

**SCENOGRAPHY FOR
STEPHEN SONDHEIM AND JOHN WEIDMAN'S
ASSASSINS
Carnival of Presidential Carnage : What If We Never Left the Midway ?**

by

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**Submitted to the graduate degree program in the
Department of Theatre, School of the Arts
and the Graduate Faculty of the University of Kansas
in partial fulfillment of the requirements for the degree of
Master of Fine Arts in Theatre Design.**

Chairperson

Delbert Unruh

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Jon Keith Swindell

4/25/2012

Date Thesis Accepted

The Thesis Committee for Phillip John Schroeder
certifies that this is the approved version of the following thesis:

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ABSTRACT

An unconventional view of staging for Stephen Sondheim and John Weidman's *-Assassins* with renderings generated using the latest 3D technology.

ACKNOWLEDGEMENTS

**THANKS
TO MY WIFE, HEATHER,
AND MY DAUGHTERS, OLIVIA AND HALEY !**

FOR THEY ARE THE BEACONS THAT LED THE WAY !

XOXOXO

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ASSASSINS :

Carnival of Presidential Carnage : What If We Never Left the Midway ?

Introduction

I began searching for a show to design for my thesis project during the Winter Break of 2011-2012. The first and foremost requirement was more practical than artistic. The show had to be large enough to warrant a study of this kind. There had to be at least 20 costumes as well as there needed to be at least three sets. For this reason I looked to musical theater and opera for the libretto and music that would carry me through to this point- the point of penning my defense.

I have studied the Italian language and I have an unsated passion for the culture of the Italian people and their art. It was only natural then, to choose an Italian opera. I listened to many Italian operas. To mention only a few of those and to give a general scope of the operas that I considered: I listened to Giuseppe Verdi's - Rigoletto, Giacomo Puccini's - Tosca. I listened to and read Amilcare Ponchielli's - La Gioconda , Gioachino Rossini's - Il Barbiere di Savigila, and was very near choosing Giuseppe Verdi's – Otello. I was moved by the darkness of Otello, the atmosphere you could cut with a knife, the growing tension as Iago's vengeful plan unfolds. Though the power of these feelings were strong, I was moved mostly by the deep love that drives Otello's suspicion and rage. So it was decided. I would design Verdi's - Otello.

At this point I thought, just to be sure, I would ask for suggestions from the faculty. Perhaps there was a show out there I hadn't heard about. It wasn't a last ditch effort to find my show, I felt I had already found it, but wanted their thoughts since they were

aware of my work and style. I also thought I might get a suggestion that I hadn't considered, a new contender. Which is what ultimately happened.

Assassins by Stephen Sondheim and John Weidman was suggested. Italian it was not. But I liked it. The darkness was there, and that atmosphere of growing despair. Spattered with humor that cut like a spinning shard of shrapnel. While listening to the soundtrack for the first time, many images flooded my "Italian opera coated" mind. I listened to it again. And yet again. And I started modeling. That was how I chose Assassin's for my thesis project. I just kept listening to it and working.

What didn't I do ? I did not look at past productions during this process. I did everything I could to avoid seeing how the show had been mounted in the past. I do this for all of my work. I really don't want to be influenced by what everyone else has done. And for this reason, this design is truly my own. It is not taken from anywhere but the music and the images it evoked on those early January mornings in the new year of 2012.

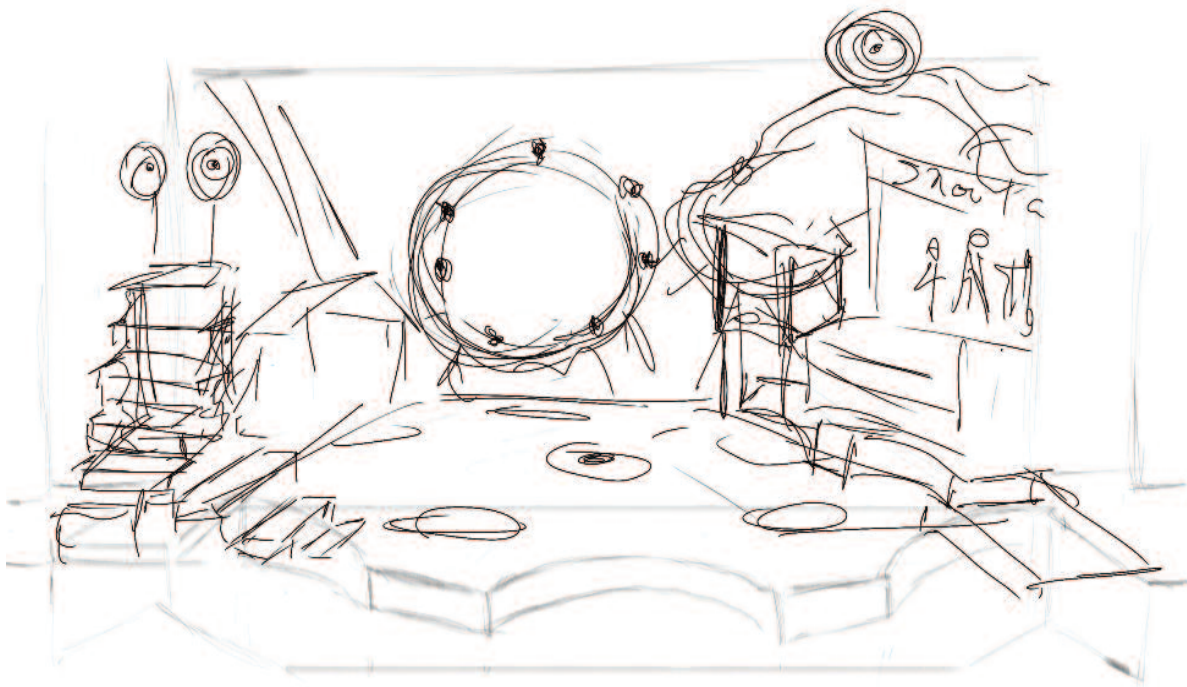
Because of this method of working, I will not be citing past productions as references or points of incite. I also must say that during the process of developing the designs for Assassins I found myself fighting against the proud descriptions that litter the libretto from shows past. Even though I have avoided looking at past productions, they still wanted to influence me. They littered the text like unwanted religious fliers flapping from my windshield wiper blades in a soggy rain. I found myself trying to look through them, beyond them, to see what else is out there to discover. Perhaps what was originally intended.

It is from this place that I will begin the heart of this discussion.

SCENIC DESIGN PROCESS

What If We Never Left the Midway ?

A few words about my process. Earlier I mentioned that I began “modeling” the show once I began listening to the music. I think it is important to discuss what I mean by “modeling”. I typically will make a series of very simple pencil sketches to flesh out the idea. Here is an early one :



ASSASSINS BEGINNING SKETCH

Once I have a sense of the world of the play, the space and the action that needs to take place there, I move to working in 3 dimensions. The computer application that I use for modeling scenically is Cinema 4D. I have been using it long enough that I feel a bit limited when drawing two dimensionally. I model the scenic structures, based on my original sketch, in 3 dimensions. Within this format I am able to easily re-size, rotate, shift elements as I go. I know that once I get the space as it will be, I can then use these modeled pieces to generate working drawings and elevations. I can also generate my lighting storyboards through the use of the powerful and accurate light rendering engines within the 3D application.

When I began “modeling” the show I was working from one perspective. The perspective of the music. I had several soundtracks, the Original Cast Recording and the Broadway Cast Recording. I found I was most influenced by the Broadway version. It feels rawer to me. A bit more dangerous. I also had the music score and lyrics. I began searching for the libretto to go along with it. I searched libraries, the KU library copy had gone missing, the copy in the script library within the Theatre Department had gone missing, the copy at the public library near my home, had, you guessed it, gone missing. It seemed to be a popular show. So I ordered it from Amazon. I continued working from the perspective of the music and the musical score.

According to the score, and the libretto once it arrived, the show is to jump from one location and time to another. Here is a list of scenes, times and the assassin of import for each:

Sc 1 – A Shooting Gallery in a fairground; All Assassins

Sc 2 – 1865- Rural Virginia in a barn; John Wilkes Booth

Sc 3 - A turn of the century saloon; Assassins

- Sc 4 – 1933- Miamis Bayfront Park; Giuseppe Zangara
- Sc 5 – 1901- Anarchist rally in Chicago; Leon Czolgosz
- Sc 6- 1975- A public park; Lynette Squeaky Fromme
- Sc 7- Gun song- No specified place; All Assassins
- Sc 8- 1901- Temple of Music Pavillion at the Pan American Exposition, Buffalo, NY.;
Leon Czolgosz
- Sc 9- 1974- A park bench; Sam Byck
- Sc 10- An apartment interior; John Hinckley
- Sc 11- Target practice- Sara Jane Moore
- Sc 12- Gallows; Charles Guiteau
- Sc 13- Inside a '67 Buick; Sam Byck
- Sc 14- I Did It; No specified location
- Sc 15- A storeroom on the 6th floor of the Texas School Book Depository

But that is not the way the music spoke to me. What if we never left the midway at all ? What if the entire arc of the play exists solely in the fairground in which the first scene begins? The assassins are stuck here retelling their stories in this Carnival of Presidential Carnage, if you will. It was a place to celebrate their deeds unlike they were celebrated, as they had originally hoped, in life. They relive their stories, a bit like street shows in an amusement park, or perhaps more like insidious residual hauntings. This is an amusement park of their making and they do have some assistance. To help them pull off their stories are the carny workers. They play the extra parts, including the presidents, but they aren't always happy about it. They too are stuck in this twisted loop.

For whom are they performing is the next question? This particular show is for one special patron. Lee Harvey Oswald. We see Lee lurking in the background in all scenes, always watching. The audience should wonder who he is and why he is watching. It is only in the end that his true identity is revealed and the true purpose of the carnival is realized. For the Assassins to be able to leave this carnivalian prison they must convince Lee to take the final fatal shot that we have been told he took. Only then will their achievements be realized as a whole, anarchy will reign supreme, and they will be free at last to revel in it.

So this is the direction I took. We never actually travel through time to different places, but the places and times are created within the backdrop of this fairground, by the assassins and their carny workers all to induce Lee Harvey Oswald to take that shot and to free them.

Lee Lurking in the Background



One scenic detail to note is where the assassination re-enactments take place during the show. The SR platform is a hydraulic lift/ trap. Each president is raised up into position by the lift. When the assassin takes his/her shot, and it is a kill shot, the roulette wheel above spins, lights flash and the president is dropped out of sight. I see this happening as though it were a dunk booth at the fairground. Within the music score there is a loud bell that goes off that will coincide with this action. During the Reagan attempt, John Hinckley is shooting at him from a gondola on the ferris wheel. In this case Reagan walks off waving. There is a buzzer within the score. No lights flash. It is clearly a missed shot. Reagan is scripted to say: "...Where'd this kid learn to shoot ? The Russian Army ? Missed again ! Missed again !! " As Hinckley fires and misses over and over as the ferris wheel revolves to upstage.

COSTUME DESIGN PROCESS

I typically start any costume design with hours of research. That was certainly the case for Assassins. Since most of the characters I needed to create are historical in nature, I felt it was important to put them in clothes that were recognizable to them. I want the audience to know immediately who John Wilkes Booth is when they first see him. President Lincoln is clearly recognizable in his top hat and overcoat and beard. Although I wanted to stay true to history I also wanted the characters to be original, theatrical. This is a carnival after all.

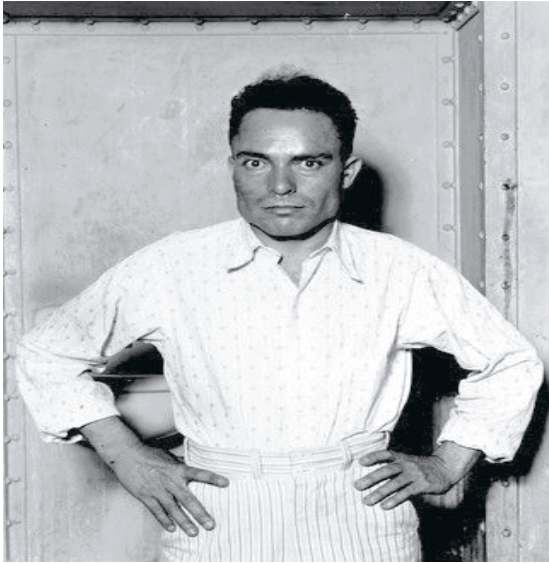
I decided my through line with the assassin characters would be a costume based on the clothing they were wearing at the time of their arrests or in some cases

deaths. I thought this would have been the most recognizable attire, assuming the assassin was photographed and those photographs were published. It was probably the last time they were seen in anything like real clothes.

The resources I found most informative were the actual mugshots taken upon their arrest. For instance, Lynette “ Squeaky “ Fromme wore a dress with a holster strapped to her calf with leather straps.



Giuseppe Zangara was arrested wearing an oddly patterned white shirt and what looks to be cream pinstriped pants.



Lee Harvey Oswald is well distinguished in the clothes he wore when he uttered these famous words, " I'm just a Patsy!", at a press conference the night of his arrest.



I did; however, follow the suggestion in the script to clothe Sam Byck in a Santa suit. He had been known for protesting in a Santa suit and the contrast between his abrasive demeanor and the Santa disguise has it's humorous qualities.



Once I have determined, through my research, how exactly I want the character to be dressed. I begin the search for the fabrics that best suit the clothing article, the character, and the feel of the world of the play. An example is the character of Charles Guiteau. Charles is famous for shooting President Garfield at the Baltimore & Potomac Train Station in 1881.

A staunchly religious man, I chose to clothe him in stiff fabrics with a deep texture. Something that looks to be uncomfortable and rigid. Due to the fact that he was later hung for his crime I carried the high necked collar into the garment as well.



I really like to paint with the fabrics I am going to use. For me it is the best way to see how the fabrics work together. Below you will see the fabric swatches for the fabrics that would be used for the pants, coat and vest of Charles J. Guiteau:



Ebony Worsted Wool Suiting



Grey Worsted Wool Suiting

I used the software application Poser Pro 2012 to produce the body shapes for the costume designs. I have found that these figures give me a good foundation on which to create the costumes. It also allows more character and expression in the poses. I am also secure in knowing that the bodies are anatomically correct. Once a character is modeled, and since the program creates photographically realistic bodies, I rework the exposed body parts, usually just the head, arms and hands, using Painter 12 or Photoshop CS5 to give them a more painterly quality.



Above is an example of a Poser figure that I created for the John Hinckley costume and beside it is the costume itself.

If the characters of the assassins are historically based. The characters of the carnival workers too were based on imagery gleaned from old photographs of carnivals and factory workers. I wanted to give them a touch of clown-ness as well. They are a reflection of how the assassins see the world and the people that live in it. This also is evident in the presidents that we see. Their coats are imprinted with the flags that once draped their coffins. They too have a clown quality about them. Remember they are only carny workers dressed to play the commander in chiefs.



President Abraham Lincoln



President James Garfield



President Ronald Reagan

All costmes can be seen in Appendix C.

LIGHTING DESIGN PROCESS

When I approach a lighting project I usually do so using the tried and true approach developed by Stanley McCandless, who in 1932, introduced a systematic method of dividing the playing area of the stage into acting areas to be lit. The next step, he then went on to suggest, is to light those areas first for visibility and second for mood and atmosphere.

This is the avenue I have taken with Assassins. I have made sure that each area has a neutral diffused frontal “ face light “ with a warm left and cool right key light. This will allow for ultimate control with endless possibilities for each area. I have then added several different colors of back light for each area. I have taken the liberty to add side lights and up lights to the areas that need it for atmospheric and emotional effect. Lastly I have added pools of light in the background to add depth to each scene

I have also allowed individual control of all decorative bulbs that line most of the scenic elements. This is also true of the lightboxes of the false Proscenium and SL and SR Banners, for each is assigned it's own dimmer.

Because of the nature of the 3D environment in which I have already modeled the set, I am allowed to truly play with the lights and the myriad of lighting effects that come with them. This gives me the freedom to create lighting storyboards unlike any other illustrative lighting method I have yet to see. The best aspect of this method is that these dramatic results can be duplicated in a real life scenario on stage. What you see is truly what you get.

CONCLUSION

After working on the scenography for Assassins for the last 31/2 months I see strengths in the work as well as weaknesses.

Part of the challenge in this project was time management. I think I have managed the time quite efficiently. I have modeled the show 3 dimensionally, and then built a physical 1/2" scale model of all scenic elements. I have designed 23 costumes after completing many hours of research and incorporated all of the costumes into the 3 dimensional world I had already fabricated. I have drafted all of the scenic elements and created Ground Plans and Section Views for 15 scenes. I have generated lighting storyboards for all scenes, created the light plot , instrument schedule, and gel cut list. I have developed over 50 signs, banners, and flags (many unused). The Assassins file on my hard drive has grown to 52 gigabytes. All within a 14 week period. Now with a little over a week before my defense and only a little touch up, I realize I time managed that pretty well.

The weakness is that I know that further development needed to take place. I feel like I only scratched the surface of the world in some specific areas on the set, but knew that the development phase was over. I needed to move on to other aspects of the whole if I were to get it all done in time. So there wasn't any real time to explore new things. I really had to commit to one concept early in the process to make it all happen.

Thanks for coming along !

A handwritten signature in black ink, appearing to read "Puljot Sch". The signature is written in a cursive, flowing style.

WORKS CONSULTED

Assassins – Libretto

Music and Lyrics by Stephen Sondheim: book by John Weidman
Theater Communications Group, Inc., New York, NY. 10017; 1st edition, September 1991

Assassins Lyrics – Not the full libretto

<http://www.theatre-musical.com/assassins/libretto.html>

Assassins Original Cast Recording

1991, BMG Music

Assassins Broadway Cast Recording

2004, PS Classics

Giuseppe Zangara

<http://www.eastlandmemorial.org/zangara.shtml>

John Wilkes Booth

<http://www.eyewitnesstohistory.com/booth.htm>

David Herald

<http://law2.umkc.edu/faculty/projects/ftrials/lincolnconspiracy/herold.html>

The Trial and Execution of Leon Czolgosz

<http://www.buffalohistoryworks.com/panamex/assassination/executon.htm>

<http://www.encyclopedia.com/video/KSiqckf55q0-ode-to-czolgosz.aspx>

Emma Goldman

http://en.wikipedia.org/wiki/Emma_Goldman

Sara Jane Moore

<http://voices.yahoo.com/sara-jane-moore-attempted-ford-assassin-interviewed-3407794.html>

Lynette “Squeaky” Fromme

<http://www.mansoncasefile.co.cc/aftermath.html>

Samuel Byck

<http://www.nndb.com/people/586/000174064/>

Charles Guiteau

<http://law2.umkc.edu/faculty/projects/ftrials/guiteau/guiteauhometite.html>

<http://www.biography.com/people/charles-julius-guiteau-235814>

John Hinckley
http://en.wikipedia.org/wiki/Reagan_assassination

Lee Harvey Oswald
<http://mcadams.posc.mu.edu/oswald.htm>
<http://www.famoustexans.com/leeharveyoswald.htm>

FOUR DARK DAYS IN HISTORY- A Photo History of President Kennedy's Assassination
1963 by Special Publications Inc., Los Angeles, California

United States Flags
<http://www.usflag.org/the.38.star.flag.html>

Ferris Wheel Design idea
<http://www.vintageprojects.com/kids/SquarisWheel.pdf>

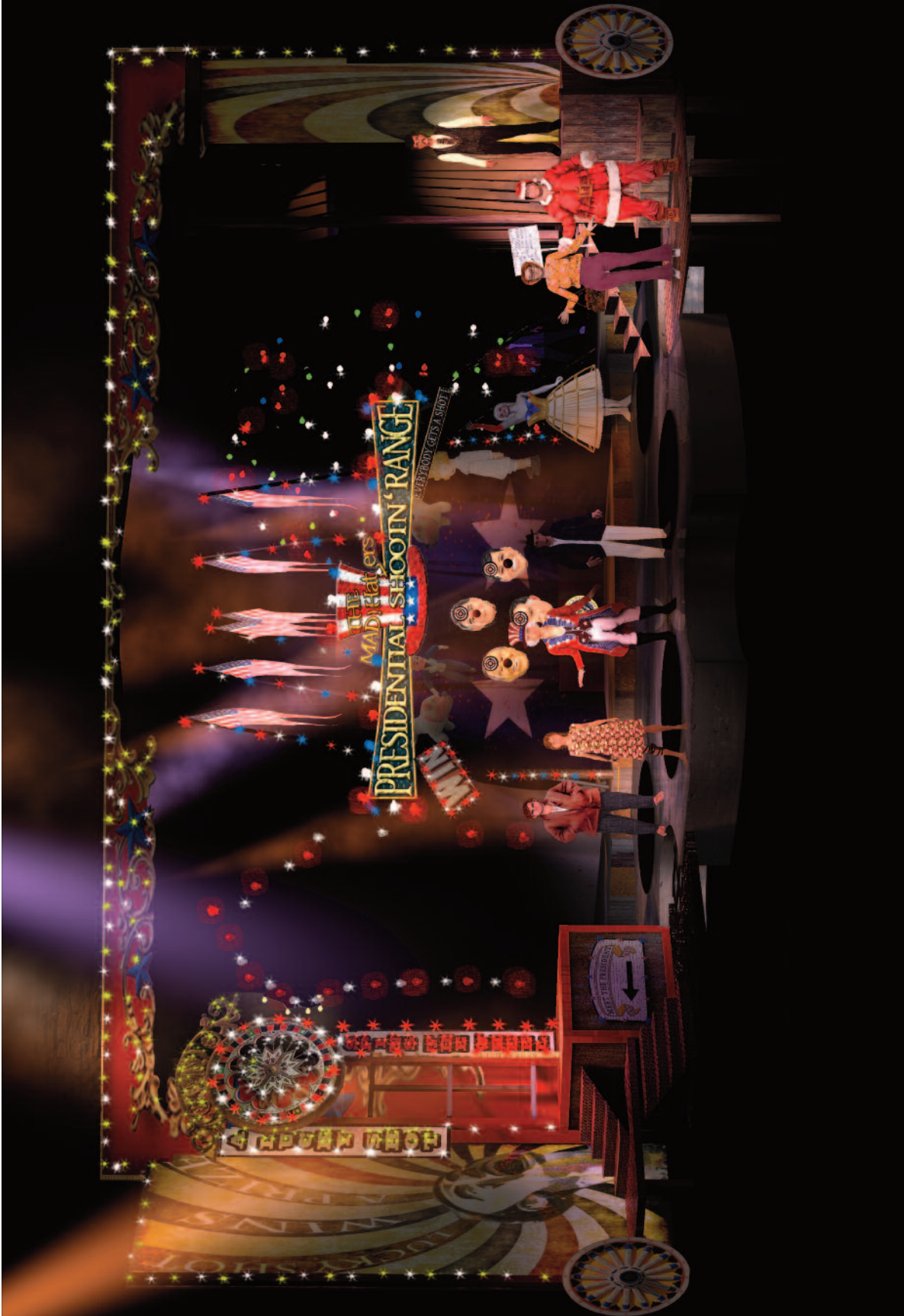
Ferris Wheel Rental
<http://www.boomerevents.com/carnivalridesgames/ferris-wheel-25-.html>

Retro Fabric Patterns
<http://www.laurelleaffarm.com/pages/linens/retro60s70sfabric/retro-60s-70s-fabric.htm>

Fabrics
<http://www.fabric.com/Index.aspx>

APPENDIX A

SCENIC RENDERINGS/ LIGHTING STORYBOARDS



SC 1 - Opening - Everybody's Got The Right



SC 1 A - Opening End - Everybody's Got The Right



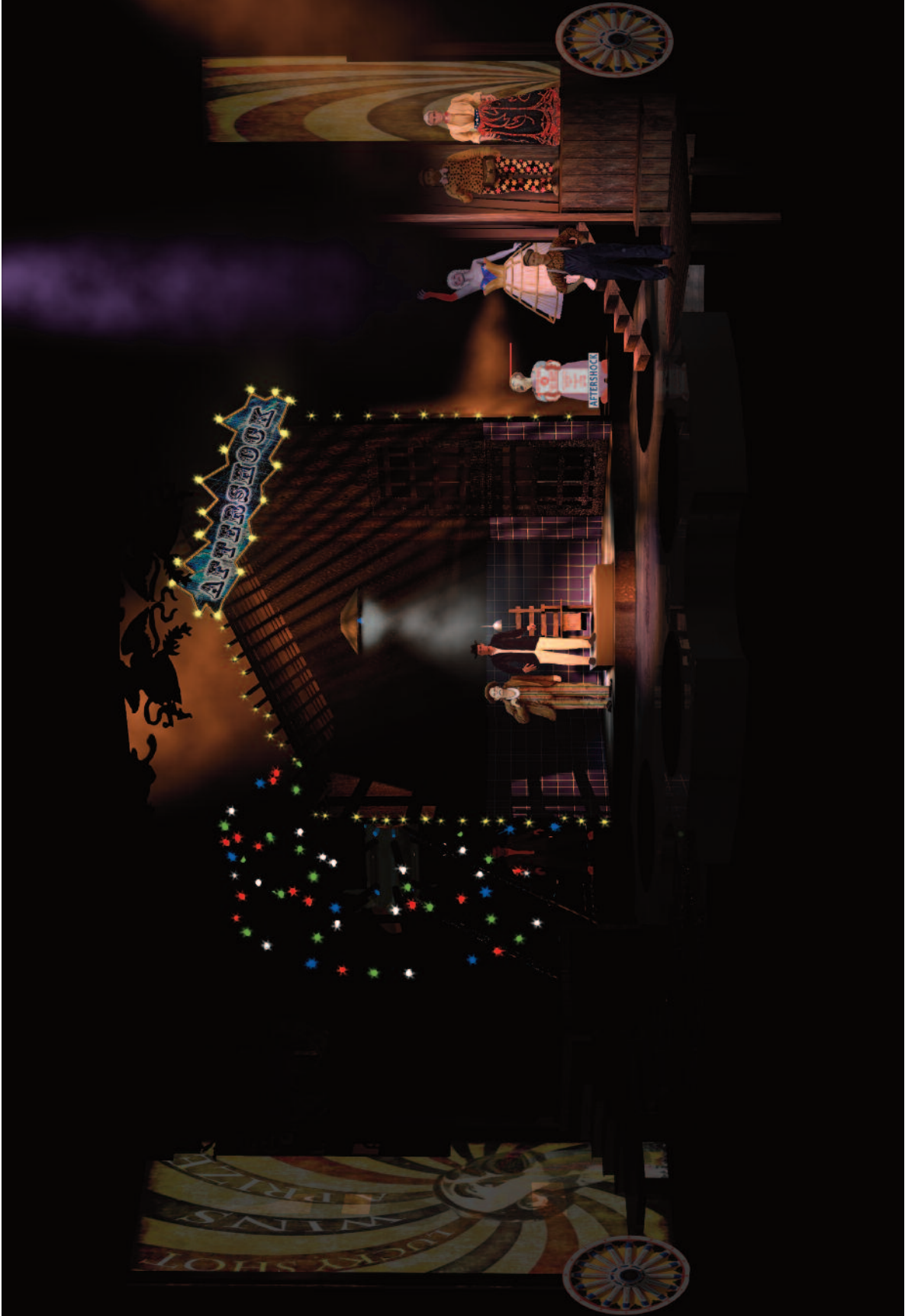
Sc 2- Ballad of Booth



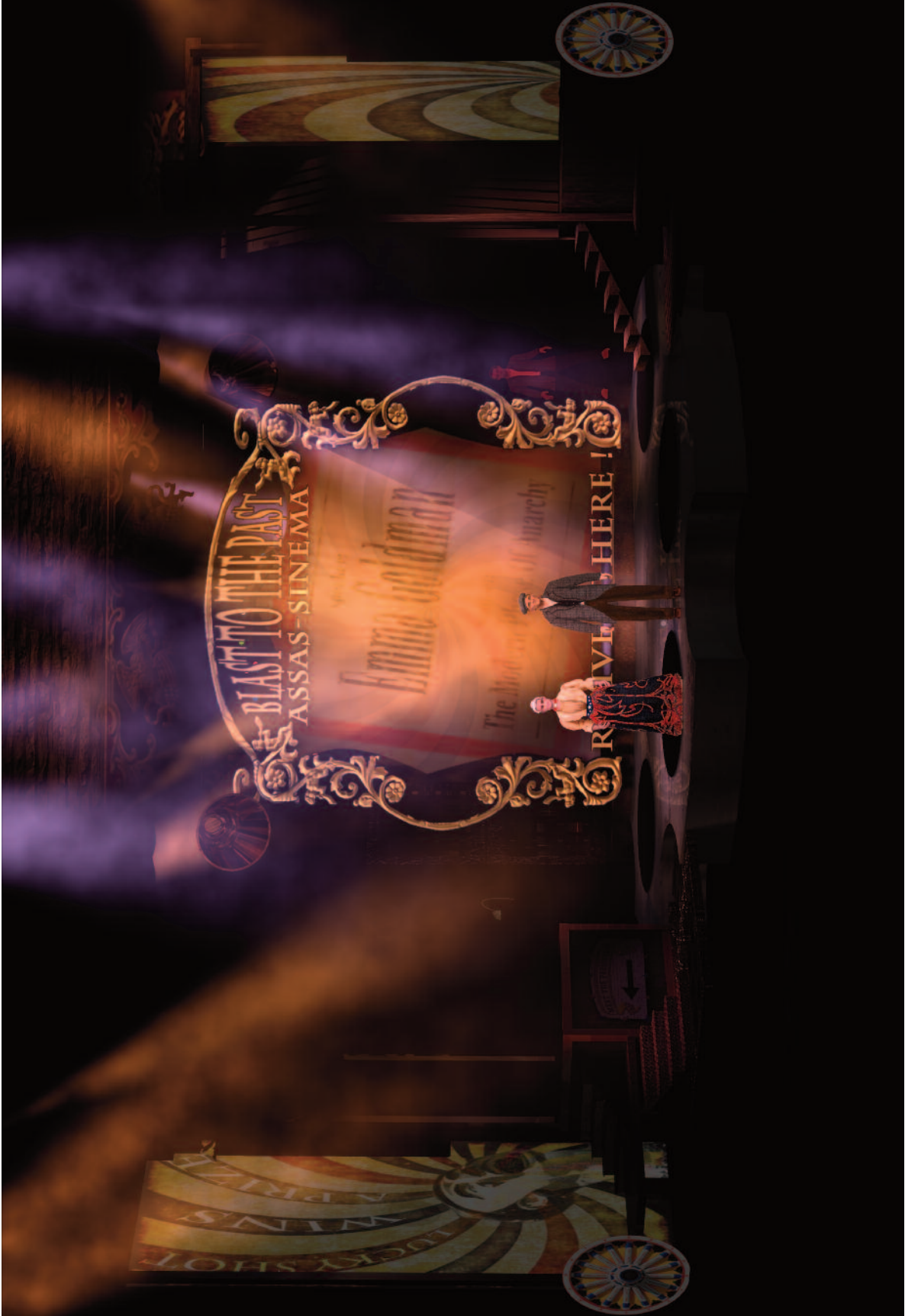
Sc 3- Booze Cart



Sc 4A- Crowd Shadow



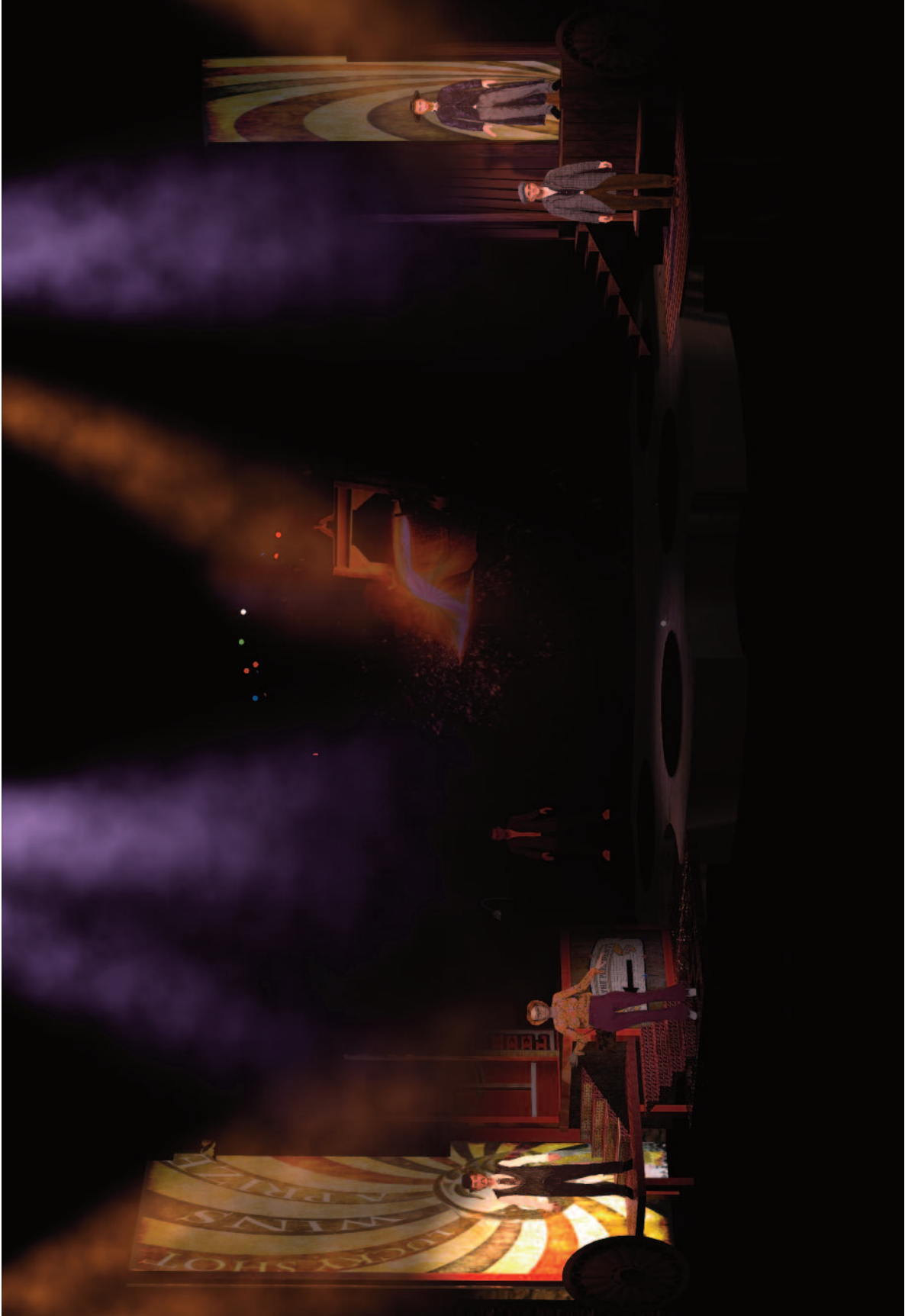
Sc 4B- Electrocutation



Sc 5- Emma Goldman



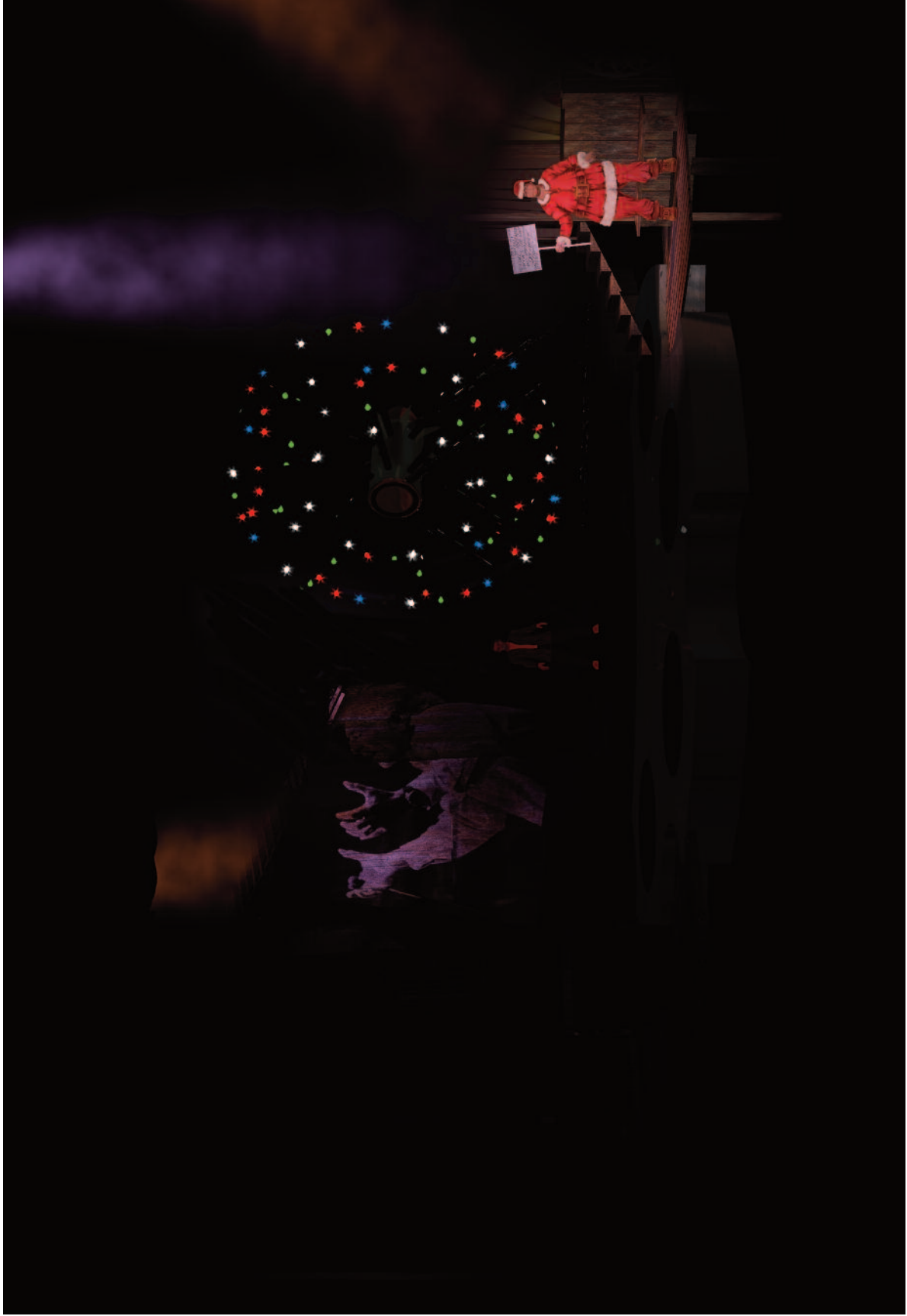
Sc 6- Fromme and Moore



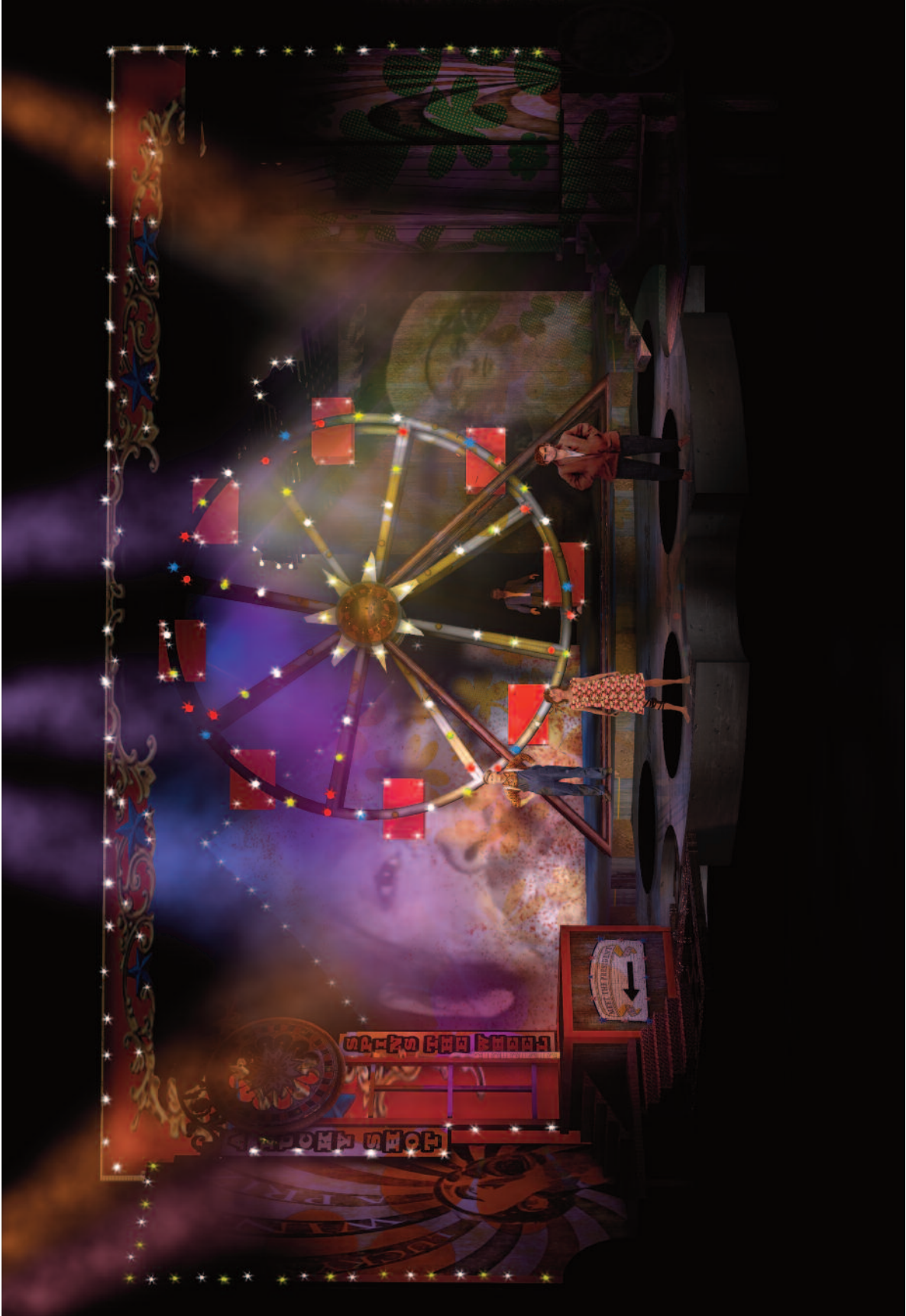
Sc 7 - Gun Song



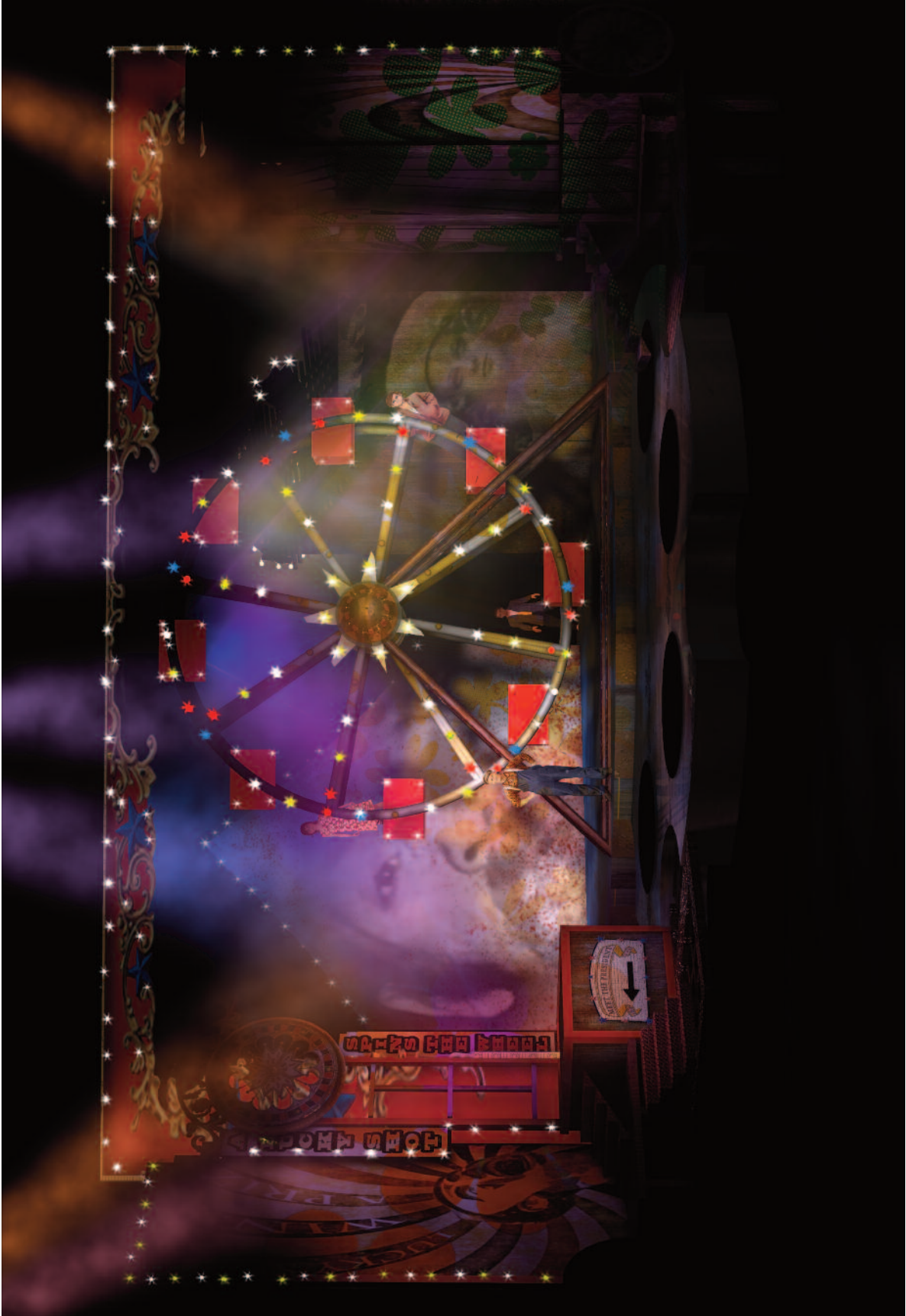
SC 8 - The Ballad of Czolgosz



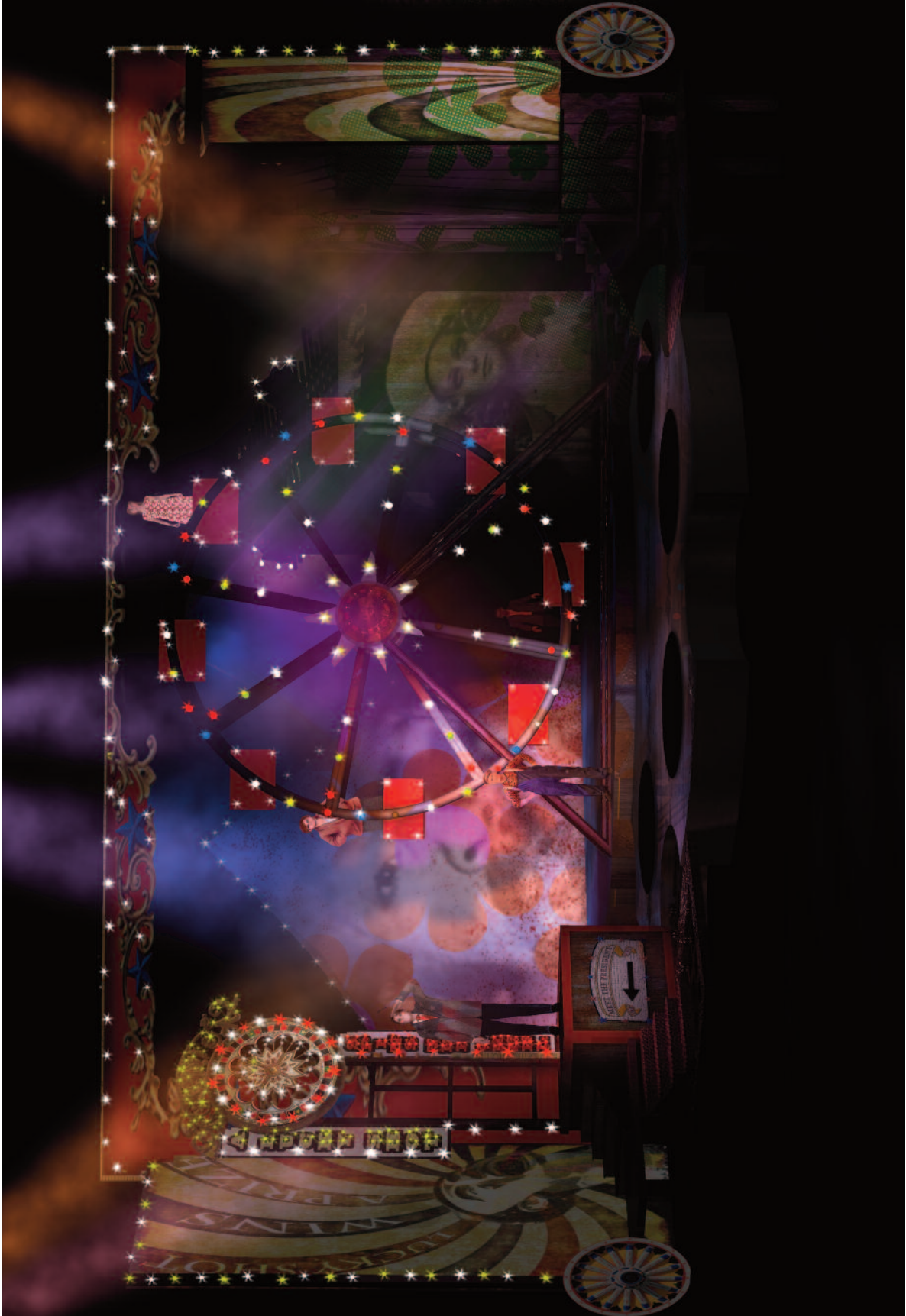
SC 9 - Byck Mono. Bernstein



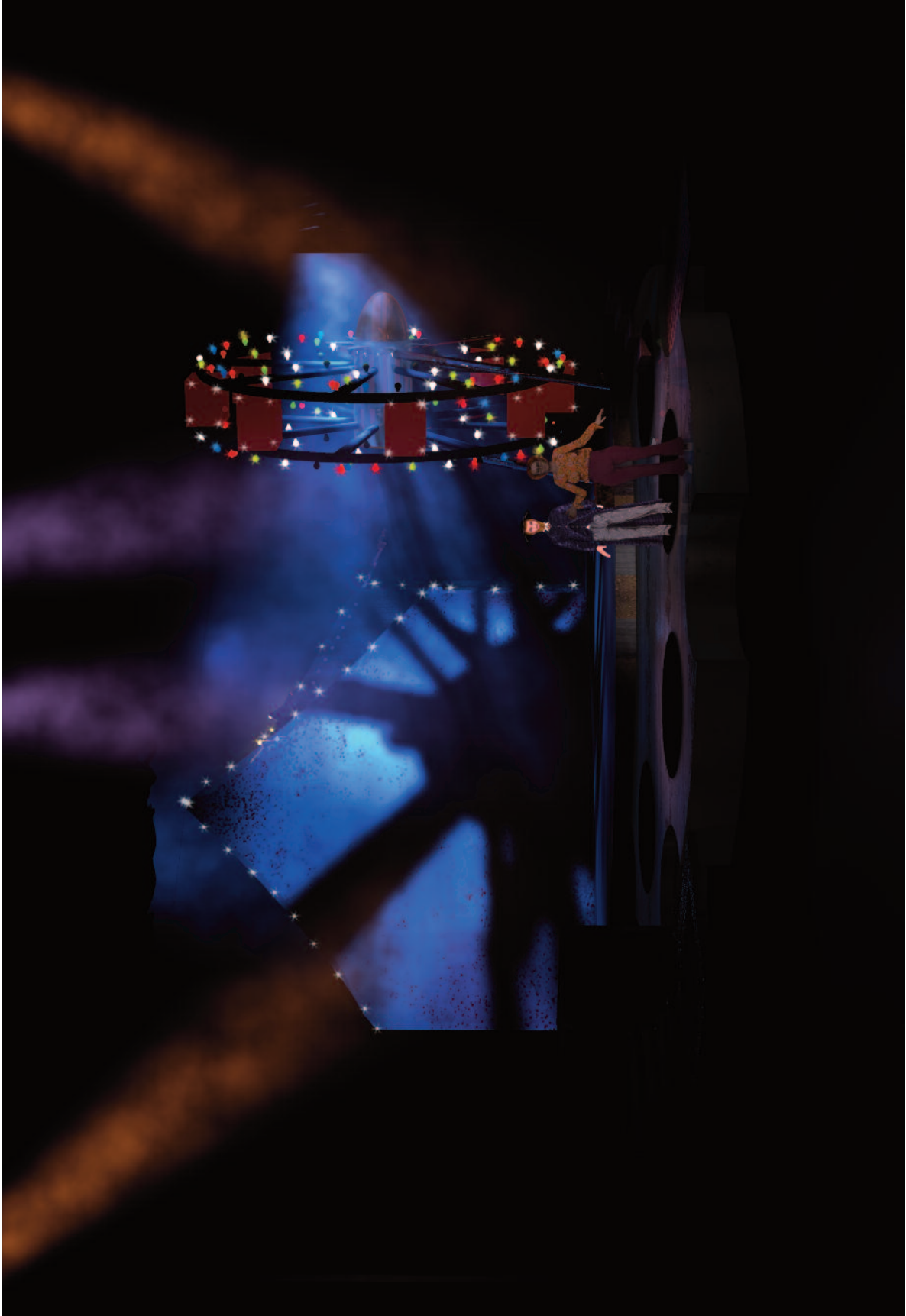
SC 10 - Unworthy of your Love A



SC 10 - Unworthy of your Love B



SC 10 - Unworthy of your Love C



SC 11 - Guiteau and Moore A



SC 12- Ballad of Guiteau



SC 12- Ballad of Guiteau B



SC 12- Ballad of Guiteau Gallows



SC 13- Byck Hamburgers



SC 14- I Did It



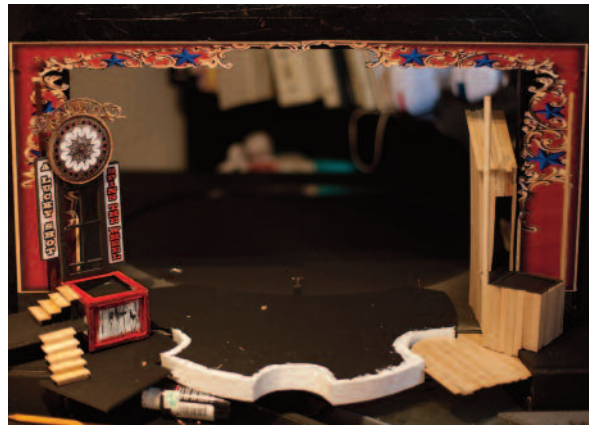
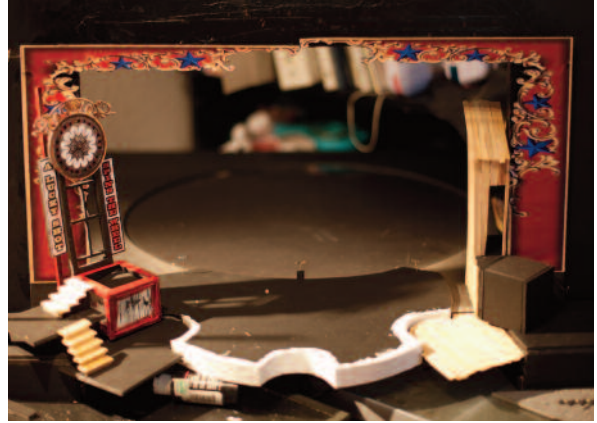
SC 15- School Book Depository A



SC 15- School Book Depository Final Image

1/2" SCALE SCENIC MODEL

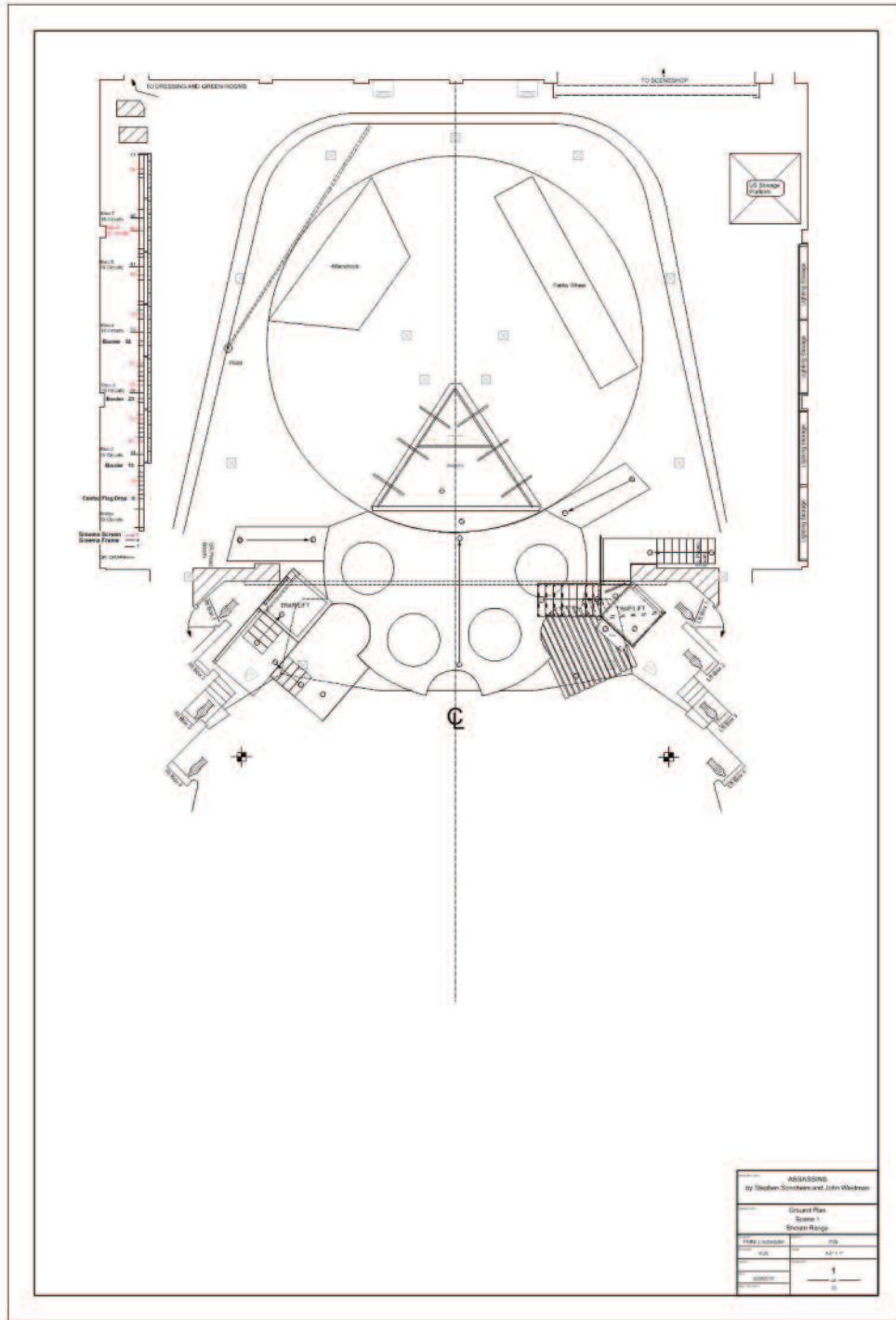


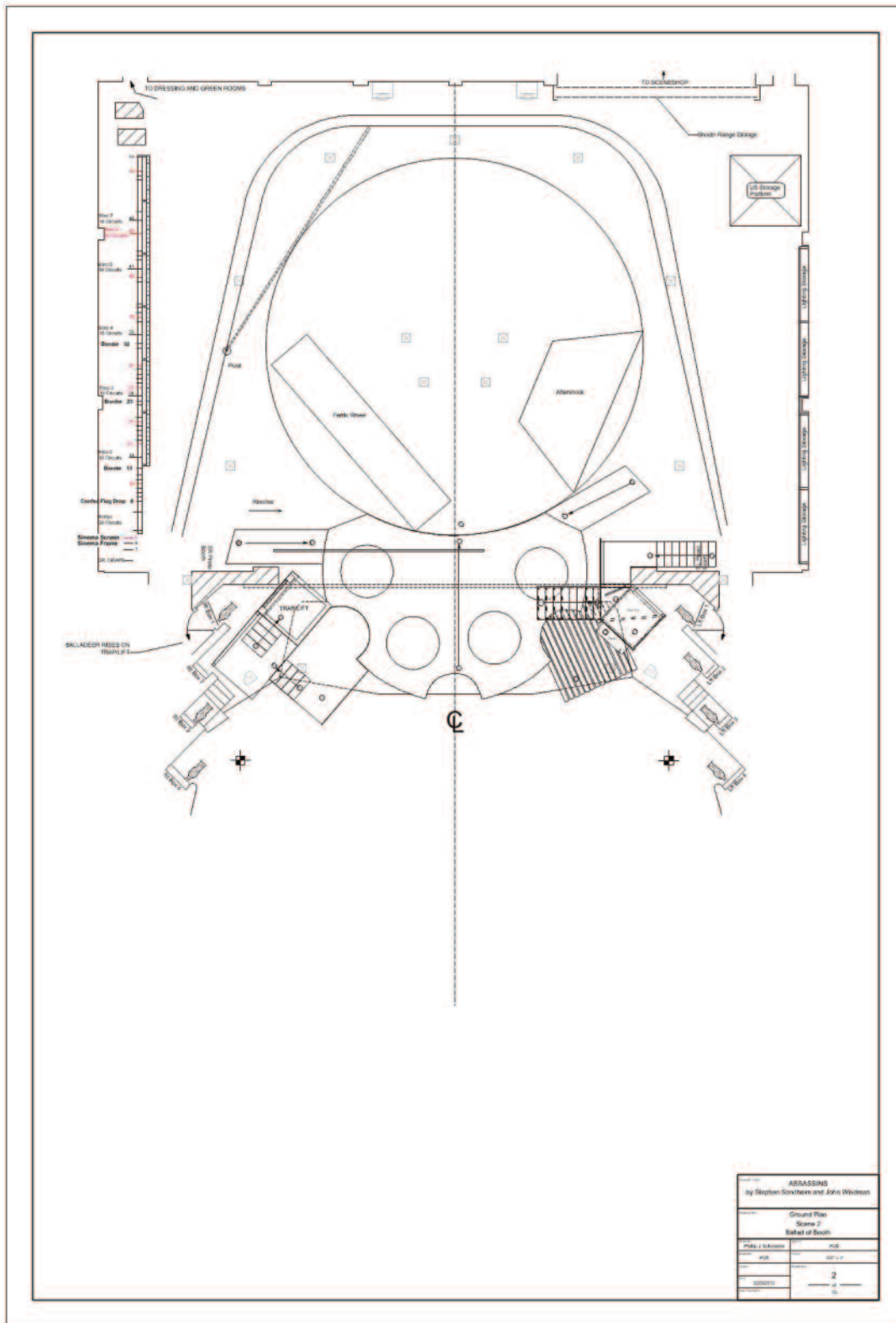


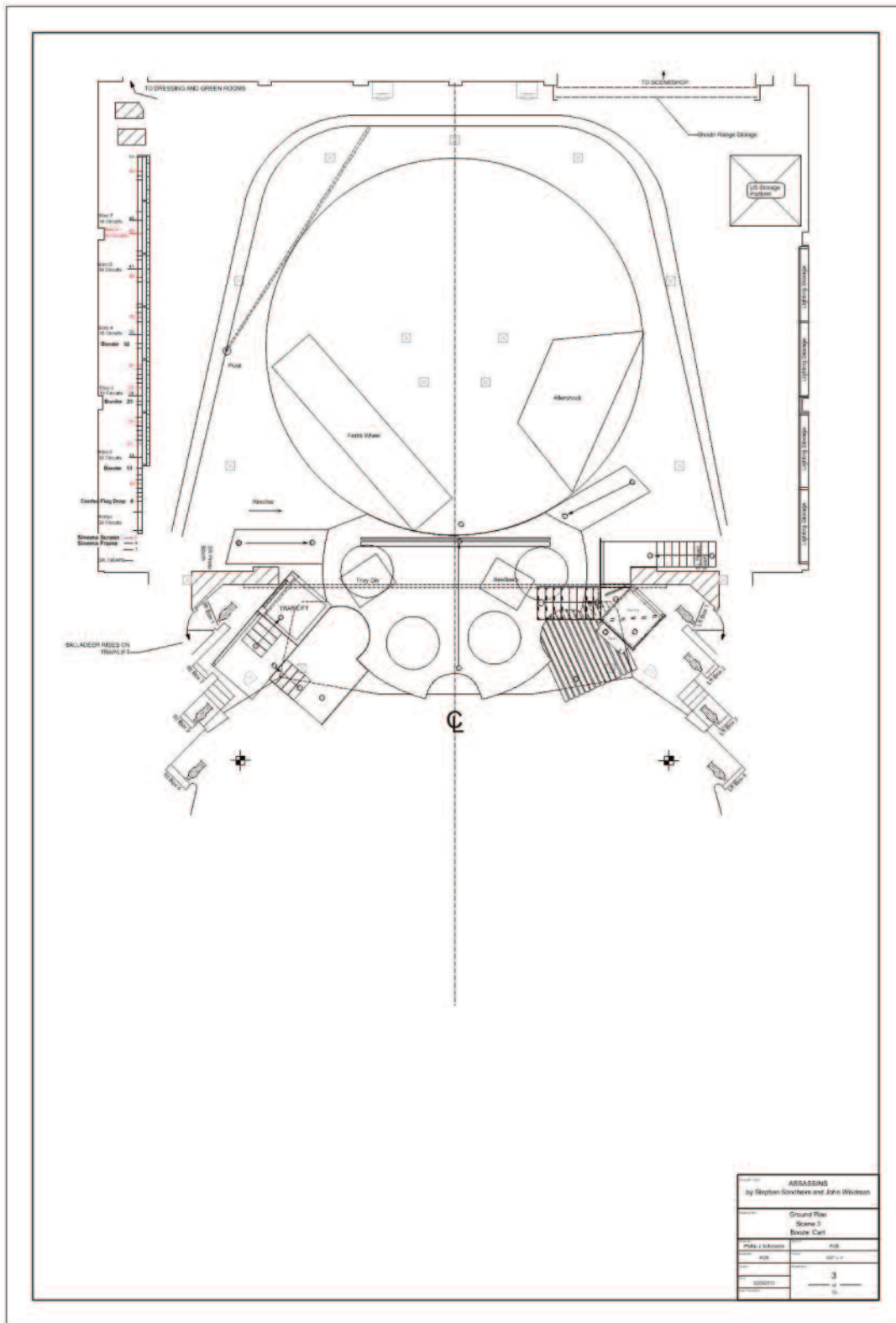
APPENDIX B

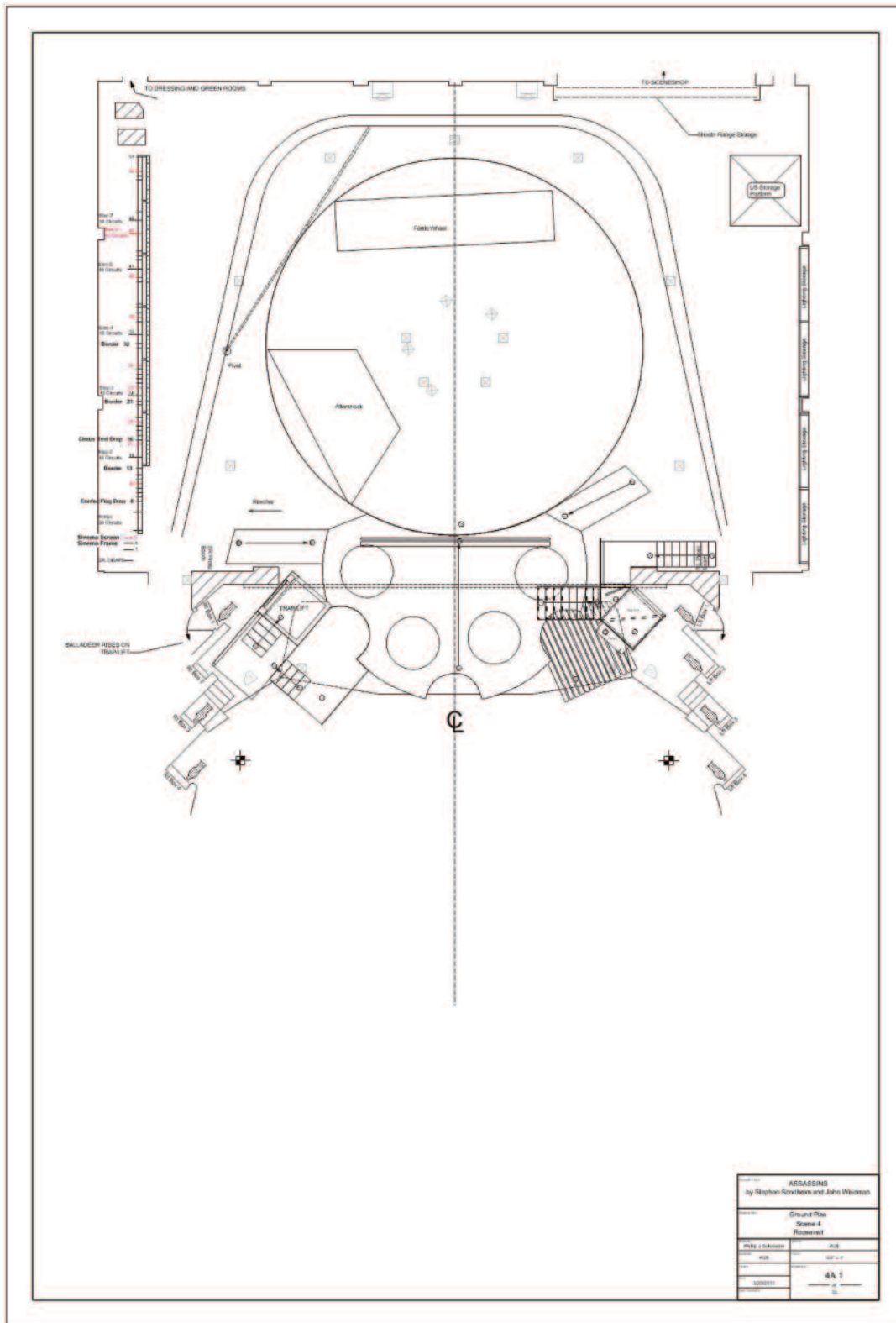
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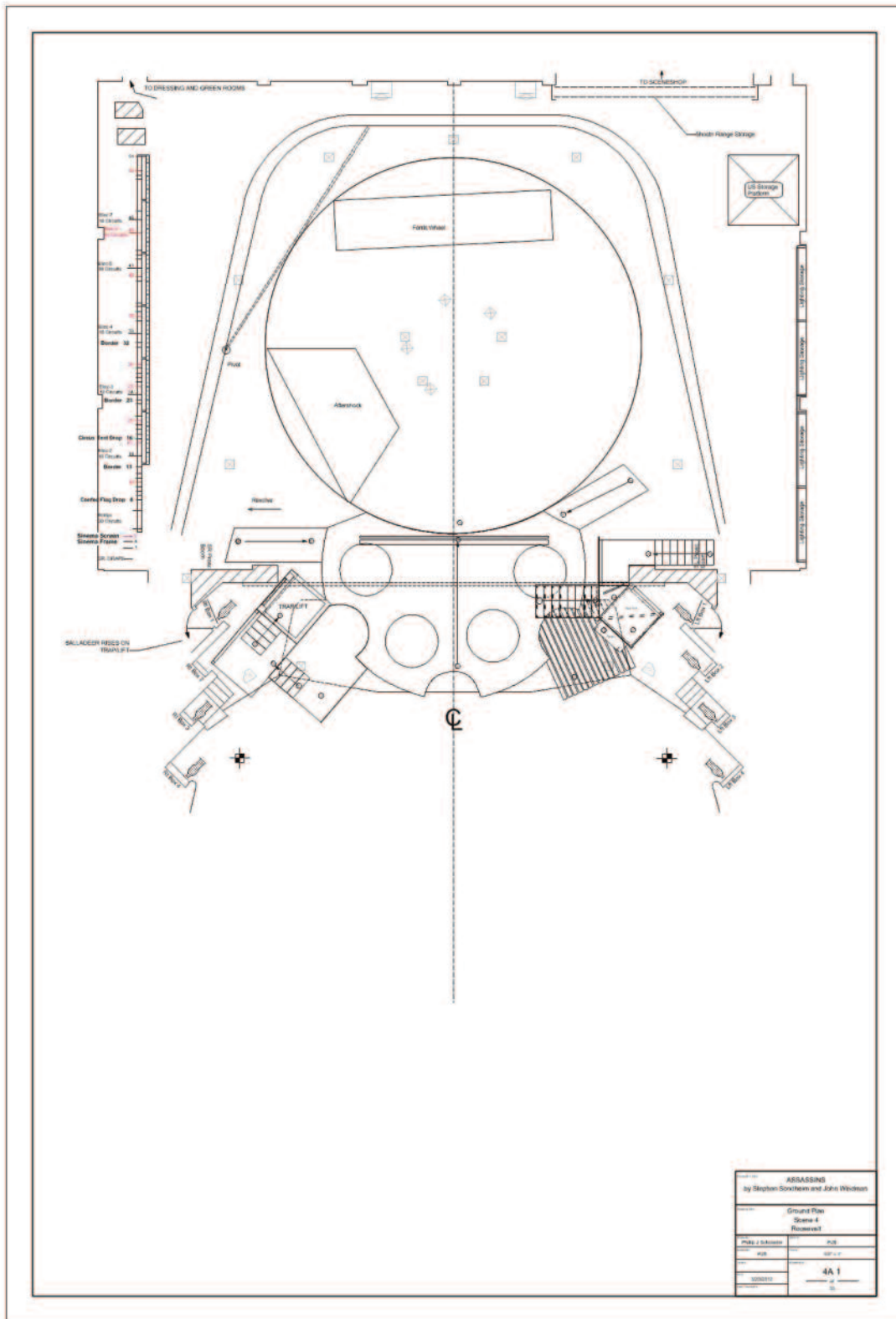
Ground Plans



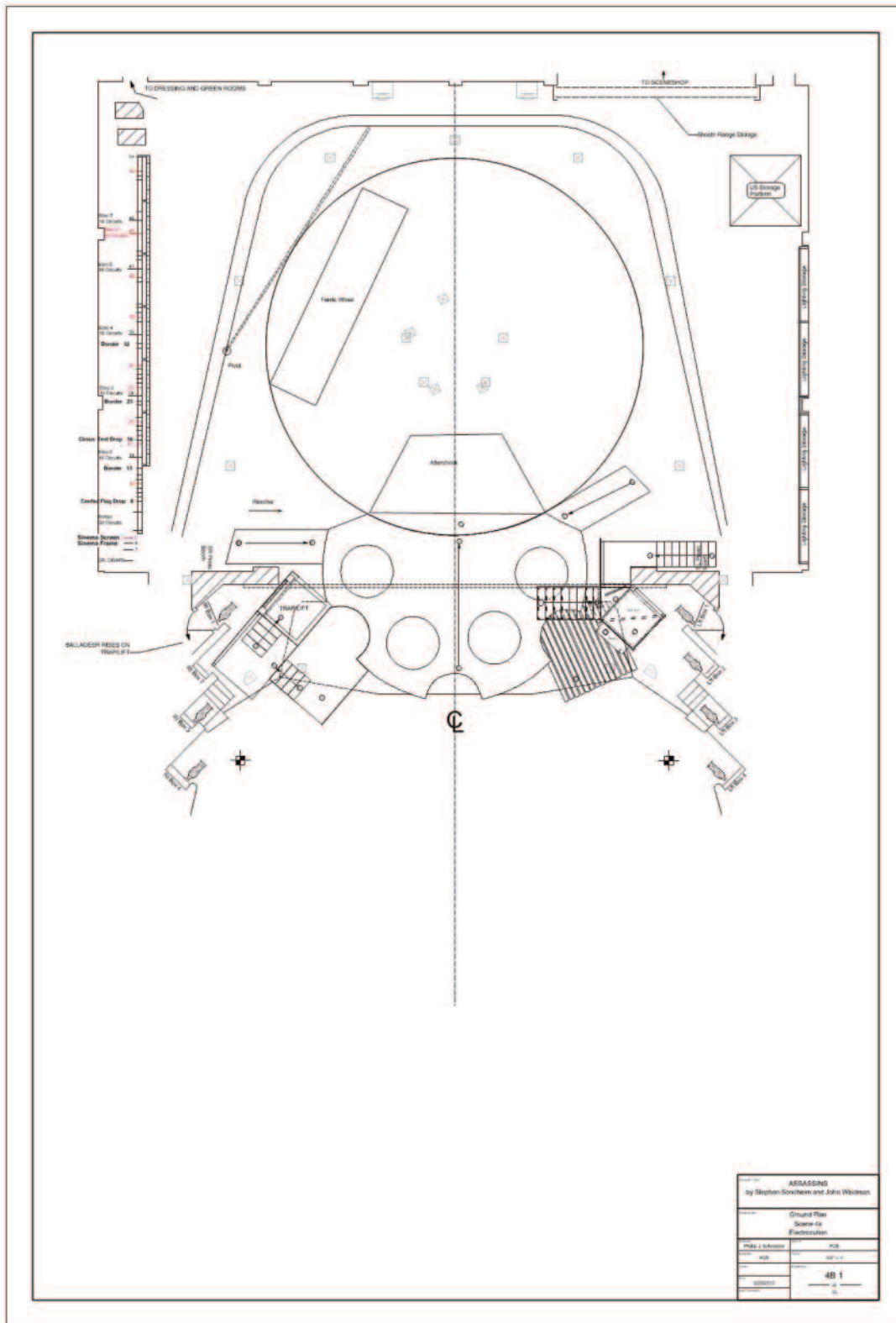


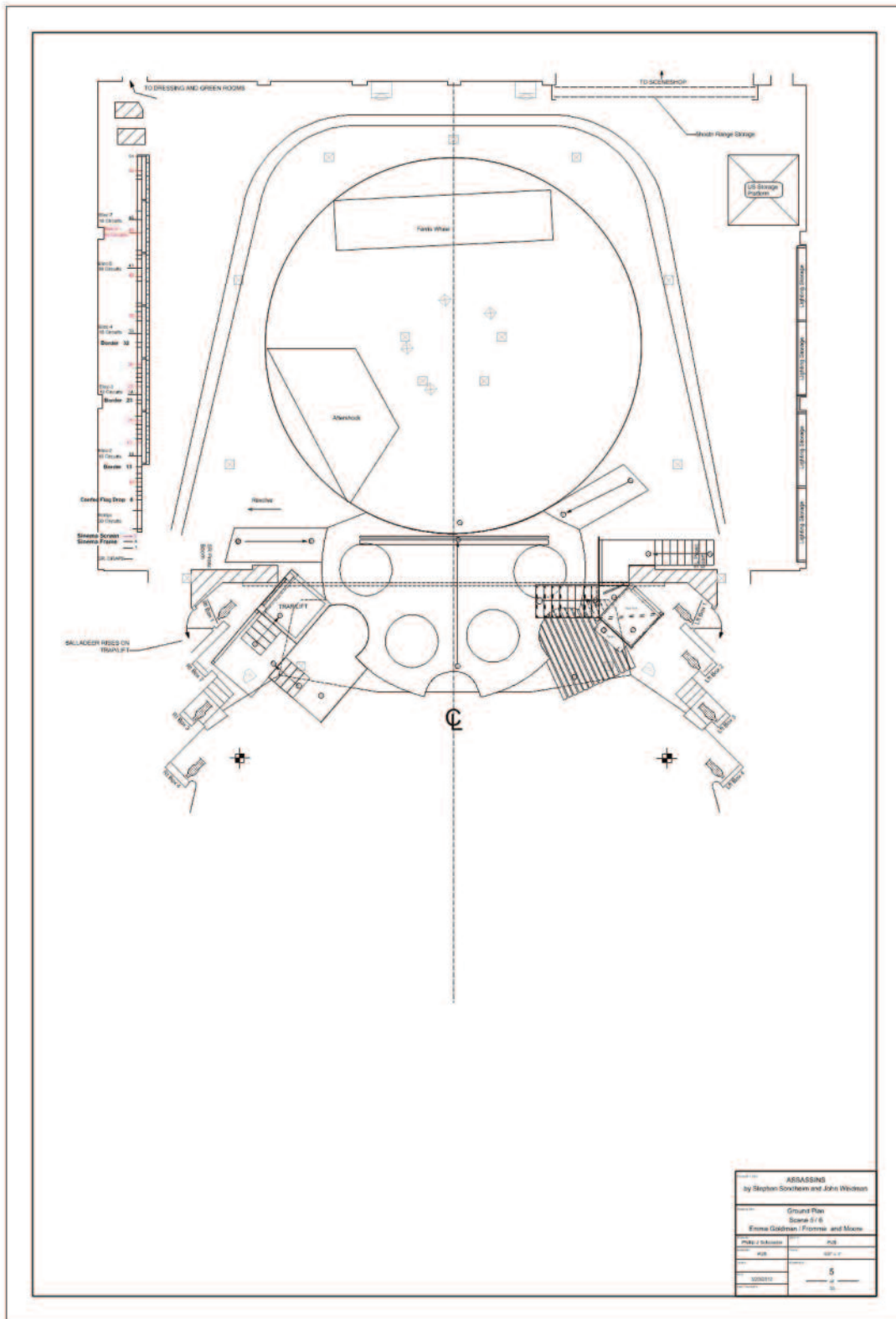


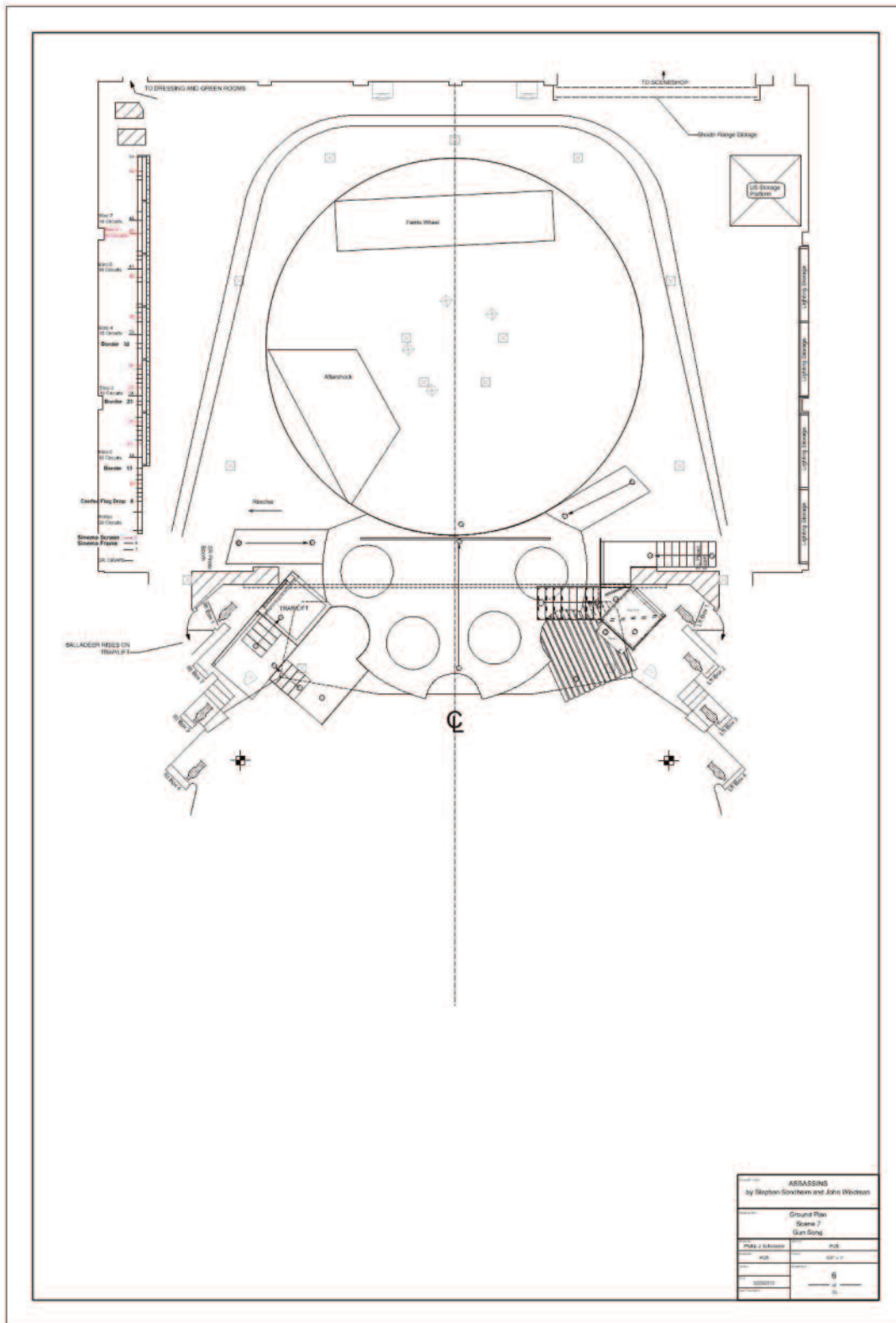




ARMASSING by Stephen Southern and John Weston	
Ground Plan Scene 4 Revised	
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NO	4A 1

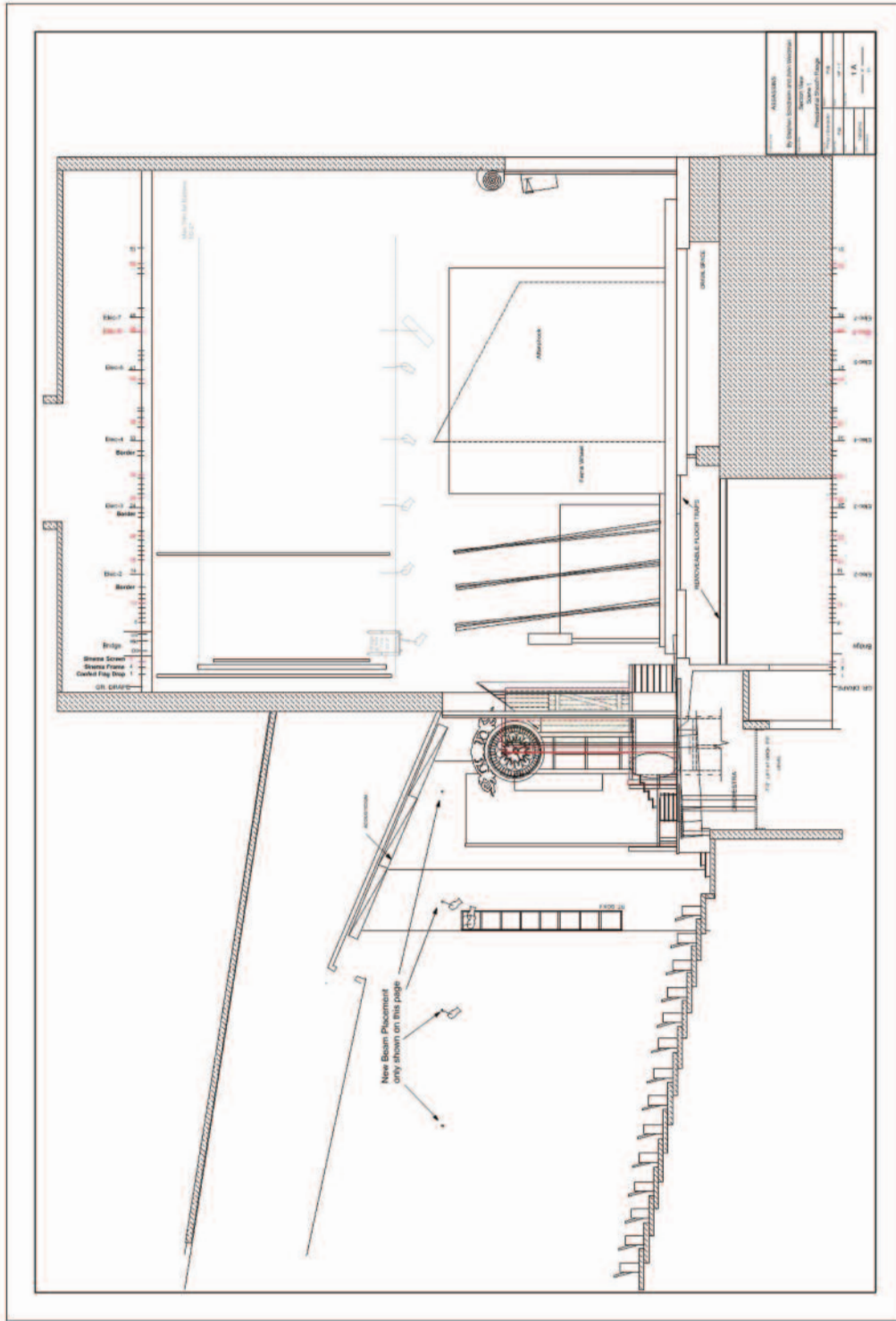


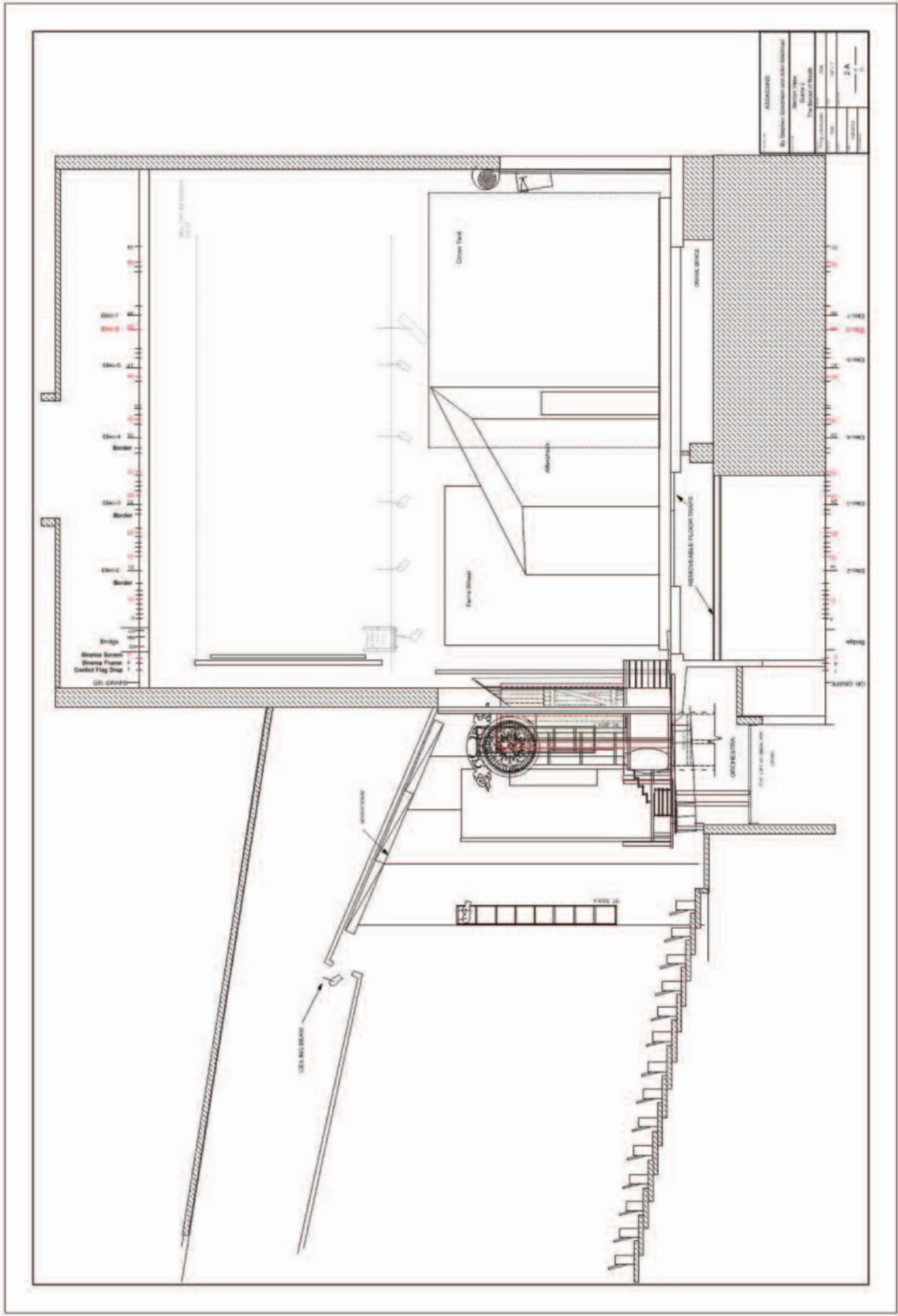


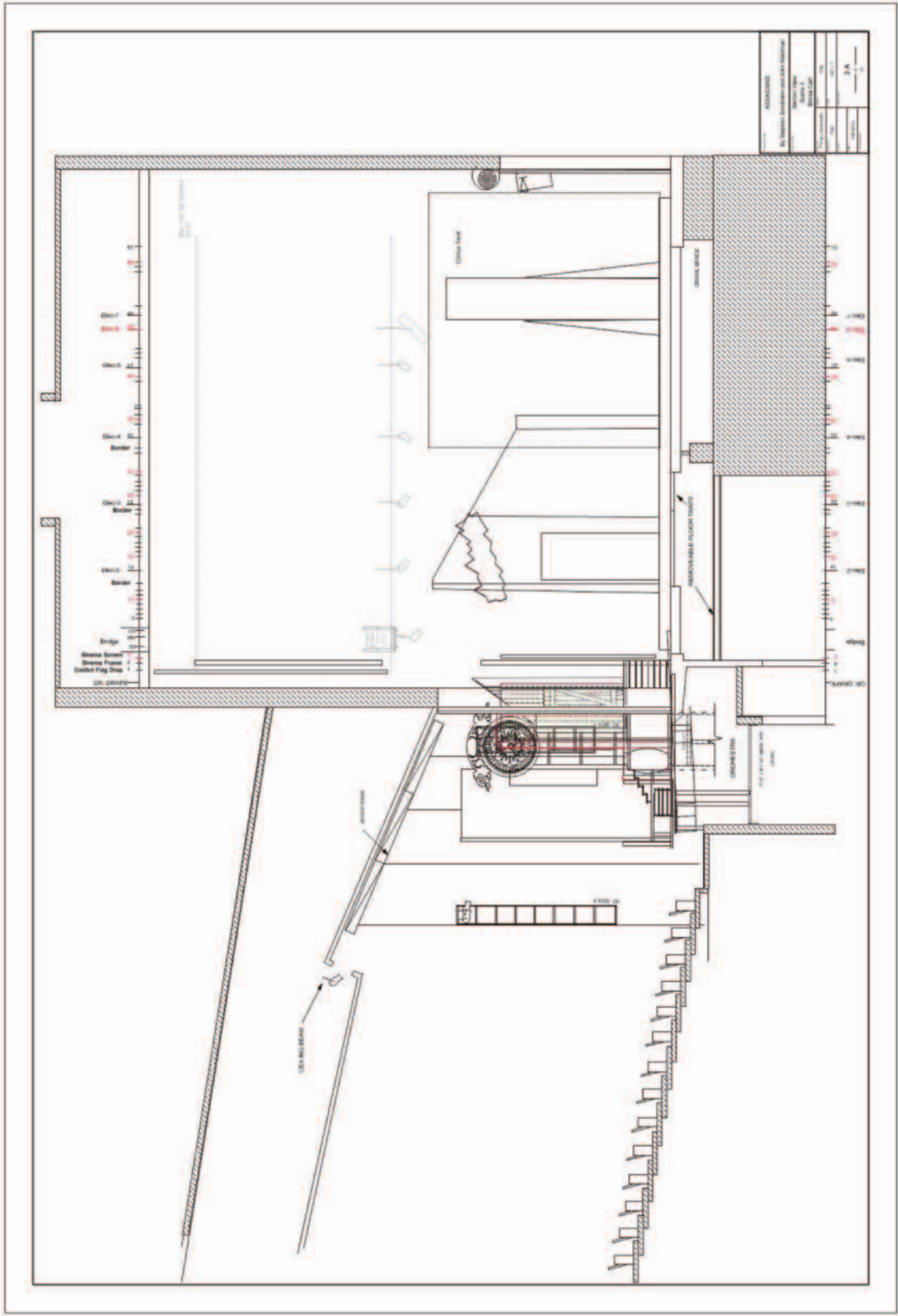


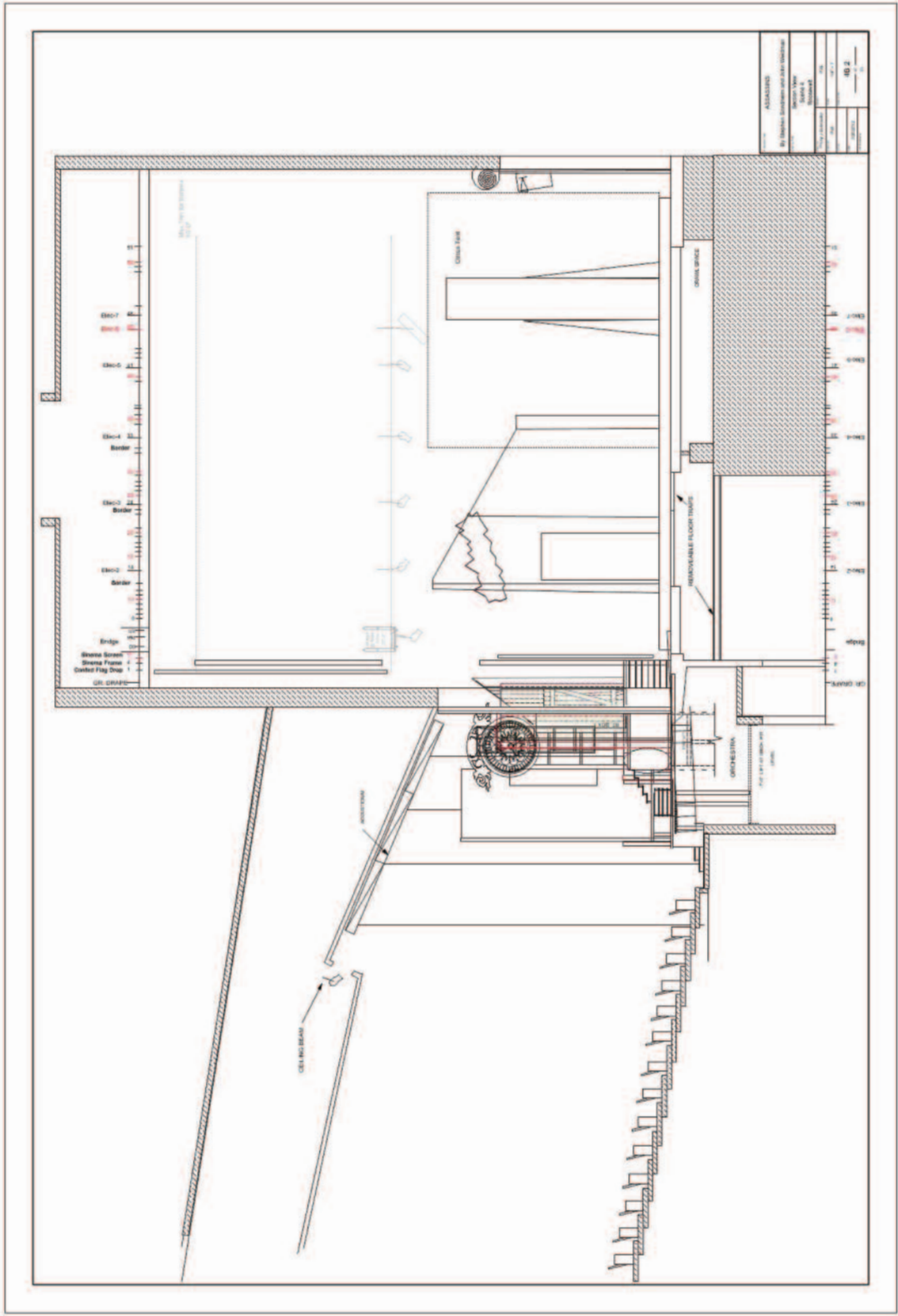
ARABISSING	
by Stephen Southern and John Weston	
Ground Plan	
Scene 7	
Sun Song	
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NO.	6
DATE	11/15/18

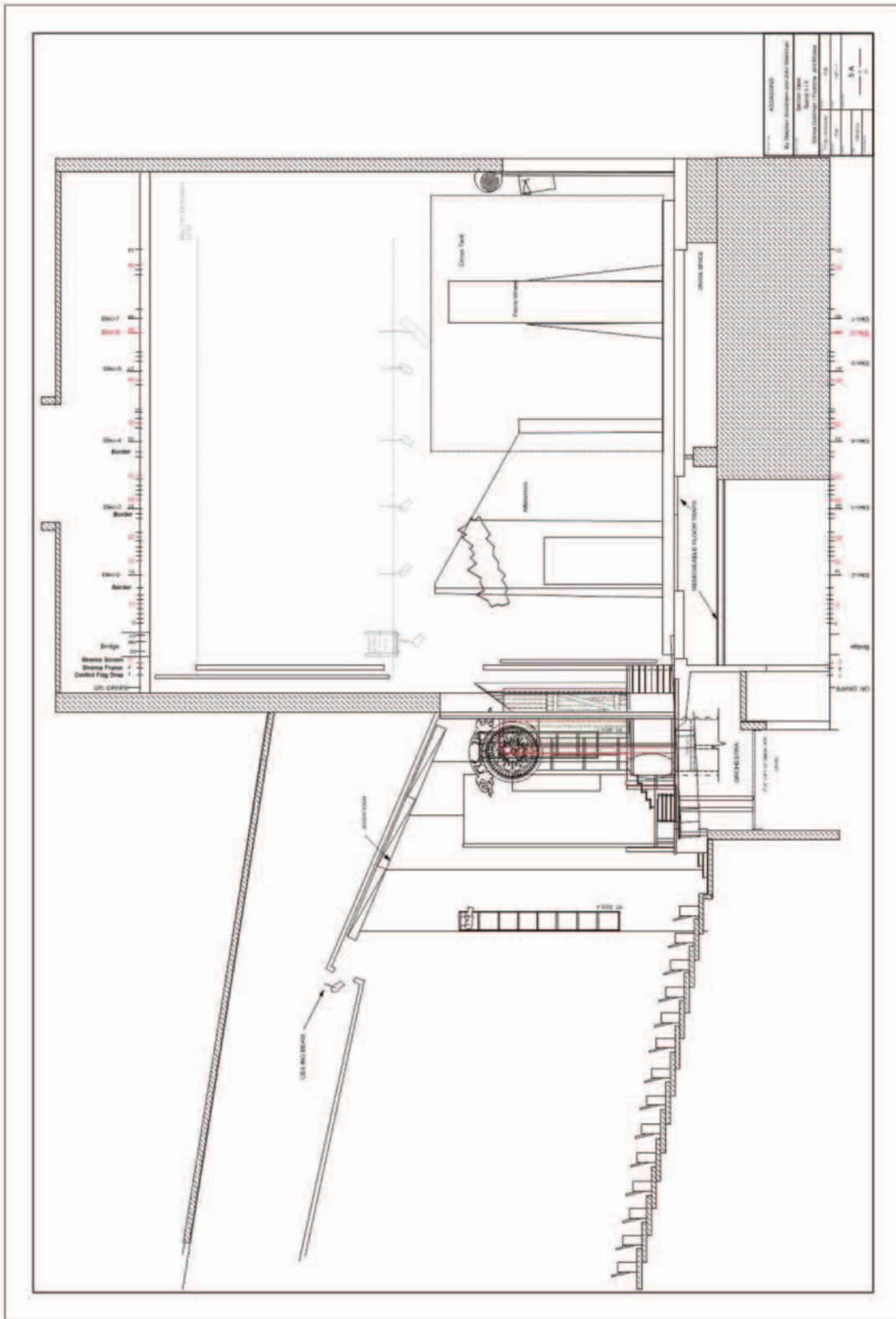
Section Views

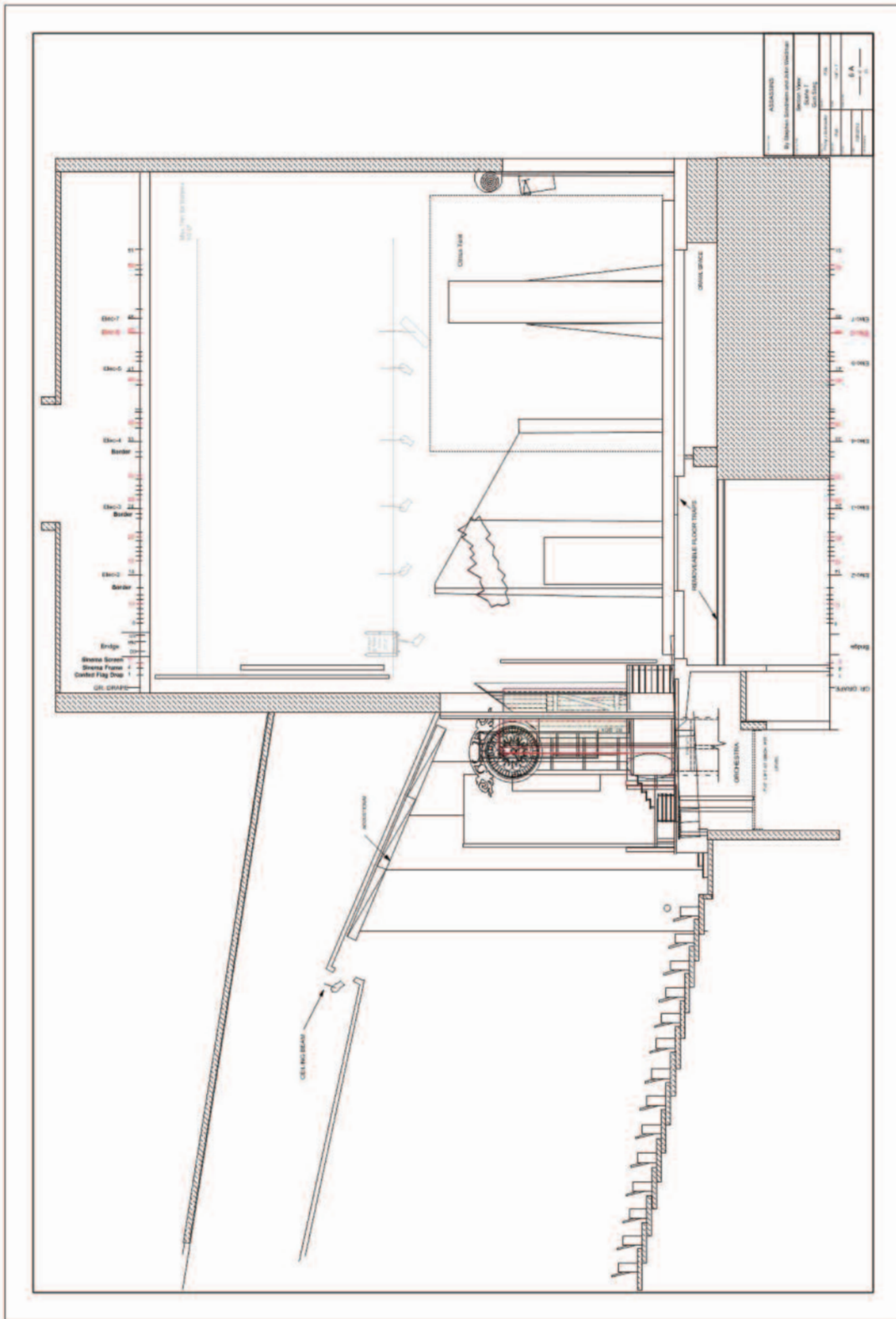


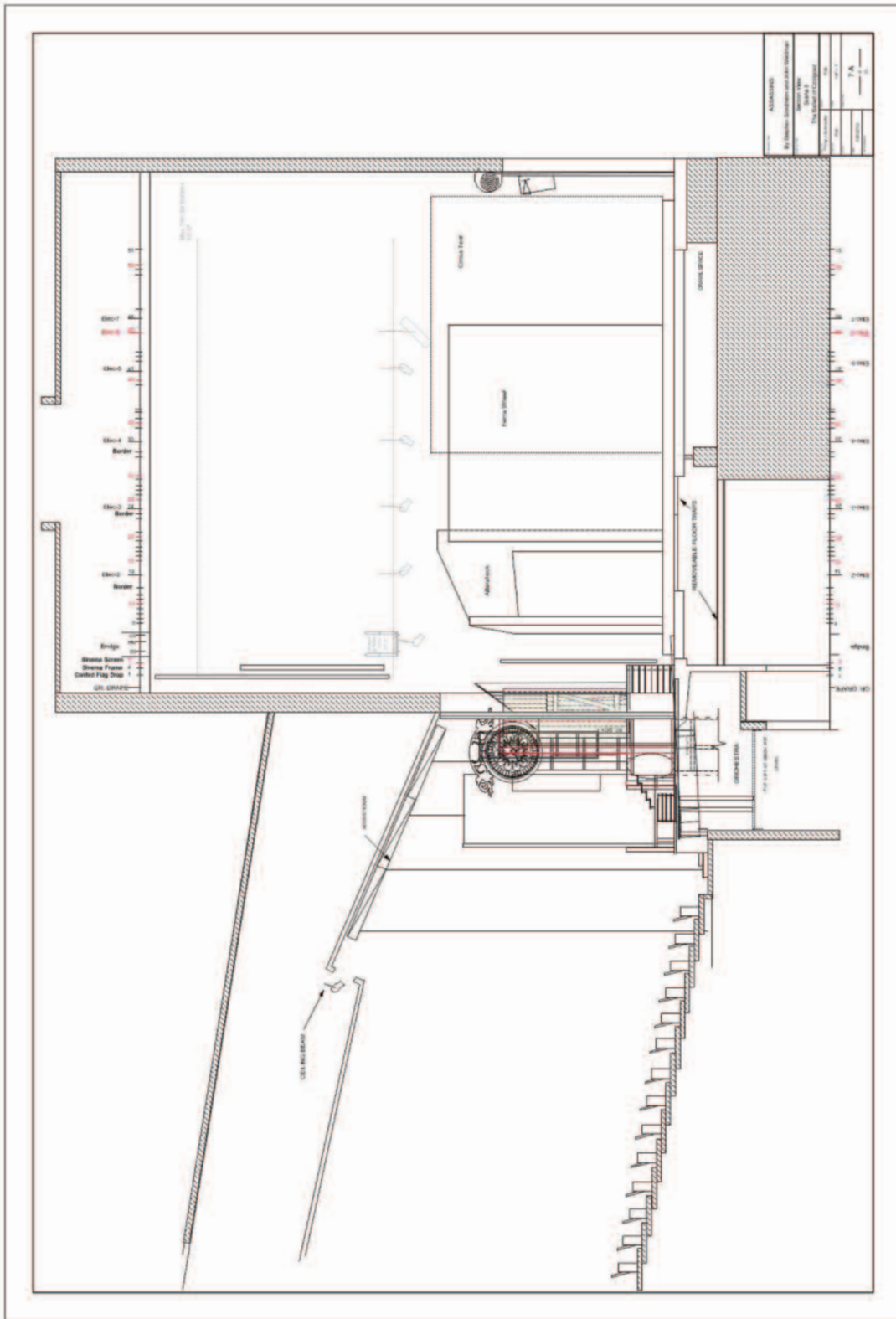


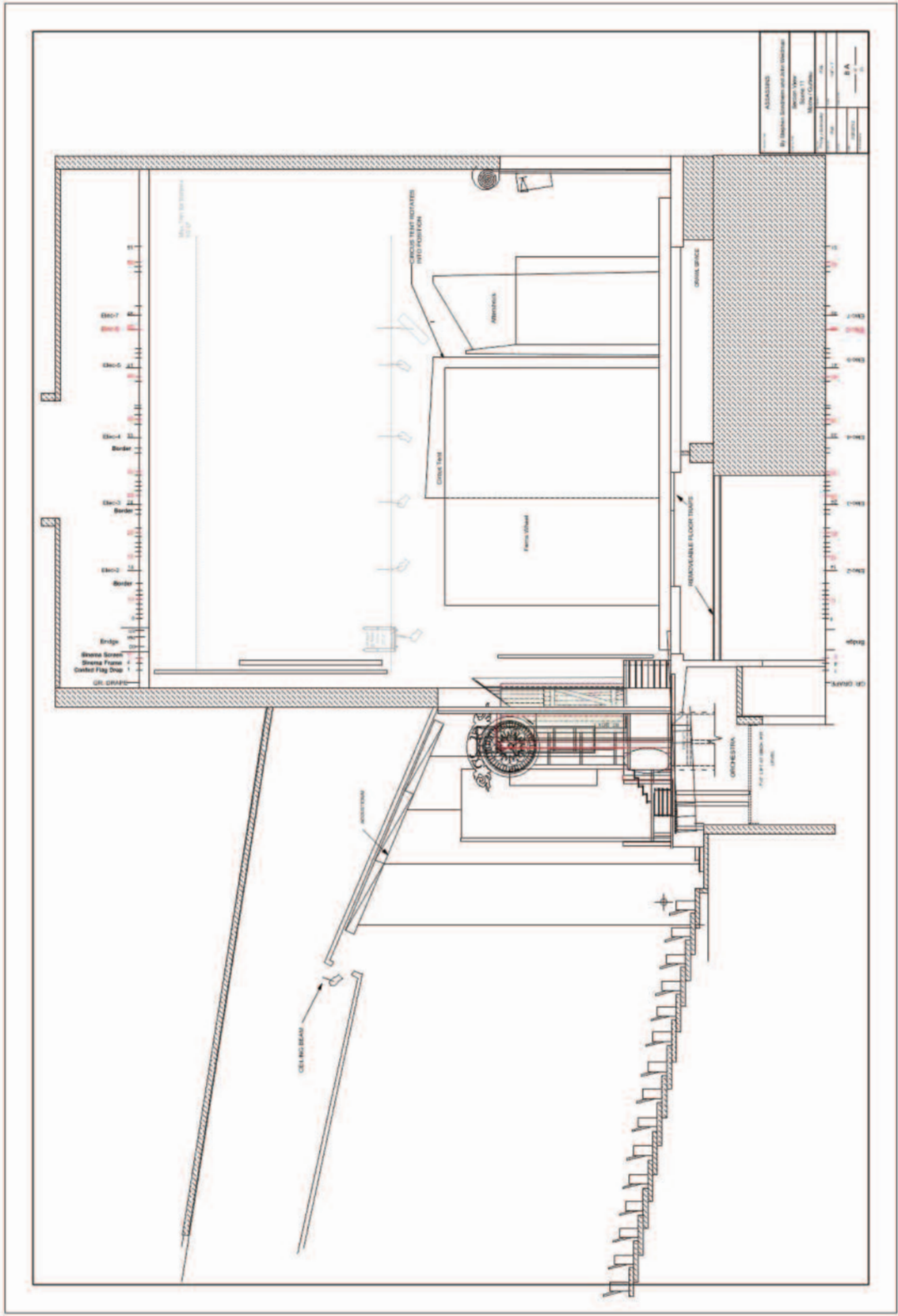


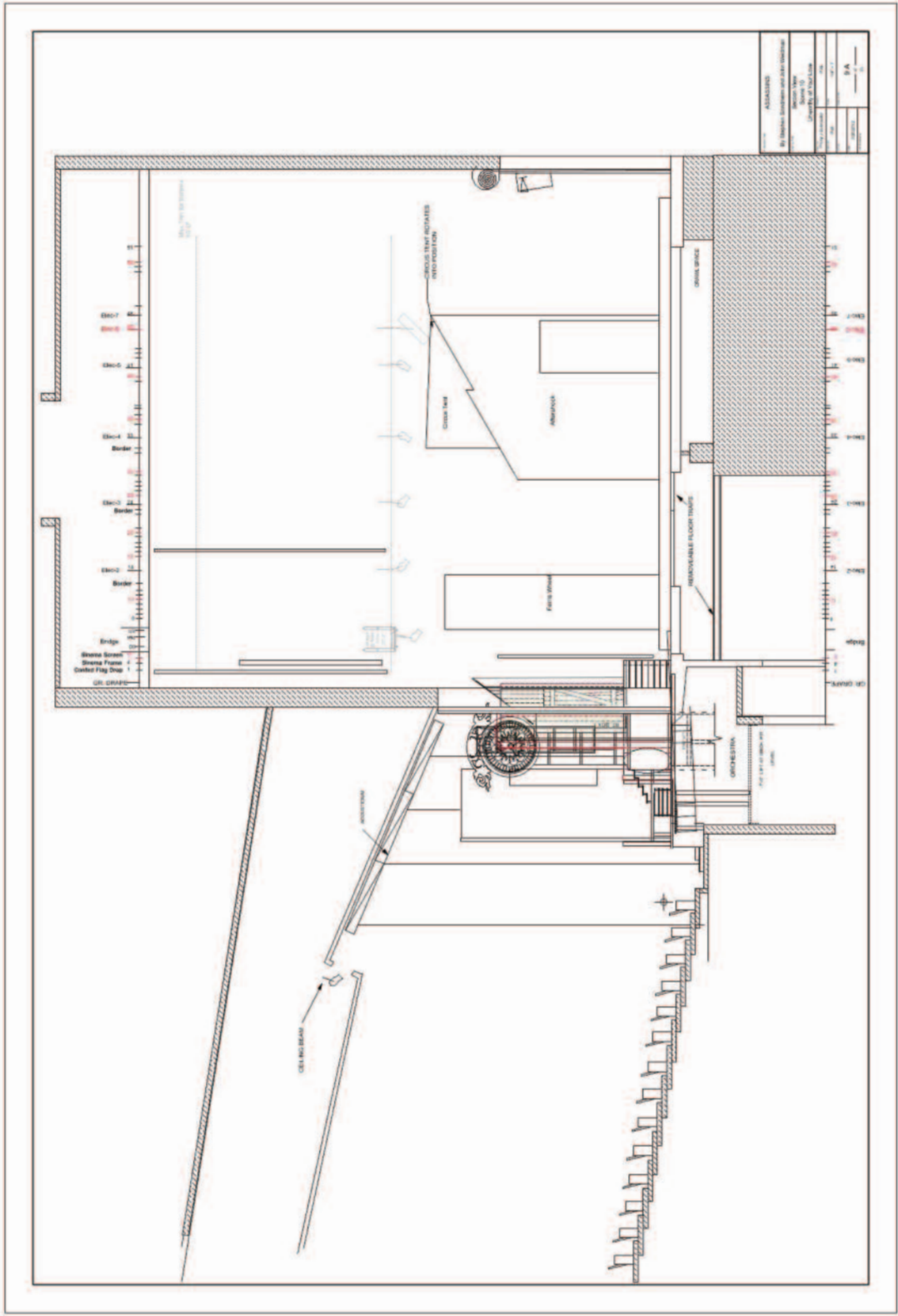


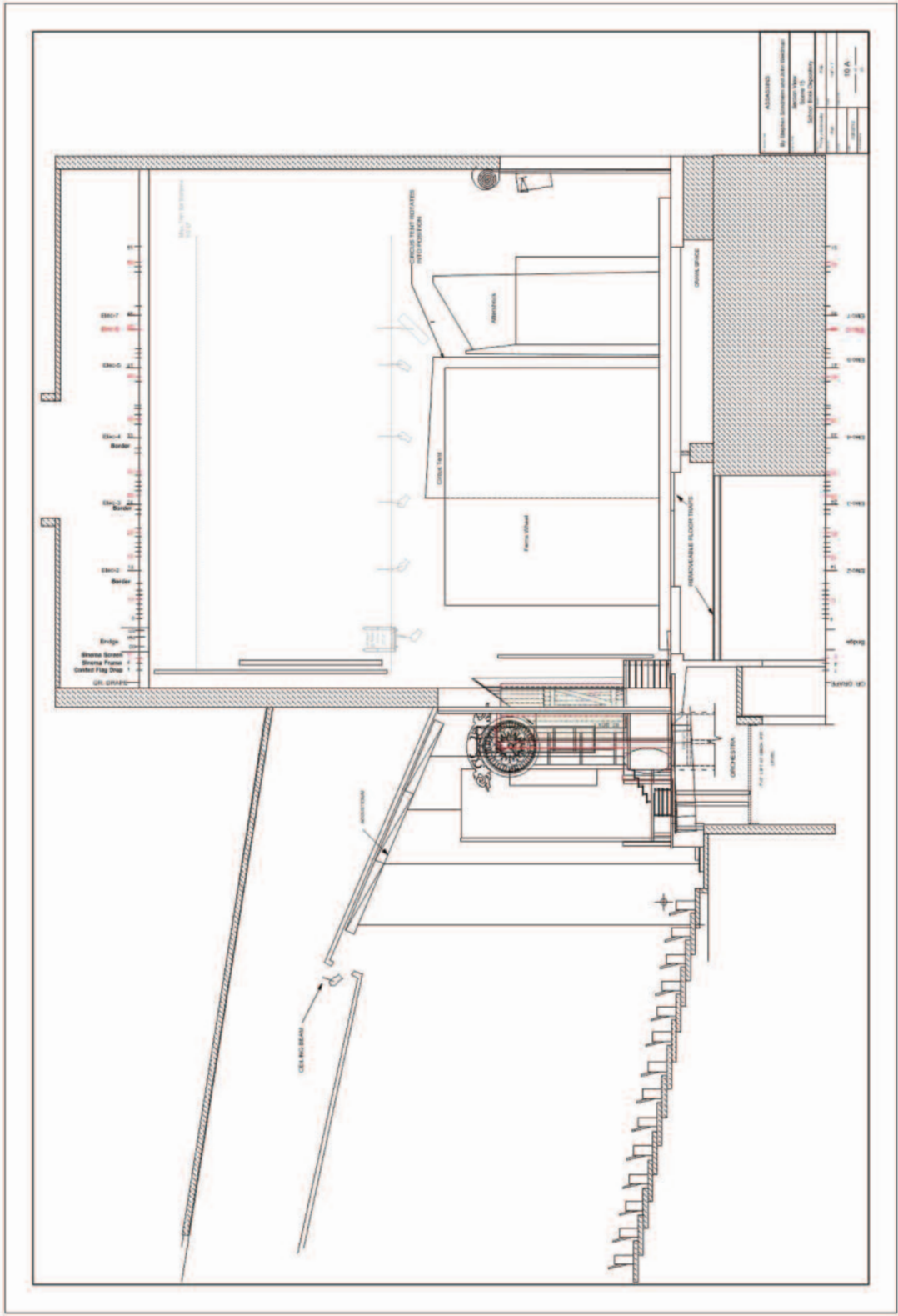




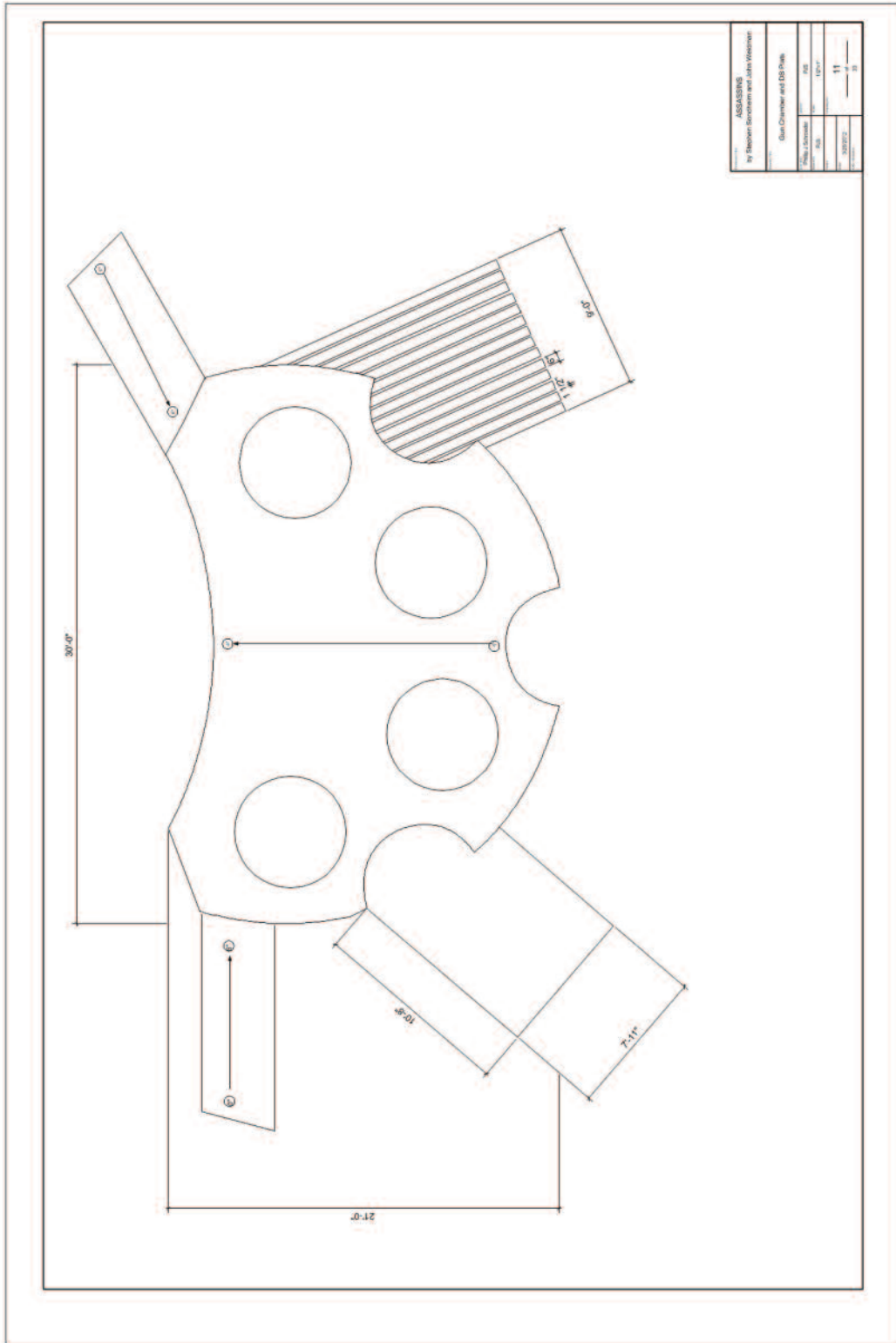






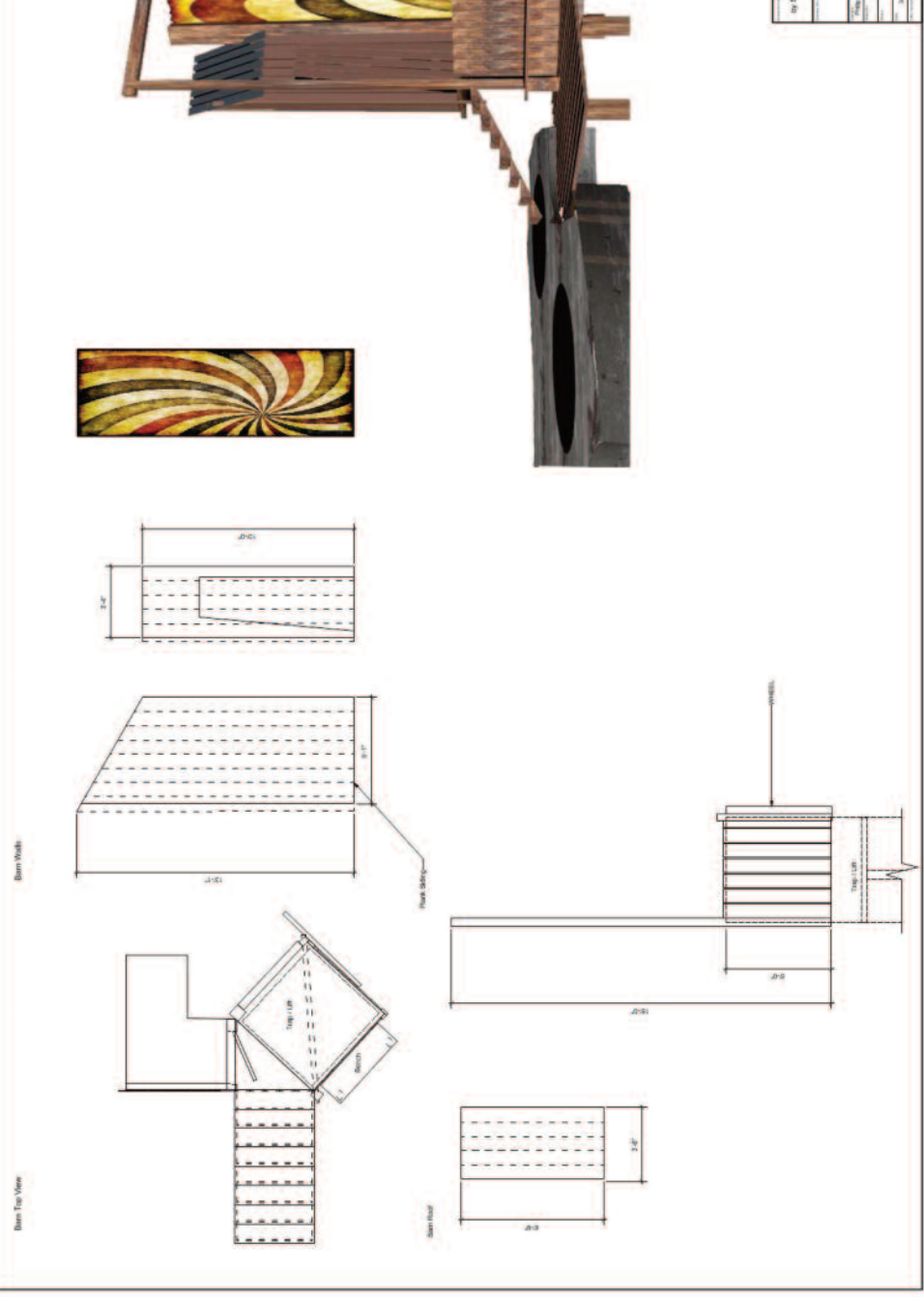


Front Elevations





PROJEKT für Studenten-Schwimm- und Judo-Wettbewerb	
Objekt Schwimm- und Judo-Halle	
Projekt-Nummer 12/17	Blatt-Nummer 12
Datum 12/17	Blatt 12





PRIZE DOLLS

PRESIDENTIAL PHOTO
MAY BE USED AS A
CUT-OUT AND
FUNCTIONAL LAMINATE

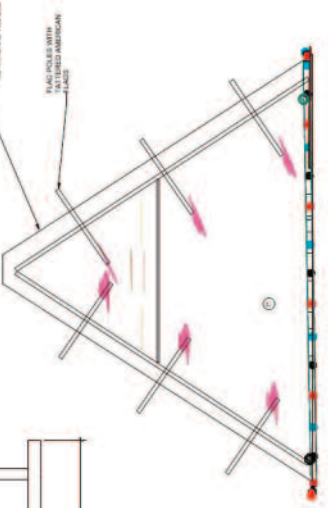


FRONT VIEW



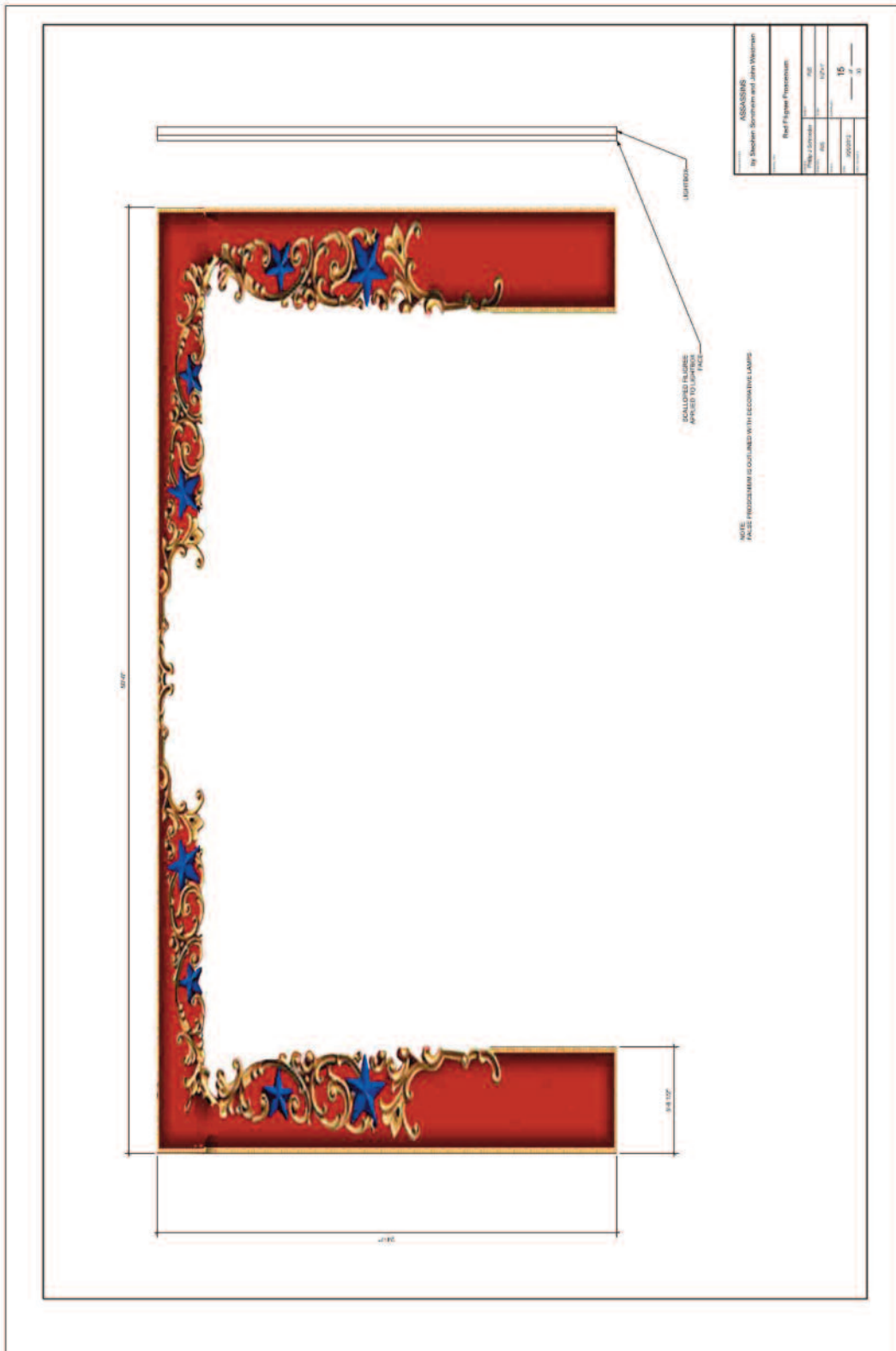
DOLLS ARE OPTIONAL
MAY BE REPLACED WITH
ANY OTHER PRIZES

TOP VIEW



Showing Range Fabric (Std. 8.2)

ASSASSIN by Stephen Schwartz and John Wickham	
President's School Range	10.0
Date Submitted	12/21/17
Age	14
Artist	15



Ferris Wheel (25')

25' Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone.

25' Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone. The Gondola Ferris Wheel is a classic, timeless, and fun ride for everyone.

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25' GONDOLA FERRIS WHEEL

This Ferris Wheel is approximately 25' tall. It is the old fashioned style with open seats. It holds 6-12 children, youth, or adults at a time.

For more information, please visit our website at www.ferriswheel.com. Or call us at 1-800-850-8500. We are located at 10000 S. Main Street, Suite 100, Denver, CO 80202. Our website is www.ferriswheel.com.

Contact Information

For more information or to schedule a ride, please contact us at www.ferriswheel.com. Or call us at 1-800-850-8500. We are located at 10000 S. Main Street, Suite 100, Denver, CO 80202. Our website is www.ferriswheel.com.



8500000000 By: [Signature]	
Project Name:	
Date:	11/17/17
Page:	17
Total Pages:	18

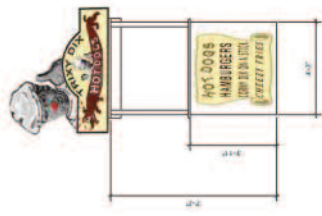


NOTE:
 Frame is cutboard and gerd panel
 *Frame hang on Figure 2

NOTE:
 Sign is placed under shaded cover when not in use
 Hang like Figure 2.

ASSAS-SINEMA	
By: Stephen Schwartz and John Whittman	
Administrative Program and System	
Project Number	100
Date	12/27/12
Revision	10
000000	10

Tray On Rolling Vending Booth



Tray On Rolling Vending Booth

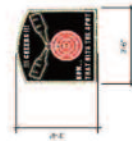
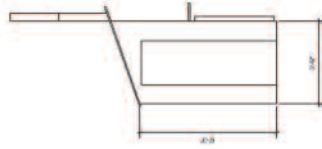


Tray On Rolling Vending Booth

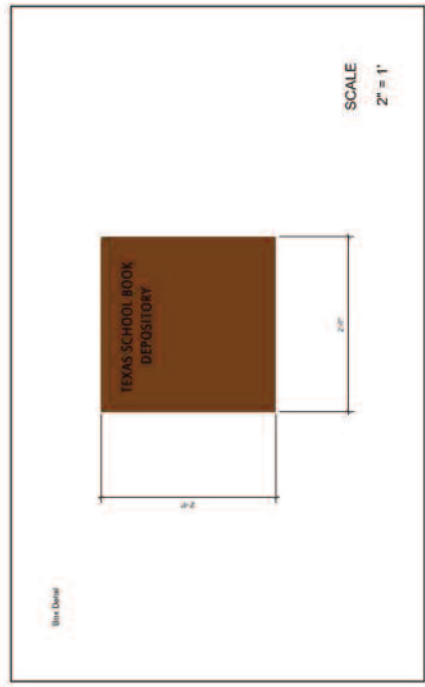
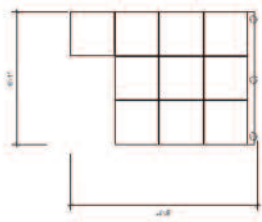
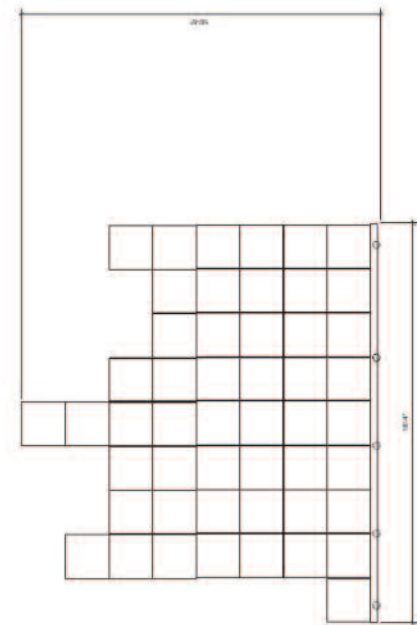
Tray On Rolling Vending Booth



Barber's Rolling Vending Booth



4500000000	4500000000
By: Designer: Schmitt and John Whittman	Designer: Schmitt and John Whittman
Designer: Schmitt and John Whittman	Designer: Schmitt and John Whittman
Sheet: 001	Sheet: 001
Date: 11/17/17	Date: 11/17/17
19	19
15	15

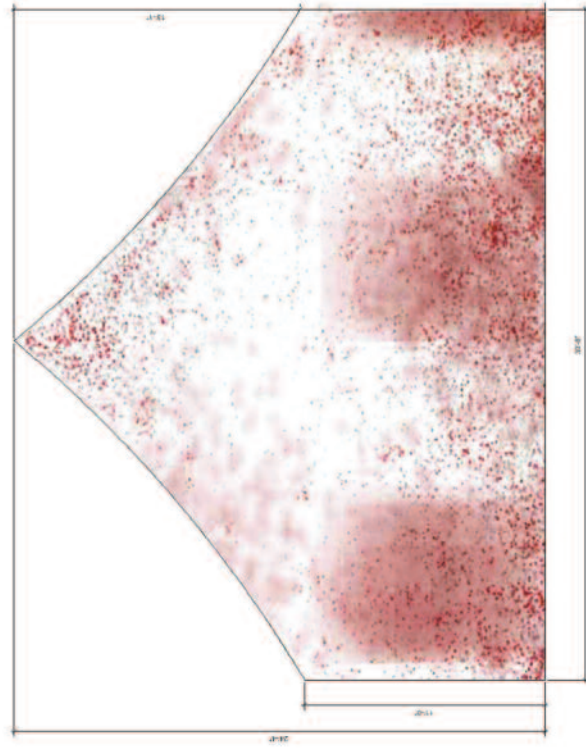


SCALE
2" = 1'

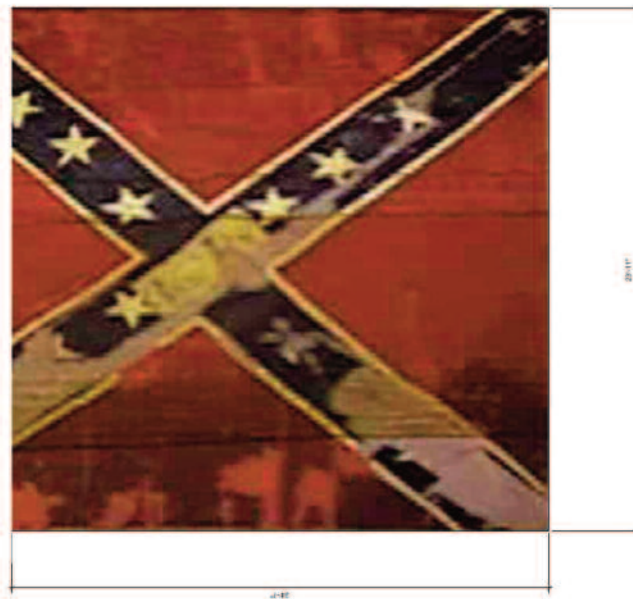
480435048 By Student Services and John Williams	
Bin Program	
Date: 08/11/11	002
Date: 08/11/11	11/11/11
00000000	00
00000000	00

Bin Program

Bin Program

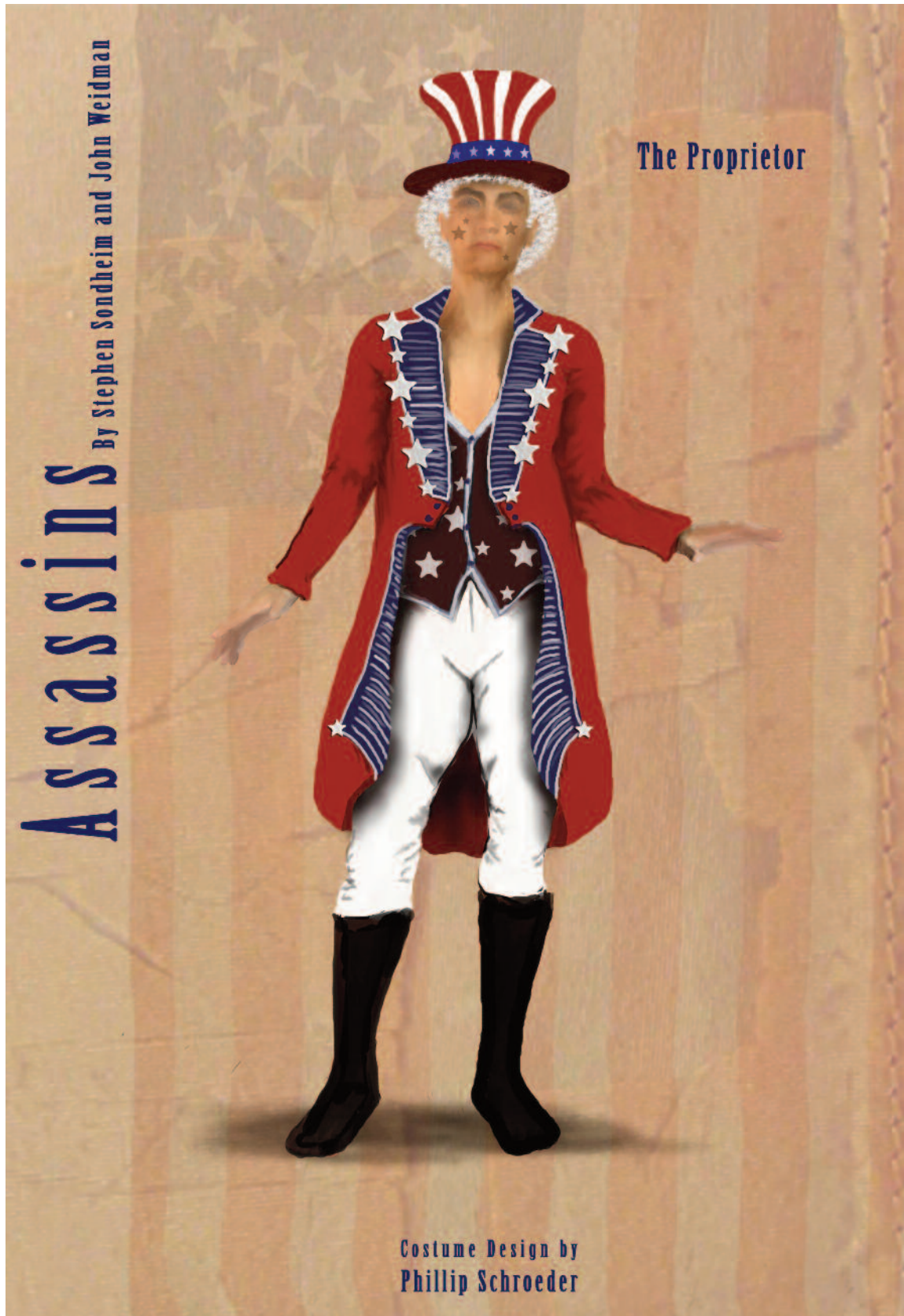


480030000		Flag and Text Color	
By: Sebastian Seiwert and John Winkler			
Project Name	480030000	Version	01
Project Number	480030000	Date	12/21/17
Project Description	480030000		
Project Location	480030000		
Project Status	480030000		
Project Manager	480030000		
Project Engineer	480030000		
Project Designer	480030000		
Project Checker	480030000		
Project Approver	480030000		



APPENDIX C

COSTUME RENDERINGS



Assassins

By Stephen Sondheim and John Weidman



The Balladeer

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



John Wilkes Booth

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



David Herold

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



John Hinckley

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



John Hinckley

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Leon Czolgosz

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Leon Czolgosz

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman

IMPEACH NIXON
NOW!
BEFORE INFLATION
DRIVES THE COST
OF IMPEACHMENT
SKY-HIGH!
HAD ENOUGH INFLATION
IMPEACH - THE INFLATOR!

Sam Byck



Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Lynette "Squeaky"
Fromme

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Charles Guiteau

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Sara Jane Moore

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Giuseppe
Zangara

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Giuseppe
Zangara

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Lee Harvey
Oswald

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Balloon Man

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman

Off Duty Clown



Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman

The Ride Operator



Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



Liberty Belle

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman

Carny Matron



Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



President
Abraham Lincoln

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



President
James Garfield

Costume Design by
Phillip Schroeder

Assassins

By Stephen Sondheim and John Weidman



President
Ronald Reagan

Costume Design by
Phillip Schroeder

COSTUME COLOR LAYOUT WITH FABRIC CHOICES

The image displays 21 distinct costume designs, each accompanied by a color palette and fabric swatches. The designs include:

- Design 1:** A male character in a vest and blue pants, with fabric options like 'Knee Patching' and 'Knee Patching'.
- Design 2:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 3:** A male character in a red and blue outfit with a tall hat, with fabric options like 'Dark Red' and 'Dark Red'.
- Design 4:** A female character in a purple and gold outfit, with fabric options like 'Purple' and 'Purple'.
- Design 5:** A male character in a green jacket and brown pants, with fabric options like 'Dark Green' and 'Dark Green'.
- Design 6:** A female character in a blue and gold dress, with fabric options like 'Light Blue' and 'Light Blue'.
- Design 7:** A male character in a red and white Santa-style outfit, with fabric options like 'Red' and 'Red'.
- Design 8:** Two male characters in dark suits, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 9:** A female character in a yellow and blue dress, with fabric options like 'Dark Red' and 'Dark Red'.
- Design 10:** Two male characters in brown and blue outfits, with fabric options like 'Light Blue' and 'Light Blue'.
- Design 11:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 12:** A male character in a leopard print outfit, with fabric options like 'Leopard Print' and 'Leopard Print'.
- Design 13:** A male character in a blue suit, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 14:** A male character in a brown jacket, with fabric options like 'Dark Brown' and 'Dark Brown'.
- Design 15:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 16:** Two male characters in white and yellow outfits, with fabric options like 'Light Yellow' and 'Light Yellow'.
- Design 17:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 18:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 19:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 20:** A male character in a dark suit and hat, with fabric options like 'Dark Blue' and 'Dark Blue'.
- Design 21:** A female character in a floral dress, with fabric options like 'Floral Print' and 'Floral Print'.

Assassins - Costume Color Layout and Fabric Choices

Costume Design by Philip Schroeder

COSTUME LISTS

Baladeer –

Black Top Hat
Red Hand Print Shirt
Guitar
Jeans
Black Belt
Red Tennis Shoes
Light Clown Makeup around mouth, Darkened Eyes

Sara Jane Moore

70's Print Shirt
Eye Glasses
Wine Stretch Bell Bottom Pants
Purse
White Shoes

Sam Byck

Santa Suit with Belt, Hat, and Boots
Picket Sign

John Hinckley

Brown Leather Coat
Gray Suit Pants
Black Belt
White Striped Shirt with White Cuffs
Red Thong Sandals

Lee Harvey Oswald

Blue Textured Long-Sleeved Shirt
White Tee-Shirt
Blue Denim Jeans
White Tennis Shoes

Giuseppe Zangara

Black Worn Suit Jacket
Blue and White Print Dress Shirt
Wool Houndstooth Pinstripe Blue/Cream Pants
Hat
Black Worn Shoes
NO BELT

Charles J. Guiteau

Hat
Long Coat
Vest
Gray Herringbone Pants
Gray Shirt
Ascot

John Wilkes Booth

Hat
White Textured Shirt
Wool Vest
Herringbone Pants
Tie
Black Shoes

David Herold

Hat
Green Suit Coat
Brown Wool Pants
Textured Distressed Shirt
Undershirt
Distressed Tie
Black Shoes

Leon Czolgosz

Worsted Wool Coat
Wool Vest
Wool Olive Pants
Distressed Cotton Long-Sleeved Shirt
Gray Paperboy Hat
Heavily Worn Brown Shoes

President James Garfield

Light Clown Makeup
Gray Beard
Bow Tie
White Dress Shirt
Flag Imprinted Gray Coat
Khaki Wool Pants
Brown Shoes
Daisy Lapel Pin

President Ronald Reagan

Satin Polka Dot Tie
White Dress Shirt
Navy Flag Imprinted Suit Coat
Dark Navy Dress Pants
Black Shoes
Black Belt
Light Clown Makeup

President Abraham Lincoln

Black Top Hat
White Dress Shirt
Flag Imprinted Long Gray Dress Coat
Gray Vest
Gray Pants
Black Shoes
Black Gloves
Black Bow Tie
Light Clown Makeup

Lynette "Squeaky" Fromme

Floral Print Dress
Holster and Leather Straps

Proprietor

Stars and Stripes Hat
White Stretch Pants
Stars and Stipes Coat
Black Tall Boots
Stars and Stripes Vest
White Hair

Carny Matron

Pleated Antique White Blouse
Choker
Blue Stars Belt
Skirt
Black Flats

Liberty Belle

- Red Elbow Length Glove
- Stars Blue Leotard
- Bell Frame Skirt
- Antique Pleated Skirt
- White Boots
- Body White
- White Hair
- Airbrush Makeup

Balloon Man

- Long Sleeved Cotton Distressed Undershirt
- Hat
- Long-Sleeved Antiqued Cotton Shirt
- Leopard Vest
- Bow Tie
- Money Belt
- Flower Pants
- Worn Gray/Brown Shoes
- Light Clown Makeup

Off Duty Clown

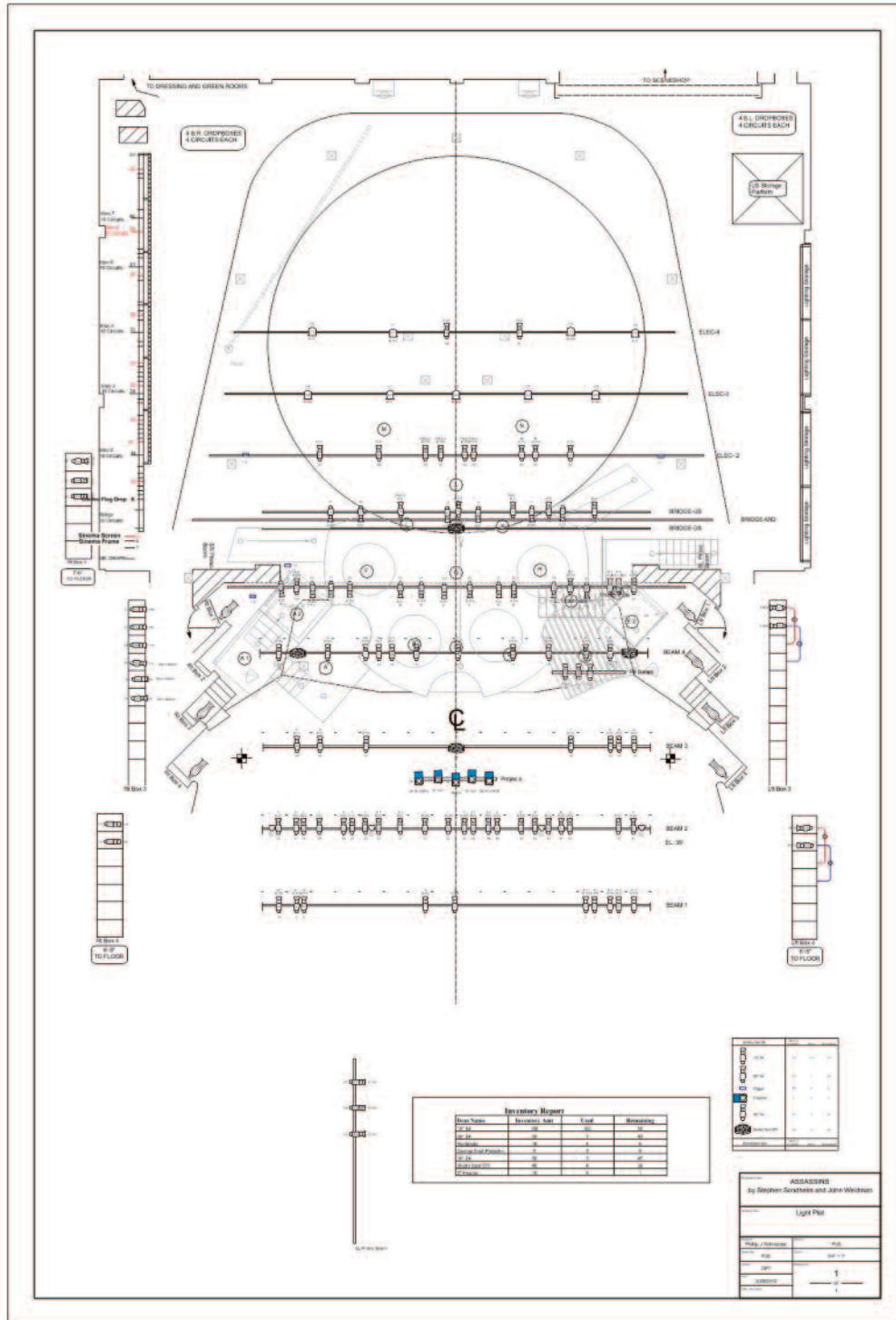
- Hat
- Distressed White Undershirt
- Striped Overalls
- Brown Worn Coat
- Floppy Black Shoes
- Light Clown Makeup

Ride Operator

- Paperboy Hat
- Distressed Long-Sleeved White Cotton Undershirt
- Distressed Long-Sleeved Polka Dot Shirt
- Distressed Overalls with White Cotton Straps
- Worn Gray Shoes Match Hat

APPENDIX D

LIGHT PLOT



Inventory Register

Item Name	Quantity	Unit	Remarks
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	

Item	Quantity	Unit	Remarks
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	
10' x 10'	10	sq	

ADSS&S
by Gordon Sanderson and John Wickman

Light Plot

Client: _____
 Date: _____
 Scale: _____
 Drawing No: _____

ASSASSINS INSTRUMENT SCHEDULE

	Wattage	Purpose	Position	Unit Number	Color	Dimmer	Focus
1	575W		Rt Box 3	101	R 54	101	A2
2	575W		Rt Box 3	100	R 54	100	A1
3	575W		Rt Box 3	99	R 54	99	A
4	575W		Rt Box 4	103	R 54	103	B
5	575W		Rt Box 4	102	R 54	102	C
6	575W		Lft Box 3	107	R 02	107	E 2
7	575W		Lft Box 3	106	R 02	106	E 3
8	575W		Lft Box 4	104	R 02	104	E
9	575W		Lft Box 4	105	R 02	105	E 1
10	575W		BEAM 2	32	R 54	32	C
11	575W		BEAM 2	31	R 54	31	D
12	575W		BEAM 2	30	R 54	30	I
13	575W		BEAM 2	29	R 54	29	J
14	575W		BEAM 2	28	R 54	28	K
15	575W		BEAM 2	27	R 54	27	E
16	575W		BEAM 2	26	R 116	26	F
17	575W		BEAM 2	25	R 54	25	E 1
18	575W		BEAM 2	24	R 54	24	E 2
19	575W		BEAM 2	23	R 116	23	I
20	575W		BEAM 2	22	R 116	22	J
21	575W		BEAM 2	21	R 116	21	G
22	575W		BEAM 2	20	R 02	20	A 1
23	575W		BEAM 2	18	R 02	18	A
24	575W		BEAM 2	19	R 02	19	A 2
25	575W		BEAM 2	17	R 116	17	H
26	575W		BEAM 2	16	R 02	16	B
27	575W		BEAM 2	15	R 02	15	I
28	575W		BEAM 2	14	R 116	14	K
29	575W		BEAM 1	13	R 02	13	J
30	575W		BEAM 2	12	R 87	12	
31	575W	Byck Green	BEAM 2	11	R 02	11	C
32	575W		BEAM 1	10	R 116	10	A2
33	575W		BEAM 1	9	R 116	9	A1
34	575W		BEAM 1	8	R 116	8	A
35	575W		BEAM 1	7	R 116	7	B
36	575W		BEAM 1	6	R 116	6	C
37	575W		BEAM 1	5	R 116	5	E 1
38	575W		BEAM 1	4	R 116	4	E
39	575W		BEAM 1	3	R 116	3	E 3
40	575W		BEAM 1	2	R 27	2	E 2
41	575W	Gallows Red	BEAM 1	1	R 116	1	E 2

42	575W		BEAM 3	39	R 54	39	F
43	575W		BEAM 3	38	R 54	38	G
44	575W		BEAM 3	37	R 116	37	I
45	575W		BEAM 3	36	R 02	36	F
46	575W		BEAM 3	35	R 02	35	G
47	575W		BEAM 3	34	R 02	34	K
48	575W		BEAM 3	33	R 02	33	D
49	575W		BEAM 4	53	R 116	53	A 1
50	575W	I Did It	BEAM 4	52	R 116	52	A
51	575W	I Did It	BEAM 4	51	R 116	51	A-B
52	575W	I Did It	BEAM 4	50	R 54	50	H
53	575W		BEAM 4	49	R 54	49	E 3
54	575W		BEAM 4	48	R 116	48	B
56	575W	I Did It	BEAM 4	47	R 116	47	C
57	575W	I Did It	BEAM 4	46	R 116	46	D
58	575W	I Did It	BEAM 4	45	R 116	45	D-E
59	575W	I Did It	BEAM 4	42	R 116	42	E
60	575W		BEAM 4	40	R 02	40	H
61	575W		Prosc. Pipe	69	R 116	69	A 2
62	575W	I Did It	Prosc. Pipe	58	R 116	58	E 1
63	575W	I Did It	Prosc. Pipe	56	R 27	56	E 3
64	575W	Barn	Prosc. Pipe	55		55	E 3
65	575W	R 364	Prosc. Pipe	54	R 116	54	E 2
66	575W		BRIDGE-MID	79	R 27	79	Flag 1a
67	575W	Flag	BRIDGE-MID	77	R 116	77	L
68	575W	Electro	BRIDGE-MID	75	R 27	75	Flag 1
69	575W	Flag	BRIDGE-MID	73	R 26	73	
70	575W	Oswald Dn	BRIDGE-MID	71	R 26	71	
71	575W	Oswald Dwn	ELEC- 2	90	R 26	90	
72	575W	Oswald Dwn	ELEC- 2	89	R 26	89	
73	575W	Oswald Dwn	ELEC- 2	88	R 116	88	Flag 2a
74	575W	Flag	ELEC- 2	87	R 364	87	Flag 3a
75	575W	Flag	ELEC- 2	86	R 364	86	Flag 3
76	575W	Flag	ELEC- 2	85	R 116	85	Flag 2
77	575W	Flag	ELEC- 2	84	R 26	84	N
78	575W	Barn Down	ELEC- 2	83	R 364	83	N
79	575W	Barn	ELEC- 2	82	R 26	82	
80	575W	Oswald Dwn	ELEC-4	92	R 26	92	
81	575W	Oswald Dwn	ELEC-4	91	R 26	91	
82	575W	Oswald Dwn	Rt Box 1	93	R 116	93	A 2
83	575W		Rt Box 1	95	R 27	95	A 2
84	575W		Rt Box 1	94	R 364	94	A 2
85			Pit Beam	44	R 364	44	
86			Pit Beam	43	R 27	43	

87		Pit Beam	41	R 87	41	
88			112		112	
89		Train Exhaust	113		113	
90		Mist Window	ELEC- 2		114	
91		Window	ELEC- 2		111	
92		Window	Projec.s		1	112
93			Projec.s		4	109
94			Projec.s		3	110
95		Sinema	Projec.s		2	111
96			Projec.s		5	108
97	575W		SL Prosc. Boom	R 116	110	
98	575W	Ferris	SL Prosc. Boom	R 325	108	
99	575W	Ferris	SL Prosc. Boom	R 364	109	
100	575W	Ferris	Prosc. Pipe	R 26	67	A
101	575W		Prosc. Pipe	R 364	64	B
102	575W		Prosc. Pipe	R 26	63	C
103	575W		Prosc. Pipe	R 364	60	D
104	575W		Prosc. Pipe	R 364	57	E
105	575W		BRIDGE-US	R 26	72	H
106	575W		BRIDGE-US	R 354	78	G
107	575W		BRIDGE-US	R 26	80	F
108	575W		BRIDGE-US	R 354	81	F
109	575W		BRIDGE-US	R 26	76	G
110	575W		BRIDGE-US	R 354	74	H
111	575W		Prosc. Pipe	R 26	70	A 2
112	575W		Prosc. Pipe	R 364	68	A 2
113	575W		Prosc. Pipe	R 364	66	A
114	575W		Prosc. Pipe	R 26	65	B
115	575W		Prosc. Pipe	R 26	61	D
116	575W		Prosc. Pipe	R 26	59	E
117	575W		Prosc. Pipe	R 364	62	C
118	575W		Rt Box 3	R 116	98	Clown
119	575W		Rt Box 3	R 87	96	Clown
120	575W		Rt Box 3	R 27	97	Clown
121	700W		BEAM 4		118	
122	700W	Roulette	BEAM 4		115	
123	700W	Roulette	BEAM 3		116	C
124	700W				117	G
125	1kw		ELEC-3	R 364	128	
126	1kw	Down	ELEC-3	R 27	127	
127	1kw	Down	ELEC-3	R 364	126	
128	1kw	Down	ELEC-3	R 27	125	
129	1kw	Down	ELEC-3	R 364	124	
130	1kw	Down	ELEC-4	R 27	132	

131	1kw	Down	ELEC-4	131	R 364	131
132	1kw	Down	ELEC-4	130	R 364	130
133	1kw	Down	ELEC-4	129	R 27	129
134		Down		133		
135		Proscenium Yellow Bulbs		134		
136		Prosc White Bulbs		135		
137		Prosc. Lightbox		136		
138		Roulette Wheel Spinner		137		
139		Roulette Yellow Bulbs		138		
140		Roulette White Bulbs		139		
141		SR Banner Lightbox		140		
142		SL Barn Bulbs Yellow		141		
143		SL Barn Bulbs White		142		
144		SL Banner Lightbox		143		
145		Aftershock Sign		144		
146		BeeBees Signs		145		
147		Trixy Dix Signs		146		
148		Ferris Wheel		147		
149		Ferris Wheel Lights		148		
150		Tent Lights				

DIMMER HOOKUP

Dimmer	Inst Type	Purpose	Color	Position	Unit Number
	Mister	Window		ELEC- 2	114
	Mister	Window		ELEC- 2	111
	Studio Spot	575 Roulette		BEAM 4	115
1	19j S4		R 116	BEAM 1	1
2	19j S4	Gallows	R 27	BEAM 1	2
3	19j S4		R 116	BEAM 1	3
4	19j S4		R 116	BEAM 1	4
5	19j S4		R 116	BEAM 1	5
6	19j S4		R 116	BEAM 1	6
8	19j S4		R 116	BEAM 1	8
9	19j S4		R 116	BEAM 1	9
10	19j S4		R 116	BEAM 1	10
11	19j S4		R 02	BEAM 2	11
12	19j S4		R 87	BEAM 2	12
13	19j S4		R 02	BEAM 1	13
14	19j S4		R 116	BEAM 2	14
15	19j S4		R 02	BEAM 2	15
16	19j S4		R 02	BEAM 2	16
17	19j S4		R 116	BEAM 2	17
18	19j S4		R 02	BEAM 2	18
19	19j S4		R 02	BEAM 2	19
20	19j S4		R 02	BEAM 2	20
21	19j S4		R 116	BEAM 2	21
22	19j S4		R 116	BEAM 2	22
23	19j S4		R 116	BEAM 2	23
24	19j S4		R 54	BEAM 2	24
25	19j S4		R 54	BEAM 2	25
26	19j S4		R 116	BEAM 2	26
27	19j S4		R 54	BEAM 2	27
29	19j S4		R 54	BEAM 2	29
30	19j S4		R 54	BEAM 2	30
31	19j S4		R 54	BEAM 2	31
32	19j S4		R 54	BEAM 2	32
33	19j S4		R 02	BEAM 3	33
34	19j S4		R 02	BEAM 3	34
35	19j S4		R 02	BEAM 3	35
36	19j S4		R 02	BEAM 3	36
37	19j S4		R 116	BEAM 3	37
38	19j S4		R 54	BEAM 3	38
39	19j S4		R 54	BEAM 3	39
40	19j S4		R 02	BEAM 4	40

41			R 87	Pit Beam	41
42	19j S4		R 116	BEAM 4	42
43			R 27	Pit Beam	43
44			R 364	Pit Beam	44
45	19j S4		R 116	BEAM 4	45
46	19j S4		R 116	BEAM 4	46
47	19j S4	I Did It	R 116	BEAM 4	47
48	19j S4	I Did It	R 116	BEAM 4	48
49	19j S4		R 54	BEAM 4	49
50	19j S4		R 54	BEAM 4	50
51	19j S4	I Did It	R 116	BEAM 4	51
52	19j S4	I Did It	R 116	BEAM 4	52
53	19j S4	I Did It	R 116	BEAM 4	53
54	19j S4		R 116	Prosc. Pipe	54
55	19j S4		R 364	Prosc. Pipe	55
56	19j S4		R 27	Prosc. Pipe	56
57	19j S4		R 364	Prosc. Pipe	57
58	19j S4	I Did It	R 116	Prosc. Pipe	58
59	19j S4		R 26	Prosc. Pipe	59
60	19j S4		R 364	Prosc. Pipe	60
61	19j S4		R 26	Prosc. Pipe	61
62	19j S4		R 364	Prosc. Pipe	62
63	19j S4		R 26	Prosc. Pipe	63
64	19j S4		R 364	Prosc. Pipe	64
65	19j S4		R 26	Prosc. Pipe	65
66	19j S4		R 364	Prosc. Pipe	66
67	19j S4		R 26	Prosc. Pipe	67
68	19j S4		R 364	Prosc. Pipe	68
69	19j S4	I Did It	R 116	Prosc. Pipe	69
70	19j S4		R 26	Prosc. Pipe	70
71	19j S4	Oswald Dwn	R 26	BRIDGE-MID	71
72	19j S4		R 26	BRIDGE-US	72
73	19j S4	Oswald Dwn	R 26	BRIDGE-MID	73
74	19j S4		R 354	BRIDGE-US	74
75	19j S4	Flag	R 27	BRIDGE-MID	75
76	19j S4		R 26	BRIDGE-US	76
77	19j S4	Electro	R 116	BRIDGE-MID	77
78	19j S4		R 354	BRIDGE-US	78
79	19j S4	Flag	R 27	BRIDGE-MID	79
80	19j S4		R 26	BRIDGE-US	80
81	19j S4		R 354	BRIDGE-US	81
82	19j S4	Oswald Dwn	R 26	ELEC- 2	82

83	19j S4	Barn	R 364	ELEC- 2	83
84	19j S4	Barn Down	R 26	ELEC- 2	84
85	19j S4	Flag	R 116	ELEC- 2	85
86	19j S4	Flag	R 364	ELEC- 2	86
87	19j S4	Flag	R 364	ELEC- 2	87
88	19j S4	Flag	R 116	ELEC- 2	88
89	19j S4		R 26	ELEC- 2	89
90	19j S4		R 26	ELEC- 2	90
91	19j S4	Oswald Dwn	R 26	ELEC-4	91
92	19j S4	Oswald Dwn	R 26	ELEC-4	92
93	26j S4		R 116	Rt Box 1	93
95	26j S4		R 27	Rt Box 1	95
96	19j S4		R 87	Rt Box 3	96
97	19j S4		R 27	Rt Box 3	97
98	19j S4		R 116	Rt Box 3	98
99	26j S4		R 54	Rt Box 3	99
100	19j S4		R 54	Rt Box 3	100
101	19j S4		R 54	Rt Box 3	101
102	19j S4		R 54	Rt Box 4	102
103	19j S4		R 54	Rt Box 4	103
104	19j S4		R 02	Lft Box 4	104
105	19j S4		R 02	Lft Box 4	105
106	19j S4		R 02	Lft Box 3	106
107	19j S4		R 02	Lft Box 3	107
108	Projector			Projec.s	5
	36j S4		R 325	SL Pr Boom	108
109	Projector			Projec.s	4
	36j S4		R 364	SL Prosc. Boom	109
110	Projector	Sinema		Projec.s	3
	36j S4		R 116	SL Prosc. Boom	110
111	Projector			Projec.s	2
112	Fogger	Train Exhaust			112
	Projector			Projec.s	1
113	Mister	Mist Window			113
116	Studio Spot 575			BEAM 3	116
117	Studio Spot 575				117
118	Studio Spot 575	Roulette		BEAM 4	118
124	8" Fres		R 364	ELEC-3	124
125	8" Fres		R 27	ELEC-3	125
126	8" Fres		R 364	ELEC-3	126
127	8" Fres		R 27	ELEC-3	127
128	8" Fres		R 364	ELEC-3	128

129	8" Fres	R 27	ELEC-4 129	
130	8" Fres	R 364	ELEC-4 130	
131	8" Fres	R 364	ELEC-4 131	
132	8" Fres	R 27	ELEC-4 132	
94	26 _j S4	R 364	Rt Box 1	94
28	19 _i S4	R 54	BEAM 2	28
7	19 _j S4	R 116	BEAM 1	7
133	Proscenium Yellow Bulbs			
134	Prosc White Bulbs			
135	Prosc. Lightbox			
136	Roulette Wheel Spinner			
137	Roulette Yellow Bulbs			
138	Roulette White Bulbs			
139	SR Banner Lightbox			
140	SL Barn Bulbs Yellow			
141	SL Barn Bulbs White			
142	SL Banner Lightbox			
143	Aftershock Sign			
144	BeeBees Signs			
145	Trixy Dix Signs			
146	Ferris Wheel			
147	Ferris Wheel Lights			
148	Tent Lights			

Gel Cut List

Color Cut List

Position	Color	Frame Size	# Cuts
BEAM 2	R 54	6.25"	8
	R 02	6.25"	6
	R 116	6.25"	6
	R 87	6.25"	1
Lft Box 4	R 02	6.25"	2
Lft Box 3	R 02	6.25"	2
Prosc. Pipe	R 116	6.25"	3
	R 27	6.25"	1
	Brn Dr Blue	6.25"	1
	R 26	6.25"	6
	R 364	6.25"	6
Rt Box 3	R 54	6.25"	3
	R 116	6.25"	1
	R 87	6.25"	1
	R 27	6.25"	1
BRIDGE-DS			
BRIDGE-MID	R 116	6.25"	1
	R 27	6.25"	2
	R 26	6.25"	2
BRIDGE-US	R 26	6.25"	3
	R 354	6.25"	3
ELEC-3	R 27	10"	2
	R 364	10"	3
ELEC-4	R 27	10"	2
	R 26	6.25"	2
	R 364	10"	2
Rt Box 1	R 116	6.25"	1
	R 27	6.25"	1
	R 364	6.25"	1

Rt Box 4	R 54	6.25"	2
SL Prosc. Boom	R 116	6.25"	1
	R 364	6.25"	1
	R 325	6.25"	1
ELEC- 2	R 116	6.25"	2
	R 26	6.25"	4
	R 364	6.25"	3
BEAM 1	R 02	6.25"	1
	R 116	6.25"	9
	R 27	6.25"	1
BEAM 4	R 54	6.25"	2
	R 02	6.25"	1
	R 116	6.25"	8
BEAM 3	R 54	6.25"	2
	R 02	6.25"	4
	R 116	6.25"	1
Pit Beam	R 87		1
	R 27		1
	R 364		1