

ABSTRACT

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

Jedidiah John Roe, Master of Fine Arts, 2012

Directed By: Associate Professor, Brian MacDevitt,
School of Theatre, Dance, and Performance
Studies

The purpose of this thesis is to provide research, supporting paperwork and production photographs that document the lighting design for the University of Maryland- College Park, School of Theatre, Dance, and Performance Studies production of *Everything in the Garden*. This thesis contains the following: research images collected to develop and visually communicate ideas about color, texture, intensity, form, composition, and mood to the production team; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate the organization and placement of lighting equipment to the master electrician; magic sheets and cue list used as organizational tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

EVERYTHING IN THE GARDEN: A LIGHTING DESIGN
THE INA AND JACK KAY THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND- COLLEGE PARK

By

Jedidiah John Roe

Thesis submitted to the Faculty of the Graduate School of the
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of the requirements for the degree of
Master of Fine Arts
2012

Advisory Committee:
Associate Professor, Brian MacDevitt, Chair
Professor and Director, Daniel MacLean Wagner
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Chapter 1: The Pre-Design Process

1.1: Design Concept Statement

Under a bright blue sky, surrounded by a carpet of lush green grass sits the home of Richard and Jenny. It's a simple house, with a large windowed sun room where the sun warms the dark wooden floors and the moderately priced sofa. It is a house that could belong to anybody in this neat and tidy suburban subdivision- and that is the problem. Financially, they are making it, barely, but with that comes the constant concern over how money is spent. So when Ms. Toothe comes forward to make a proverbial deal with the devil Jenny takes the bait. It spawns from money- that simple temptation which spawns the corruption that spoils Richard and Jenny's lives. As Jenny's morals succumb to the temptation of Toothe we see their lives degrade from that open sunlight of innocence into a rusted dusk. The corroded sinking sun is a metaphor for their lives.

We first see Richard resting on the couch, surrounded by large bright windows in the sun room of their perfect little house. The sun pours in through the open windows behind him, catching little dust motes in the air, and casting long, neat honey rectangles of light on to the tiled floor and over the back of the couch. From the opposite wall, a fine dusting of sky blue pushes through and brings life to the field-stone of the fireplace. Past the unlit fireplace we can see the glow from a hidden hallway light brighten the floral wallpaper. The room feels full of air, and is a friendly place of rest and relaxation. The sun can't even be dampened by the entrance of Ms. Toothe, if anything, the practiced madam knows exactly how and when to

catch the sun beams- on her entrance she steps out from the darker glow of the hallway and into a white beam, the sun gleaming through the glass, which dances through the windows at her back and announces the presence of a savior. Jenny doesn't know it yet, but the seed that spoils their lives has just been planted.

Time passes and we return once more to the neat little house. Things have changed, and it is obvious that Jenny's side job has subtly helped them along. It's a little later in the day now, the strong shafts of daylight have changed, the move in, lower and deeper blue, finding the shadows of vases and under the couch. The light, warmed and colored bronze, by the setting sun, is cast through the back wall of glass, catching the new polished side table in its glow. They have bought a new ceiling light, and the brighter, whiter, spots cast pools around the new upgrades to their life- the chrome lining the bar, the large expensive glass vase holding bright daisies from Jenny's greenhouse- putting their new wealth on display.

But unlike the sunny innocence, this cannot last. Richard discovers how Jenny has been slowly increasing their wealth, and with that discovery he begins to see the corruption in their life. The charming light of the setting sun begins to corrode and coat with rust. Reality hasn't changed, but with the death of Jack, we see that what was wholesome is now rotten from the inside out. Money, and their greed, has led them down this path. Life has changed for Richard and Jenny, and we see the light through their eyes- the sun has set upon their lives and this day. Shadows are longer and darker, twisted with deep lavender, and the innocence of a sunlit summer day is gone forever.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



Window shadows inspiration- the innocence prior to corruption.



Neat honey rectangles of light.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



The room feels full of air, and is a friendly place of rest and relaxation.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



A fine dusting of sky blue pushes through and brings life to the field-stone of the fireplace.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



She steps out from the darker glow of the hallway and into a white beam.



The deep blue of the sky as the sun begins to set.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



The light, warmed and colored bronze, by the setting sun.



The sky as the sun descends to the horizon.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



The light, warmed and colored bronze, by the setting sun, is cast through the back wall of glass, catching the new polished side table in its warm glow.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



Shadows are longer and darker.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



The sky still adds an ample glow to the room, a deeper blue moves in through the side windows, finding the shadows of vases and under the couch.



The sky as the sun disappears into dusk.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



Shadows are longer and darker, twisted with deeper colors.



Richard and Jenny are hit with the realization of their actions.

Chapter 1: The Pre-Design Process

1.2: Key Research Images



The consequence of Jack's death.



Life has changed for Richard and Jenny, and we see the light through their eyes- the sun has set upon their lives and this day.

Chapter 1: The Pre-Design Process

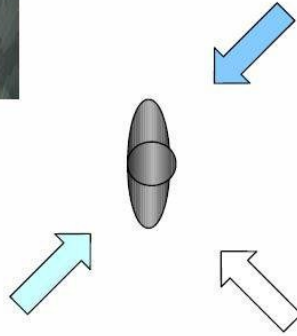
1.4: Lighting Breakdown/Mini-Plots

Everything in the Garden

OBJECT: LIGHTING STORYBOARD/MINI PLOT
Scene- Act 1 Scene 1

LD: Jedidiah Roe
PAGE #1

Action	A beautiful late summer day.
Color	Pale, sunlight streaming through the open windows, dark reflected blues
Form	Clear, open sunlight. Strong push from USR
Intensity	Bright, sun-drenched. Reflected sun lower, highlights along the sides of bodies.
Movement	Slow and lazy. A summer afternoon that leads into a perky exit.
Composition	Full stage, sunlight playing across hedges. The sky open and bright.
Texture	A strong push of window patterns on the floor and faces. Dappled sunlight playing across hedges.
Selective Visibility	Pull to Richard and Jenny, leave outer areas to shadows
Mood	At peace- a lazy Saturday afternoon. This is our moment of pure innocence.
Other	



Notes:

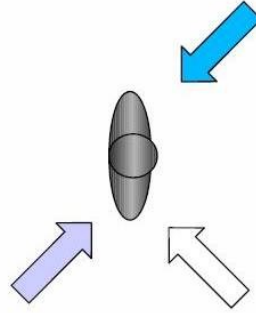
Chapter 1: The Pre-Design Process

1.4: Lighting Breakdown/Mini-Plots

LD: Jedidiah Roe
PAGE #2

Everything in the Garden
OBJECT: LIGHTING STORYBOARD/MINI PLOT
Scene- Act 1 Scene 2

Action	An offer is made- the start of the descent into corruption.
Color	Overcast- a cloud passes overhead leading to darker and deeper colors.
Form	The intensity has been lost. The directionality has been diminished.
Intensity	Dimmed from previous, but still daylight. As if clouds have passed.
Movement	A steady descent into corrupted state esp. once Toothe enters the picture.
Composition	Full stage is lit. Sky is still bright, but the color has deepened.
Revelation of Form	An increase in the contrast between light and dark. The shadows hide more of the growing corruption.
Selective Visibility	The focus tightens, and the outer surroundings diminish in focus.
Mood	Unnuous, the baited breath before the storm, leading into the pain of betrayal.
Other	



Notes:

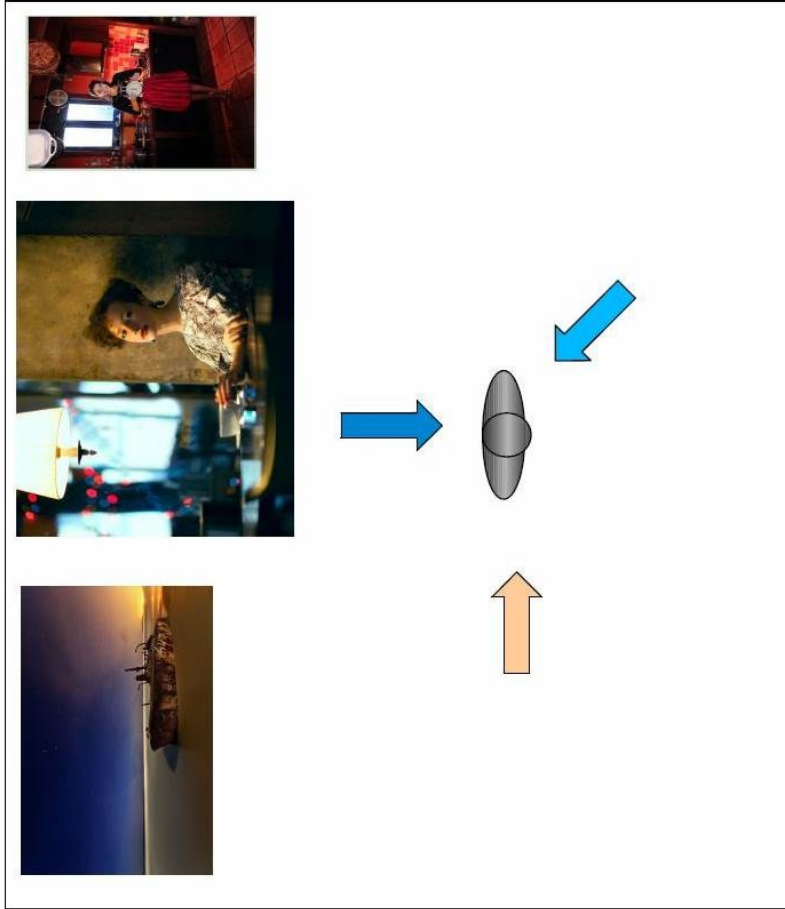
Chapter 1: The Pre-Design Process

1.4: Lighting Breakdown/Mini-Plots

LD: Jedidiah Roe
PAGE #3

Everything in the Garden
OBJECT: LIGHTING STORYBOARD/MINI PLOT
Scene- Act 2, Part 1

Action	The beginning of the Party and the Descent
Color	The start of the sun's descent. Early evening amber and darker violets.
Form	A beginning of sunset- a strong push from the side. Low warmth.
Intensity	Mostly origination from the low side "sunlight." Strong from that direction.
Movement	The slow change of the setting sun.
Composition	Full stage, bright, strong colors in the sky, strong push.
Revelation of Form	Shadows emphasized growing in size and intensity as party continues
Selective Visibility	General, the group and the changes that they affect are an important focus.
Mood	A surface sheen hiding something underneath, a layer of oil on the water's surface.
Other	



Notes:

Chapter 1: The Pre-Design Process

1.4: Lighting Breakdown/Mini-Plots

LD: Jedidiah Roe
PAGE #4

Everything in the Garden
OBJECT: LIGHTING STORYBOARD / MINI PLOT
Scene- Act 2, Part 2

Action	The Death of Jack
Color	Brutal Reveal- unsaturated amber, the last remnant of sunset.
Form	Shadowed, heavy emphasis on light and dark. Unnatural up-lights during the murder.
Intensity	Disturbingly bright. The corruption lies in the light revealing their choice.
Movement	Building, a run-away truck that becomes unstoppable. Once they are committed, it's over.
Composition	Focus around the couch, the sky and hedge become forgotten.
Revelation of Form	Up-light casting unnatural shadows, once Richard and Jenny are left, pull to a tenderness.
Selective Visibility	Surround falls away as we pull to the couch. Pull tightly to Richard and Jenny as Jack speaks to us.
Mood	The full corruption hits and we are left in a broken state that leaves the couple isolated.
Other	

Notes:

Chapter 1: The Pre-Design Process

1.5: Lighting Equipment List

Everything in the Garden

Anticipated Equipment Request
Lighting Designer: Jedidiah Roe

Anticipated Rental Equipment list

- None

Anticipated Practical Units (Description, Qty, approx. placement/rigging, type of lamp/wattage)

- None

Anticipated Special F/X

- None

Anticipated Automated Fixtures (Qty and approx. hanging positions)

- VL1000 Moving heads 4 Two units on each "Tech Box High Added Pipe" SL/SR
- Vari-Lite VLX 12 On onstage electrics, positioned over main deck area.
- Martin MAC3 4 On onstage electrics, positioned SR behind line of hedge.
- M-Faders 18 On onstage electrics, positioned over main deck area.

Anticipated Follow Spots (Type, qty., approx. position, # of operators)

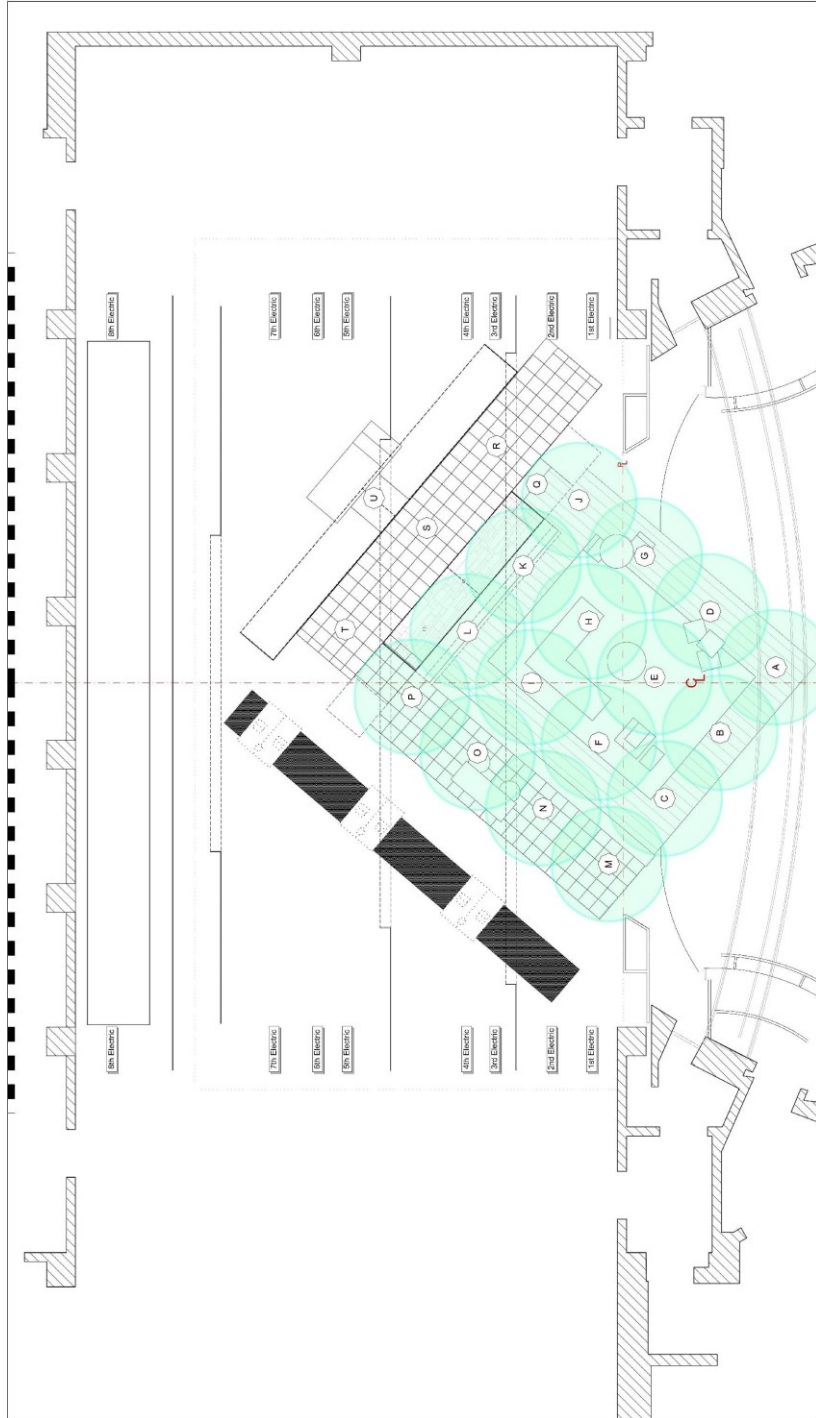
- None

Anticipated non-architectural hanging locations

- Two vertically orientated pipes inside "fireplace" scenic element.
- Three floor mounted units inside of horizontal hedge scenic element.
- Two floor mounted units on US deck.

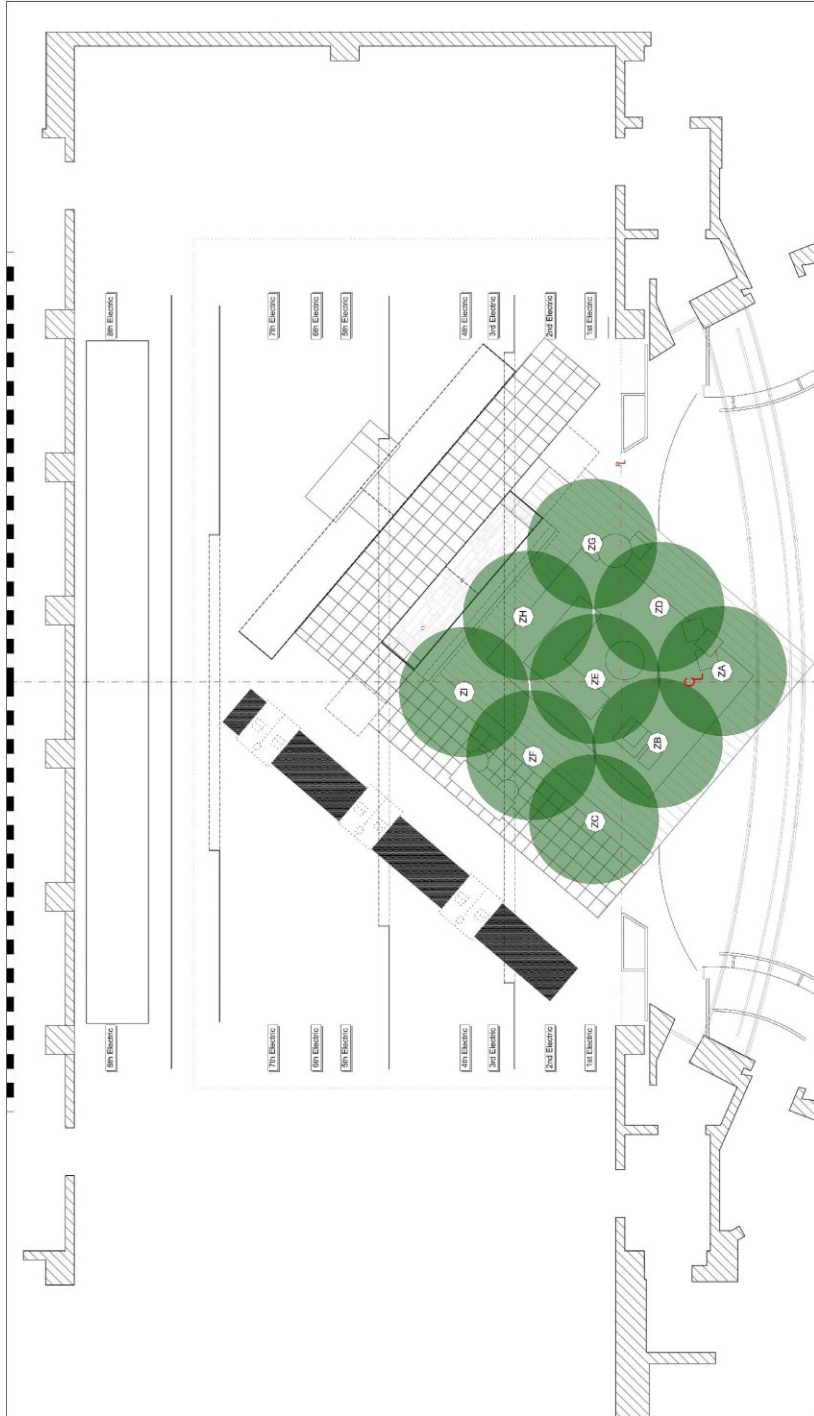
Chapter 2: The Production Process

2.1: Area Layout- Standard



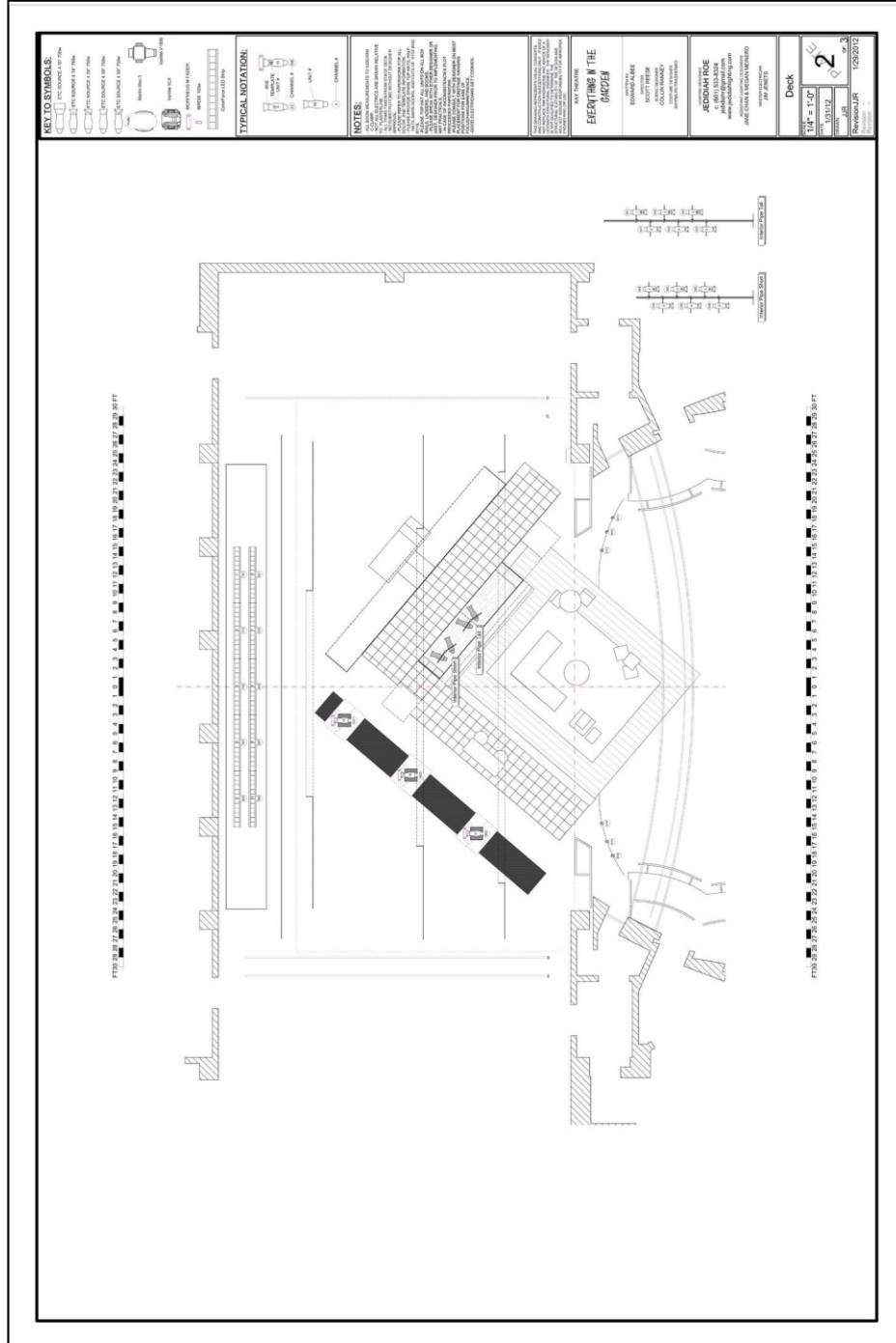
Chapter 2: The Production Process

2.2: Area Layout- Vari-Lite VLX



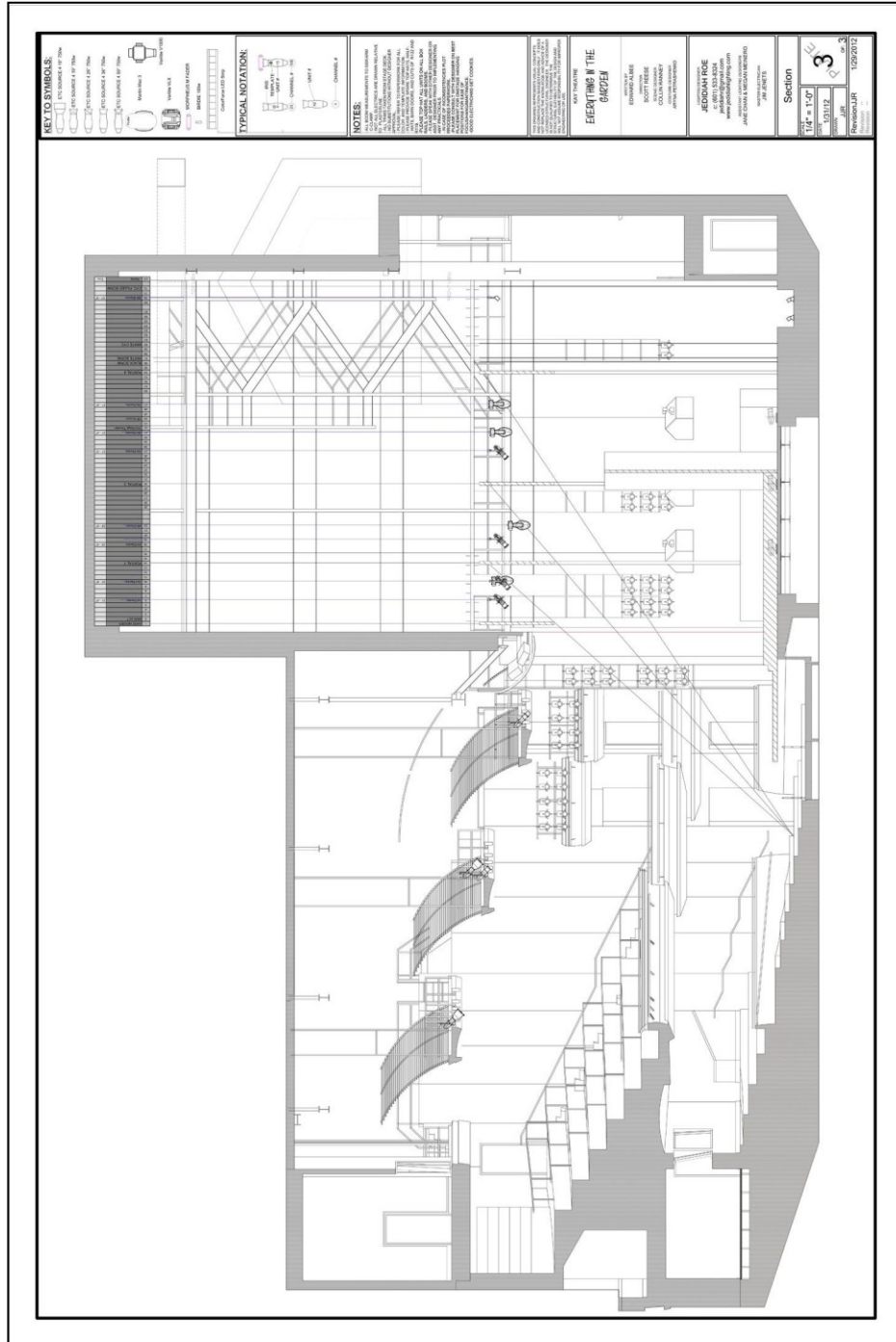
Chapter 2: The Production Process

2.3: Drafting Plate- Deck



Chapter 2: The Production Process

2.3: Drafting Plate- Section



Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(1)	A	SL Tech #2 Low	7	Front Diag SL	R360 + R132		19 DEG S4
(2)	B	SL Tech #2 Low	6	Front Diag SL	R360 + R132		19 DEG S4
(3)	C	SL Tech #2 Low	5	Front Diag SL	R360 + R132		19 DEG S4
(4)	D	SL Tech #2 Low	4	Front Diag SL	R360 + R132		19 DEG S4
(5)	E	SL Tech #2 Low	3	Front Diag SL	R360 + R132		19 DEG S4
(6)	F	SL Tech #2 High	5	Front Diag SL	R360 + R132		19 DEG S4
(7)	G	SL Tech #2 Low	2	Front Diag SL	R360 + R132		19 DEG S4
(8)	H	SL Tech #2 Low	1	Front Diag SL	R360 + R132		19 DEG S4
(9)	I	SL Tech #2 High	4	Front Diag SL	R360 + R132		19 DEG S4
(10)	J	SL Tech #2 High	3	Front Diag SL	R360 + R132		19 DEG S4
(11)	K	SL Tech #2 High	2	Front Diag SL	R360 + R132		19 DEG S4
(12)	L	SL Tech #2 High	1	Front Diag SL	R360 + R132		19 DEG S4
(13)	M	CAT #1 LO	6	Front Diag SL	R360 + R132		19 DEG S4
(14)	N	CAT #1 LO	5	Front Diag SL	R360 + R132		19 DEG S4
(15)	O	CAT #1 LO	2	Front Diag SL	R360 + R132		19 DEG S4
(16)	P	CAT #1 LO	1	Front Diag SL	R360 + R132		19 DEG S4
(21)	A	CAT #3 LO	2	Front Diag SR	R3410 + R132		10 DEG S4

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(1) thru (21)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden

CHANNEL HOOKUP

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Garden_Shop_02Mar12_JC.lw5

4/20/2012

Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(22)	B	CAT #3 LO	5	Front Diag SR	R3410 + R132		10 DEG S4
(23)	C	CAT #3 LO	8	Front Diag SR	R3410 + R132		10 DEG S4
(24)	D	CAT #3 LO	1	Front Diag SR	R3410 + R132		10 DEG S4
(25)	E	CAT #3 LO	4	Front Diag SR	R3410 + R132		10 DEG S4
(26)	F	CAT #3 LO	7	Front Diag SR	R3410 + R132		10 DEG S4
(27)	G	CAT #2 HI	3	Front Diag SR	R3410 + R132		10 DEG S4
(28)	H	CAT #2 HI	5	Front Diag SR	R3410 + R132		10 DEG S4
(29)	I	CAT #2 HI	9	Front Diag SR	R3410 + R132		10 DEG S4
(30)	J	CAT #2 HI	2	Front Diag SR	R3410 + R132		10 DEG S4
(31)	K	CAT #2 HI	4	Front Diag SR	R3410 + R132		10 DEG S4
(32)	L	CAT #2 HI	8	Front Diag SR	R3410 + R132		10 DEG S4
(33)	M	CAT #3 LO	3	Front Diag SR	R3410 + R132		10 DEG S4
(34)	N	CAT #3 LO	6	Front Diag SR	R3410 + R132		10 DEG S4
(35)	O	CAT #2 HI	7	Front Diag SR	R3410 + R132		10 DEG S4
(36)	P	CAT #2 HI	6	Front Diag SR	R3410 + R132		10 DEG S4
(37)	Q	CAT #2 HI	1	Front Diag SR	R3410 + R132		10 DEG S4
(41)	A	SR Tech #2 Low	4	Front Window Push	L201		19 DEG S4

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(22) thru (41)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden

CHANNEL HOOKUP

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Garden_Shop_02Mar12_JC.lw5

4/20/2012

Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(42)	B	SR Tech #2 Low	3	Front Window Push	L201		19 DEG S4
(43)	C	SR Tech #2 Low	1	Front Window Push	L201		19 DEG S4
(44)	D	SR Tech #2 High	5	Front Window Push	L201		19 DEG S4
(45)	E	SR Tech #2 High	4	Front Window Push	L201		19 DEG S4
(46)	F	SR Tech #2 High	2	Front Window Push	L201		19 DEG S4
(47)	G	SR Tech #1 Low	3	Front Window Push	L201		19 DEG S4
(48)	H	SR Tech #1 Low	2	Front Window Push	L201		19 DEG S4
(49)	I	SR Tech #1 Low	1	Front Window Push	L201		19 DEG S4
(50)	J	SR Tech #1 High	3	Front Window Push	L201		19 DEG S4
(51)	K	SR Tech #1 High	2	Front Window Push	L201		19 DEG S4
(52)	L	SR Tech #1 High	1	Front Window Push	L201		19 DEG S4
(53)	M	SR Tech #2 Low	2	Front Window Push	L201		19 DEG S4
(54)	N	SR Tech #2 High	3	Front Window Push	L201		19 DEG S4
(55)	O	SR Tech #1 Low	4	Front Window Push	L201		19 DEG S4
(56)	P	SR Tech #1 High	4	Front Window Push	L201		19 DEG S4
(61)	AB	SR Balc #1	3	Front Low Window	R351	R791 07	26 DEG S4
	BC	"	4	"	"	"	"

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(42) thru (61)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden	CHANNEL HOOKUP						Page 4 of 22
Garden_Shop_02Mar12_JC.lw5							4/20/2012
Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(62)	BC	SR Balc #1	1	Front Low Window	R351	R791 07	26 DEG S4
	CM	"	2	"	"	"	"
(71)	A	SL Balc #2	5	Reflected Fill	R362	R996 52	36 DEG S4
(72)	A	SL Balc #2	4	Reflected Fill	R362	R996 52	36 DEG S4
(73)	D	SL Balc #2	3	Reflected Fill	R362	R996 52	36 DEG S4
(74)	D	SL Balc #2	2	Reflected Fill	R362	R996 52	36 DEG S4
(75)	G	SL Balc #2	1	Reflected Fill	R362	R996 52	36 DEG S4
(76)	G	SL Balc #1	3	Reflected Fill	R362	R996 52	36 DEG S4
(77)	J	SL Balc #1	2	Reflected Fill	R362	R996 52	36 DEG S4
(78)	J	SL Balc #1	1	Reflected Fill	R362	R996 52	36 DEG S4
(81)		SR Slot	7	Side- High SR	N/C	GAM5 20	36 DEG S4
(82)		SR Slot	8	Side- High SR	N/C	GAM5 20	36 DEG S4
(83)		SR 1 LDR.	1	Side- High SR	N/C	GAM5 20	36 DEG S4
(84)		SR 1 LDR.	2	Side- High SR	N/C	GAM5 20	36 DEG S4
(85)		SR 2 LDR.	1	Side- High SR	N/C	GAM5 20	36 DEG S4
(86)		SR 2 LDR.	2	Side- High SR	N/C	GAM5 20	36 DEG S4
(87)		SR 3 LDR.	1	Side- High SR	N/C	GAM5 20	36 DEG S4
(88)		SR 3 LDR.	2	Side- High SR	N/C	GAM5 20	36 DEG S4

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(62) thru (88)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden		CHANNEL HOOKUP					Page 5 of 22	
Garden_Shop_02Mar12_JC.lw5							4/20/2012	
Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type	
(91)		SR Slot	9	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(92)		SR Slot	10	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(93)		SR 1 LDR.	3	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(94)		SR 1 LDR.	4	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(95)		SR 2 LDR.	3	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(96)		SR 2 LDR.	4	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(97)		SR 3 LDR.	3	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(98)		SR 3 LDR.	4	Side- Mid SR	R08	GAM5 20	36 DEG S4	
(101)		SR Slot	11	Side- Low SR	R52	GAM5 20	36 DEG S4	
(102)		SR Slot	12	Side- Low SR	R52	GAM5 20	36 DEG S4	
(103)		SR 1 LDR.	5	Side- Low SR	R52	GAM5 20	36 DEG S4	
(104)		SR 1 LDR.	6	Side- Low SR	R52	GAM5 20	36 DEG S4	
(105)		SR 2 LDR.	5	Side- Low SR	R52	GAM5 20	36 DEG S4	
(106)		SR 2 LDR.	6	Side- Low SR	R52	GAM5 20	36 DEG S4	
(107)		SR 3 LDR.	5	Side- Low SR	R52	GAM5 20	36 DEG S4	
(108)		SR 3 LDR.	6	Side- Low SR	R52	GAM5 20	36 DEG S4	
(111)		SL Slot	7	Side- High SL	N/C + R119		36 DEG S4	

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden		CHANNEL HOOKUP				Page 6 of 22	
Garden_Shop_02Mar12_JC.lw5						4/20/2012	
Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(112)		SL Slot	8	Side- High SL	N/C + R119		36 DEG S4
(113)		SL 1 LDR.	1	Side- High SL	N/C + R119		36 DEG S4
(114)		SL 1 LDR.	2	Side- High SL	N/C + R119		36 DEG S4
(115)		SL 2 LDR.	1	Side- High SL	N/C + R119		36 DEG S4
(116)		SL 2 LDR.	2	Side- High SL	N/C + R119		36 DEG S4
(121)		SL Slot	9	Side- Mid SL	R08 + R119		36 DEG S4
(122)		SL Slot	10	Side- Mid SL	R08 + R119		36 DEG S4
(123)		SL 1 LDR.	3	Side- Mid SL	R08 + R119		36 DEG S4
(124)		SL 1 LDR.	4	Side- Mid SL	R08 + R119		36 DEG S4
(125)		SL 2 LDR.	3	Side- Mid SL	R08 + R119		36 DEG S4
(126)		SL 2 LDR.	4	Side- Mid SL	R08 + R119		36 DEG S4
(131)		SL Slot	11	Side- Low SL	R52 + R119		36 DEG S4
(132)		SL Slot	12	Side- Low SL	R52 + R119		36 DEG S4
(133)		SL 1 LDR.	5	Side- Low SL	R52 + R119		36 DEG S4
(134)		SL 1 LDR.	6	Side- Low SL	R52 + R119		36 DEG S4
(135)		SL 2 LDR.	5	Side- Low SL	R52 + R119		36 DEG S4
(136)		SL 2 LDR.	6	Side- Low SL	R52 + R119		36 DEG S4

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(112) thru (136)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(141)	GJ	SR Slot	1	High Side Point Source SR	L201	R728 8	26 DEG S4
(142)	HK	SR Slot	2	High Side Point Source SR	L201	R728 8	26 DEG S4
(143)	DG	SR Slot	3	High Side Point Source SR	L201	R728 8	26 DEG S4
(144)	EH	SR Slot	4	High Side Point Source SR	L201	R728 8	26 DEG S4
(145)	BE	SR Slot	5	High Side Point Source SR	L201	R728 8	26 DEG S4
(146)	AD	SR Slot	6	High Side Point Source SR	L201	R728 8	26 DEG S4
(147)	HJ	1st ELEC. (LS 6)	20	High Side Point Source SR	L201	R728 8	26 DEG S4
(148)	FH	1st ELEC. (LS 6)	21	High Side Point Source SR	L201	R728 8	26 DEG S4
(149)	MF	1st ELEC. (LS 6)	22	High Side Point Source SR	L201	R728 8	26 DEG S4
(150)	K	1st ELEC. (LS 6)	23	High Side Point Source SR	L201	R728 8	26 DEG S4
(151)	IK	1st ELEC. (LS 6)	24	High Side Point Source SR	L201	R728 8	26 DEG S4
(152)	NI	1st ELEC. (LS 6)	25	High Side Point Source SR	L201	R728 8	26 DEG S4

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(153)	L	3rd ELEC. (LS 18)	17	High Side Point Source SR	L201	R728 8	26 DEG S4
(154)	QL	3rd ELEC. (LS 18)	18	High Side Point Source SR	L201	R728 8	26 DEG S4
(155)	Q	3rd ELEC. (LS 18)	19	High Side Point Source SR	L201	R728 8	26 DEG S4
(156)	P	3rd ELEC. (LS 18)	20	High Side Point Source SR	L201	R728 8	26 DEG S4
(157)	T	3rd ELEC. (LS 18)	21	High Side Point Source SR	L201	R728 8	26 DEG S4
(158)	PT	3rd ELEC. (LS 18)	22	High Side Point Source SR	L201	R728 8	26 DEG S4
(161)	AB	SL Slot	1	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(162)	DB	SL Slot	2	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(163)	DG	SL Slot	3	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(164)	GE	SL Slot	4	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(165)	CD	SL Slot	5	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(166)	EC	SL Slot	6	High Side Point Source SL	L200	GAM6 97	26 DEG S4

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(153) thru (166)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(167)	JH	1st ELEC. (LS 6)	1	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(168)	HF	1st ELEC. (LS 6)	3	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(169)	FM	1st ELEC. (LS 6)	4	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(170)	K	2nd ELEC. (LS 10)	2	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(171)	I	2nd ELEC. (LS 10)	3	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(172)	N	2nd ELEC. (LS 10)	4	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(173)	S	3rd ELEC. (LS 18)	1	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(174)	L	3rd ELEC. (LS 18)	2	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(175)	O	3rd ELEC. (LS 18)	3	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(176)	ST	4th ELEC. (LS 22)	1	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(177)	P	4th ELEC. (LS 22)	3	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(178)	P	4th ELEC. (LS 22)	4	High Side Point Source SL	L200	GAM6 97	26 DEG S4
(181)	CF	SL Tech #1 High	1	Front HS Temp	R316	R772 28	26 DEG S4

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(167) thru (181)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(182)	FI	SL Tech #1 Low	1	Front HS Temp	R316	R772 28	26 DEG S4
(183)	IL	SL Tech #1 High	2	Front HS Temp	R316	R772 28	26 DEG S4
(184)	AD	SL Tech #1 Low	2	Front HS Temp	R316	R772 28	26 DEG S4
(185)	DG	SL Tech #1 High	3	Front HS Temp	R316	R772 28	26 DEG S4
(186)	GJ	SL Tech #1 Low	3	Front HS Temp	R316	R772 28	26 DEG S4
(191)	A	CAT #2 LO	5	Center Fill	R3409 + R119		19 DEG S4
(192)	B	CAT #2 LO	7	Center Fill	R3409 + R119		19 DEG S4
(193)	C	CAT #2 LO	9	Center Fill	R3409 + R119		19 DEG S4
(194)	D	CAT #2 LO	4	Center Fill	R3409 + R119		19 DEG S4
(195)	E	CAT #2 LO	6	Center Fill	R3409 + R119		19 DEG S4
(196)	F	CAT #2 LO	8	Center Fill	R3409 + R119		19 DEG S4
(197)	G	CAT #2 LO	2	Center Fill	R3409 + R119		19 DEG S4
(198)	H	CAT #2 LO	3	Center Fill	R3409 + R119		19 DEG S4
(199)	I	CAT #1 LO	13	Center Fill	R3409 + R119		19 DEG S4
(200)	J	CAT #2 LO	1	Center Fill	R3409 + R119		19 DEG S4
(201)	K	CAT #1 LO	4	Center Fill	R3409 + R119		19 DEG S4
(202)	L	CAT #1 LO	7	Center Fill	R3409 + R119		19 DEG S4

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(203)	M	CAT #2 LO	10	Center Fill	R3409 + R119		19 DEG S4
(204)	N	CAT #1 LO	18	Center Fill	R3409 + R119		19 DEG S4
(205)	O	CAT #1 LO	17	Center Fill	R3409 + R119		19 DEG S4
(206)	P	CAT #1 LO	14	Center Fill	R3409 + R119		19 DEG S4
(207)	Q	CAT #1 LO	3	Center Fill	R3409 + R119		19 DEG S4
(211)	R	1st ELEC. (LS 6)	2	Center Fill	R3409 + R119		19 DEG S4
(212)	S	3rd ELEC. (LS 18)	5	Center Fill	R3409 + R119		19 DEG S4
(213)	T	4th ELEC. (LS 22)	5	Center Fill	R3409 + R119		19 DEG S4
(214)	U	3rd ELEC. (LS 18)	6	Center Fill	R3409 + R119		19 DEG S4
(221)	A	CAT #1 LO	11	Top Toning	Fader	R774 7	26 DEG S4
		"	11 .1	"			M Fader
(222)	B	CAT #1 LO	15	Top Toning	Fader	R774 7	26 DEG S4
		"	15 .1	"			M Fader
(223)	C	CAT #1 LO	16	Top Toning	Fader	R774 7	26 DEG S4
		"	16 .1	"			M Fader
(224)	D	CAT #1 LO	9	Top Toning	Fader	R774 7	26 DEG S4
		"	9. 1	"			M Fader

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(203) thru (224)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(225)	E	CAT #1 LO	12	Top Toning	Fader	R774 7	26 DEG S4
		"	12 .1	"			M Fader
(226)	F	1st ELEC. (LS 6)	16	Top Toning	Fader	R774 7	26 DEG S4
		"	16 .1	"			M Fader
(227)	G	CAT #1 LO	8	Top Toning	Fader	R774 7	26 DEG S4
		"	8. 1	"			M Fader
(228)	H	1st ELEC. (LS 6)	13	Top Toning	Fader	R774 7	26 DEG S4
		"	13 .1	"			M Fader
(229)	I	1st ELEC. (LS 6)	14	Top Toning	Fader	R774 7	26 DEG S4
		"	14 .1	"			M Fader
(230)	J	1st ELEC. (LS 6)	8	Top Toning	Fader	R774 7	26 DEG S4
		"	8. 1	"			M Fader
(231)	K	1st ELEC. (LS 6)	12	Top Toning	Fader	R774 7	26 DEG S4
		"	12 .1	"			M Fader
(232)	L	3rd ELEC. (LS 18)	13	Top Toning	Fader	R774 7	26 DEG S4
		"	13 .1	"			M Fader
(233)	M	1st ELEC. (LS 6)	19	Top Toning	Fader	R774 7	26 DEG S4
		"	19 .1	"			M Fader

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(234)	N	1st ELEC. (LS 6)	17	Top Toning	Fader	R774 7	26 DEG S4
		"	17 .1	"			M Fader
(235)	O	3rd ELEC. (LS 18)	16	Top Toning	Fader	R774 7	26 DEG S4
		"	16 .1	"			M Fader
(236)	P	3rd ELEC. (LS 18)	15	Top Toning	Fader	R774 7	26 DEG S4
		"	15 .1	"			M Fader
(237)	R	2nd ELEC. (LS 10)	5	Top Toning	Fader	R774 7	26 DEG S4
		"	5. 1	"			M Fader
(238)	S	3rd ELEC. (LS 18)	9	Top Toning	Fader	R774 7	26 DEG S4
		"	9. 1	"			M Fader
(239)	T	5th ELEC. (LS 37)	1	Top Toning	Fader	R774 7	26 DEG S4
		"	1. 1	"			M Fader
(241)	DG	1st ELEC. (LS 6)	15	Back Diag	R302	GAM7 06	36 DEG S4
(242)	AD	1st ELEC. (LS 6)	18	Back Diag	R302	GAM7 06	36 DEG S4
(243)	K	2nd ELEC. (LS 10)	8	Back Diag	R302	GAM7 06	36 DEG S4
(244)	J	2nd ELEC. (LS 10)	9	Back Diag	R302	GAM7 06	36 DEG S4
(245)	EH	2nd ELEC. (LS 10)	11	Back Diag	R302	GAM7 06	36 DEG S4
(246)	BE	2nd ELEC. (LS 10)	12	Back Diag	R302	GAM7 06	36 DEG S4

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(247)	IL	4th ELEC. (LS 22)	8	Back Diag	R302	GAM7 06	36 DEG S4
(248)	FI	4th ELEC. (LS 22)	10	Back Diag	R302	GAM7 06	36 DEG S4
(249)	CF	4th ELEC. (LS 22)	14	Back Diag	R302	GAM7 06	36 DEG S4
(250)	OP	5th ELEC. (LS 37)	6	Back Diag	R302	GAM7 06	36 DEG S4
(251)	NO	5th ELEC. (LS 37)	8	Back Diag	R302	GAM7 06	36 DEG S4
(252)	MN	5th ELEC. (LS 37)	9	Back Diag	R302	GAM7 06	36 DEG S4
(256)	T	6th ELEC. (LS 41)	4	Back Diag	R302	GAM7 06	36 DEG S4
(257)	BAR	6th ELEC. (LS 41)	5	Back Diag	R302	GAM7 06	36 DEG S4
(258)	M	6th ELEC. (LS 41)	6	Back Diag	R302	GAM7 06	36 DEG S4
(261)	DSL	2nd ELEC. (LS 10)	1	Arc SL push	L200		26 DEG S4
(262)	DSR	2nd ELEC. (LS 10)	16	Bar Spe	L200		26 DEG S4
(263)	MSL	4th ELEC. (LS 22)	2		L200		26 DEG S4
(264)	MSR	4th ELEC. (LS 22)	16		L200		26 DEG S4
(265)	USL	7th ELEC. (LS 47)	1		L200		26 DEG S4
(266)	USR	7th ELEC. (LS 47)	9		L200		26 DEG S4
(301)	ZA	2nd ELEC. (LS 10)	7	Back Color Toning			VLX
(302)	ZB	2nd ELEC. (LS 10)	10	Back Color Toning			VLX
(303)	ZC	4th ELEC. (LS 22)	11	Back Color Toning			VLX

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(304)	ZD	2nd ELEC. (LS 10)	6	Back Color Toning			VLX
(305)	ZE	4th ELEC. (LS 22)	9	Back Color Toning			VLX
(306)	ZF	6th ELEC. (LS 41)	3	Back Color Toning			VLX
(307)	ZG	4th ELEC. (LS 22)	6	Back Color Toning			VLX
(308)	ZH	6th ELEC. (LS 41)	1	Back Color Toning			VLX
(309)	ZI	6th ELEC. (LS 41)	2	Back Color Toning			VLX
(311)		2nd ELEC. (LS 10)	14	Window Push			MAC III PERF
(312)		4th ELEC. (LS 22)	15	Window Push			MAC III PERF
(313)		6th ELEC. (LS 41)	7	Window Push			MAC III PERF
(314)		7th ELEC. (LS 47)	8	Window Push			MAC III PERF
(321)		SL FOH VL	1	Moving Special			VL1000-TS LAMP
		"	1.	"			VL1000-TS POWER
			1				
(322)		SL FOH VL	2	Moving Special			VL1000-TS LAMP
		"	2.	"			VL1000-TS POWER
			1				
(323)		SR FOH VL	1	Moving Special			VL1000-TS LAMP
		"	1.	"			VL1000-TS POWER
			1				

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(304) thru (323)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(324)		SR FOH VL	2	Moving Special			VL1000-TS LAMP
		"	2	"			VL1000-TS POWER
(331)		Interior Pipe Tall	2	Back Wall Color	R302		50 DEG S4
(332)		Interior Pipe Tall	4	Back Wall Color	R302		50 DEG S4
(333)		Interior Pipe Tall	6	Back Wall Color	R302		50 DEG S4
(334)		Interior Pipe Short	2	Back Wall Color	R302		50 DEG S4
(335)		Interior Pipe Short	4	Back Wall Color	R302		50 DEG S4
(336)		Interior Pipe Short	6	Back Wall Color	R302		50 DEG S4
(341)		Interior Pipe Tall	1	Back Wall Template	L201	R778 05	50 DEG S4
(342)		Interior Pipe Tall	3	Back Wall Template	L201	R778 05	50 DEG S4
(343)		Interior Pipe Tall	5	Back Wall Template	L201	R778 05	50 DEG S4
(344)		Interior Pipe Short	1	Back Wall Template	L201	R778 05	50 DEG S4
(345)		Interior Pipe Short	3	Back Wall Template	L201	R778 05	50 DEG S4
(346)		Interior Pipe Short	5	Back Wall Template	L201	R778 05	50 DEG S4
(351)	US Leg	SR Balc #2	1	Grass Arch	L203	R778 05	26 DEG S4
	-----	"	"	2	"	"	"
(352)	US Mid	SR Balc #2	5	Grass Arch	L203	R778 05	26 DEG S4
	-----	"	"	6	"	"	"

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(355)	DS Leg	Balc Rail	1	Grass Arch	L203	R778 05	19 DEG S4
	"	"	2	"	"	"	"
(356)	DS Mid	Balc Rail	3	Grass Arch	L203	R778 05	19 DEG S4
	"	"	4	"	"	"	"
(357)	DS Header	Balc Rail	5	Grass Arch	L203	R778 05	19 DEG S4
	"	"	8	"	"	"	"
(358)	Mid Header	Balc Rail	9	Grass Arch	L203	R778 05	19 DEG S4
	"	"	10	"	"	"	"
(359)	US Header	Balc Rail	11	Fireplace Window temp	L203	R778 05	19 DEG S4
	"	"	12	"	"	"	"
(365)	Header Front Face	1st ELEC. (LS 6)	5	Backwall Slash Temp	L201	GAM3 68	36 DEG S4
(366)	Header Front Face	1st ELEC. (LS 6)	6	Backwall Slash Temp	L201	GAM3 68	36 DEG S4
(367)	Header Front Face	1st ELEC. (LS 6)	7		L201	GAM3 68	36 DEG S4
(368)	Header Front Face	1st ELEC. (LS 6)	9		L201	GAM3 68	36 DEG S4
(369)	Header Front Face	1st ELEC. (LS 6)	10		L201	GAM3 68	36 DEG S4
(370)	Header Front Face	1st ELEC. (LS 6)	11	Fireplace Dn Temp	L201	GAM3 68	36 DEG S4
(371)	Header Down	3rd ELEC. (LS 18)	4	Fireplace Dn Temp	L201	GAM3 68	26 DEG S4
(372)	Header Down	3rd ELEC. (LS 18)	8	Grass Arch	L201	GAM3 68	26 DEG S4
(373)	Header Down	3rd ELEC. (LS 18)	10	Grass Arch	L201	GAM3 68	36 DEG S4

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(355) thru (373)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(374)	Header Down	3rd ELEC. (LS 18)	11	Grass Arch	L201	GAM3 68	36 DEG S4
(375)	Header Down	3rd ELEC. (LS 18)	12	Fireplace Top temp	L201	GAM3 68	36 DEG S4
(376)	Header Down	3rd ELEC. (LS 18)	14	Fireplace Top temp	L201	GAM3 68	36 DEG S4
(377)	Grass Arch Back	4th ELEC. (LS 22)	7	Grass Arch	N/C	R791 07	26 DEG S4
(378)	Grass Arch Back	5th ELEC. (LS 37)	2	Grass Arch	N/C	R791 07	26 DEG S4
(379)	Grass Arch Back	5th ELEC. (LS 37)	4	Grass Arch	N/C	R791 07	36 DEG S4
(380)	Grass Arch Back	5th ELEC. (LS 37)	5	Grass Arch	N/C	R791 07	36 DEG S4
(381)		SR PROSC	1	Grass Arch	L203 + R132		50 DEG S4
(382)		SR PROSC	2	Grass Arch	L203 + R132		50 DEG S4
(383)		SR PROSC	3	Grass Arch	L203 + R132		50 DEG S4
(384)		SR PROSC	4	Grass Arch	L203 + R132		50 DEG S4
(385)		SR PROSC	5	Grass Arch	L203 + R132		50 DEG S4
(386)		SR PROSC	6	Grass Arch	L203 + R132		50 DEG S4
(387)	Hedge Uplight	SL PROSC	1	Grass Arch Up	L201	R778 05	50 DEG S4
(388)	Hedge Uplight	SL PROSC	2	Grass Arch Up	L200 + R119		50 DEG S4
(391)		7th ELEC. (LS 47)	2	Back Grass Arch Push	N/C	R791 07	26 DEG S4
(392)		7th ELEC. (LS 47)	3	Back Grass Arch Push	N/C	R791 07	26 DEG S4

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(393)		7th ELEC. (LS 47)	4	Back Grass Arch Push	N/C	R791 07	26 DEG S4
(394)		7th ELEC. (LS 47)	5	Back Grass Arch Push	N/C	R791 07	26 DEG S4
(395)		7th ELEC. (LS 47)	6	Back Grass Arch Push	N/C	R791 07	26 DEG S4
(396)		2nd ELEC. (LS 10)	15		L201	GAM3 68	36 DEG S4
(397)		4th ELEC. (LS 22)	13	Toy House HS	L201	GAM3 68	36 DEG S4
(398)		5th ELEC. (LS 37)	7	Toy House HS	L201	GAM3 68	36 DEG S4
(421)		SR 4 LDR.	13	Cyc Hort- SR	N/C	R790 65	26 DEG S4
(422)		SR 4 LDR.	14	Cyc Hort- SR	N/C	R790 65	26 DEG S4
(423)		SL 4 LDR.	12	Cyc Hort- SR	N/C	R790 65	26 DEG S4
(424)		SL 4 LDR.	11	Cyc Hort- SL	N/C	R790 65	26 DEG S4
(431)		2nd ELEC. (LS 10)	13	Toy House	R316 + R132		19 DEG S4
(432)		4th ELEC. (LS 22)	12	Toy House	R52 + R132		19 DEG S4
(433)		4th ELEC. (LS 22)	17	Toy House	R316 + R132		19 DEG S4
(434)		3rd ELEC. (LS 18)	16	Toy House .2	R52 + R132		19 DEG S4
(435)		5th ELEC. (LS 37)	10	Toy House	R316 + R132		19 DEG S4
(436)		7th ELEC. (LS 47)	7	Toy House	R52 + R132		19 DEG S4
(451)	Q	SR Tech #2 Low	5	Entrance Face	R3409 + R119		19 DEG S4

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(393) thru (451)

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Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(452)	P	SR Tech #2 High	1	Entrance Face	R3409 + R119		19 DEG S4
(453)	Q	CAT #1 LO	10	Door Fill	R3409 + R119		19 DEG S4
(454)	P	CAT #1 LO	19	Door Fill	R3409 + R119		19 DEG S4
(455)		SR Balc #2	3	Fireplace Wall	R316 + R119		26 DEG S4
		----- "	4	"	"		"
(456)		Balc Rail	6	Fireplace	N/C + R119		19 DEG S4
		----- "	7	"	"		"
(601)		SL Boom 1	15	Houses	Fader		26 DEG S4
		"	"	House Uplight			M Fader
(602)		SL Boom 2	16	Houses	Fader		26 DEG S4
		"	"	House Uplight			M Fader
(603)		SL Boom 2	17	Houses	Fader		26 DEG S4
		"	"	House Uplight			M Fader
(611)		Deck	18	MURDER LIGHT!	N/C + R132		Birdie
(612)		Deck	19	MURDER LIGHT!	N/C + R132		Birdie
(613)		Deck	20	MURDER LIGHT!	N/C + R132		Birdie
(614)		Deck	21	MURDER LIGHT!	N/C + R132		Birdie
(615)		Deck	22	MURDER LIGHT!	N/C + R132		Birdie
(616)		Deck	23	MURDER LIGHT!	N/C + R132		Birdie

Jedidiah J. Roe / Lightwright 5

(452) thru (616)

Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
Garden CHANNEL HOOKUP Page 21 of 22							
<small>Garden_Shop_02Mar12_JC.lw5</small> <small>4/20/2012</small>							
(651)		Front of Hedeg	1	Birdie house			Birdie
		"	2	"			"
		"	3	"			"
(652)		Back of Hedge	1	Birdie house Back			Birdie
		"	2	"			"
		"	3	"			"
(661)		Back Wall Door Way	1	Fireplace Wall Back UL			mini 10
		"	2	"			"
(701)		8th ELEC. (LS 70)	1	Cyc			ColorForce 72 - M9
(713)		8th ELEC. (LS 70)	2	Cyc			ColorForce 72 - M9
(725)		8th ELEC. (LS 70)	3	Cyc			ColorForce 72 - M9
(737)		8th ELEC. (LS 70)	4	Cyc			ColorForce 72 - M9
(749)		8th ELEC. (LS 70)	5	Cyc			ColorForce 72 - M9
(761)		Deck	1	Cyc Bottom			ColorForce 72 - M9
(773)		Deck	2	Cyc Bottom			ColorForce 72 - M9
(785)		Deck	3	Cyc Bottom			ColorForce 72 - M9
(797)		Deck	4	Cyc Bottom			ColorForce 72 - M9
(809)		Deck	5	Cyc Bottom			ColorForce 72 - M9
(821)		Deck	6	Cyc Mid			ColorForce 72 - M9

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(651) thru (821)

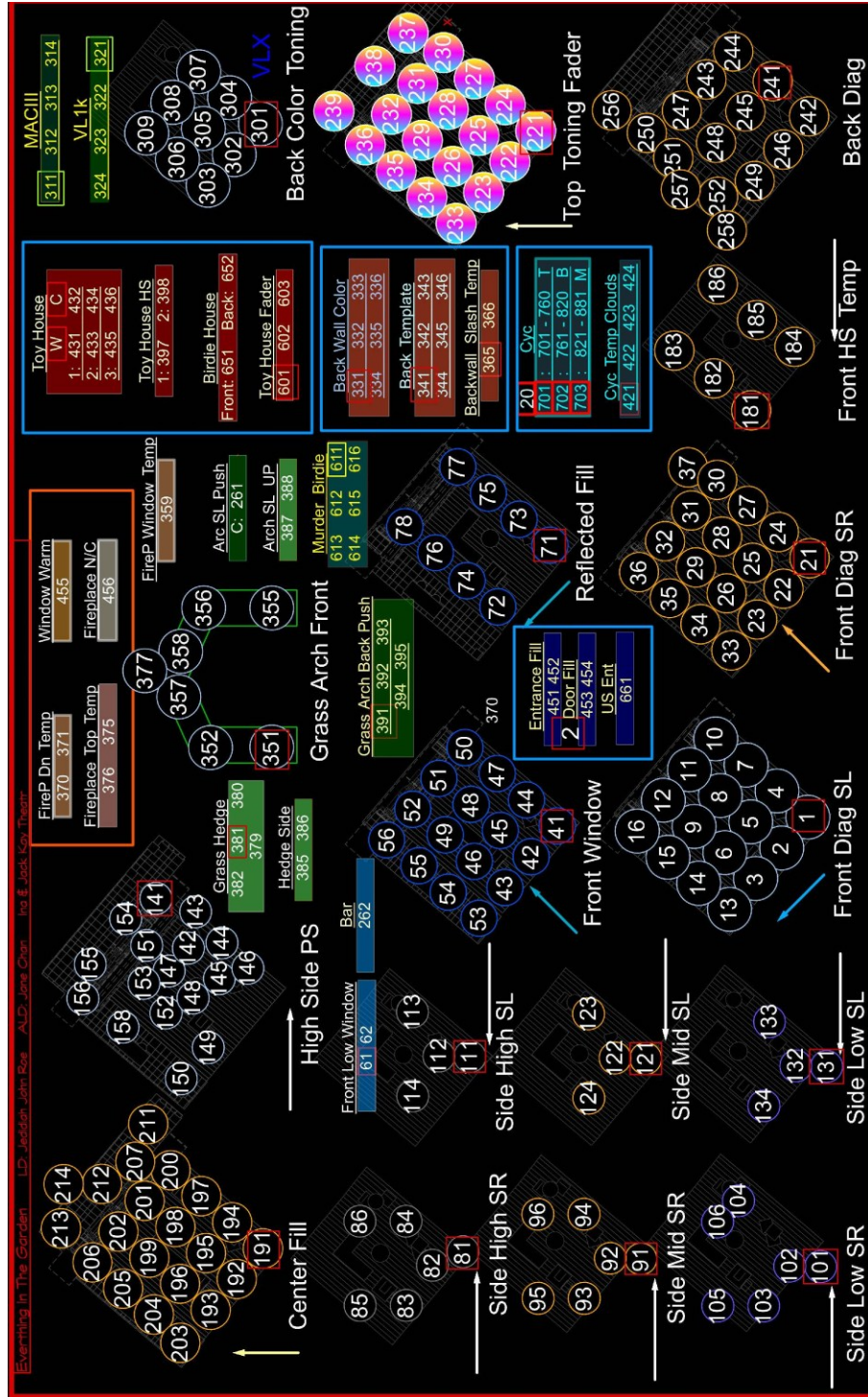
Chapter 2: The Production Process

2.4: Supplemental Paperwork- Channel Hookup

Garden	CHANNEL HOOKUP	Page 22 of 22					
Garden_Shop_02Mar12_JC.lw5		4/20/2012					
Chan	User 1	Position	U#	Purpose	Color	Gobo	Inst Type
(833)		Deck	7	Cyc Mid			ColorForce 72 - M9
(845)		Deck	8	Cyc Mid			ColorForce 72 - M9
(857)		Deck	9	Cyc Mid			ColorForce 72 - M9
(869)		Deck	10	Cyc Mid			ColorForce 72 - M9
(999)		1st ELEC. (LS 6)		FADER POWER			NON-DIM
		----- 3rd ELEC. (LS 18)		"			"

Chapter 3: The Tech Process

3.1: Magic Sheet



Chapter 3: The Tech Process

3.2: Cue Track

Cue	PG #	Time	Time	W	F	Action	Look	Label	Ref to PDF	Jane added Q notes
		Up	Dn							
1	-	5				Preset	House at Full	Pre Show		
2	-						House at Half			
3	-						House Out			
4										
5	-									
6										
7										
8										
9										
10						Act 1				
11										
12	7	10	22				Actor Lights Up	Into Scene 1		BLOCK
13	7	6	25			w/ sound Johnny Ent	Johnny Entr	Scene		
14	7	7	15				Jenny Ent	Johnny Ent		
15										
16	7	8	12		8	Johnny at couch	Johnny at table	Johnny to Sofa		
17										
18	8	9				AF	Johnny at sofa	AF: Johnny Sofa		
19										
20	9	22					expand from table, chair and SL	Get Up		
21										
22	11	8	D:6			"love my garden"	Rich Rises leaves Us	Richard Leaves		
23										
24	11	6	14				Rich sits chair	Rich sits chair		
25										
26	13	8					Jenny rises	Jenny Rises		
27										
28	14	8	16				Richard moves to table			
29										
30										
31										
32	15	4					Jack at fireplace	Jack Ent		sharp spot movemet to next q
33		7					Jack dialogue	Follow Jack		
34	16	1,3	3			Hello Children	lights shift	Spe Out	p10-1	
35										
36										
37										
38										
39										
40	17	6	12				Lights Shift	Richard Ext	p11-3	

Chapter 3: The Tech Process

3.2: Cue Track

Cue	PG #	Time	Time	W	F	Action	Look	Label	Ref to PDF	Jane added Q notes
41										
42										
43										
44	19	6	D:1 6				Jack alone	Jenny Exit	p13-1	
45										
46	19	6	D4 10		6		shift back		p13-2	
47										
48	19	4	14				Jenny Ent	Jenny Ent	p13-3	
49										
50	20	6	D:4 14				AI Sofa	AI at Sofa	p14-1	
51	20									
52	21	25				"useful"	Tooth give Jenny Money	Money	p15-1	bar and hedge too bright?
53	22	8	12			Tooth get up	near fire place	Tooth fireplace		
54	23	8					Jenny stands by fireplace	Jenny Up	p17-1	
55										
56	24	8	D:7 23				to us entrance	Tooth Up	p18-1	
57										
58	24	9	D:5 9			Tooth Exit	Light Shift	Tooth Exit	p18-2	
59										
60	25	8	D:3 25			R Ent	Light Shift	Richard Bar	p19-2	
61		15	22			"do us both GOOD"		Leave Bar		
62	28	12	45			"I just wonder"	Start to Shift	Richard at Door	p21-1	
63										
64							End of Act One Scene Two			
65										
66									p22-1	
67	28	30			27	"quite a bit"	Intro to Scene	End Scene	p22-2	Transition
67.2		10				AF	Transition	AF:Transition		sky change
67.4	28	D3 15				w/ john		Johnny Ent		window intensity change
68	28	9	15				Scene Lights	Scene light		
69	6					Jenny gets up	Jenny at bar	Jenny up		
70	28								p22-3	
71	28									
72	31	22					down to pillows	To Pillow	p25-1	
73		D:3 25				As Johnny leaves		package		
74	35	9				Jenny go to bar	Lights Shift	Jenny up	p29-1	
75										
76	35	4	D:3			Jack enter	lights shift	Jack Fireplace	p29-2	322 delay 3
77		4	6			Jack X DS		Jack DS		321 Delay 2
78	35	1.2	D:1				lights shift back	Back to scene	p29-3	
79										

Chapter 3: The Tech Process

3.2: Cue Track

Cue	PG #	Time	Time	W	F	Action	Look	Label	Ref to PDF	Jane added Q notes
80										
81										
82										
83										
84										
85										
86	38	22	D-15				Lights Shift to bar	Jenny Exit	p32-1	
87										
88		4				mid point at Ent	Jack at the Fireplace spe	Jack Fireplace		w/ sound
89										
90										
91										
92	41	2				Jenny Ent	Shift	Jack Exit	p35-3	w/ sound
93		18	20				Richard at chair	Richard at Chair		w/ sound
94	42	12					Shift to Jenny back	Richard at Sofa	p36-1	
95										
96	45	22				B "whore house"	Shift	Both at Sofa	p39-1	color time 4
96,2		3:30,				H2 AF	The Argument	Argument		
96,4		6								
97										
98										
99										
100										BLOCK
101										
102	51	15	d.4[Richard exit	Bar	Jenny Ext	p45-1	
103										
104										
105										
106	51	12	6			Johnny drinks	Lights Out End of Act 1	Richard Alt bar	p45-3	Block A, G801 TB
107										
108										
109										
110	52	8				w/ House UP	Intermission	House up	p46-1	Act 2
111	52									
112	52	15					Intermission Look	Intermission		
113	52	5				W/ House Out	Act 2	w/ House Out		
113,5	52	9				B w/ music fade down	Start of Scene	Scene		
114		13					Richard starts in chair	AF: at Chair	p46-2	look 614
115										
116	55	8				Jenny enter		Ent	p49-1	M

Chapter 3: The Tech Process

3.2: Cue Track

Cue	PG #	Time	Time	W	F	Action	Look	Label	Ref to PDF	Jane added Q notes
117										
118	57	45					Enters us	Guess Ent	p51-1	
119										
120	60	1:15						All guess		
121										
122	60	2:00					Shift	last Guess	p54-1	
123										
124										
125										
126	62	22				All exit	lights shift all exit	Guess exit	p56-1	
127										
128	63	22			22		lights shift	Tooth Ent	p57-1	
129	6					AF		look at sofa		
130	63		12				enter us	Guess ent	p57-3	324 M
131										
132	64		10				shift all enter	All Guess back	p58-1	
133										
134	65		2:15			tooth	shift with realization	Richard Realise	p59-1	
135										
136	66		10				pull down to tooth	R	p60-1	
137										
138										
139										
140	68		15				shift as ladies exit	Ladies exit	p62-1	
141										
142	70	12					lights shift for the business meeting	Meeting	p64-1	
143	6	14					tooth near chair	Tooth Up		
144	72	10	15				shift with ladies entrance	Ladies Ent	p66-1	
145										
146	73	15					lights shift us entrance	Jack Ent	p67-1	
147										
148	6						Top Bar darker	Jack Leave Top bar		
149										
150	76	9					focus upstage	US	p70-1	
151										
152	76	12					shift	Richard Ent	p70-2	
153										
154										
155										
156	77	1:15					start to slowly shift	Jack move	p71-2	
157										

Chapter 3: The Tech Process

3.2: Cue Track

Cue	PG #	Time	Time	W	F	Action	Look	Label	Ref to PDF	Jane added Q notes
158	78	15	D:5 12				shift back	Jack dead	p72-1	
159										
160	79	8	D:4f				Focus on Toothe	Tooth	p73-1	
161										
162	80	12	25				Shift	Guy got up	p74-1	
163										
164	82	12				tooth leaves the couch	Shift Slow	Tooth Up	p76-1	
165										
166	82	8	14			tooth exit	Focus on Toothe, Richard & Jenny	Tooth Ext	p76-2	
167										
168	82	7				Jack on Step	On Jack	Jack step DS	p76-3	323 Mark
169	82	4					Jack at Bar	Jack at Bar		
169.5	82	5				"I worry for them"	X to Jenny and Richard	Jenny & R		
170	83	6	D:6f			Jack X Dn to chair	Shift to Richard and Jenny	Jack Leave	p77-1	
171		3	D:8 3	13		X to SL		Jack X SL		
171.5		5				AF	Jack at Fireplace	AF: Fireplace		
172	83									
173	83									
174	83	9		12		Jack Exit	Exit	Jack Exit	p77-3	Block
175										
176	83	6		14			Jenny Silhouette	End	p77-4	
177										
178		3.5				AF	Black Out	AF:Black Out		M
179										
180		4					Bow, lights up	Curtain Call		G 311 Mark, time 6
181										
182		5					House Up	House Up		
183										
184	84									
185										
186	84									

Chapter 4: Production Photographs



We first see Richard resting on the couch, surrounded by bright light in the sun room of their perfect little house.



From the opposite wall, a fine dusting of sky blue pushes through and brings life to the field-stone of the fireplace.

Chapter 4: Production Photographs



The room feels full of air, and is a friendly place of rest and relaxation.

Chapter 4: Production Photographs



Jack speaks to the audience. The light plays on the fireplace behind him.

Chapter 4: Production Photographs



Past the unlit fireplace we can see the glow from a hidden hallway light brighten the floral wallpaper.



. The light, warmed and colored bronze, by the setting sun, is cast through the back wall of glass, catching the new polished side table in its warm glow.

Chapter 4: Production Photographs



Richard discovers how Jenny has been slowly increasing their wealth, and with that discovery he begins to see the corruption in their life.



The charming light of the setting sun begins to corrode and coat with rust.

Chapter 4: Production Photographs



Life has changed for Richard and Jenny, and we see the light through their eyes- the sun has set upon their lives and this day.



Shadows are longer and darker, twisted with deeper colors, and the innocence of a sunlit summer day is gone forever.

Chapter 4: Production Photographs



Jack speaks one last time with the audience. He pleads with Jenny and Richard to stay strong and hold on.

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