

ABSTRACT

Title of Thesis: A VISUAL CONSISTENCY: Lighting Design of
Zaubernacht and *Mahagonny Songspiel* in a discussion of
Style and Aesthetics

Christopher Todd Brusberg, Master of Fine Arts, 2019

Thesis Directed by: Associate Clinical Professor, Brian MacDevitt, Department
of Theatre, Dance, and Performance Studies

The purpose of this thesis is to discuss the use of the lighting design and process for Maryland Opera Studio's double bill of *Zaubernacht* and *Mahagonny Songspiel* to better define Style and Aesthetics as they relate to a designer's Visual Identity. This thesis contains the following: concept, research images collected to visually communicate design ideas to the production team; notes on the discussion and evolution of the style and design concept; technical drawings used to translate the designer's intent into a real-world execution of the design, and production photos of the double bill. These production elements will then be used in conjunction with scholarly research to engage in a conversation about a designer's visual identity.

A VISUAL CONSISTENCY

Lighting Design of *Zaubernacht & Mahagonny Songspiel*

in a discussion of Style and Aesthetics

By

Christopher Todd Brusberg

Thesis submitted to the faculty of the Graduate School of the University of Maryland,
College Park, in partial fulfillment of the requirements for the degree of
Masters of Fine Arts
2019

Advisory Committee:

Associate Professor, Head of MFA in Design, Misha Kachman, Chair
Associate Clinical Professor, Brian MacDevitt, Academic Advisor
Associate Professor, Associate Director TDPS, Maura Keefe

© Copyright by
Christopher Todd Brusberg
2019

Dedication

To my wife, Lauren
To her and her immeasurable support and love.
Ch'io vorrei sempre sognar

Acknowledgments

There are many people I need to acknowledge in their help with the undertaking the writing of an MFA thesis paper:

First & Foremost, I need to thank Mark Stanley and Brian MacDevitt, my two lighting mentors who have helped guide me as a lighting designer and artist. I would not be the designer I am today without their guidance. I also need to thank Maura Keefe for pushing me to think outside the box and for all the questions she has asked that has helped shape this paper.

Second, I need to give me deep gratitude to my friends and family to whom have seen less of me but still encourage me from near and far. To all my UMD friends and fellow designers who have been my sounding board, editors, and support, I am thankful for all you have done. I also need to give a big thanks to Peter Leibold, my classmate and good friend, who's incalculable support over three years has helped me refine my craft.

Third, to all the people who helped proofread and edit my thesis: Tom Miller, Susan Brusberg, Kelli Brazier, Peter Leibold and Andrew Cissna; their help was greatly appreciated and helped make this thesis readable.

Finally, I need to acknowledge the support and help from the design and production team including all hard work from the staff at the Clarice Smith Performing Arts Center, School of Music, and Maryland Opera Studio.

Direction: David Lefkovich (*Mahagonny Songspeil & Zaubernacht*)

Choreographer: Adriane Fang (*Zaubernacht*)

Scenic Design: Ryan Fox

Costume Designer: B. Benjamin Weigel

Projections Designer: Paul Deziel

Assistant Lighting Designer: Sam Biuk

Stage Manager: Tarythe Albrecht

Production Manager: Ashley Pollard

Production Photos provided by The Clarice's Photographer: Dave Andrews

Table of Contents

Dedication.....	ii
Acknowledgments.....	iii
Table of Figures	vi
Introduction.....	1
Chapter 1: A Designer’s Identity	2
1.1 A Designer’s Style	2
1.2 An Aesthetical Driving Force	5
1.3 Style in Collaboration with Aesthetics	8
Chapter 2: Mahagonny Songspiel & Zaubernacht Design Process	11
2.1 Early Design Process	11
2.2 Evening Concept & Arc.....	16
2.3 Concept	17
2.4 Research	19
2.4.1: Mahagonny Research Plates – Shell & Song 1.....	21
2.4.2: Mahagonny Research Plates – Songs 2 - 3.....	22
2.4.3: Mahagonny Research Plates - Songs 4 -6.....	23
2.4.4: Zaubernacht General Research Plates.....	24
Chapter 3: Execution of Visual Language	25
3.1 Page to Stage.....	25

3.2 Technical Process.....	28
Chapter 4: A Final Conversation with Visual Consistency	30
4.1 Mahagonny Production Photos	30
4.2 Zaubernacht Production Photos	36
4.3 Final Reflections	41
Appendix.....	45
A. Equipment Request:	46
B. Area Layout.....	49
C. Lighting Plot.....	50
D. Channel Hookup	52
E. Magic Sheet.....	64
F. Cue Sheet.....	65
Bibliography	69

Table of Figures

Figure 1 - Mahagonny Research Plates	21
Figure 2 - Mahagonny Research Plates	22
Figure 3 – Mahagonny Research Plates.....	23
Figure 4 – Zaubernacht Research Plate	24
Figure 5 - Production Photo – Scene 1	30
Figure 6 - Production Photo – Scene 2	31
Figure 7 - Production Photo – Scene 2	32
Figure 8 - Production Photo – Scene 3	33
Figure 9 - Production Photo – Scene 5	34
Figure 10 - Production Photo – Scene 6	35
Figure 11 - Production Photo – Character Introductions	36
Figure 12 - Production Photo – Glow Warm Under Bed	37
Figure 13 - Production Photo – Glow Worm Lanterns.....	38
Figure 14 - Production Photo – Glow Warm Under Bed	39
Figure 15 - Production Photo - Sunrise.....	40

Introduction

From the moment I wake up, I find myself stripped of my humanity. Social media and news do an excellent job of putting me down or giving me a fair amount of anxiety. Yet I do not want to turn away from these events, and I want to stay current and engage in the conversation with what is happening around me. To keep my sanity, I look towards art to find some relief or a way to refill my social battery that allows me to continue pushing through a world that wants to take so much. However, the art world I look towards is a fractured landscape that seems to be devoid of any grand ideologies but full of irony and skepticism. The art that I want to make is not represented in the professional and educational circles that I learn and work in day to day. Where is my artistic home, and if there is no home, how would I make my home?

I want art to be three main things. First, it needs to be beautiful. As American Art Critic Peter Schjeldahl writes that “without regular events of beauty, we live estranged from existence, including our own.”¹ I believe that Peter Schjeldahl is talking less about beauty as the value of aesthetical pleasure and more an event that captures and harmonizes the human consciousness, almost as a moment of rapture. Secondly, I want to make art that is in conversation with the audience. This conversation allows me to engage with the events of the present through the art I make day to day. Finally, I want to make art that is poetic. What I mean by that is art that is powerful, emotional, and human. Because above all theater is about the human (its movement, voice, and presence). I want my theater to reflect that human poetry and not be a facsimile of it.

¹ Schjeldahl, Peter. “Let’s See” (2008) pg.18

I believe in achieving this kind of art, investigating the meaning of style and aesthetics which make up a designer's visual identity will help better define the goals of the art I want to make. Style can help create a conversation between the designer and the audience. Making poetic theater will help me produce something with a more meaningful human connection. Then addressing aesthetics will help me to approach a stronger universal human connection, something to harmonize the human consciousness.

This thesis breaks into two parts. First a conversation about style and aesthetics as I see it as a path of completing the art I wish to make and then secondly looking at the application of my art through the design and production process of Maryland Opera Studio's *Mahagonny Songspiel* (Music by Kurt Weill, Lyrics by Bertolt Brecht) and *Zaubernacht* (Music by Kurt Weill). Through these two parts, I hope to illustrate that what is important above all is a designer's visual identity (a combination of their style and aesthetics) with a theater's pieces own aesthetics. That identity and the visual consistency to which it is applied is the key to a robust conversational voice within a successful career.

Chapter 1: A Designer's Identity

1.1 A Designer's Style

A designer's style comes from how they use the elements of design. As a lighting designer, my tool brushes are the intensity, distributions, movement, angle, and color of lights. These elements of design are used in a million of subtle or bold ways to create the revelation of form, mood, movements, selective visibility, and compositions. These are called the principles of design. The repetitive or restricted use of certain elements creates

my specific style, just as the particular use of certain strokes, shapes, and colors, identities the artist of an impressionistic painting. Like other artists, a theater designer's style helps define and differentiate them from their peers and allows for the development of their specific voice.

The devolvement of a designer's style is vital so the designer can have a specific voice but because it also gives them a certain amount of fluidity in their design. That fluidity connects to their ability to effectively use a common language between all members of the team and the director. If I say "blue" what I need to be able to communicate precisely is what type of blue I want, whether it be a soothing blue night of *Zabovernacht* or a stark sickly stormy blue of *Mahagonny Songspiel*. A designer's style helps develops a shared language or shorthand with the other members of the team. Through the process of design, different elements and principles of design become favored over others, which creates a visual cohesiveness or "visual vocabulary." Looking briefly at *Zaubernacht/Mahagonny Songspiel* as an example, *Zaubernacht* would take a magical tone with soothing deep night colors, which would contrast with *Mahagonny's* washed out sepia tones. By using a visual vocabulary of two contrast colors attaches their understanding or reaction to the different actions of the piece. The open, expressive movements are bathed in a soothing deep night blue were the more disjointed and aggressive blocking of *Mahagonny Songspiel* is highlighted by stark tones of sickly sepia.

This illustrates the essential uses of a visual vocabulary because, through the action of the play, dance, or opera, the vocabulary allows designers to attach meaning to specific themes and conflicts. That meaning is multiplied because I am also drawing on a

certain amount of emotion associated with a different type of light and my own experiences to attach/comment on various actions. When these principles are applied in repetition and in a relationship with other elements of the event to provide commentary, they create the visual style of the event.

As I keep designing, there are the specific easy recall of elements from the visual vocabulary that has been deemed successful in past productions. Either by design or by accident, an element of the design is used in a show to produce a beneficial affect. A specific color of light looks good on a skin tone, the use of a particular material creates an exciting result when scraped by light, or a direction of light reveals the dancer in a certain way that allows the dance to be seen but still sculpted. Slowly the beneficial artifacts of design (helpful either in the way that it looks pleasing to the designer or the director/choreographer/producer) inform the current process. This is the beginning of a designer honing their style, as style is not inherent, it is learned.

Over time, a designer's style or visual consistency between shows become their signature. Examples would be Jennifer Tipton's use of pale, cool toned colors and sharp reevaluation of the form of the body; Brian MacDevitt's crisp heightened naturalism; Howell Binkley's heavy use of color, gobos, and movement; or Ken Posner's sculpted and balanced compositions. This visual consistency becomes sought after, either by collaborators or producers who strive to obtain a particular look. After all, a small but insightful quote from an unnamed designer suggested, "If you want to eat, do five things and do those five things well." While all the designers mentioned above can do more than "five things well," they are known for their signatures; a visual vocabulary of quick recall

artifacts of strong affect. Having these artifacts goes a long way to creating strong and powerful theater.

While it is desirable to have one's own recognizable style as it can be helpful in finding work, a designer must be conscientious in their implementation. Having a design team that shares a particular style makes for a more efficient process as all parties can draw from the same shared visual library. Producers go to designers who have a style they know and want, just as an owner of an empty plot of land who hires Frank Gehry has a good idea of what the building will look like before it is built. It can be detrimental, however, when a style is imposed on a theatrical event instead of complementing the event. The designer must consider that all the small choices can't fight against the artistic needs of a show.

1.2 An Aesthetical Driving Force

For me, "aesthetics" is my driving forces. It is the set of principles that guides how I want the audience to feel and relate to the design. How I use my style employed through a visual vocabulary of a show is how I achieve my aesthetic. All theatrical events (plays, musicals, dances, operas) are driven by their aesthetic force. Between words, movements, and music, there becomes a range of design choices that the theatrical event can support; this is what I call the "Aesthetical Aura." Much like philosopher Walter Benjamin's idea of an art's aura², there is a specific range of aesthetic choices the Director and Designer can make that are congruent with the overall needs of the show. Unlike

² Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" (1936) pg.5

Benjamin's "aura" the aesthetical aura of the theatrical event is never destroyed; only its perception is changed with time and reproduction.

The aesthetical aura comes from three primary sources. The most easily identifiable source is the requirements specific to dramaturgical/historical events or places that are mentioned in the text. For instance, in an August Wilson show, it is hard to impose a visual vocabulary that puts the production outside of *when* it is required. Next, there is the event's relationship to its time of *where* it was created. Designers and directors must consider pieces that speak to a particular place or time in history, either through subject matter or construction of the event. *Hamlet* does not have a specific link to the period it was created. The August Wilson show is tied to a particular time and place because the play relates explicitly to a particular time of the African American Experience in America. Finally, there is the subconscious or intention of the show, the *why* and *how* the event (or its creator) is trying to communicate. The latter is what most designers engage with because it allows them to connect with the piece (and hopefully the audience) on a human level. While most pieces allow for broad interpretation it is essential to understand the aesthetics the aura requires.

The challenge arises when the needs and aesthetics of the show aren't aligned with the aesthetics of the designer. Theater designer and teacher Paul Steinberg believes that being a designer allows one "to reinvent one's aesthetic approach to suit the needs of each new project."³ While this sentiment is terrific in theory, it is harder to put into practice. It is up to the designer to reconcile this notion while still maintaining their style

³ Steinberg, Paul. www.paulsteinberg.com

and more importantly, creating a visual consistency between shows that allows them to be successful artists.

For Example, the styles and aesthetical aura's of *Mahagonny Songspiel* and *Zaubernacht* could not be farther apart from each other. *Mahagonny Songspiel* is a short opera in a very presentational style that starts with an exciting up-tempo vaudeville lyricism that slowly breaks down through burlesque brashness to illustrate a broken society. *Zaubernacht* which translates into "Magic Night" is a delightful children's fantasy of toys coming alive with the fault of having little overarching musical drama in the score. *Mahagonny Songspiel* conjures the sickly ocher of slowly dying marquee lights, while *Zaubernacht*, by contrast, floats in peaceful swirls of the blue and purple tones of night. The aesthetic aims of the shows compete against one another with the presentational style of *Mahagonny Songspiel* illustrating a broken mirror of society and *Zaubernacht* conjuring fantastic illusions and magic.

One is left with the challenge of meeting the demands of these two different shows while creating a unity that would allow them to exist with some purpose within the same performance. That unity can come from wanting to have a conversation through style. An added design concept of the negative disconnecting allure and influence of technology helps to bridge the two through its implementation of style. *Mahagonny Songspiel* starts with a tantalizing golden glow but transforms into lighting that cuts sharply into the space as the golden glow sours to sickly fluorescent tinges. *Zaubernacht* receives the opposite treatment with soft lullaby hues of cool colors that offer a relief from the vaudeville drunkenness of *Mahagonny Songspiel*. However, in moments where technology and vice invade *Zaubernacht*, the golden glow of *Mahagonny* infiltrates until

it is beaten back. This back and forth of repeated visual style helps create conversation when attached to the actions of the two pieces.

While the two pieces have their own visual vocabulary, the design team has created a style that helps inform both pieces. This design communication helps *Mahagonny Songspiel & Zaubernacht* feel as if the two shows were in communication with each other on a level that doesn't exist in the text, music, or movement. The design concept and a shared use of a visual language can help bridge the aesthetics gap while preserving some sense of visual constancy. Here we have the individual style of several designers coming together, and through some curation from the director David Lefkovich, which has created a style that doesn't go against the aesthetical aura of the piece, so it elevates the show.

1.3 Style in Collaboration with Aesthetics

It is usually the personal style that clashes with an aesthetical aura of a show. For instance, if I was a designer that tended towards a very modern style, that might translate into favoring design elements like cold LED colors. In this situation, I would have to challenge my style if, for instance, the event I was designing has an aura of aesthetics reminiscent of a naturally lit Caravaggio painting or the more amber marquee lights of *Mahagonny*. If the designer chooses to use their style, then there becomes something disingenuous between the two in a non-harmonious way. Because of this, the audience will feel (although they might not notice) the dissonance and therefore might not understand or believe the events that unfold. If the audience doesn't understand or accept all the elements of the event, the audience is less affected, and the aesthetical aura is

destroyed.⁴ However, when the personal style and the aesthetical aura work in tandem, the event can reach new heights of emotional impact, what critics would call "heightened" or what I would call a moment of "beauty."

The idea of a heightened theatrical event seems to be the goal of many directors and design teams. While the event can have many outcomes (design teams might want to illustrate a universal human truth, elevate the emotional impact of a particular event, or cause a catharsis that allows the audience to look closer at themselves or have a good laugh) it all hinges on what philosopher and essayist Susan Sontag would describe as "Transparence". Transparence, as Sontag defines it in *Against Interpretation* is to "...experience the luminousness of the thing itself, of things being what they are."⁵ To expand on Sontag's definition, Transparence can only happen when the aesthetical aura of the event is intact. When Transparence does happen, the event is heightened, and the designers have hopefully solved the problem given to them, crystallizing a moment of clarity between performance and audience.

Robert Edmond Jones, considered to be the father of modern American design, recognizes this element of Transparence (a word after his time). He states that design must have "a presence, a mood, a symphonic accompaniment to the drama...it echoes, it enhances, it animates."⁶ American lighting designer Jean Rosenthal answers and coalesces that request by suggesting that the goal of all aspects of design should affect the audience and not just be a cheap effect. In her landmark book *The Magic of Light*, Rosenthal writes, "the lighting of [the event] affects everything light falls upon, how you

⁴ This dissidence can be "designed" in a way to make the audience feel or recognize the disagreement much like Bertolt Brecht often talked about the aesthetics of his work.

⁵ Sontag, Susan. *Against Interpretation*. (1990) pg.13

⁶ Jones, Robert Edmon. *The Dramatic Imagination*. (1941) pg.24

see what you see, how you feel about it, and how you hear what you are hearing. Affect is the keyword."⁷ With the goal of affecting an audience, this illuminates the ultimate aesthetics of theater not as a theory of beauty but as a principal of affect. This aesthetic of affect becomes the ultimate goal of my art and visual consistency through style becomes a way of achieving that moment of Schkeldahl's beauty.

The intrinsic nature of a theatrical event is to affect the audience, allowing them to experience some sort of *Transparence*, and Rosenthal pushes designers to be a part of that principle of affect. Designers must be careful to protect their aesthetical aura because if it is destroyed, there can be no affect, and the designer has failed at their job. Here lies my aesthetic goal, to be achieved through style and a visual consistency with the aesthetical aura of a piece. With all these things working in tandem, I can hope to make art that is human and powerful, and design can help elevate that to a moment of *Transparence*.

⁷ Rosenthal, Jean. *The Magic of Light*. (1972) pg.3

Chapter 2: Mahagonny Songspiel & Zaubernacht Design Process

2.1 Early Design Process

Using the lens of the *Mahagonny Songspiel & Zaubernacht* design process, I hope to illuminate similarities and difference in style and aesthetics with how they relate to a visual consistency. This design process is a powerful example because it started with a question proposed by the director, David Lefkowich: How can the design team relate these two shows so that there was an overarching theme between them to make the entire evening seem fluid and connected? From the start, Lefkowich suggested that there was inherently little, thematically, to connect the two, and design needed to bridge that gap. Both he and I were worried that just presenting the two as separate things would seem dissident and that making a connection would allow us as artist to use the pieces to engage in some sort of conversations. I was immediately excited about his idea because it presented the challenge to find a visual consistency that could work with two shows that were aesthetically different.

Lefkowich suggested he wanted to have a hellscape & purgatory feeling to *Mahagonny Songspiel*, almost as though the characters of *Mahagonny Songspiel* were stuck in purgatory forever. I thought this was reflected in some of the very repetitive musical motifs and lyrics which excited me to play further with this idea. Lefkowich also felt there was some inherent aggression in the music toward the end of the opera, most specifically, leading into the second to last scene. I agreed with him but also felt there was a fair amount of desperation in the music as well, so I would need to find a way to marry the two. I thought that this aggression and hellscape could contrast *Zaubernacht*, which I felt had a stronger fantasy element intertwined with the emotional landscape

which highlighted the more analytical *Mahagonny Songspiel* landscape. This started to establish the idea that the design team could embrace the different styles and contrast them, instead of leaning into similarities (of which there were few).

During my initial listening of each piece, I noticed that both struggle to define an outright dramatic conflict. *Zaubernacht* is a story of magical toys coming to life and interacting with a child. There is drama in the music, but it is short-lived and intermittent, with much of the conflict arising in the pantomime of the dance. Even Weill writes in the composer notes that the production team can make up its own storyline as it sees fit⁸. *Mahagonny Songspiel's* conflict is more one-sided -- there is a slow lyrical descent from decadent cabaret music to the brash and blaring announcement of landing rock bottom. What emerged was that a conflict could exist between the shows to create a dialogue of an overarching conflict for the night. If *Mahagonny Songspiel* would be the cautionary tale of excess and decay, then *Zaubernacht* must be its antidote. Using this lens, I listened to both pieces again and tried to see how I could filter that into a lighting arc. After my second listening to *Mahagonny Songspiel* several things stuck out to me that I then relayed to Lefkowich (taken from notes 6/1/2018):

1. The sense of theater in the music, the orchestration has a cabaret feeling which lends itself to being very theatrical. I want to embrace seeing the lighting instruments; the sense of bare bulbs, seeing the theatricality of the event and knowing that we are in a theater
2. The whole thing has a washed-out color in my mind to it, like depression era photos. Much of this comes from the libretto and not necessarily the music.

⁸ Kurt Weill Foundation. www.kwf.org

3. The sparseness of the orchestration, nothing is heavily orchestrated. I love the sonic landscape that is this music, the fact that it seemed to straddle musical theater and opera. I believed it would allow me to play with more
4. The mentioning of the moon and the sun is something that interests me as well, the sense of nature overlooking.
5. I love the way it ends, the finale, the way the music has a great fanfare and then it just seems to dissolve and end. Like we were watching our own little German Brigadoon disappear.
6. I enjoy how Brechtian it is, with the short scenes, absent character development, and no lush-ish emotional melody (although there is some excellent music) we focus more on the content than the form. Moreover, I think that becomes the focus of what I've been thinking. How can lighting illustrate Brecht's grand idea? How can we reinforce the idea that we are in the theater?

After listening to *Mahagonny Songspiel*, there were so many different elements of the music swimming around in my head. What especially interested me was the strong Brechtian feeling both the music and lyrics gave off. My thoughts quickly turned to the style and the aesthetics of the piece. It became apparent that the rest of the design team, and I could take a more aggressive and bare-bones style to the show by doing things like being aware of the lighting instruments in the space. In the last number the singers address the audience (one could even stretch this idea to the God character in the Fifth Scene who could be construed to be communicating directly the audience), so why couldn't the design elements "speak" directly to the audience?

Fewer things stuck out for me in *Zaubernacht* during my first few listenings. The most significant aspect was how different the music was from *Mahagonny Songspiel* - to the point where it almost didn't sound like the same composer. It had a lush and more *legato* quality to it, with each moment almost floating into the next punctuated by brief articulations of *tempi* anger. Unlike *Mahagonny Songspiel* that moved from opera to cabaret, to a sparsely scored soundscape, *Zaubernacht* was very much always in the same style, lulling the listener into a mystical night. This runs against the many musical styles of *Mahagonny Songspiel* and helps illustrate the musically aesthetic difference between the two pieces.

In initial emails, Lefkovich pushed the team to explore the cabaret feeling of the entire evening while acknowledging that we are in a theater. We as a team also felt that *Mahagonny Songspiel* world needed to include the audience as an integrated part of that world. Very quickly the scenic designer, Ryan Fox, translated this into either a thrust or alley setup, which would ultimately become alley. The alley setup would put the audience on either side of the stage, facing each other so they would notice each other and be a part of the stage picture. I was significantly in favor of this because having the audience see another part of the audience would help the understanding that we were in a theater. Lefkovich also wanted me to explore a more dynamic range, in the sense that the "washed out" feeling should come into place towards the end of the show and that the beginning of the show needed to contain the allure of *Mahagonny*, something to trap these characters into the decadence that would ultimately ruin them. Finally, he suggested looking at *Sunset Boulevard* as examples of excess and decay. This movie would

establish my style for the show and be one of the driving forces for everyone on the design team.

There were several reasons why *Sunset Boulevard* stood out to me. The use of the world of movies as a shell for exploring the swirling decay of a decadent era, as well as its ability to be self-aware and autobiographical. The exaggerated acting gave the entire movie a great sense of theatricality which mirrored very well in *Mahagonny Songspiel*. *Sunset Boulevard* was also a late-generation film noir movie, which would allow me to play with more severe angles and shadows (which Lefkowich was all in favor of doing). In one of our first meetings, I pushed for this general style and time period, and Lefkowich expressed having had similar thoughts. All the other designers on the team also had research from the golden age of Hollywood, empty theaters, and the backstage of theaters. I think this illustrates the inherent Brechtian aesthetic of the show, and Lefkowich let us run with it.

What emerged from our preliminary conversations was the start of a light concept; *Mahagonny Songspiel* would have a warm, inviting sepia tone, that turns sickly throughout the entire show. I would embrace the film noir style and include some steep angles and try to play heavily with shadow in the later part of the piece. *Mahagonny Songspiel* is contrasted by many of the design elements in *Zaubernacht* -- blue and purple tones, or complementary colors of the sepia amber hues. I also immediately thought of having a lot of texture, that could help with a more natural look. That visual vocabulary of the contrast along with repeating elements between the two shows would allow me to help Lefkowich in his goals of having some uniting design ideas for the evening, which

would also allow me to make commentary while engaging in a conversation with the audience.

2.2 Evening Concept & Arc

After the first couple of meetings, it was decided that we would do the show in alley format, with the playing area in the middle of the Kogod theater and audience on the two sides, much like a tennis court. The orchestra would occupy one end of the alley, and the other end would be open for entrances and exits. Additionally, as a team, we moved forward with setting *Mahagonny Songspiel* on a soundstage (very much like the sound stage pictured in *Sunset Boulevard*) with a cabaret façade being both a platform for the orchestra and an area for staging. Then we broke down each of the six songs into separate movie shots, several being influenced by specific movie tropes. We would film each of the songs live and Paul Deziel, the projections designer, would then show the live footage on two projection screens above the two sides of the audience. As a team, the six songs were made into the following "shot list" (with the musical interludes in-between would be the crew setting up the shot):

- **Scene 1:** This scene would be set up as a driving scene with the four men being attracted to the lights and colors of *Mahagonny*.
- **Scene 2 (Alabama Song):** This is where we would embrace the full power of the glitz and glam of a cabaret.
- **Scene 3:** A gambling scene set around a table, isolated.
- **Scene 4 (Benares-Song):** Here would be when the real "cracks in the plaster" would be revealed.

- **Scene 5** (One Morning): The cast is drunk and thrown out of the bar and into the streets, about 4 am.
- **Scene 6:** Asylum either because, as it states in the libretto, *Mahagonny* doesn't exist at all or because all the characters have been driven mad.

Zaubernacht's design process was a bit looser. Through the design meeting process, the design team along with the choreographer, Adriane Fang, sketched in broad strokes, an understanding that we would find the details through the creation of the dance. The overall arc of the piece would be that of telling the story of a child who lost their brother and became lost in technology as a coping mechanism. A magical fairy would arrive to bring life to the toys that she had shared with her brother and in turn, try and work through her grief. Practicals, cell-phone, and televisions would play the role of technology's grasping hand. All of Ben Weigel's costumes were inspired by the physical toys that we decided would have prop equivalents. What became transformative was when the mundane became something magical. I wanted to find places where this idea could take place in the lighting; the opportunities of which were in the form of flashlights, lanterns, or light-up children's toys. In the end, only the use of the lanterns and a cellphone would make it into the final choreography.

2.3 Concept

Part of creating a style is the use of a concept statement, a short overarching synopsis of what the lighting is doing while attaching meaning to specific repetitions of certain lighting design choices. This helps establish the visual language of the show. The following is the concept for *Zaubernacht* and *Mahagonny Songspiel*:

The audience enters into a darkened world of *Zaubernacht*, a single bed highlighted by the glowing light of a sickly yellow toned television. As the music softly begins, the space fades into a calming deep-slate blue of the night only to be interrupted by a magical fairy who awakens the toys while bringing deep exciting vibrant colors of purples, greens, and blues. As the toys slowly begin to play with the child, the gentle tones and colors they brought into the space sooth the child who is lost in technology and disconnected from her emotions. Gradually this world is threatened by a glowworm, who always wants to be the center of attention by drawing in the other toys from the hypnotizing sickly blue tinted light reminiscent of the glow from a cell phone. The toys battle back with their cold night tones, but sadly they lose to the hypnotic glow emanating the glowworm as she entices them with bright flashes from a cell phone. Just as chaos takes hold of the world, the space is wholly lost to the sickly fluorescent colors infecting the space; the fairy comes back. With her return comes a wash of soothing night over the space. The fairy sends all the toys back to sleep and the child back to bed. As the fairy leaves, she takes with her the blue of the night slowly being replaced by the new days raising peach sun rays that embrace and warm the whole space.

Mahagonny Songspiel opens with a neutral space, filled with sepia-toned and inviting toned light, as the crew gets the movie shots set. The first scene is bright, with the low amber toned colors of the sun streaming through the car slowly being replaced by neon orange and the vibrant blue of light up signs. Once the men reach Mahagonny, they head to the cabaret where bright spotlights sharply illuminate two cabaret singers as they sing about the colorful decadence of Mahagonny as the men leisure in deeply sensual

blues and reds coming from red-shaded lamps. This cabaret is the full glitz and glamour of Mahagonny, an excess that will lead them from deep richness to sickly grays. This descent from decadence to madness will unfold under the backdrop of a Hollywood Sound Stage, as the hot white lights of the movies slowly cook the characters of Mahagonny. As the cracks in their relationships begin to form, we see the anger and desperation of the characters illuminated by the starker color of a greyish blues and sickly green tones instead of the seductive colors seen in the cabaret. Finally, the characters are left in the last scene, washed in the colorless buzz of fluorescent lighting, left open with all their sins visible to the world. As the characters realize Mahagonny is made up, they slowly question their world as the stage lights of the sound stage slowly dim into darkness.

2.4 Research

After finalizing the concept with the rest of the design team, the next move was to start compiling visual artifacts that illustrated some central points of the design. Starting with *Mahagonny Songspiel*, I looked for some pictures to illustrate my idea for a "lighting shell," or the lighting instruments that would be present in the space. Then I moved on to finding images for each of the songs. *Zaubernacht* required a bit less research because while we had an overall arc of events, we wouldn't know the full details of the story till closer to tech, so I looked for images to help convey a general style and color for *Zaubernacht*. The following research plates would be used as a jumping off point to establish a visual vocabulary. Each section of the plate tried to emphasize a part of my concepts:

- **Mahagonny Shell** – Research about the Overhanging Lighting Shell that the audience would see (Figure 1 – Left Side)
- **The Driving Scene** – Low amber toned sun coming through the window being replaced by orange neon signs (Figure 1 – Right Side)
- **The Cabaret Scene** – Colorful decadence of Mahagonny and cabaret table lamps (Figure 2 – Left Side))
- **Five Bucks** (Song #3) – Streams of white light cutting through the smoke of a dingy backroom poker game (Figure 2 – Right Side)
- **Benares Song** – Washed out tones of blues and greens, much like a street corner overhung by a bad street lamp, start to play with more shadow like Film Noir (Figure 3 – Left Side)
- **One Morning** – Still has the washed-out tones of the previous song, but a bit more sickly. God enters to chastise the characters we wanted to play with lengthen shadows coming from God’s light. (Figure 3 – Upper Right)
- **The Asylum** (Song #6) – Everything is replaced by fluorescent light. (Figure 3 – Lower Right)
- **Zaubernacht Mood** – The hypnotic blue tint of technology; the blue and greens of night, the sunrise (Figure 4 – Left to Right)

2.4.1: Mahagonny Research Plates – Shell & Song 1

UNIVERSITY OF MARYLAND | MARYLAND OPERA STUDIO

MAHAGONNY SONGSPIEL

OFF TO MAHAGONNY



THE OVERHANGING LIGHTING SHELL



THE DRIVE TOWARDS MAHAGONNY - DRIVING INTO THE SUNSET AND INTO THE GLITTERING LIGHTS AND COLORS



THE GLAMOUR & ATTRACTION OF MAHAGONNY (Neon Signs)



CHRISTOPHER BRUSBERG | LIGHTING DESIGN



Figure 1 - Mahagonny Research Plates

2.4.2: Mahagonny Research Plates – Songs 2 - 3

UNIVERSITY OF MARYLAND | MARYLAND OPERA STUDIO

MAHAGONNY SONGSPIEL

ALABAMA SONG



FIVE BUCKS



CHRISTOPHER BRUSBERG | LIGHTING DESIGN

Figure 2 - Mahagonny Research Plates

2.4.3: Mahagonny Research Plates - Songs 4 -6

UNIVERSITY OF MARYLAND | MARYLAND OPERA STUDIO

MAHAGONNY SONGSPIEL

GOD IN MAHAGONNY

BENARES SONG

THE TRUE BROKEN WORLD OF MAHAGONNY

**GOD'S ENTRANCE: BACK LIT AND BRIGHT
CASTING A LONG SHADOW INTO MAHAGONNY**

**THE DESCENT IN HELL & MADNESS
WONDERING OUTSIDE IN THE NIGHT**

CHRISTOPHER BRUSBERG | LIGHTING DESIGN



Figure 3 – Mahagonny Research Plates

2.4.4: *Zaubernacht* General Research Plates



Figure 4 – *Zaubernacht* Research Plate

Chapter 3: Execution of Visual Language

3.1 Page to Stage

I felt that I had a solid sense of the concept and that the rest of the team seemed to be on board which made everything from concept to executing the design on paper easier. While there were several conceptual choices that we made as a team that were exciting, there were several that I knew would be challenging to realize. The most significant limiting factor for me was the alley seating, which effectively cut off the use of side and low light, in fear that it would be blocked by or blind the audience. I was able to get a low side angle from one side, but it was impossible to get from the other as it would have blinded the orchestra. While partially blinding the audience would be an aesthetic to explore for *Mahagonny Songspiel* but not one I thought I would be acceptable for *Zaubernacht*, which didn't have Brecht's trademark "in your face" aesthetic. What I needed to do next was to explore choices that would be embraced by *Zaubernacht* aesthetics.

Zaubernacht presented the most significant challenge because of the limited angles I could use. I wanted to make sure I had enough tools to light the dance without it becoming overly repetitive or boring. To counter this, I thought having tight area control (to be able to shrink and expand the space), and color flexibility would help to give me several options as the music or pantomime/dance changed. The color flexibility also allowed me to expand my original concept of blues and greens also to include deep purples, which I thought would be helpful to have when the fairy entered to bring magic into the space. Also dealing with pantomime, I felt that it was imperative to have front

light to be able to see the dancers' and singers' faces. These three items were my starting point in creating the plot.

In addition, we had many early conversations about the use of practicals for *Zaubernacht*. The television and the cell phone were the first elements that the design team and I discussed. The television was the most prominent element because it was yet another bridge to *Mahagonny Songspiel*. Paul would be taking a cut of the recorded video from the *Mahagonny Songspiel* live recording to play on the television so we could reinforce the sense of the two words being bridged. Early in the rehearsals, Fang and I had spoken of using lanterns, both to work into our concept but also to provide a different source of light. Later in rehearsals, I also added a light source under the bed. This would be tied to the fact that the glowworm would enter from under the bed and I could give her a grand entrance to up the drama of the moment.

Mahagonny Songspiel's plot requirements were less restrictive, given the fact that I wanted the lighting to be obtrusive as it relates to the piece's presentational style. Working with Ryan Fox, we found several areas where we could lower some large fresnels. Each fresnel would focus on a specific filming area for each of the numbered songs, much like a sound stage. It was also critical that these lights could stay up in the grid during *Zaubernacht* (since the style of the light was considerably different from *Zaubernacht*) and then fly in for *Mahagonny Songspiel*. The other large item was the cabaret portal lights, where I asked for old-style Edison bulbs to match the period. Instead of asking the whole portal to be wired as a three-circuit chase, I specifically asked for a few single circuits so later in the show we could create a broken marquee bulb style as *Mahagonny Songspiel* moved into the decay section of opera (Scenes 3 – 5). Finally, I

added a flying fluorescent fixture that would fly in for the last scene to help reinforce the idea that the final scene takes place in a sterile colorless room. Lefkovich liked this idea ever since he saw the research image I used with fluorescent bulbs in the pictures.

The cost-out process was relatively easy, for me. The scenery had to take drastic cuts, especially for *Zaubernacht*, but everything was generally preserved for *Mahagonny Songspiel*. We as a design team didn't take a hard look back at *Zaubernacht*, and in the end, I think this significantly impacted the aesthetical design as a whole. The most significant thing we had to cut was a bed-sheet surround, which would have been used to submerge the audience in nighttime images. We as a team discussed several options and landed on still using the three Mahagonny Songspiel screens to project some images of night, stars, and moons. We were rightly worried it wouldn't have the impact of the bed-sheet surround, but the remaining projections surfaces would still give us some places to project content. Then I could use that content (mostly color and texture) to inform the color and texture choices onstage and visa-versa with projections. While we lost some of the aesthetic drive, I do believe we were able to fight for some of the style we wanted.

I made sure I was in rehearsals for *Zaubernacht* once a week to track the changing choreography and went to *Mahagonny Songspiel* rehearsals when I could. I could not attend as much as I wanted to but Lefkovich was so great at communicating his ideas and blocking that I still felt I knew his goals and aims. By continually checking in with both Lefkovich and Fang nothing in the final room run felt like a significant change or surprise. The focus for the show went very well, and I was able to focus the entire show in a six-hour block of time, which put me in an excellent place for starting technical rehearsals.

3.2 Technical Process

The technical process was very rapid; we only had about six hours to tech and run each piece before starting orchestra dress rehearsals (where we could not stop or hold for technical issues). For *Mahagonny Songspiel* this didn't prove a problem; we had cued the entire show in the first three-hour block, and Lefkowich suggested he was generally happy with every scene except for Scene Five, which we both thought was "directionless." I had to work closely with Paul to make sure the lighting wasn't overexposing any part of the projected image. There were a few requests for reduced intensity from Paul, but since it didn't change anything in the stage picture, I was happy to respond to the request. Since the design team and I felt that the first day of tech had gone so well, it enabled us to scrutinize many our choices and see if there was anything we could further edit since the Brechtian aesthetic required a certain amount of minimalism as is reflected in the score and libretto.

Over the next couple of runs, I returned to the idea of the Film Noir and tried to and sculpt each scene a bit more. This process was aided by Lefkowich 's note that the audience didn't need to see the singers' full faces, in part because the space was so intimate. The poker scene and Benares Song benefited the most from the trimming, as both scenes ultimately were left with half the amount of light compared to our first day of tech. The additional shadows also helped to play into the concept for *Mahagonny Songspiel* by having later scenes seem darker and seedier than the earlier driving and cabaret scenes of glamour and glitz.

The time crunch was felt for *Zaubernacht* because of the length of the piece. In a 3-hour tech block, we could run *Mahagonny Songspiel* twice with notes in-between. Just running *Zaubernacht* once took more than a whole third of the allotted time, so we never had the time to stop and look at anything that didn't involve big tech moments between projections and

lighting. One of my original thoughts was to use a tight control of the space with lights, to be able to show the contrast between the space the dancers took up and the space I could light up. However, with the quick pace of tech, there was rarely the time to program lighting cues along with the changing choreography.

For cueing, I purposely chose to make most of the cues longer and subtler to contrast with the shorter cues that would be seen in *Mahagonny Songspiel*. While I thought this would create a good contrast, I also thought the longer cueing times would be more in line with the style of the *Zauberant*'s legato quality and within the aesthetical realm of the piece.

Mahagonny Songspiel had shorter and more abrupt cues, which I often felt called attention to the lighting, which meshed with the Brechtian aesthetic of the piece. Quick cuts wouldn't allow any of the lighting transitions to be precious or overly designed to hide what was happening.

While we had some technical issues with the cueing and the speed of the fluorescent light arriving at the end, on the whole, the final orchestra dress went well. Both Lefkovich and Fang expressed that they both enjoyed the product and were happy to see the show open. A sentiment I also felt, if only because while the design process and relationship between designers and myself was smooth there were a fair amount of technical problems and run mistakes that occurred during the performance (including a dress run where we were missing two dancers).⁹ On Opening night Lefkovich probably told the design team that he was pleased with the product and that it great that after a year-long design process he felt we accomplished everything we set out to do.

⁹ Each of our four dress runs felt a little bit like being shot out of cannon and not knowing where we were going to land, which was a bit exhausting. It was good to get to Opening Night

Chapter 4: A Final Conversation with Visual Consistency

4.1 Mahagonny Production Photos

Driving to Mahagonny, with the men driving in golden tones of sun and the shot crew bathed in deep blue. Here we also see the live video shot that Paul was putting up on the video screen (Figure 5).



Figure 5 - Production Photo – Scene 1

Cabaret Scene (Alabama Song) – The Cabaret Singer highlighted by the hot white lights of Mahagonny (Figure 6).



Figure 6 - Production Photo – Scene 2

Later in the cabaret scene (Alabama Song) the cabaret singers come down and join the men lit in seductive blues and sensual red tints (Figure 7).



Figure 7 - Production Photo – Scene 2

Benares Song (Song #4) – The sickly green tones of a night gone wrong. This particular moment also had red light in which was motivated by the red recording lights about the screens (Figure 9).

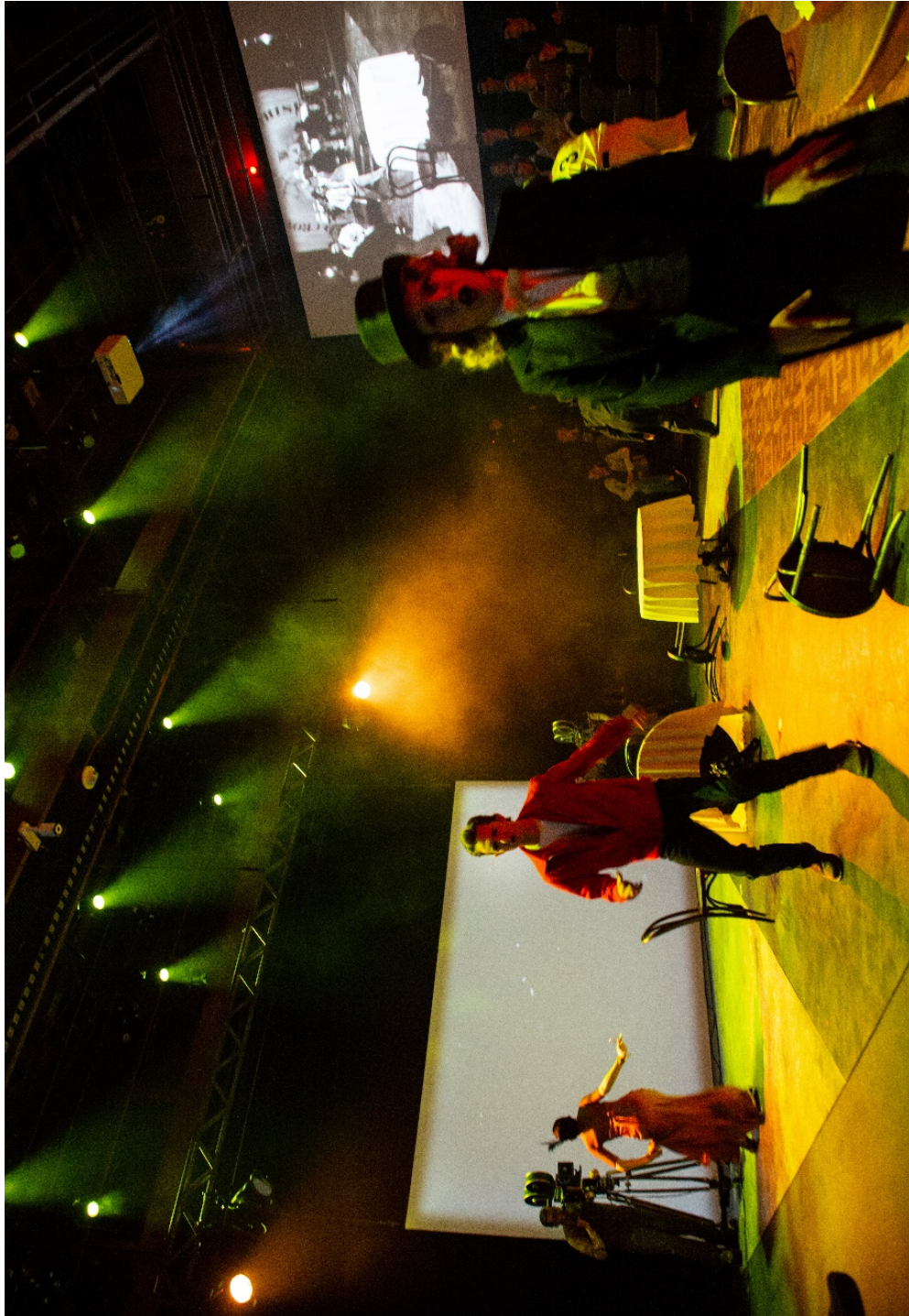


Figure 9 - Production Photo – Scene 5

Asylum (Song #6) – Here a fluorescent fixture was lowered in to help reinforce the colorlessness I wanted in the last scene in contrast to earlier decadence (Figure 10)



Figure 10 - Production Photo – Scene 6

4.2 Zaubernacht Production Photos

Tones of purple and blue fill the stage as the toys come alive (Figure 11).



Figure 11 - Production Photo – Character Introductions

As the toys start to fight a bit, the blue of the night drains out. Under the bed the glow worm's light comes alive (Figure 12).



Figure 12 - Production Photo – Glow Worm Under Bed

The glow worm brings out lanterns to attract and hypnotize the other toys (Figure 13).



Figure 13 - Production Photo – Glow Worm Lanterns

Unnatural green tones of color fill the stage as the toys frantically banish the glow worm back under the bed (Figure 14).



Figure 14 - Production Photo – Glow Warm Under Bed

Hints of magical fairy purple hangs in the stage as warm peach tones flood in (Figure 15).



Figure 15 - Production Photo - Sunrise

4.3 Final Reflections

Overall, I was pleased with the two shows. My collaboration with my directors and fellow designers was terrific. Both Lefkovich and Fang were willing to move blocking when they were able to accommodate light. They were also ready to explore new ideas through the technical process. This openness to explore allowed me to feel like I had room to learn and grow with each run. Even in the time crunch, both always pushed to find better execution of design ideas in both their work and my own. This curiosity perfectly matched my own, and the constant need to tinker illuminated new and exciting ideas throughout the process.

Specifically looking at the lighting design, I think *Zaubernacht* could have been varied a bit more. I wish I had incorporated more practicals into the piece. This would have increased the dramatic range of available choices in the dance piece by allowing me to have more varied qualities of light. It also would have allowed me to explore my original idea of the mundane becoming magical. For example, when two of the dancers pantomimed cars it would have been great if I requested them to hold flashlights like headlights. With the practicals in hand, I would have been able to pull down to just these two performers before they hit and killed the lead character's brother. Having the starkness of just the flashlights would have punctuated the moment by pulling down the space and increasing the moment of horror.

The most significant issue, in retrospect, was that the audience entered the space in a night setting and stayed in the magical night for the majority of the evening. A better design would be to stretch out the descent into the night and the realism of the room, either through practicals or a different quality of light. This would help the already

magical aesthetic seem even more so. On a technical level, maybe I would have added a diagonal in system, to vary up the very straight inside and front light I had for the playing space. I think it could have helped reveal the dancer's bodies differently in a couple of the more tense moments. Finally, I wish that Paul and I had the chance to play and experiment more and had found more areas where projections and lighting could play off each other or inserted each other as a design element into the piece.

Mahagonny Songspiel was the stronger of the two pieces but was not without its areas for improvement. Firstly, I think it would have been great if Ryan and I had found more lighting instruments that could have dropped down and been incorporated into the full stage picture. I thought about the possibility of adding a rolling floor lighting unit to get more lighting in the space. In the end, I felt that it might be too much, considering the minimalist style of the piece. Along with this idea of seeing the lighting instruments, I wish I could have found a place or two to blind the audiences, which is a place where my aesthetic and Brecht's match very well. Scene Five never really found the definition Lefkovich and I wanted, although we were able to find a better color for the scene. Paul was able to put up some cloud and storm imagery which I was able to match with a blue-grayish color to help illustrate the desolate and helpless feeling of the scene.

Overall, I firmly believe that the rest of the design team and I were successful in preserving the aesthetical aura of both pieces. Looking back, *Mahagonny Songspiel's* tries to show a mirror of a broken society while also trying to maintain awareness of the destruction caused by indulgence. While *Zaubernacht's* aesthetical aura tries to conjure fantastical illusions and magic. The style and aesthetics of *Mahagonny Songspiel* matches more my style of design, with elements of harsh bright lighting, wide beam fixtures like

fresnels, blinding or otherwise interacting with the audience and seeing the workings of theater including the lighting fixtures. I feel that I worked well within the world that we, as a design team, we were trying to build. I am glad that Lefkovich pushed me to reexamine the Film Noir aspects of the films we watched because I think that helped to tell a strong story but also worked into the aesthetic of the piece. Extreme shadows, while something I play with in my lighting design for dance, isn't something I typically experiment within Opera. This felt like new ground and I think it helped me grow as a designer and add some new artifacts for me to recall in the future quickly.

Sadly, I don't think many people understood the narrative arc we as a team tried to tell in *Zaubernacht*. However, I do feel that as a design team we accomplished a style that supported the aesthetical aura of *Zaubernacht*. On a more technical note, I do think that not having a low side angle did hinder the illumination of the dancers' bodies in motion; however, I hope that while the aesthetical aura of the pantomime was diminished, the varied emotional places through the different tones of blue, purples, and greens that the lighting arc went through was able to compensate some sense of magic.

I think these two shows ultimately worked together. By finding the differences in the shows and then creating a visual language that pushed these two shows apart we created a narrative about the evening. By trying to support the inherent aesthetical aura of each show I think we as a design team were able to elevate the drama in each, *Mahagonny Songspiel* being the more successful piece. Having this shared visual language between the whole team also allowed us to work very quickly, which given the time restraints of the project was paramount to it succeeding (A benefit of style and a visual vocabulary).

Moreover, I felt that each piece contained parts of my style, which helped keep a visual consistency of minimalist cueing, a tendency to create a balanced stage picture or starker one-light pictures, and a broad color palette. The most positive thing about trying to understand where my style fits within the aesthetical aura of each show was the constant amount of self-reflection to make sure that every piece fit that aura. Every choice needed to be investigated beyond whether it looked good as design or had the proper dramatic motivation. It needed to also fit into the aesthetical aura of the pieces. In the end, it was that drive that made a better show.

While *Zaubernacht* struggled to achieve a moment of Sontag's Transparence, I do firmly believe that we hit a moment of Transparence *with Mahagonny Songspiel*. As a design team, we kept a very tight visual consistency that was informed through both our individual style and the visual language we decided to convey to the audience. All these elements worked with the aesthetical aura of the piece and everything was present for the piece to resonate with some part of the human consciousness. This in addition that we had used style in combination with the added conflict of the influence of technology allowed me as a designer to have a voice in conversation with the audience. While not perfect, this process illustrates the style, conversation, human, and beautiful potential of the art I hope to make as an artist.

Appendix

The following is a series of paperwork submitted to the Production Staff at the Clairece Smith Performing Arts Center for the completion of the design for *Mahagonny Songspiel* and *Zaubernacht*. The information contained in the following documents helps support the concepts talked about in this Master's Thesis on a technical level or as reference for ideas and concepts talked about in the paper.

A. Equipment Request:

Lighting Equipment Rental List
UNIVERSITY OF MARYLAND
MOS: MAH | ZAB

Version 1
October 13, 2018
FOR BID

Lighting Designer Contact	Company/Billing Contact	Venue
Christopher Brusberg Lighting Designer chris@ctblighting.com	University of Maryland School Of Music Ashley Pollard pollarda@umd.edu	Kogod Theater The Clairce Smith Performing Arts Center College Park MD

Shop Prep Days	N/A
Delivery	N/A
Transportation	N/A
Load-In	3/19/2019 - 3/22/2019
Focus	3/24/2019
Opening	4/5/2019
Closing	4/11/2019 (4 Performances)
Possible Extension	N/A
Return Date	4/13/2019

Notes THIS DOCUMENT IS NOT A FULL RENTAL LIST. IT IS EXPECTED THE SHOP WILL ADD THINGS NEED TO MAKE A COMPLETE WORKING SYSTEM. THIS INCLUDES ALL RIGGING PIECES

No Substitutions without written consent of the Lighting Designer

QYT	QYT	QYT	QYT	Item	Notes
V1	V#	V#	V#		
DIMMING AND CONTROL					
None Noted					
CONVENTIONAL LIGHT FIXTURES (C-clamp and safety included in all units)					
ELLIPSOIDAL					
10				<i>ETC Source 4 19°</i>	
42				ETC Source 4 26°	
52				ETC Source 4 36°	
10				ETC Source 4 50°	
14				ETC Source 4 ColorSource	w/Diffuser
2				<i>ETC Source 4 ColorSource</i>	<i>w/Diffuser</i>
PARS					
35				ETC Source 4 PAR	w/Full Lens Kit
FRESNEL					
10				8" Fresnel	2KW - W/Barndoors
5				<i>8" Fresnel</i>	<i>2KW - W/Barndoors</i>
12				Altman 6" Fresnel	1KW - Houselights
8				14" Scoops	1KW
4				<i>14" Scoops</i>	1KW
STRIPS					
30				2' TRX	
MOVING LIGHT FIXTURES					
2				Rosco I-Cue	
ACCESSORIES EFFECTS					
2				City Theatrical DMX IRIS	In Rosco I-Cue
1				Unique 2.1 Hazer	Placed in catwalk
CABLE POWER DISTRIBUTION					
None Noted					

QUANTITY COLUMNS
Most current number is to the right in **BOLD**
No new number means no changes.

Items noted in *Red* are not a part of space inventory

TRUSS | HARDWARE

1	30' Stick Truss	Flat Black - Moveable
2	2' Stick Truss	Flat Black - Moveable
2	36'9" Schedule 40 1.5 Ø	Flat Black - Static
2	11' Schedule 40 1.5 Ø	Flat Black - Static
2	9'6' Schedule 40 1.5 Ø	Flat Black - Static
2	6' Schedule 40 1.5 Ø	Flat Black - Static

PRATICALS

2	8" Fresnel on rolling adjustable base
2	8" Fresnel on floor base (wooden/black)
10	Battery Flashlights, must have flashlight mode and a "lantern mode" Would like to have incandescent source OR warm light (3200K) LED bulb.
TBD	SMFA Flashlights, no cover, battery powered, wireless dmx control
5	Night Lights. Should be battery powered, led, "old style" C7 bulb, doesn't need to be dmx controlled
35	Marquee bulbs on scenery portal. Bulbs should be Radio Style. Need to be warm amber and dimmable (NO LED). Single circuit .Might need to look at 100W Edison.
1	Table cabaret lamp w/red shade (Same as Wild Party). Needs to be 40w bulb. Battery but not DMW controlled
2	Outside or Goose Neck Light, one on each side. Also will need Edison bulb 100W
2	"RECORDING" light boxes. RGB LED Tape, one channel of control. Aprox 16' total
1	One hanging fluorescent bulb. Single Tube. 4' Tube. Can look at in house stock. Will need to fly in

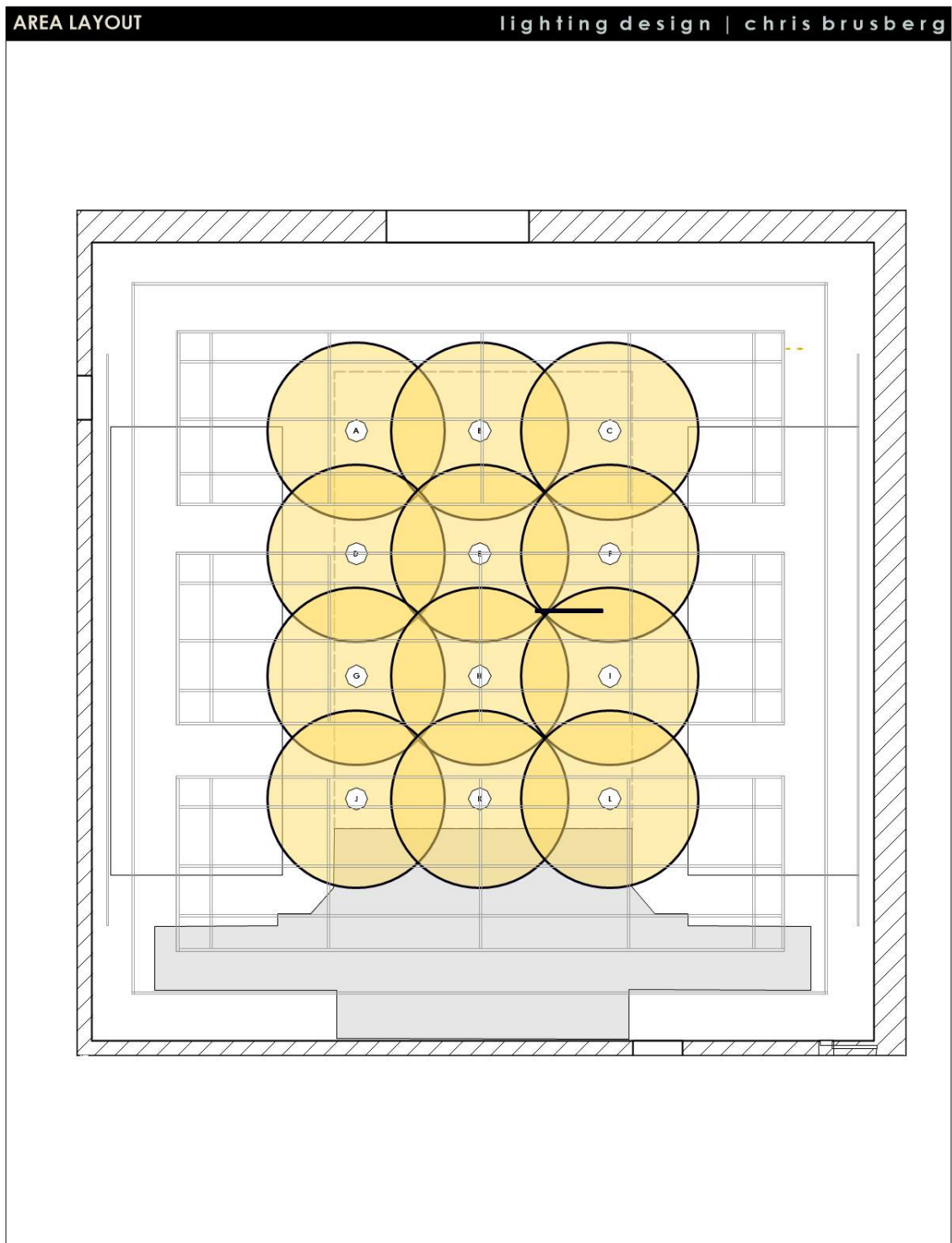
END OF ORDER

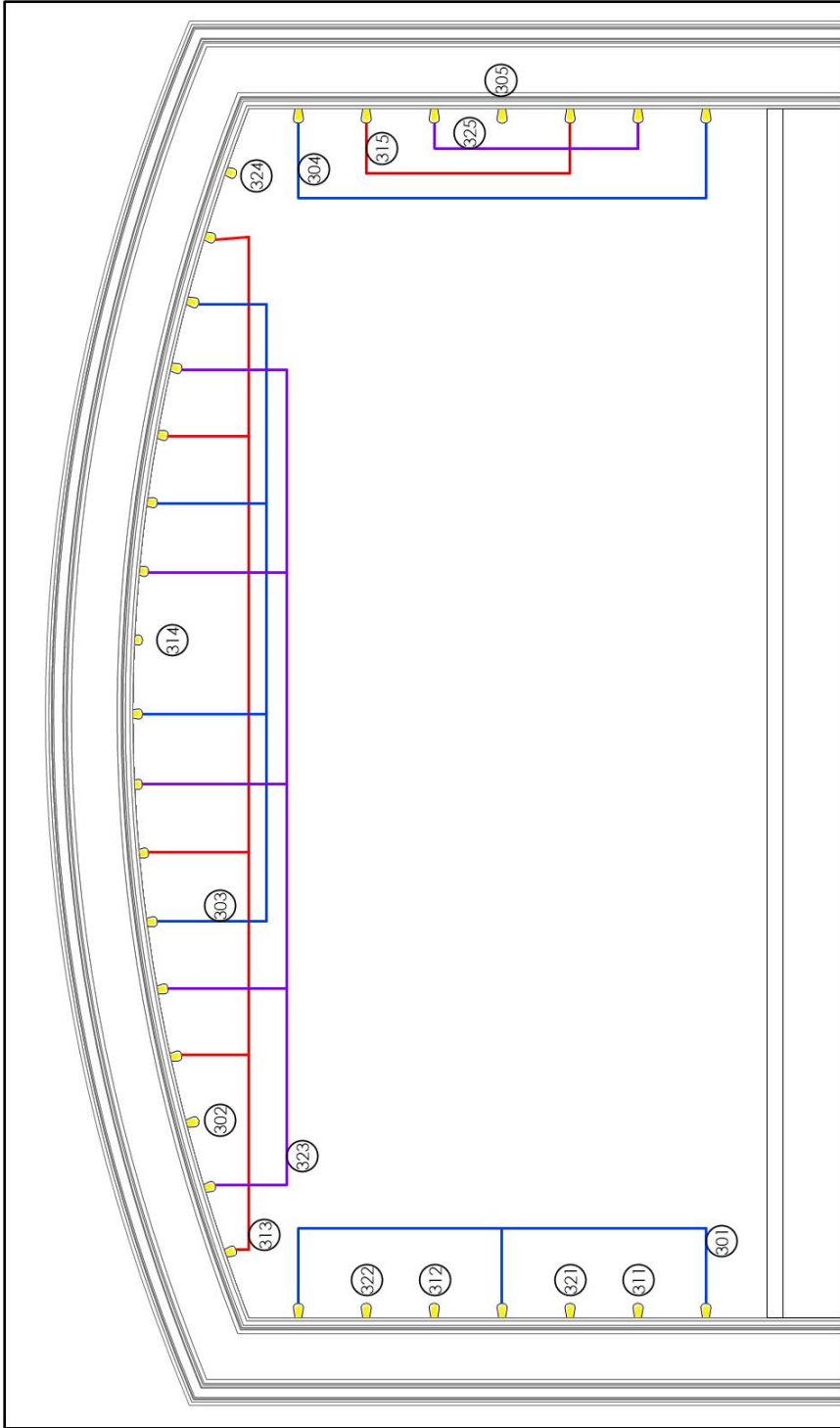
QUANTITY COLUMNS

Most current number is to the right in **BOLD**
No new number means no changes.

Items noted in *Red* are not a part of space inventory

B. Area Layout





DATE: 2/21/2019	VERSION: HANG PLOT	Sheet 2 of 2
Scale: 3/8" = 1'		Portal Circuit Layout

D. Channel Hookup

MOS: Mahagonny & Zaubernach

Page 1 of 12

5/22/2019

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

University of Maryland/ Maryland Opera Studio
Kogod Black Box
VER: FINAL

LD: Christopher Brusberg
EMAIL: CBRUSBERG@GMAIL.COM
PHONE: 973.668.9381

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(1)	PIPE H	1	ETC 54 26 750w	SL FRT < 1	R373+R132
(2)	PIPE H	2	ETC 54 26 750w	SL FRT < 2	R373+R132
(3)	PIPE H	4	ETC 54 26 750w	SL FRT < 3	R373+R132
(4)	PIPE H	5	ETC 54 26 750w	SL FRT < 4	R373+R132
(5)	PIPE H	6	ETC 54 26 750w	SL FRT < 5	R373+R132
(6)	PIPE 14	1 7	ETC 54 26 750w	SL FRT < 6	R373+R132
(7)	PIPE 13	1 6	ETC 54 26 750w	SL FRT < 7	R373+R132
(8)	PIPE 10	1 6	ETC 54 26 750w	SL FRT < 8	R373+R132
(9)	PIPE 8	1 6	ETC 54 26 750w	SL FRT < 9	R373+R132
(10)	PIPE 5	1 2	ETC 54 26 750w	SL FRT < 10	R373+R132
(11)	PIPE 14	1 3	ETC 54 26 750w	SL FRT < 11	R373+R132
(12)	PIPE 13	1 3	ETC 54 26 750w	SL FRT < 12	R373+R132
(13)	PIPE 10	1 3	ETC 54 26 750w	SL FRT < 13	R373+R132
(14)	PIPE 8	1 3	ETC 54 26 750w	SL FRT < 14	R373+R132
(15)	PIPE 5	9	ETC 54 26 750w	SL FRT < 15	R373+R132
(16)	PIPE 4	7	ETC 54 26 750w	SL FRT < 16	R373+R132
(17)	PIPE 4	6	ETC 54 26 750w	SL FRT < 17	R373+R132
(21)	PIPE 14	5	ETC 54 26 750w	SR FRT > 1	R373+R132
(22)	PIPE 13	5	ETC 54 26 750w	SR FRT > 2	R373+R132

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(23)	PIPE 10	5	ETC S4 26 750w	SR FRT > 3	R373+R132
(24)	PIPE 8	5	ETC S4 26 750w	SR FRT > 4	R373+R132
(25)	PIPE 5	4	ETC S4 26 750w	SR FRT > 5	R373+R132
(26)	PIPE 14	1	ETC S4 26 750w	SR FRT > 6	R373+R132
(27)	PIPE 13	2	ETC S4 26 750w	SR FRT > 7	R373+R132
(28)	PIPE 10	2	ETC S4 26 750w	SR FRT > 8	R373+R132
(29)	PIPE 8	2	ETC S4 26 750w	SR FRT > 9	R373+R132
(30)	PIPE 5	1	ETC S4 26 750w	SR FRT > 10	R373+R132
(31)	PIPE 8	1	ETC S4 26 750w	SR FRT > 11	R373+R132
(32)	PIPE 8	2	ETC S4 26 750w	SR FRT > 12	R373+R132
(33)	PIPE 8	4	ETC S4 26 750w	SR FRT > 13	R373+R132
(34)	PIPE 8	5	ETC S4 26 750w	SR FRT > 14	R373+R132
(35)	PIPE 8	6	ETC S4 26 750w	SR FRT > 15	R373+R132
(36)	PIPE 4	1	ETC S4 26 750w	SR FRT > 16	R373+R132
(37)	PIPE 8	8	ETC S4 26 750w	SR FRT > 17	R373+R132
(38)	PIPE 9	1	ETC ColorSource 36+-CUE	ICUE SPX	R132
		3	w/DMX IRIS 750w		
(39)	PIPE 9	1	ETC ColorSource 36+-CUE	ICUE SPX	R132
			w/DMX IRIS 750w		
(40)	PIPE E	1	ETC S4 26+-CUE w/DMX IRIS	ICUE SPX	R132
			750w		
(41)	PIPE 14	1	ETC S4 WFL 575w	DWN CL SL	L500
		5		LANE	
(42)	PIPE 13	1	ETC S4 WFL 575w	DWN CL SL	L500
		4		LANE	
(43)	PIPE 10	1	ETC S4 WFL 575w	DWN CL SL	L500
		4		LANE	

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(44)	PIPE 8	1 4	ETC S4 WFL 575w	DWN CL SL LANE	L500
(45)	PIPE 5	1 0	ETC S4 WFL 575w	DWN CL SL LANE	L500
(46)	PIPE 14	1 1	ETC S4 WFL 575w	DWN CL CENTER LANE (L)	L500
(47)	PIPE 13	1 1	ETC S4 WFL 575w	DWN CL CENTER LANE (L)	L500
(48)	PIPE 10	1 1	ETC S4 WFL 575w	DWN CL CENTER LANE (L)	L500
(49)	PIPE 8	1 1	ETC S4 WFL 575w	DWN CL CENTER LANE (L)	L500
(50)	PIPE 5	7	ETC S4 WFL 575w	DWN CL CENTER LANE (L)	L500
(51)	PIPE 14	6	ETC S4 WFL 575w	DWN CL CENTER LANE (R)	L500
(52)	PIPE 13	6	ETC S4 WFL 575w	DWN CL CENTER LANE (R)	L500
(53)	PIPE 10	6	ETC S4 WFL 575w	DWN CL CENTER LANE (R)	L500
(54)	PIPE 8	6	ETC S4 WFL 575w	DWN CL CENTER LANE (R)	L500
(55)	PIPE 5	5	ETC S4 WFL 575w	DWN CL CENTER LANE (R)	L500
(56)	PIPE 14	2	ETC S4 WFL 575w	DWN CL SR LANE	L500
(57)	PIPE 13	3	ETC S4 WFL 575w	DWN CL SR LANE	L500
(58)	PIPE 10	3	ETC S4 WFL 575w	DWN CL SR LANE	L500
(59)	PIPE 8	3	ETC S4 WFL 575w	DWN CL SR LANE	L500
(60)	PIPE 5	2	ETC S4 WFL 575w	DWN CL SR LANE	L500
(61)	PIPE 14	1 6	ETC S4 WFL 575w	DWN NC SL LANE	N/C





















Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(62)	PIPE 13	1 5	ETC S4 WFL 575w	DWN NC SL LANE	<input type="checkbox"/> N/C
(63)	PIPE 10	1 5	ETC S4 WFL 575w	DWN NC SL LANE	<input type="checkbox"/> N/C
(64)	PIPE 8	1 5	ETC S4 WFL 575w	DWN NC SL LANE	<input type="checkbox"/> N/C
(65)	PIPE 5	1 1	ETC S4 WFL 575w	DWN NC SL LANE	<input type="checkbox"/> N/C
(66)	PIPE 14	1 2	ETC S4 WFL 575w	DWN NC CENTER LANE (L)	<input type="checkbox"/> N/C
(67)	PIPE 13	1 2	ETC S4 WFL 575w	DWN NC CENTER LANE (L)	<input type="checkbox"/> N/C
(68)	PIPE 10	1 2	ETC S4 WFL 575w	DWN NC CENTER LANE (L)	<input type="checkbox"/> N/C
(69)	PIPE 8	1 2	ETC S4 WFL 575w	DWN NC CENTER LANE (L)	<input type="checkbox"/> N/C
(70)	PIPE 5	8	ETC S4 WFL 575w	DWN NC CENTER LANE (L)	<input type="checkbox"/> N/C
(71)	PIPE 14	7	ETC S4 WFL 575w	DWN NC CENTER LANE (R)	<input type="checkbox"/> N/C
(72)	PIPE 13	7	ETC S4 WFL 575w	DWN NC CENTER LANE (R)	<input type="checkbox"/> N/C
(73)	PIPE 10	7	ETC S4 WFL 575w	DWN NC CENTER LANE (R)	<input type="checkbox"/> N/C
(74)	PIPE 8	7	ETC S4 WFL 575w	DWN NC CENTER LANE (R)	<input type="checkbox"/> N/C
(75)	PIPE 5	6	ETC S4 WFL 575w	DWN NC CENTER LANE (R)	<input type="checkbox"/> N/C
(76)	PIPE 14	3	ETC S4 WFL 575w	DWN NC SR LANE	<input type="checkbox"/> N/C
(77)	PIPE 13	4	ETC S4 WFL 575w	DWN NC SR LANE	<input type="checkbox"/> N/C
(78)	PIPE 10	4	ETC S4 WFL 575w	DWN NC SR LANE	<input type="checkbox"/> N/C
(79)	PIPE 8	4	ETC S4 WFL 575w	DWN NC SR LANE	<input type="checkbox"/> N/C





















Channel Hookup

MAHZAB_HangLW4-2-19(1).lwb

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(80)	PIPE 5	3	ETC S4 WFL 575w	DWN NC SR LANE	 N/C
(81)	PIPE 16	5	ETC ColorSource 36 750w	DS SDS 1	 R132
(82)	PIPE 14	1 4	ETC ColorSource 36 750w	DS SDS 2	 R132
(83)	PIPE 11	5	ETC ColorSource 36 750w	DS SDS 3	 R132
(84)	PIPE 9	1 2	ETC ColorSource 36 750w	DS SDS 4	 R132
(85)	PIPE 16	3	ETC ColorSource 36 750w	DS SDS 5	 R132
(86)	PIPE 14	9	ETC ColorSource 36 750w	DS SDS 6	 R132
(87)	PIPE 11	3	ETC ColorSource 36 750w	DS SDS 7	 R132
(88)	PIPE 9	8	ETC ColorSource 36 750w	DS SDS 8	 R132
(89)	PIPE 16	2	ETC ColorSource 36 750w	DS SDS 9	 R132
(90)	PIPE 14	4	ETC ColorSource 36 750w	DS SDS 10	 R132
(91)	PIPE 11	1	ETC ColorSource 36 750w	DS SDS 11	 R132
(92)	PIPE 9	2	ETC ColorSource 36 750w	DS SDS 12	 R132
(101)	PIPE 7	8	ETC S4 36 750w	US SDS TEMP DS	 L501, T:G726
(102)	PIPE 3	1 2	ETC S4 36 750w	US SDS TEMP MS	 L501, T:G726
(103)	PIPE 2	8	ETC S4 36 750w	US SDS TEMP US	 L501, T:G726
(104)	PIPE 7	5	ETC S4 36 750w	US SDS TEMP DS/C	 L501, T:G726
(105)	PIPE 3	8	ETC S4 36 750w	US SDS TEMP MS/C	 L501, T:G726
(106)	PIPE 2	5	ETC S4 36 750w	US SDS TEMP US/C	 L501, T:G726
(107)	PIPE 7	2	ETC S4 36 750w	US SDS TEMP DS	 L501, T:G726
















Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(108)	PIPE 3	4	ETC S4 36 750w	US SDS TEMP MS	 L501, T:G726
(109)	PIPE 2	2	ETC S4 36 750w	US SDS TEMP US	 L501, T:G726
(111)	PIPE 9	1 1	ETC S4 36 750w	US SDS 1	 R54+R132
(112)	PIPE 7	7	ETC S4 36 750w	US SDS 2	 R54+R132
(113)	PIPE 3	1 1	ETC S4 36 750w	US SDS 3	 R54+R132
(114)	PIPE 2	7	ETC S4 36 750w	US SDS 4	 R54+R132
(115)	PIPE 9	7	ETC S4 36 750w	US SDS 5	 R54+R132
(116)	PIPE 7	4	ETC S4 36 750w	US SDS 6	 R54+R132
(117)	PIPE 3	7	ETC S4 36 750w	US SDS 7	 R54+R132
(118)	PIPE 2	4	ETC S4 36 750w	US SDS 8	 R54+R132
(119)	PIPE 9	3	ETC S4 36 750w	US SDS 9	 R54+R132
(120)	PIPE 7	1	ETC S4 36 750w	US SDS 10	 R54+R132
(121)	PIPE 3	3	ETC S4 36 750w	US SDS 11	 R54+R132
(122)	PIPE 2	1	ETC S4 36 750w	US SDS 12	 R54+R132
(131)	PIPE 16 LOW	3	ETC S4 36 750w	DS SDS TEMP 1	 N/C, T:R77563
(132)	PIPE 16	6	ETC S4 36 750w	DS SDS TEMP 2	 N/C, T:R77563
(133)	PIPE 15	3	ETC S4 36 750w	DS SDS TEMP 3	 N/C, T:R77563
(134)	PIPE 16 LOW	2	ETC S4 36 750w	DS SDS TEMP 4	 N/C, T:R77563
(135)	PIPE 16	4	ETC S4 36 750w	DS SDS TEMP 5	 N/C, T:R77563
(136)	PIPE 15	2	ETC S4 36 750w	DS SDS TEMP 6	 N/C, T:R77563

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(137)	PIPE 16 LOW	1	ETC S4 36 750w	DS SDS TEMP 7	 N/C, T:R77563
(138)	PIPE 16	1	ETC S4 36 750w	DS SDS TEMP 8	 N/C, T:R77563
(139)	PIPE 15	1	ETC S4 36 750w	DS SDS TEMP 9	 N/C, T:R77563
(141)	SL TAILDOWN PIPE	1	ETC S4 26 750w	MAGIC NIGHT	 R349+R132
(142)	SL TAILDOWN PIPE	2	ETC S4 26 750w	MAGIC NIGHT	 R349+R132
(143)	SL TAILDOWN PIPE	3	ETC S4 50 750w	MAGIC NIGHT	 R349+R132
(144)	SR TAILDOWN PIPE	1	ETC S4 26 750w	MAGIC NIGHT	 R349+R132
(145)	SR TAILDOWN PIPE	2	ETC S4 26 750w	MAGIC NIGHT	 R349+R132
(146)	SR TAILDOWN PIPE	3	ETC S4 50 750w	MAGIC NIGHT	 R349+R132
(148)	SR TAILDOWN PIPE	4	ETC S4 50 750w	LOW SUNRISE	 R3441
	-	5	-	-	-
(149)	SL TAILDOWN PIPE	4	ETC S4 50 750w	LOW SUNRISE	 R3441
	-	5	-	-	-
(151)	PIPE 13	1 0	ETC S4 50 750w	START TEMP DS	 L603, T:R79650
(152)	PIPE 13	9	ETC S4 50 750w	START TEMP DS	 L603, T:R79650
(153)	PIPE 13	8	ETC S4 50 750w	START TEMP DS	 L603, T:R79650
(154)	PIPE 10	1 0	ETC S4 50 750w	STAR TEMP MS	 L603, T:R79650

Channel Hookup

MAHZAB_HangLW4-2-19(1).lwg6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(155)	PIPE 10	9	ETC 54 50 750w	STAR TEMP MS	L603, T:R79650
(156)	PIPE 10	8	ETC 54 50 750w	STAR TEMP MS	L603, T:R79650
(157)	PIPE 8	10	ETC 54 50 750w	STAR TEMP US	L603, T:R79650
(158)	PIPE 8	9	ETC 54 50 750w	STAR TEMP US	L603, T:R79650
(159)	PIPE 8	8	ETC 54 50 750w	STAR TEMP US	L603, T:R79650
(181)	PIPE 3	10	Altman 6" Fresnel 500w	ORCH BX	N/C
	"	13	"	"	"
(182)	PIPE 3	6	Altman 6" Fresnel 500w	ORCH BX	N/C
	"	9	"	"	"
(183)	PIPE 3	2	Altman 6" Fresnel 500w	ORCH BX	N/C
	"	5	"	"	"
(185)	PIPE 4	5	Altman 6" Fresnel 500w	PLATFORM BACK	N/C
(186)	PIPE 4	4	Altman 6" Fresnel 500w	PLATFORM BACK	N/C
(187)	PIPE 4	3	Altman 6" Fresnel 500w	PLATFORM BACK	N/C
(188)	PIPE 4	2	Altman 6" Fresnel 500w	PLATFORM BACK	N/C
(201)	DOOR TRUSS	4	Strand 8" Fresnel 2kW	MAH SPX TABLE BX	R3317
(202)	DOOR TRUSS	3	Strand 8" Fresnel 2kW	MAH SPX FULL BX	R3317
(203)	DOOR TRUSS	2	Strand 8" Fresnel 2kW	MAH SPX FULL BX	R3317

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(204)	DOOR TRUSS	1	Strand 8" Fresnel 2kW	MAH SPX TABLE BX	R3317
(205)	PIPE 9	9	Strand 8" Fresnel 2kW	MAH SPX TABLE DWN	R3317
(206)	PIPE 9	1 0	Strand 8" Fresnel 2kW	MAH SPX POKER DWN	R3317
(207)	PIPE 9	5	Strand 8" Fresnel 2kW	MAH SPX GOD DEAD	R3317
(208)	PIPE 9	4	Strand 8" Fresnel 2kW	MAH SPX TABLE DWN	R3317
(209)	SL LX PICK	1	Strand 8" Fresnel 2kW	MAH SPX FULL FRT	R3317
(210)	SR LX PICK	1	Strand 8" Fresnel 2kW	MAH SPX FULL FRT	R3317
(211)	UNDERCAT I PIPE	1	Strand 8" Fresnel 2kW	MAH SPX CAB SDS	R3317
(212)	UNDERCAT A PIPE	1	Strand 8" Fresnel 2kW	MAH SPX CAB SDS	R3317
(231)	Under Deck	1	ETC 54 36 750w	SHIN	R3408
(232)	Under Deck	3	ETC 54 36 750w	SHIN	R3408
(233)	Under Deck	5	ETC 54 36 750w	SHIN	R3408
(234)	Under Deck	7	ETC 54 36 750w	SHIN	R3408
(235)	Under Deck	9	ETC 54 36 750w	SHIN	R3408
(237)	Under Deck	2	3" Fresnel 100w	SCRIM FILL	R3408
	-	4	-	"	"
	-	6	-	"	"
	-	8	-	"	"
(250)	Catwalk	1	Hazer	HAZER	T-
(251)	PIPE 14	1 0	TRX 2' 32 DEG 315w	STAGE TONE US	N/C

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(252)	PIPE 11	4	TRX 2' 32 DEG 315w	STAGE TONE US	<input type="checkbox"/> N/C
(253)	PIPE 7	6	TRX 2' 32 DEG 315w	STAGE TONE DS	<input type="checkbox"/> N/C
(254)	PIPE 2	6	TRX 2' 32 DEG 315w	STAGE TONE DS	<input type="checkbox"/> N/C
(255)	PIPE 14	8	TRX 2' 32 DEG 315w	STAGE TONE US	<input type="checkbox"/> N/C
(256)	PIPE 11	2	TRX 2' 32 DEG 315w	STAGE TONE US	<input type="checkbox"/> N/C
(257)	PIPE 7	3	TRX 2' 32 DEG 315w	STAGE TONE DS	<input type="checkbox"/> N/C
(258)	PIPE 2	3	TRX 2' 32 DEG 315w	STAGE TONE DS	<input type="checkbox"/> N/C
(271)	PIPE B	9	ETC 54 50 750w	OFFSTAGE FILL IN	<input checked="" type="checkbox"/> L500
	PIPE C	2	"	"	"
(272)	PIPE G	2	ETC 54 50 750w	OFFSTAGE FILL IN	<input checked="" type="checkbox"/> L500
	PIPE H	9	"	"	"
(273)	PIPE 3	1	ETC 54 50 750w	OFFSTAGE FILL IN	<input checked="" type="checkbox"/> L500
(274)	PIPE 3	1 4	ETC 54 50 750w	OFFSTAGE FILL IN	<input checked="" type="checkbox"/> L500
(291)	PIPE 1 LOW	1	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(292)	PIPE 1 LOW	2	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(293)	PIPE 1 LOW	3	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(294)	PIPE 1 LOW	4	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(295)	PIPE 1 LOW	5	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(296)	PIPE 1 LOW	6	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C
(297)	PIPE 1 LOW	7	TRX 2' 32 DEG 315w	DROP LIGHT	<input type="checkbox"/> N/C

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(298)	PIPE 1 LOW	8	TRX 2' 32 DEG 315w	DROP LIGHT	N/C
(299)	PIPE 1 LOW	9	TRX 2' 32 DEG 315w	DROP LIGHT	N/C
(301)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(302)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(303)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(304)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(305)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(311)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(312)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(313)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(314)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(315)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(321)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(322)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(323)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(324)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	
(325)	SCENERY: PORTAL	1	EDISON BULBS 60w	PORTAL BULBS	

Channel Hookup

MAHZAB_HangLW4-2-19(1).lw6

Channel	Position	U	Inst Type & Access & Load	Purpose	Color & Gobo
(351)	SR REC SIGN	1	SCENERY PRATICAL 150w	REC SIGH	
(352)	DROP FLORO	1	FLYING PRACTICAL 150w	FLYING PRACTICAL	
(353)	SL REC SIGN	1	SCENERY PRATICAL 150w	REC SIGH	
(354)	SR CAB TABLE	1	PRACTICAL 25w	CAB TABLE LAMP	
(355)	SL CAB TABLE	2	PRACTICAL 25w	CAB TABLE LAMP	
(399)	PIPE E	2	ETC S4 26 750w	COND DWN	<input type="checkbox"/> R119
(400)	PIPE B	3	ETC S4 36 750w	ASILE LGTS	<input type="checkbox"/> N/C
	-	7	-	-	-
	PIPE H	3	-	-	-
	-	7	-	-	-
(401)	PIPE 8	1	Altman 6" Fresnel 500w	HOUSE LGHTS	<input type="checkbox"/> N/C
		7			
	PIPE 10	-	-	-	-
	PIPE 13	-	-	-	-
	PIPE G	1	-	-	-
(402)	PIPE 8	1	Altman 6" Fresnel 500w	HOUSE LGHTS	<input type="checkbox"/> N/C
	PIPE 10	-	-	-	-
	PIPE 13	-	-	-	-
	PIPE C	-	-	-	-

E. Magic Sheet

MOS: ZAUBERNACHT & MAHAGONNY		lighting design chris brusberg	
<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">FRT < (R373+R132) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">FRT > (R373+R132) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">SDS C/C (R132) </div>	
<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">DWN CD (L500) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">DWN CL (N/C) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">SDS BLOCKS (N/C) </div>	
<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">SPACE OUT (N/C) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">SDS CL (R54+R132) </div>	<div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">SDS SMASH (N/C) </div>	
<p>TRX <div style="border: 1px solid black; display: inline-block; padding: 2px;">251</div> / 257 253 / 259 255 / 261 [231-235] UNDERDECK</p>	SPX TABLE BX - 201 204 FULL BX - 202 203 TABLE DWN - 205 206 POKER DWN - 206 GOD DEAD - 207 FULL FRT 209 210 CAB SDS 211 212	BED - 511 BOXS - 521 CYC GOBO - 531 CELL PHONE - 501 COND - 399 MUSIC - 601	VERSION: FINAL

F. Cue Sheet

Masvland School Of Music Presents				
ZAUB TDPS LD: Chris Brusberg				
Cue #	T	W/F	Action	Description
0.1	5		House Opens	Preshow Look & Audience
0.5	5			House to Half
0.7	3		Mestro Enters	House Out & Mestro Up
0.9	5		Mastro Bow Done	Mestro Bow out
1	12		Dancers Set/Mother Enters	Inside Warm House Look
3	45		Mother Leaves	Slow descent into night
5	10		Magical Fairy Enters	World slowly becomes magical
6	12		Fairy sings	Add texture
7	3		Fairy Steps on Bed	Pull to bed
9	2/12		Fairy Wakes Up Bear	Pull to boxes
11			Bear Falls Out of Box: Allergro Motto	Expand out
	P1 8			US AREAS
	P2 5			DS AREAS
13	8		Bear comes to bed	High light bed
15	8		Puts the Jersey Back	Expand Out
17	5		Rolls the ball	
19	5		Ball Comes out	Back to the magic
21	30		Smacks Chest	
23	8		Gravitatisch	A little darker
25	5		Jumping Jack Angry	A little reder
27	5		Horse Enters	
29	12			
31	8		Doll Enters	
33	8		Bear Angry	Going darker, lots of movement
35	12		Girl Wakes Up	Scary
36	8		Girl Gets Out of Bed	
37	12		Greeting Line Upstage	Pull US near boxes
39	8	8	Ball and her dance	Soften and expand out
39.1	30			Restore to night
41	1		w/Music	Glow worm under bed #1
42	1		w/Music	Glow worm under bed #2
43	1		w/Music	Glow worm under bed #3
44	1		w/Music	Glow worm under bed #4
44.1	8			Restore to night
45	4		Move toward bed	Blue, light on bed,
47	7		Pull out of bed	Brightens
49	2		Glow Worm Arms Out	Much brighter
51	6		Glow Worm Carry	Bright and open
53	16		Ball snatches jersey	Darker and angrier
55	10		Bear gets Jersey	Restore to night
57	5		Ball floor work	
61	12		Doll to dressure	Cool off
63			"Everyone lets build boxes"	
	P1 8			Areas around the bed
	P2 15			Areas around the stage
65	25		Worm turns first lantern on	Darkens, bluer
67			Group movement	Bed gets brighter and warmer
	P1 30			Stage Picture
	P2 3			I-Cue Move
69	5		Army arrives USL	DS gets brighter and warmer
70	5			Piano wave upstage
71	12		Gloworm/group hands up	Brightens more

Lighting Designer: Chris Brusberg

Ver: FINAL

1

ZAUB | TDPS | LD: Chris Brusberg

Cue #	T	W/F	Action	Description
73	4		Girl takes back bed	
75	7		Toys gather around bed	Back to night
77	1		Toys push back from bed	More bluegreen
79	3		Circle dance boxes	
81	2		Place boxes around bed	
83	5		Girl group	
85	3		Doll moves box	
87	12		Gloworm kicks box	
89	6		Boxes back around	Darkens, more bluegreen
91	8		Gloworm out	
93	5		Group zombie to gloworm	
95	5		Army stop	
97			Girl walks away from group	Very blue and green
P1	8			DS Area Change
P2	12			US/Bed Area Change
99	6		Doll becomes brother	
101	8		Traffic starts	Very bright, sort of pink, sort of blue
103	4		Boy runs into traffic	Much warmer
105	5		Boy gets hit	
106	3		Bear Says Stop	
107	12		Group moves to dresser	Bright DS, darker US
109	8		Start fighting	Much brighter DS
111	8		Move to mid stage	
113	8		Soldier breakdown (with drums)	
115	5		Setup box runway	
117	5		Shows jersey	
119	15		Downstage circle around girl	Gets bluer
120	5			
121	3		Girl Falls	
123	3		Grabs Jersey	
125	5		Gloworm camera	Darker and more blue
126	0	0.2	1st flash	Flash from US and camera
126.1	0.75			Restore
127	0	0.2	2nd flash	Flash from US and camera
127.1	0.75			Restore
128	0	0.2	3rd flash	Flash from US and camera
128.1	0.75			Restore
129	0	0.2	4th flash	Flash from US and camera
129.1	0.75			Restore
130	0	0.2	5th flash	Flash from US and camera
130.1	0.75			Restore
131	0	0.2	6th flash	Flash from US and camera
131.1	0.75			Restore
132	0	0.2	7th flash	Flash from US and camera
132.1	0.75			Restore
133	0	0.2	8th flash	Flash from US and camera
133.1	0.75			Restore
135	12		Gloworm party	Darkens and gets splotchy
136	0	0.2	Selfie flash	flash from US and camera
136.1	1			
137	0	0.2	Flash	Big flash
137.1	1			
138	0	0.2	Flash	Big flash
138.1	1			

ZAUB | TDPS | LD: Chris Brusberg

Cue #	T	W/F	Action	Description
139	0	0.2	Flash	Big flash
139.1	1			
141	5		Dance around bed	Dark, green/blue, texture, bright on bed
143	20		Gloworm kicked off bed	Darker, pattern goes away
145	3		Gloworm punch	Brightens
147	12		Bear dance	
149	2		Gloworm dance	Warms up, underdeck
151	3		Chases Around	Placeholder
153	3		Gloworm on bed	Brighter on bed
155	3		Zombie walk toward TV	
P1	3			Warm up US
P2	0			Spot on bed
157	3		Toys dying	spot on bed goes away, warmer
159	8		Clock chimes	Gets blue
161			Fairy Turns off TV	
P1	15			Light blue, pinks come on, pattern change
P2	0			TV OUT
163	4		Fairy sings	Brighter
165	8		Fairy exits	
167	30		Toys exit	Amber, warm DS
169	15		On bed	Brighter on bed, gets a little pink
171	5		Under covers	isolate bed
173	2		Blackout/end	Dark
175	5		Bows	Lights come back up
177	5		Bows end	much blue
179	5		Dancers clear	House up
181	5		Audience clear/shift	much bright

MAH TDPS LD: Chris Brusberg					
Cue #	Page	T	W/F	Action	Description
0.1	w/Action			House Open	House Open
0.2	w/Action			With Annoucement	House to Half
0.3	w/Action			Conductor Enters	House Out/Conductor Up
0.5	w/Action			Conductor Bow Done	House Out
1	w/Action			Actors In Place	Start of Show
3	w/Action			w/Snap	Isolate DS, pink, blue
9	3/6/4			w/Song	Red tables, bright on slugs
11	VISUAL:			Woman joins men	Soften the space as the women joins t
13	7/2/3			2nd woman stairs	Bright on stage
15	VISUAL:			Woman joins men	Pull to Men
17	VISUAL:			Woman back to center	Bright on stage
19	VISUAL:			Women to men	Stage lights out, isolate to tables
20	VISUAL:			Women back to center	Spot down on women
21	23/3/4			Transition	Restore transition, a little cooler
23	VISUAL:			They sit	Starts to darken
25	25/5/3			Foker	Blue pattern, isolate to table
26	29			Babe Ruth sings into camera	Ch. 3 of 75
26.1	29			Babe Ruth no long looking @ Camera	Ch. 3 out
27	VISUAL:			Women enter	More pattern DS, proscenium bulbs on
29	40/2/END			Foker breakup	Warm diag US and DS brighter
31	42/1/1			Transition	Restore transition, a little blue
33	43/3/4			Bar fight	warm from slides, pretty blue
35	43/6/5			First VR	Brightens, cool, texture
37	45/2/Oh			To Baneras	Soft, thoughts of the bar, bulbs twinkle
39	47/2/4			2nd VR	Less blue
41	50/1/1			Let's Go	super blue and purple
43	52/3/1			3rd VR	greener, some pro lights out
46	53/2/0:			Worst of all	Real green, red backdrop
47	57/1/2 rest			Line breaks up	Less green, more white
49	59/1/3			Transition	restore transition, darker and textured
51	59/4/9			Scene start	warmer, a little green,
53	61/Visual			God Starts up stairs	Bright lights on stage
55	62/1/1			Back light push back	Proscenium brightens
57	62/2/3			God pulls up girls	Proscenium darkens
59	62/3/4 end			Restore	Back to "hell"/restore
61	64/1/4			Good At Steps	Back light for God
65	65 - VISUAL:			God pulls up girls	Back light on God brighter
66	66 - VISUAL:			God releases girls	Restore
67	68 - VISUAL:			Girls break free	Green ish, stage out
67.5	72 - VISUAL:			Good Puppets Men	Pull stage more sticky
68	74/1/1			first circle	Pull to Singers DS
69	73/2/1			Circle with God	Brightens
70	75/1/4			Scream	Darker
71	75/2/1			Transition	Greener
72	76/1/1			Characters Sitting Down	Recording lights pulsing
73	76/6/2			w/snap	Bright, cool
75	85/1/2 end			Pull upstage	Isolate down
77	91/4/1			Blackout	Blacks out
79	VISUAL:			Bows	Bright and amber
81	VISUAL:			Bows done	darker
83	VISUAL:			Singers Clear	house up
86	VISUAL:			Post show	Post Show Talkback

Bibliography

Google Images Search: Behind The Scenes Sunset Boulevard. 1950. Web. May 2019.

Jones, Robert Edmon. *The Dramatic Imagination.* New York: Routledge, 1941.

Rosenthal, Jean. *The Magic Of Light.* New York: Theatre Arts Books, 1972.

Schjeldahl, Peter. "Let's See." *Writings on Art from The New Yorker.* Thames & Hudson, 2008. 17-19.

Sontag, Susan. "Against Interpretation." Sontag, Susan. *Against Interpretation And Other Essays.* New York: Anchor Books Doubleday, 1990. 2-14.

Sontag, Susan. "On Style." Sontag, Susan. *Against Interpretation And Other Essays.* New York: Anchor Books Doubleday, 1990. 15-36.

Steinberg, Paul. "www.paulsteinberg.com." n.d.