)
8	S4 19°	750w	SIDE SPEC.	S4 19° 750w	233	(274)
9	S4 19°	750w	MEAN A THING	S4 19° 750w	232	(236)
10	S4 19°	750w	PRACTICAL SUPP.	S4 19° 750w	231	(242)
11	S4 36°	750w	DOWN PATTERN	S4 36° 750w	230	(48)
12	S4 PAR MFL	575w	HARLEM	S4 PAR MFL 575w	229	(254)
13	S4 36°	750w	DOWN PATTERN	S4 36° 750w	228	(49)
14	S4 36°	750w	DOWN PATTERN	S4 36° 750w	227	(50)
15	S4 26°	750w	SPARE	S4 26° 750w	225	(295)
16	S4 36°	750w	DOWN PATTERN	S4 36° 750w	224	(51)
17	S4 PAR MFL	575w	SIDE SPEC.	S4 PAR MFL 575w	223	(261)

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#### 4E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	289	(69)
2	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	290	(70)
3	S4 36°	750w	DOWN PATTERN	S4 36° 750w	291	(52)
4	S4 36°	750w	PATTERN WASH	S4 36° 750w	292	(141)
5	S4 26°	750w	DS STOOL	S4 26° 750w	293	(259)
6	S4 36°	750w	DOWN PATTERN	S4 36° 750w	294	(53)
7	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	395	(71)
8	S4 36°	750w	PATTERN WASH	S4 36° 750w	396	(142)
9	S4 36°	750w	DOWN PATTERN	S4 36° 750w	397	(54)
10	S4 26°	750w	HARLEM	S4 26° 750w	398	(252)
11	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	399	(84)
12	S4 36°	750w	DOWN PATTERN	S4 36° 750w	400	(55)
13	S4 26°	750w	INDIGO OR SEE LIGHT	S4 26° 750w	252	(267)
14	S4 19°	750w	SIDE SPEC.	S4 19° 750w	251	(271)
15	S4 36°	750w	DOWN PATTERN	S4 36° 750w	250	(56)
16	S4 36°	750w	PATTERN WASH	S4 36° 750w	249	(143)
17	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	248	(85)
18	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	247	(86)

#### SL APRON LADDER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	112	(88)
2	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	111	(104)
3	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	110	(87)

#### SR APRON LADDER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	131	(89)
2	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	130	(103)
3	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	129	(90)

#### SL BOOM 1

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 50°	750w	SL HEAD	S4 50° 750w	172	(111)
2	S4 50°	750w	SL MID	S4 50° 750w	174	(119)
3	S4 36°	575w	SL SHIN	S4 36° 575w	173	(127)

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#### SL BOOM 2

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SL HEAD	S4 36° 750w	359	(113)
2	S4 36°	750w	SL MID	S4 36° 750w	360	(121)
3	S4 26°	575w	SL SHIN	S4 26° 575w	361	(129)

#### SL BOOM 3

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SL HEAD	S4 36° 750w	432	(115)
2	S4 36°	750w	SL MID	S4 36° 750w	433	(123)
3	S4 26°	575w	SL SHIN	S4 26° 575w	434	(131)

#### SL BOOM 4

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SL HEAD	S4 36° 750w	430	(117)
2	S4 36°	750w	SL MID	S4 36° 750w	429	(125)
3	S4 26°	575w	SL SHIN	S4 26° 575w	431	(133)

#### SR BOOM 1

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 50°	750w	SR HEAD	S4 50° 750w	163	(112)
2	S4 50°	750w	SR MID	S4 50° 750w	164	(120)
3	S4 36°	575w	SR SHIN	S4 36° 575w	165	(128)

#### SR BOOM 2

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SR HEAD	S4 36° 750w	353	(114)
2	S4 36°	750w	SR MID	S4 36° 750w	354	(122)
3	S4 26°	575w	SR SHIN	S4 26° 575w	355	(130)

#### SR BOOM 3

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SR HEAD	S4 36° 750w	428	(116)
2	S4 36°	750w	SR MID	S4 36° 750w	427	(124)
3	S4 26°	575w	SR SHIN	S4 26° 575w	426	(132)

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#### SR BOOM 4

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SR HEAD	S4 36° 750w	424	(118)
2	S4 36°	750w	SR MID	S4 36° 750w	423	(126)
3	S4 26°	575w	SR SHIN	S4 26° 575w	425	(134)

#### 3E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	277	(95)
2	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	278	(66)
3	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	279	(96)
4	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	280	(108)
5	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	281	(154)
6	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	282	(67)
7	S4 36°	750w	SPARE	S4 36° 750w	235	(289)
8	S4 36°	750w	LIVE FOR	S4 36° 750w	106	(249)
9	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	237	(155)
10	S4 26°	750w	DOWN SPEC.	S4 26° 750w	238	(270)
11	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	239	(68)
12	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	240	(156)
13	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	288	(81)
14	S4 36°	750w	SPARE	S4 36° 750w	287	(291)
15	S4 36°	750w	SPARE	S4 36° 750w	286	(292)
16	S4 19°	750w	SPARE	S4 19° 750w	285	(293)
17	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	284	(157)
18	S4 26°	750w	DOWN SPEC.	S4 26° 750w	283	(273)
19	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	246	(158)
20	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	245	(82)
21	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	244	(107)
22	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	243	(97)
23	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	242	(83)
24	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	241	(98)



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#### 5E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	401	(99)
2	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	402	(100)
3	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	403	(110)
4	S4 26°	750w	SPARE	S4 26° 750w	404	(283)
5	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	405	(159)
6	S4 36°	750w	PANEL SPEC.	S4 36° 750w	406	(247)
7	S4 PAR MFL	575w	TRAVELER	S4 PAR MFL 575w	295	(237)
8	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	296	(180)
9	S4 50°	750w	SET SPEC.	S4 50° 750w	297	(184)
10	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	298	(160)
11	S4 50°	750w	TRAVELER	S4 50° 750w	299	(239)
12	S4 19°	750w	PANEL SPEC.	S4 19° 750w	300	(248)
13	S4 PAR WFL	575w	HARLEM	S4 PAR WFL 575w	382	(255)
14	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	381	(161)
15	S4 PAR MFL	575w	TRAVELER	S4 PAR MFL 575w	379	(238)
16	S4 50°	750w	TRAVELER	S4 50° 750w	380	(240)
17	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	378	(162)
18	S4 50°	750w	SET SPEC.	S4 50° 750w	377	(185)
19	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	376	(181)
20	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	375	(163)
21	S4 PAR NSP	575w	PIPE END COLOR	S4 PAR NSP 575w	374	(109)
22	S4 26°	750w	PIPE END PATTERN	S4 26° 750w	372	(101)
23	S4 26°	750w	SPARE	S4 26° 750w	373	(284)
24	S4 36°	750w	PIPE END PATTERN	S4 36° 750w	371	(102)

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#### BAL. RAIL

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SET SPEC.	S4 36° 750w	158	(299)
2	S4 19°	750w	LOW FRONT	S4 19° 750w	154	(170)
3	S4 19°	750w	LOW FRONT	S4 19° 750w	155	(166)
4	S4 36°	750w	SET SPEC.	S4 36° 750w	501	(282)
5	S4 36°	750w	SET SPEC.	S4 36° 750w	159	(172)
6	S4 19°	750w	LOW FRONT	S4 19° 750w	156	(171)
7	S4 19°	750w	LOW FRONT	S4 19° 750w	150	(167)
8	S4 36°	750w	SET SPEC.	S4 36° 750w	151	(174)
9	S4 36°	750w	SET SPEC.	S4 36° 750w	152	(175)
10	S4 19°	750w	LOW FRONT	S4 19° 750w	153	(168)
11	S4 19°	750w	LOW FRONT	S4 19° 750w	147	(164)
12	S4 36°	750w	SET SPEC.	S4 36° 750w	148	(173)
13	S4 36°	750w	SET SPEC.	S4 36° 750w	144	(281)
14	S4 19°	750w	LOW FRONT	S4 19° 750w	149	(169)
15	S4 19°	750w	LOW FRONT	S4 19° 750w	502	(165)
16	S4 36°	750w	SET SPEC.	S4 36° 750w	145	(298)

#### 6E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	SPARE	S4 26° 750w	305	(285)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	302	(186)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	304	(190)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	303	(188)
3	S4 36°	750w	LIVE FOR	S4 36° 750w	306	(319)
4	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	303	(188)
4	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	302	(186)
4	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	304	(190)
5	S4 26°	750w	SENTIMENTAL	S4 26° 750w	301	(256)
6	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	254	(187)
6	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	256	(191)
6	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	255	(189)
7	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	255	(189)
7	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	254	(187)
7	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	256	(191)
8	S4 26°	750w	SPARE	S4 26° 750w	253	(286)



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#### DECK

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 50°	750w	SET SPEC.	S4 50° 750w	440	(211)
2	S4 36°	750w	SET SPEC.	S4 36° 750w	453	(193)
3	S4 36°	750w	SET SPEC.	S4 36° 750w	443	(192)
4	S4 50°	750w	SET SPEC.	S4 50° 750w	435	(212)

#### SL BOOM 5

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	441	(205)
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	442	(207)
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	439	(203)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	439	(203)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	441	(205)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	442	(207)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	439	(203)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	441	(205)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	442	(207)

#### SR BOOM 5

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	438	(208)
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	437	(206)
1	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	436	(204)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	437	(206)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	436	(204)
2	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	438	(208)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	436	(204)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	438	(208)
3	6' MINISTRIP	750w	SET SPEC.	6' MINISTRIP 750w	437	(206)

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#### 7E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 19°	750w	SET SPEC.	S4 19° 750w	408	(213)
2	S4 19°	750w	SENTIMENTAL	S4 19° 750w	407	(257)
3	S4 36°	750w	INDIGO	S4 36° 750w	409	(265)
4	8F	2kw	SE SPEC.	8F 2kw	410	(227)
5	8F	2kw	SE SPEC.	8F 2kw	411	(228)
6	8F	2kw	SE SPEC.	8F 2kw	387	(228)
7	8F	2kw	SE SPEC.	8F 2kw	386	(227)
8	S4 19°	750w	SENTIMENTAL	S4 19° 750w	385	(258)
9	S4 36°	750w	INDIGO	S4 36° 750w	383	(266)
10	S4 26°	750w	SET SPEC.	S4 26° 750w	384	(217)

#### 8E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	CARAVAN	S4 26° 750w	260	(250)
2	S4 26°	750w	SET SPEC.	S4 26° 750w	263	(216)
3	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	262	(214)
4	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	261	(215)
5	S4 19°	750w	HARLEM	S4 19° 750w	259	(279)

#### BAND STAND

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
	STAND LIGHT		SET SPEC.	STAND LIGHT	416	(218)
1	ROPE LIGHT		SET SPEC.	ROPE LIGHT	417	(219)
2	ROPE LIGHT		SET SPEC.	ROPE LIGHT	418	(220)
3	ROPE LIGHT		SET SPEC.	ROPE LIGHT	419	(221)
4	ROPE LIGHT		SET SPEC.	ROPE LIGHT	420	(222)
5	ROPE LIGHT		SET SPEC.	ROPE LIGHT	421	(223)
6	ROPE LIGHT		SET SPEC.	ROPE LIGHT	422	(224)
7	ROPE LIGHT		SET SPEC.	ROPE LIGHT	415	(225)

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#### 11E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	327	(309)
1	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	326	(305)
1	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	325	(301)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	328	(301)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	329	(305)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	330	(309)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	332	(306)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	333	(310)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	331	(302)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	336	(310)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	334	(302)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	335	(306)
5	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	339	(311)
5	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	338	(307)
5	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	340	(303)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	341	(307)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	342	(311)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	337	(303)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	343	(304)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	345	(312)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	344	(308)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	346	(304)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	348	(312)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	347	(308)

#### 10E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	8F	2kw	SE SPEC.	8F 2kw	270	(226)
2	S4 19°	750w	CARAVAN	S4 19° 750w	269	(251)
3	S4 50°	750w	SET SPEC.	S4 50° 750w	267	(209)
4	S4 50°	750w	SET SPEC.	S4 50° 750w	268	(210)
5	S4 36°	750w	SPARE	S4 36° 750w	265	(288)
6	S4 50°	750w	SET SPEC.	S4 50° 750w	268	(210)
7	S4 50°	750w	SET SPEC.	S4 50° 750w	267	(209)
8	8F	2kw	SE SPEC.	8F 2kw	266	(226)

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#### 9E

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	LIVE FOR	S4 36° 750w	313	(287)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	314	(197)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	316	(200)
2	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	315	(194)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	316	(200)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	315	(194)
3	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	314	(197)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	317	(195)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	307	(201)
4	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	318	(198)
5	S4 26°	750w	HARLEM	S4 26° 750w	308	(253)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	318	(198)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	317	(195)
6	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	307	(201)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	310	(199)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	309	(196)
7	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	311	(202)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	310	(199)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	311	(202)
8	FAR CYC	1kw	SET SPEC.	FAR CYC 1kw	309	(196)
9	S4 36°	750w	CARAVAN	S4 36° 750w	312	(280)

#### 2FOH UPPER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	69	(19)
2	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	67	(14)
3	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	66	(20)
4	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	65	(15)
5	S4 19°	750w	LIVE FOR	S4 19° 750w	72	(264)
6	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	61	(13)
7	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	60	(18)
8	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	56	(11)
9	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	55	(16)
10	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	54	(12)
11	S4 19°	750w	CTR OUT FRONT	S4 19° 750w	51	(17)

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#### 2FOH LOWER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 26°	750w	CTR IN FRONT	S4 26° 750w	71	(22)
2	S4 26°	750w	CTR IN FRONT	S4 26° 750w	73	(21)
3	S4 26°	750w	CTR IN FRONT	S4 26° 750w	68	(26)
4	S4 26°	750w	CTR IN FRONT	S4 26° 750w	70	(27)
5	S4 19°	750w	SPEC.	S4 19° 750w	64	(234)
6	S4 26°	750w	CTR IN FRONT	S4 26° 750w	63	(28)
7	S4 19°	750w	SPEC.	S4 19° 750w	64	(234)
8	S4 26°	750w	SPEC.	S4 26° 750w	62	(232)
9	S4 26°	750w	SPEC.	S4 26° 750w	59	(231)
10	S4 19°	750w	SPEC.	S4 19° 750w	57	(233)
11	S4 26°	750w	CTR IN FRONT	S4 26° 750w	58	(23)
12	S4 19°	750w	SPEC.	S4 19° 750w	57	(233)
13	S4 26°	750w	CTR IN FRONT	S4 26° 750w	49	(30)
14	S4 26°	750w	CTR IN FRONT	S4 26° 750w	53	(29)
15	S4 26°	750w	CTR IN FRONT	S4 26° 750w	52	(25)
16	S4 26°	750w	CTR IN FRONT	S4 26° 750w	50	(24)



## Instrument Schedule

### Sophisticated Ladies... INSTRUMENT SCHEDULE

Sophisticated Ladies.lw4

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#### 1FOH LOWER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	140	(57)
2	S4 36°	750w	DOWN PATTERN	S4 36° 750w	138	(31)
3	S4 50°	750w	SET SPEC.	S4 50° 750w	80	(315)
4	S4 36°	750w	DOWN PATTERN	S4 36° 750w	107	(32)
5	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	137	(144)
6	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	105	(58)
7	S4 50°	750w	SET SPEC.	S4 50° 750w	109	(229)
8	S4 36°	750w	DOWN PATTERN	S4 36° 750w	102	(33)
9	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	103	(145)
10	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	101	(72)
11	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	83	(230)
12	S4 36°	750w	DOWN PATTERN	S4 36° 750w	97	(34)
13	S4 PAR MFL	575w	SET SPEC.	S4 PAR MFL 575w	76	(320)
14	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	99	(146)
15	S4 26°	750w	SOLITUDE	S4 26° 750w	226	(268)
16	S4 36°	750w	SET SPEC.	S4 36° 750w	41	(317)
17	S4 36°	750w	PATTERN WASH	S4 36° 750w	96	(136)
18	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	95	(59)
19	S4 36°	750w	DOWN PATTERN	S4 36° 750w	93	(35)
20	S4 PAR MFL	750w	SET SPEC.	S4 PAR MFL 750w	83	(230)
21	S4 19°	750w	TOP SPEC.	S4 19° 750w	89	(269)
22	S4 36°	750w	DOWN PATTERN	S4 36° 750w	87	(36)
23	S4 50°	750w	SET SPEC.	S4 50° 750w	109	(229)
24	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	92	(73)
25	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	91	(147)
26	S4 36°	750w	DOWN PATTERN	S4 36° 750w	84	(37)
27	S4 50°	750w	SET SPEC.	S4 50° 750w	133	(316)
28	S4 PAR MFL	575w	BACK	S4 PAR MFL 575w	85	(148)
29	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	81	(74)

## Instrument Schedule

### Sophisticated Ladies... INSTRUMENT SCHEDULE

Sophisticated Ladies.lw4

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11/30/03

#### 1FOH UPPER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	139	(60)
2	S4 36°	750w	SET SPEC.	S4 36° 750w	79	(318)
3	S4 26°	750w	SPARE	S4 26° 750w	236	(290)
4	S4 36°	750w	PATTERN WASH	S4 36° 750w	108	(135)
5	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	104	(61)
6	S4 19°	750w	ART	S4 19° 750w	135	(262)
7	S4 19°	750w	TOP SPEC.	S4 19° 750w	100	(272)
8	S4 19°	750w	ART	S4 19° 750w	136	(263)
9	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	98	(75)
10	S4 19°	750w	SOLITUDE	S4 19° 750w	132	(297)
11	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	90	(76)
12	S4 36°	750w	PATTERN WASH	S4 36° 750w	88	(137)
13	S4 19°	750w	HOT NOTE	S4 19° 750w	86	(235)
14	S4 PAR MFL	575w	SR HIGH SIDE	S4 PAR MFL 575w	82	(77)
15	S4 PAR MFL	575w	SL HIGH SIDE	S4 PAR MFL 575w	94	(62)

#### IN1 LADDER L

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SET SPEC.	S4 36° 750w	389	(182)
2	S4 36°	750w	SET SPEC.	S4 36° 750w	390	(178)
3	S4 36°	750w	SET SPEC.	S4 36° 750w	391	(176)

#### IN1 LADDER R

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 36°	750w	SET SPEC.	S4 36° 750w	365	(183)
2	S4 36°	750w	SET SPEC.	S4 36° 750w	366	(179)
3	S4 36°	750w	SET SPEC.	S4 36° 750w	367	(177)

#### (16P)

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
		200w	PRACTICAL	200w	465	(241)

#### 4FOH LOWER

U#	Instrument Type	Watts	Purpose	Type, Accessories, Watts	Dim	Chn
1	S4 5°	750w	SET SPEC.	S4 5° 750w	36	(314)
2	S4 5°	750w	SET SPEC.	S4 5° 750w	264	(313)

## MAGIC SHEET SOPHISTICATED LADIES

KAY THEATRE  
CSPAC, UMCP  
OCTOBER 2003

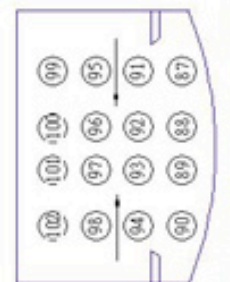
LIGHTING DESIGN:  
YI-HUI LEE



FRONT OUT R3206 FRONT IN R3316



DOWN JAGGED BREAKUP R53



### PIPE END CONSTRUCTION R54



SUMMER LEAVES WASH



COOL FRONT R4350  
WARM FRONT R37



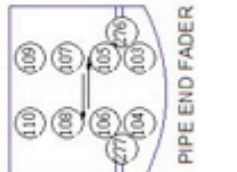
BACK FADER



R SIDE R33



L SIDE R35



## PIPE END FADER



RD SPECIAL



SET SPECIALS



## HEADER & TRAVELLER



SHIN FADER



ACT 1 R365



ACT I R02



MEAN A THING (236)



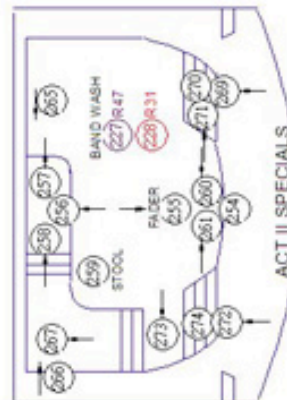
## A TRAIN



US POS. 279



SATIN DOLL



## ACT II SPECIALS



Cue	Up	Dn.	Other	Call	Look	F1	F2	F3	F4
1	5			House opens	Preset				
11	7	9		Overture	House half				
12	5	7			House out				
21	.5	2	DL.5	With music	SR apron		All	All	
29	0	0		End	Black out				
31	6	8	DL 1	Maurice enters	Left aisle		Maurice		
33	4	6		Rachel enters	Right aisle		Maurice	Rachel	
35	0	0			Black out				
41	18	22		With music	Behind show curtain				
41.5	10	14		All on stage	Full look				
46	7	12		Down-ups	New look				
47	5	7		Ending	Behind S. C.				
49	0	0		End	Black out				
51	6	9		Transition	Apron emph.				
52	1	2		Anti. EJ enters	Add spotlight		EJ		
52.5	4	6		After spotlight	Lose spotlight		EJ		
53	12	17		Hat off	Open look		EJ		
55	.5	3	WT3	Coat	New look		EJ		
56	12	15			Add SR		EJ		
57	0	0		End	Black out				
61	4	7		In position	Behind S.C.	Jessica			
62	1	3		Scat	Main drape	Jessica			
63	2	4		Speeds up	Open up	Jessica			
64.5	10	15		Dancers enter	Full look				
66	10	14		Jessica enter	Full look		Jessica	Jessica	
67	0	1		Ending pose	New look		Jessica	Jessica	
69	3	7		Exiting	Transition		Jessica	Jessica	
71	4	7		Panels in	Pre-scene		James		
73	12	15			Open up		James	Malinda	
78	6	12		Behind panels	Q71		James	Malinda	

Cue	Up	Dn.	Other	Call	Look	F1	F2	F3	F4
79	5	7		Hands reaching	Q78		Hands	Hands	
79.5	0	0		After jump					
80	6	8		Exiting	Transition				
81	3	5		Turn	Street scene		All	All	
83	3	5		Dance	New look		All	All	
89	0	1	WT.5	Dance exit	New look		All	All	
89.5	4	5		Follow Q	Transition				
91	12	16		With				Rachel	
93	6	9		Anti. dance	SL texture			Rachel	
95	6	9		On swing	Add spotlight			Rachel	
97	5	7		Leave swing	Lose spotlight			Rachel	
97.5	5	8		Reaching	DC emph.			Both	
98	6	18		Break off	Full texture			Rachel	
99	7	5		Exit	Transition				
101	7	9		With music	Full look		Maurice		
103	6	9		Anti. Abbie	Full look		Maurice	Abbie	
108	7	10		Ending	DC emph.		Maurice	Abbie	
110	4	8		Exit	Transition				
111	8	10	WT.5	With music	Spotlight	Joanna		Joanna	
111.5	5	7		Follow Q	Pianist	Joanna		Joanna	
112	6	8		"Something" with lyrics	Add slash	Joanna		Joanna	
119	3	5		Exit	Transition				
121	5	7		With music	Behind scrim				
122	5	8		Dancers enter	DS look				
122.5	8	12		All on stage	Full look				
126	10	14		Mike enters	Full look		Mike	Mike	
127	4	6		Ending	Behind S.C.				
128	1	2.8		End	Black out				
130	8	10	WT.8	Intermission	House full				
132	8	10		Follow Q	Add main drape				
133	5	7			House half				
134	4	6			House out				
141	9	12		With S.C.	Isolate singer		Maurice		

<b>Cue</b>	<b>Up</b>	<b>Dn.</b>	<b>Other</b>	<b>Call</b>	<b>Look</b>	<b>F1</b>	<b>F2</b>	<b>F3</b>	<b>F4</b>
<b>142</b>	1	3		Speed up	Open to band		Maurice		
<b>144</b>	5	7		Dancers enter	DS emph.				
<b>146</b>	8	10		Anti. lyrics	Full look	Maurice			Maurice
<b>147</b>	4	6		RP in	RP special	Maurice			Maurice
<b>148</b>	4	7		Ending pose	MS emph.	Maurice			Maurice
<b>149</b>	5	7		Exit	Transition				
<b>151</b>	8	12		Anti. singer	UC emph.		Jessica		
<b>155</b>	6	9		After bow	Transition				
<b>161</b>	7	9		Anti. singer	MD emph.	EJ		EJ	
<b>163</b>	5	8		Anti. Brian enters	US emph.	EJ	Brian	EJ	
<b>163.5</b>	4	7		B. Move UR	UR emph.	EJ	Brian	EJ	Brian
<b>164</b>	0	1		Orchestra	New look on the band	EJ	Brian	EJ	Brian
<b>167</b>	5	8		Sitting	DS band emph.		Both	Both	
<b>169</b>	0	1		“right!”	Transition				
<b>171</b>	12	15		In position	Framds arts	Art	Mike		Art
<b>173</b>	5	7		Anti. Joanna	Q173	Art	Mike	Joanna	Art
<b>178</b>	4	7		Approach	DC emph.	Art	Mike	Joanna	Art
<b>179</b>	0	1	WT1		Lose arts spec.	Art	Mike	Joanna	Art
<b>179.5</b>	5	7		Follow Q	Transition				
<b>191</b>	8	10		With music	MS/US emph.	Others	James	Others	Others
<b>191.3</b>	0			Top steps	Top rope light	Others	James	Others	Others
<b>191.5</b>	0			But. steps	But. rope light	Others	James	Others	Others

Cue	Up	Dn.	Other	Call	Look	F1	F2	F3	F4
194	4	7		Ending	MS emph.	Others	James	Others	Others
198	4	6		After bow	Q194				
199	1	2		Exit	Transition				
201	3	6		With music	Full look		Malinda		
203	0			Jump	New look		Malinda		
207	7	14		Ensemble exit	DS emph.		Malinda		
209	3	5		Exit	Transition				
211	4	7	WT.5	With music	UC emph.	Matt	Jessica	Matt	Jessica
211.5	8			Follow Q	Band emph.	Matt	Jessica	Matt	Jessica
217	6	8		Jessica exits	Apron emph.			Matt	
218	3	5		Jessica enters	Q217		Jessica	Matt	
220	5	8		Matt exit	Transition		Jessica		
221	4	7		To piano	MS emph.		Jessica	Abbie	
222	4	7		Rachel enter	US emph.		Rachel	Abbie	
223	4	6		Mood indigo	New Look		Rachel	Abbie	
224	4	7		Leave band	DS emph.		Rachel	Abbie	
227	7	10		Approach	DC emph.		Rachel	Abbie	
229	9	14	WT.9	With music	Full look		Rachel	Abbie	
232	15	20		Follow Q	SL steps emph.				
							Jessica	Abbie	
							Melinda	Abbie	
							Joanna	Abbie	
							Joanna	EJ	
							Matt & Joanna	Brian & EJ	
								Maurice	
238	4	8		Ending	DC emph.		Males	Males	
241	3	6		Singer ensemble	Open look				
242	2	4		Singers introduction	Open up		DC	Abbie	

<b>Cue</b>	<b>Up</b>	<b>Dn.</b>	<b>Other</b>	<b>Call</b>	<b>Look</b>	<b>F1</b>	<b>F2</b>	<b>F3</b>	<b>F4</b>
<b>243</b>	4	7		Dancers introduction	Open more		DC	Maurice	
<b>244</b>	2	4		Ensemble	Full look		Panning	Panning	
<b>245</b>	2	3		Repeat lyrics	New look		Panning	Panning	
<b>246</b>	0	1		Orchestra	New look		Orchestra	Orchestra	
<b>247</b>	2	4		S.C. in	Band emph.				
<b>248</b>	10	6	WT6	Post-show	House full				
<b>250</b>	8	10		Follow Q	Main drape				

Up: Up time, the time required to fade up the lights

Dn.: Down time, the time required to fade down/out the lights

DL.: Delay, the time between the hit of “go” button and cue really happens

WT.: Wait, the desired time between the current cue starts and the next cue starts

Call: Calling of the cue

Look: Cue idea and its emphasis

F1-F4: Follow spot one through four

(F1 was positioned left; F2 and F3 were inside the front of house follow spot booth; F4 was placed on the catwalk at stage right.)

<b>Q</b>	<b>Op.</b>	<b>Actor</b>	<b>Douser</b>	<b>Iris</b>	<b>Color</b>	<b>T.</b>	<b>Number</b>
<b>21</b>	2	SR signers	Full	Full	1 + 3	0	Rug Cutter
<b>21</b>	3	SL singer	Full	Full	1 + 3	0	
<b>29</b>	2	3 exiting	Douse out	Full	1 + 3	0	
<b>29</b>	3	Matt	Douse out	Full	1 + 3	0	
<b>31</b>	2	Maurice	Full	1/2	1 + 4	0	Music Is a Woman
<b>33</b>	3	Rachel	Full	1/2	1 + 3	0	
<b>35</b>	2	Maurice	Douse out	1/2	1 + 4	0	
<b>35</b>	3	Rachel	Douse out	1/2	1 + 3	0	
<b>52</b>	2	EJ	Full	On Face	2	0	Hit Me With a Hot Note
<b>53</b>	2	EJ	Full	Open up	2	10	
<b>55</b>	2	EJ	Full	Full	6	0	
<b>57</b>	2	EJ	Douse out	On jacket	6	0	
<b>61</b>	1	Jessica	Full	On Face	1 + 2	0	It Don't Mean a Thing
<b>62</b>	1	Jessica	Full	Shoulder	1 + 2	6	
<b>63</b>	1	Jessica	Full	Body	1 + 2	6	
<b>64.5</b>	1	Jessica	Douse out	Body	1 + 2	8	
<b>66</b>	2 + 3	Jessica	Full	1/2	1 + 2	0	
<b>69</b>	2 + 3	Jessica	Douse out	1/2	1 + 2	8	
<b>73</b>	2	James	Full	Face	1 + 3	0	Bli-blip
<b>74</b>	3	Malinda	Full	Face	1 + 3	0	
<b>75</b>	2	James	Full	1/2	1 + 3	0	
<b>75</b>	3	Malinda	Full	1/2	1 + 3	0	
<b>79</b>	2 + 3	Hands	Full	Hands	1 + 3	0	
<b>80</b>	2 + 3	J + M	Douse out	1/2	1 + 3	8	
<b>81</b>	2	SL singers	Full	Full	1 + 3	0	Take the A Train
<b>81</b>	3	SR singers	Full	Full	1 + 3	0	
<b>89</b>	2 + 3	SL singers	Douse out	Full	1 + 3	6	
<b>89</b>	2 + 3	SR singers	Douse out	Full	1 + 3	6	
<b>92</b>	3	Rachel	Full	1/2	2	0	Solitude
<b>97.5</b>	3	Add dancer	Full	Full	2	4	
<b>99</b>	3	Rachel	Douse out	1/2	2	3	
<b>101</b>	2	Maurice	Full	1/2	1 + 3	0	Don't Get Around Much Anymore

Q	Op.	Actor	Douser	Iris	Color	T.	Note
102	3	Abbie	Full	1/2	1 + 3	0	I Let a Song Go Out of My Heart
110	2 + 3	M + A	Douse out	1/2	1 + 3	6	
111	1	Joanna	—	1/2	1 + 2	0	Something to Live for
111	3	Joanna	—	1/2	1 + 3	0	
119	1	Joanna	—	1/2	1 + 2	0	
119	3	Joanna	—	1/2	1 + 3	6	
126	2 + 3	Mike	Full	1/2	1 + 2	0	Caravan
127	2 + 3	Mike	Douse out	1/2	1 + 2	3	
141	2	Maurice	—	1/2	1 + 2	0	Drop Me Off in Harlem
144	2	Maurice	Douse out	1/2	1 + 2	0	
146	1 + 4	Maurice	Full	2/3	1 + 2	0	
148	1 + 4	Maurice	Douse out	2/3	1 + 2	6	
151	2	Jessica	—	1/2	1 + 2	0	In a Sentimental Mood
155	2	Jessica	Douse out	1/2	1 + 2	4	
161	1 + 3	EJ	Full	1/2	1 + 2	0	I'm Beginning to See the Light
163	2	Brian	Full	1/2	1 + 2	0	
164	2 + 4	Brian	Full	1/2	1 + 2	0	
167	1 + 4	E + B	Douse out	1/2	1 + 2	8	
169	2 + 3	E + B	Douse out	1/2	1 + 2	0	
171	1 + 4	Framed arts	—	1/2	1 + 6	0	Satin Doll / Just Squeeze Me
171	2	Mike	Full	1/2	1 + 2	0	
173	3	Joanna	Full	1/2	1 + 2	0	
179	1 + 4	Framed arts	Douse out	1/2	1 + 6	0	
179	2 + 3	M + J	Douse out	1/2	1 + 2	6	
191	1 + 4	3 guys	Full	Full	1 + 5	0	I'm Just a Lucky So-and-so
191	3	3 guys	—	Full	1 + 5	0	
192	2	James	Full	2/3	1 + 5	0	
198	1 - 4	All	Douse out	Full	1 + 5	8	

<b>Q</b>	<b>Op.</b>	<b>Actor</b>	<b>Douser</b>	<b>Iris</b>	<b>Color</b>	<b>T.</b>	<b>Note</b>
<b>201</b>	2	Malinda	Full	2/3	3	0	Imagine My Frustration
<b>203</b>	3	Malinda	Full	2/3	3	0	
<b>204</b>	2 + 3	Malinda	Douse out	2/3	3	6	
<b>211</b>	2 + 4	Jessica	Full	2/3	2	0	I'm Checking Out Goombye
<b>211</b>	1 + 3	Matt	Full	2/3	2	0	Do Nothing 'til You Hear from Me
<b>217</b>	1, 2, 4	J + M	Douse out	2/3	3	6	
<b>218</b>	2	Jessica	Full	2/3	2	0	
<b>220</b>	3	Matt	Douse out	2/3	2	6	
<b>221</b>	3	Abbie	Full	1/2	1 + 2	0	I Got It Bad and That Ain't Good
<b>222</b>	2	Rachel	Full	1/2	1 + 2	0	Mood Indigo
<b>232</b>	2	Jessica	Full	1/2	1 + 2	2	Sophisticated Ladies
	3	Joanna	Full	1/2	1 + 2	2	
	2	Malinda	Full	1/2	1 + 2	2	
	2	EJ	Full	1/2	1 + 2	2	
	2	Brian + EJ	Full	1/2	1 + 2	2	
	3	Matt + Joanna	Full	1/2	1 + 2	2	
	2	Maurice	Full	1/2	1 + 2	2	
<b>238</b>	2 + 3	5 males	—	Full	1 + 2	4	It Don't Mean a Thing
<b>241</b>	2 + 3	5 males	Douse out	Full	1 + 2	2	
<b>242</b>	2	DC	Full	1/2	1 + 2	0	
<b>242</b>	3	Abbie	Full	1/2	1 + 2	2	
<b>243</b>	3	Maurice	Full	1/2	1 + 2	2	
<b>244</b>	2 + 3	Panning	Full	2/3	1 + 2	0	
<b>246</b>	2 + 3	Orchestra	Full	Full	1 + 2	1	
<b>247</b>	2 + 3	Orchestra	Douse out	Full	1 + 2	0	



## Note:

Op.: follow spot operator

Douser: Intensity

Iris: Light beam size

Color: Each follow spot takes up to six colors

T.: Time

## Colors in each follow spot:

	Color 1	Color 2	Color 3	Color 4	Color 5	Color 6
F1	R132	R317	R33	R51	R54	R81
F2	R132	R317	R33	R51	R54	R24
F3	R132	R317	R33	R51	R54	R24
F4	R132	R317	R33	R51	R54	R81

## Budget Breakdown

Item	Quantity	Per unit	Cost
Color media	35	\$5.25	\$183.75
R & R Lighting (Color media)	5	\$5.25	\$26.25
R & R Lighting (gobos)	52	\$10.00	\$520
Heat Shield	2	\$19.64	\$38.92
Shipping	1	\$10.00	\$10.00
Tie Line	200	\$0.05	\$10.00
Gaff Tape	1	\$10.00	\$10.00
R & R Lighting (Misc.)	1	\$95.63	\$95.63
			Total: 845.63

Appendix D: Production Photographs



Bli-bli



In a Sentimental Mood



It Don't Mean a Thing



Solitude





The Mooche



Caravan



Drop Me Off in Harlem





Drop Me Off in Harlem



Satin Doll / Just Squeeze Me



I'm Just a Lucky So-and-so



Imagine My Frustration





I'm Checking Out Goombye



I Got It Bad and It Ain't Good / Mood Indigo



I'm Beginning to See the Light





Sophisticated Ladies



Something to Live for



Finale

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