

## ABSTRACT

Title of Document: A MIDSUMMER NIGHT'S DREAM: A  
LIGHTING DESIGN  
THE INA AND JACK KAY THEATRE  
CLARICE SMITH PERFORMING ARTS  
CENTER  
UNIVERSITY OF MARYLAND – COLLEGE  
PARK

Sarah B. Tundermann, Master of Fine Arts, 2013

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

The purpose of this thesis is to provide a discussion and documentation of the process and results of the lighting design for the fall 2012 production of A Midsummer Night's Dream of the University of Maryland – College Park, School of Theatre, Dance, and Performance Studies in co-production with the National Academy of Chinese Theatre Arts – Beijing. The thesis contains the following: a discussion of collaboration throughout the design process; research images, renderings, and descriptions used to develop and communicate ideas about color, texture, intensity, form, composition, mood, and information to the production team; organization of desired equipment to execute the

design; complete drafting plates and supplementary paperwork used to technically communicate the design to production electricians; magic sheet, cue list, and other documents used as organizational tools for the lighting designer during the technical rehearsal process; and archival production photographs used as documentation of the completed design.

A MIDSUMMER NIGHT'S DREAM: A LIGHTING DESIGN  
THE INA AND JACK KAY THEATRE  
CLARICE SMITH PERFORMING ARTS CENTER  
UNIVERSITY OF MARYLAND – COLLEGE PARK

by

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Advisory Committee:  
Associate Professor Brian MacDevitt, Chair  
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Professor Mitchell Hébert

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## Acknowledgments

I would like to thank my family for their continued love and encouragement, Brian MacDevitt for his guidance and teaching, and my collaborative team, without whom this production could not have been possible:

Directors: Mitchell Hébert and Yu Fanlin

Scenic Designer: Andrew Kaufman

Costume Designer: Laree Lentz

Associate Costume Designer: Rebecca Delapp

Sound Designer: Matthew M. Neilson

Composers/Musical Directors: Aaron Bliden and Mark Halpern

Assistant Lighting Designers: Alberto Segarra and Emily Wilson

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## Chapter 1: The Preliminary Design Process

### 1.1: Initial Design Meeting

The creation of any theatrical work is an intense and extremely collaborative process, and the University of Maryland's School of Theatre, Dance, and Performance Studies' co-production with the National Academy of Chinese Theatre Arts of William Shakespeare's *A Midsummer Night's Dream*, was an exemplary example of this. It is the usual practice for the design team and director of any production to begin this collaborative process together. However, my addition to the design team as the lighting designer came later in the process than is customary at the University of Maryland. While the design and creative team of the production completely overcame this slight set back, I was disadvantaged of joining the process after director Mitchell Hébert, and costume and scenic designers Andrew Kaufman and Laree Lenz respectively had reached final designs for *Midsummer*.

As students in the design program of the School of Theatre, Dance, and Performance Studies, we are encouraged to explore a piece on our own prior to a

meeting with a director. As such, my approach to the lighting design of *A Midsummer Night's Dream* began with me formulating a design concept to prepare for my initial meeting with Mitchell Hébert. Going in to this process, I was already well-informed of the strong traditional Chinese influence in both the visual world and the people of our production: half of the cast were Chinese students at NACTA and in our bilingual production, the performers would all be speaking their native language. I also knew that the director and design team had already explored that this world would be divided into the Peking-opera infused world of the court and the silk-tree stylization of the forest.

My initial concept for the lighting design – written into a one-page statement and supplemented with visual research – was inspired by the strong design work and collaboration that had already been carried out by Hébert and the design team. This concept statement was not something that I directly shared with Hébert, but rather was a personal exercise to begin my process by allowing me to access and develop a connection to the people and the world of *Midsummer*, as well as better articulate my design ideas. It was my hope that while my initial point of view towards the lovers and their search for the freedom to love might not be relevant to the director's vision, I would be able to demonstrate my emotional investment in this world, and my ideas could be guided, live, breathe, and grow with Hébert's as a participant and collaborator in the creation of our production:

A wave of sunlight blasts through the majestic towers of bamboo, cutting blades of snow-white into the bamboo floor. The sunlight pouring down across Theseus' shoulders, his regal shadow stretches

out beside him. The world of the court in William Shakespeare's *A Midsummer Night's Dream* is one built in the spirit of tradition. As beautiful and powerful as the structured silk worn by the people of the court, the blazing sunlight reinforces the ideals of Theseus and his attendants, but it is not made to nurture our four lovers as their destiny appears to be handed to them.

It is with a mysterious suddenness, that we enter the forest. The fluidly flowing trees shimmer in and out of the soft lavender dusting of a twilight sky. Fairies flit among the trees, gliding through the ember speckles of fireflies. Plucked out from the increasing depth of velvety ocean blues with the comforting hand of an apricot glow, the lovers are free to experience nothing but youthful rush of emotion and passion.

Morning arises and the lilac fog of cupid's flower begins to lift. Puck has set things right with the lovers, and Theseus finds their love in a balance. Having realized their power of controlling their emotions rather than trying to control their surrounds, the lovers blend the two worlds of the court and the forest, of tradition and youth. The sunlight still streams down across their shoulders, but this time it is softened as greeted by the heartfelt warmth of the lovers, opening the way for the mechanicals to begin their play.

At my initial design meeting with Mitchell Hébert, I shared the visual research I had developed for *A Midsummer Night's Dream* with my concept statement. At this point, my research focused on establishing the two separate worlds of the court and the forests. Knowing that the world of the court would be strongly influenced by traditional Peking Opera, I wanted to incorporate the blazing light with which the operas are lit, with a naturalism that would also enhance the bold and structured silk costumes and the rigid and powerfully imposing bamboo of the scenic design. I was very much drawn to the high-contrast, high-intensity of Eric Cone's *Axis* (Fig 1.1) as inspiration for the court, which contained the quality of an oppressively powerful mid-day sun.

*Fig. 1.1. Research Image: The Court (Cone)*



Fig. 1.2. Research Image: *The Forest*  
(Dubbeldam)



The forest on the other hand was to be a magical world in which the magical passions of the fairies felt at home. I found the pointillism to be a very compelling style with which to create this magical forest in Ton Dubbeldam's *Early Spring* (Fig. 1.2). The dapple of texture hinted at naturalism in the same way as the touches of flowers in the fairies' costume and the stature of the silk trees while retaining the passion-driven fantasy that existed in the forest.

Overall, Hébert responded positively to my initial research and design ideas. He encouraged me to keep the design ideas simple in the interest of the challenges of working in multiple languages and with two different cultures, our limited time in technical rehearsals

for such a large and complex production, and most importantly to be unified with the other aesthetics of the world Hébert and the other members of the design team were creating. This simple-but-powerful aesthetic became a very important idea to my design and would very much guide my vision for the lighting design throughout the process. Hébert recognized that the high-contrast stylization of the court would result in some shadow combined with the gleaming intensity of sunlight, but he expressed interest in the idea. Hébert's thoughts for embodying the magic of the forest through sound and lighting enhanced my existing ideas, and together we developed a concept for a forest that was controlled by the magical creatures that lived there: Just as the fairies had the power to create the forest around them with the silk trees, their presence could have a visceral impact on the lighting. We also discussed that followspots could be implemented in the forest to allow us to highlight the fairies while maintaining the magical quality around them.

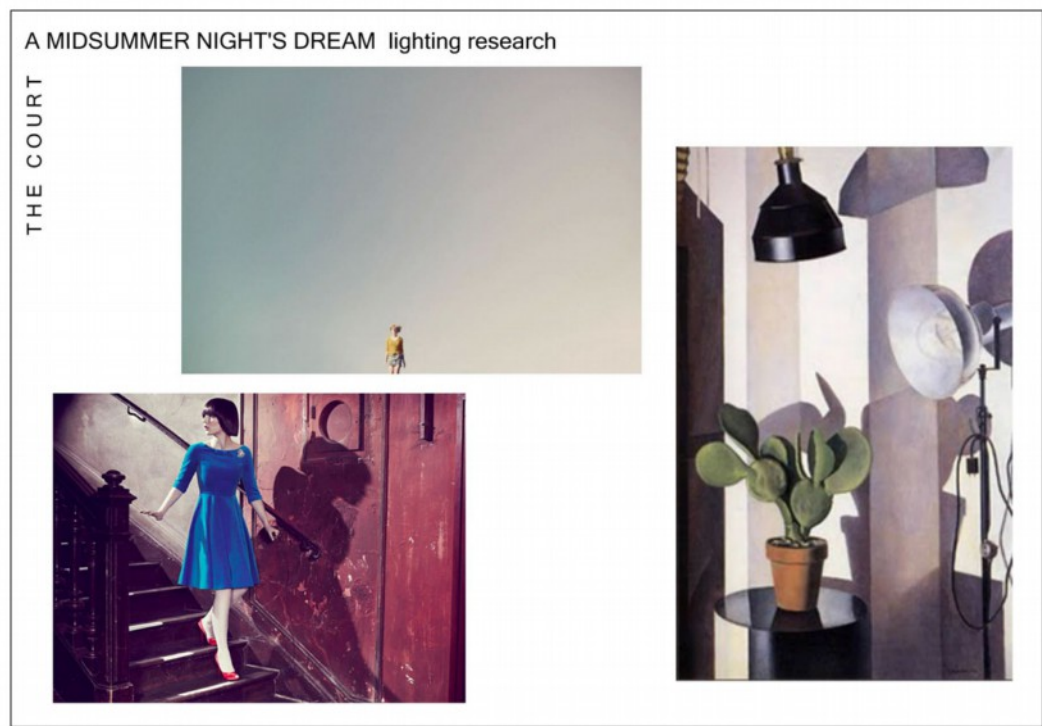
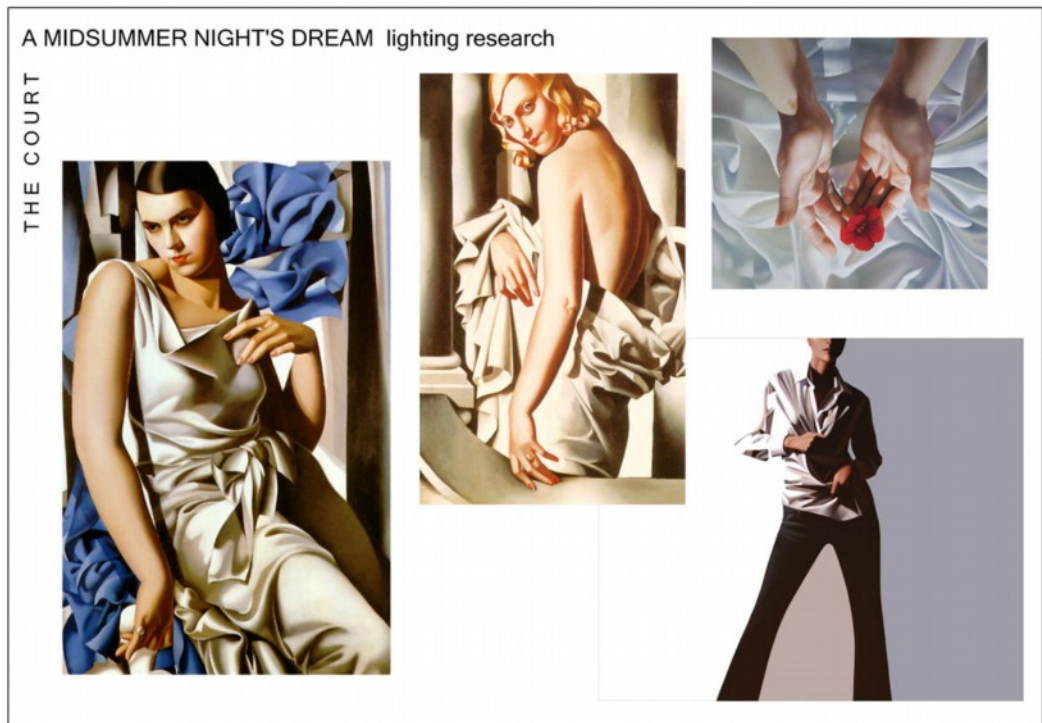
## 1.2: Continuing Design Meetings

Following the initial design meeting for *A Midsummer Night's Dream* I continued to shift and develop my lighting design concept through the collaboration, discussion, and exploration of the piece with Mitchell Hébert and the rest of the design team. Throughout this process the two initial research images I had shared with Hébert remained relevant to the design while allowing me to further expand upon my ideas, and adjust my lighting design concept such that it would better benefit the director's vision and storytelling.

The biggest conceptual change in the lighting during this preliminary design process was my shift in focus of the point of view from the lovers to the mechanical. As a team, we discussed the mechanicals' world throughout the design process as one that existed somewhere between the two worlds of the court and the forest, both in its representation with Andrew Kaufman's scenery and in the lighting. Matt Neilson joined the design team as the sound designer, and Mark Halpern and Aaron Bliden joined as composers and musical directors for original songs that we would be adding for the mechanical scenes to further develop them as characters. Hébert also presented the design team with his idea that the story we would be telling in our production of *Midsummer* would be Nick Bottom's dream. As a result of these discussions, I shifted my concept to emphasize Bottom's story. In my presenting Bottom's story as the through-line that connected the worlds and characters of the play, I was able to better conceptualize the play as a whole.

During our subsequent design meetings, my ideas for the lighting of the court remained relatively unchanged from that which I presented at my initial design meeting with Hébert. The high-contrast daylight that first captured me in Cone's painting continued to serve as inspiration in my further development of my visual research as seen in figure 1.3. However, in a world that felt grounded in nature with the boldly towering bamboo of Andrew Kaufman's court and the strong inclusion of flora in Laree Lenz' forest costumes, I wanted to clarify how the stylized lighting of the court could fit in a naturalistic world, albeit exaggerated. I was able to do this with a bold sky that was supported with the large rear projection screen (RP) provided in Kaufman's scenic design (Fig. 1.4).

Fig. 1.3 (top). Research Plate One: The Court; Fig. 1.4 (bottom). Research Plate Two: The Court





Lenz had developed the idea of integrating lights into the fairies' costumes to add to the magic of the forest during the preliminary design process. After researching different types of light that could be integrated into the costumes, Lenz' final decision was with LED sequins. These LEDs shimmered across the fabric with a similar quality as the pointillism that I was initially drawn to for the forest, but the sporadic quality of the light reminded me of fireflies. Combining this idea of fireflies with the pointillism lead me to discover long-exposure images of fireflies (as seen in fig. 1.5), which further solidified my ideas for the forest while complementing the integrated-lighting costume idea. This firefly idea proved to be beneficial for creating composition in the forest, especially since the team decided to forgo any use of atmosphere (haze or fog) out of concern for actors' safety with the high level of

*Fig. 1.5. Research Plate Three: The Forest;*



physicality in their performance. Moreover, we could use the fireflies and pointillism both to represent the magic of the forest, and as a tool to further capture Bottom's lust for the forest. I also further explored the pallet for the lighting of the forest during these meetings, as represented in figure 1.6 by allowing for a cohesive quality to the forest while showing the progression time as well as complimenting the fairies and silk trees, which Kaufman and Lenz aided by providing me with samples of the fabrics they would be using.

*Fig. 1.6. (bottom) Research Plate Four: The Forest*



One of the strongest developments of my design, as a result of the shift in my concept and point of view, lead me to solidify the sunrise of act four, scene one. I had previously connected the sunrise with Theseus' acceptance of the lovers' love, but through Hébert's vision of Bottom, he guided me to tie it to Bottom's monologue.

This moment of resolution for Bottom would not only exist in between the world of the forest and the world of the court as it had in the mechanical's first scene, but it would be the beginning of a new day in which we finally found a fused balance between these two worlds (Fig. 1.7).

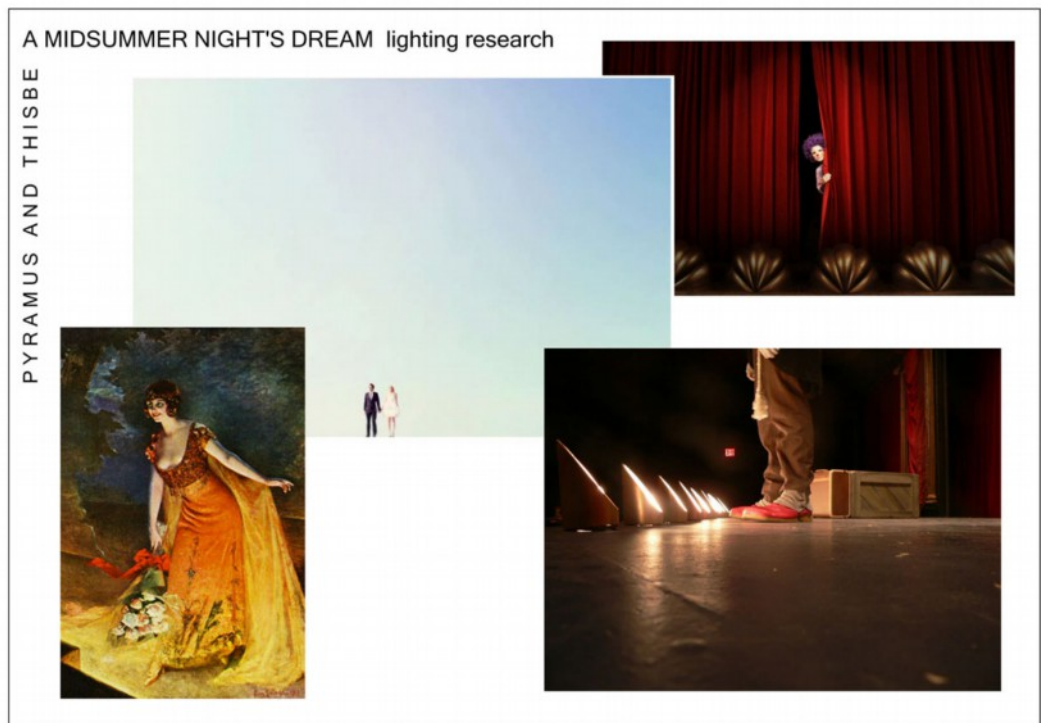
Fig. 1.7. Research Plate Five: *The Forest – Morning*



Finally, while Hébert and I had discussed the use of followspots in the forest at our initial design meeting, through our design discussions we found that a possible exception for this use would be with act five, scene one: during the mechanical's performance of *Pyramus and Thisbe*. As *Pyramus and Thisbe* was to be presentational in its style and implementation, I thought the followspot could also be used to enhance the theatricality of the mechanical's play. In this instance, the change in intent with the followspot would result in a different aesthetic: a hard-edged spot to

contrast the softer blended followspots of the forest (Fig. 1.8). To continue this idea of the theatricality of the mechanical's production, Kaufman and I were able to collaborate on the idea of footlights for *Pyramus and Thisbe*. Kaufman was able to design footlights in the form of hurricane lanterns, which matched the rest of the hand-made aesthetic of their production while allowing me to get the theatrical quality of lighting that I felt would best benefit the scene.

Fig. 1.8. Research Plate Six: *Pyramus and Thisbe*



SARAH TUNDERMANN LIGHTING DESIGN

### 1.3: Final Design Meeting

As a culmination of the preliminary design process, I completed color renderings for *A Midsummer Night's Dream*. These renderings were a tool to further convey my design concept to Hébert and the design team, as well as aid me in the following steps in the design process.

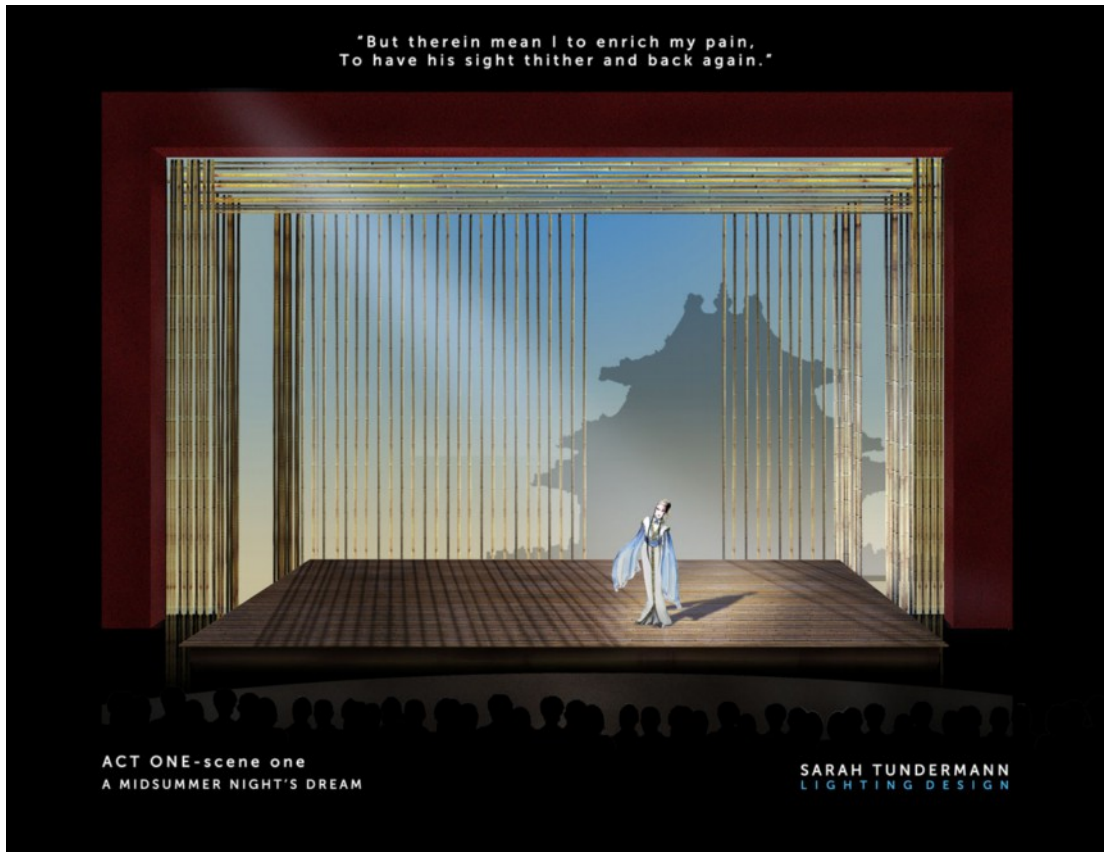
When approaching the renderings, I wanted to use different rendering styles to help convey the different qualities of the court versus the forest, which I could then blend together for the final scene. I chose to use Photoshop-generated renderings for the court so I could enhance the immense power and disparity of that world (Fig. 1.9-10). To aid in the accuracy and cohesion of the production design as a whole, I used

*Fig. 1.9. Lighting Design Rendering One: The Court*



Kaufman's scenic design rendering (Fig 1.11) as a base for the lighting renderings, and I incorporated Lentz' costume renderings as the figures (Fig 1.12).

*Fig. 1.10 (top) Lighting Design Rendering Two: The Court; Fig 1.11 (bottom left) Scenic Design Rendering by Andrew Kaufman; Fig 1.12 (bottom right) Costume Design Rendering by Laree Lentz*



For my design renderings of the forest, including the mechanicals' forest location of act one, scene two, I worked with pastel, oil pastel, charcoal, and markers over a printed base of the Photoshop renderings on colored canson paper. I chose to work with a majority of non-digital mediums for the forest to further convey the painterly pointillism-inspired quality of the magic forest (Fig. 1.13-15).

Fig. 1.13 Lighting Design Rendering Three: The Mechanicals

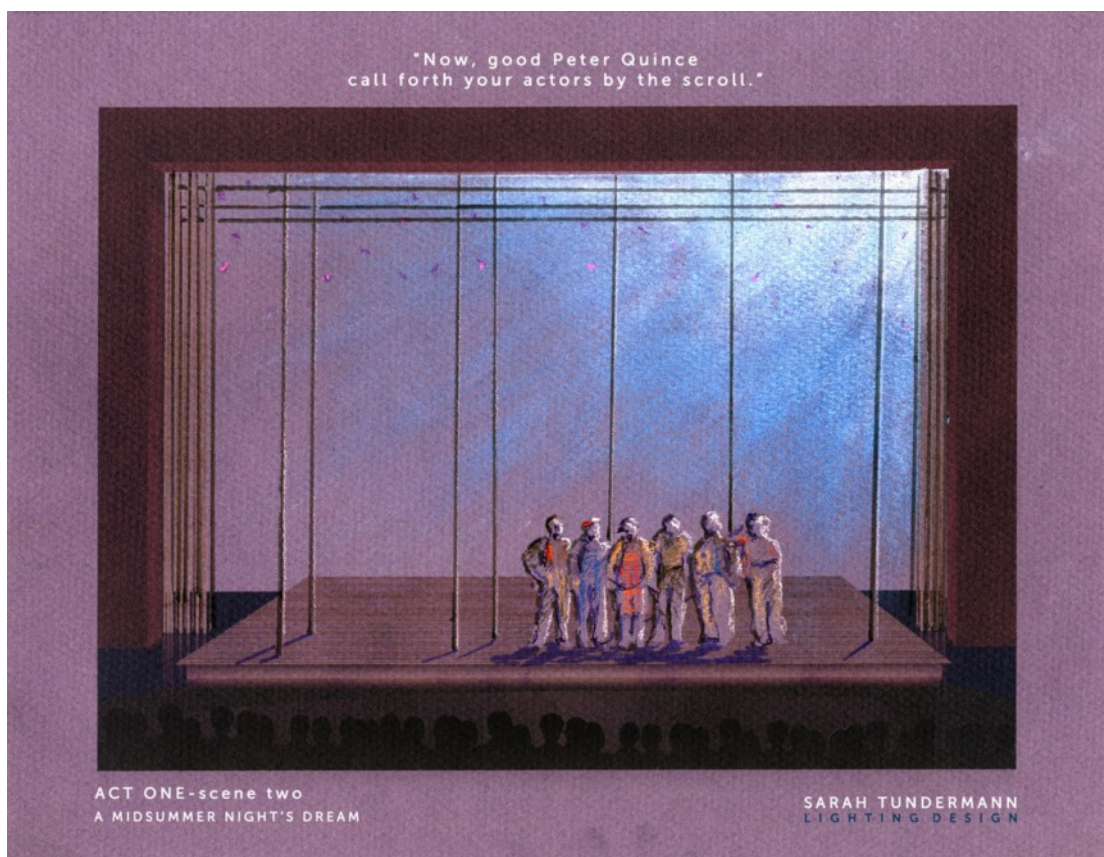


Fig 1.14 (top) Lighting Design Rendering Four: The Forest; Fig 1.15 (bottom) Lighting Design Rendering Five: The Forest





Finally, to blend the two worlds for the final rendering, I used pastel and markers to enhance a Photoshop rendering to add the hints of the painterly world of the forest to the court (Fig. 1.16).

*Fig. 1.16 Lighting Design Rendering Six: Pyramus and Thisbe*

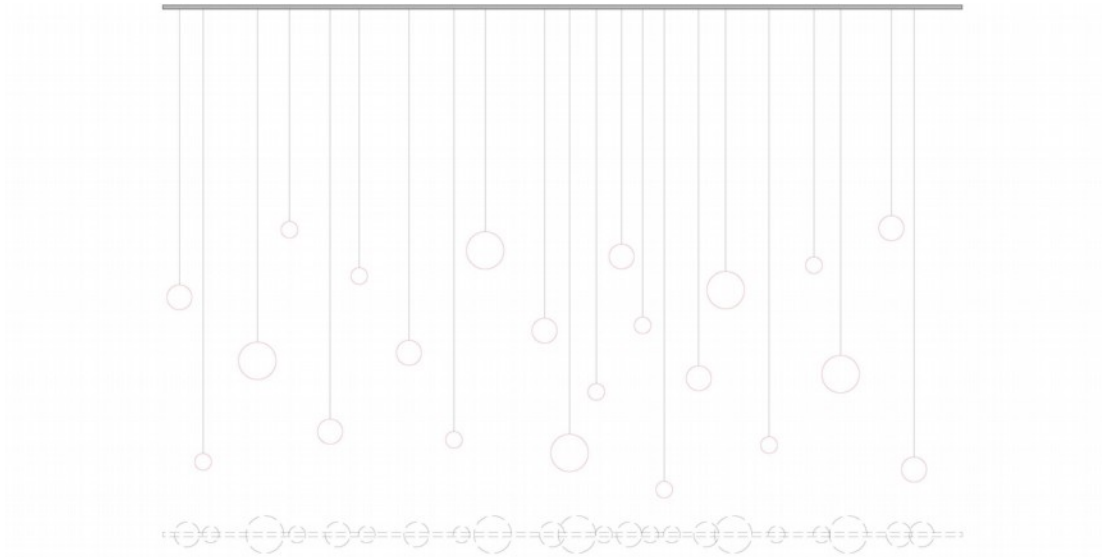


## Chapter 2: The Production Process

### 2.1: The Technical Process

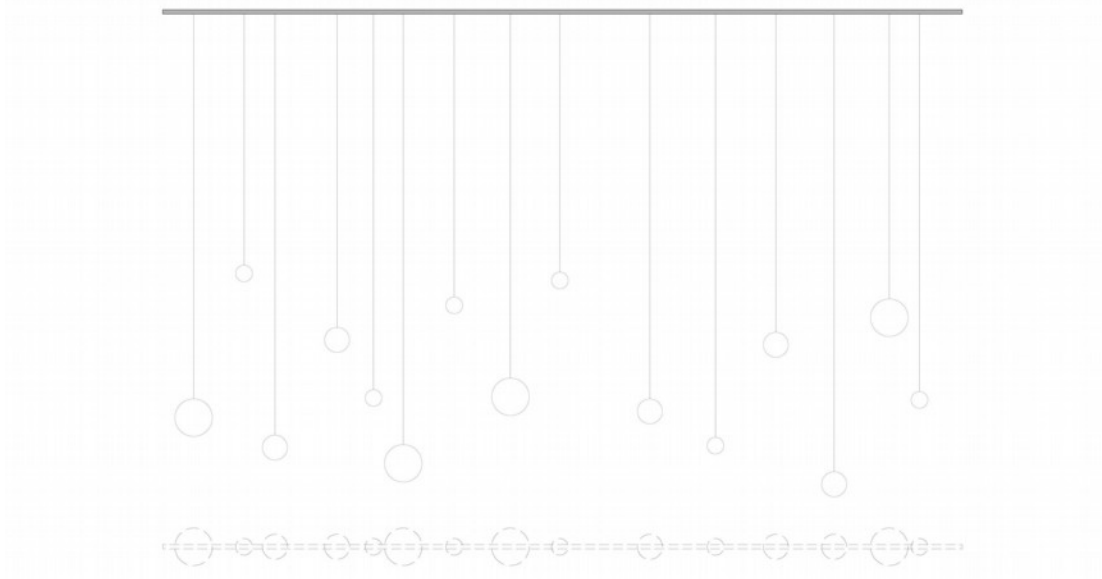
Following the initial design process, the design team began the technical aspect of the production. Following the cost out, the designs – primarily scenic design – underwent several changes to allow for the designs to fit within the budget. One of the biggest scenic and lighting changes was the loss of a fiber optic star drop that Andrew Kaufman and I had hoped to use to add variety to the passage of night. Ultimately the loss of this drop proved to be a very positive change, as Kaufman and I were able to brainstorm together to create a solution that would give us the additional level of night that we had hoped for while keeping within the budgetary constraints of the design. The solution we found was to create a field of very stylized “stars” out of paper lanterns as seen in the Lantern Layout from Kaufman's design in figure 2.1. Each of these lanterns would contain an incandescent light bulb of which I would

Fig. 2.1 Lantern Layout designed and drafted by Andrew Kaufman



1 1 LANTERN LAYOUT  
Scale: 1/4" = 1'-0"

9 @ 8' 7 @ 12' 5 @ 18'



2 2 LANTERN LAYOUT  
Scale: 1/4" = 1'-0"

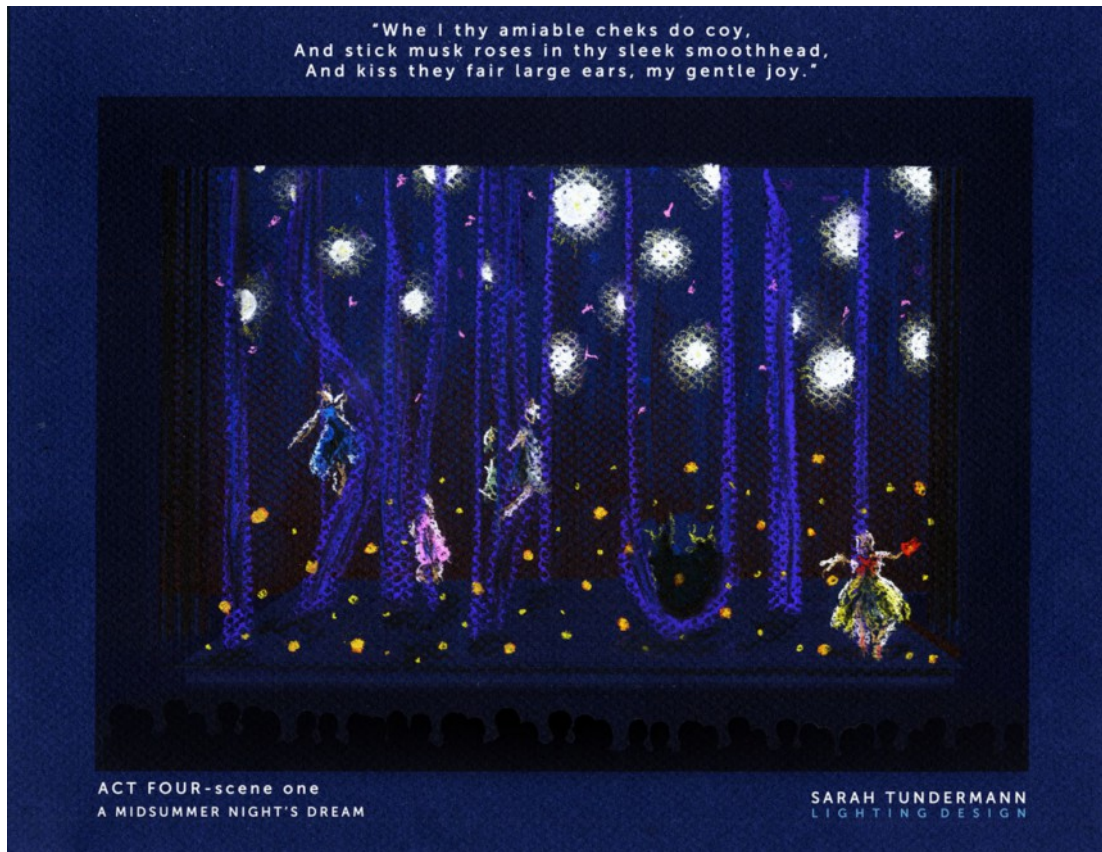
5 @ 8' 4 @ 12' 4 @ 18'

- NOTES:
- ALL LANTERNS ARE WHITE IRREGULAR RIBBED LANTERNS FROM <http://www.paperlanternstore.com/whitemaru.html>
  - LANTERNS HAVE 3 SIZES: 8", 12", AND 18".
  - ALL LANTERNS ARE HUNG FROM ELECTRICAL CABLE, DISCUSS WITH ELECTRICS SHOP.
  - LANTERNS ARE FIXED DIRECTLY TO BATTEN.



then be able to control the intensity. To further articulate this idea, I completed an additional rendering in the same style as my previous forest renderings (Fig 2.2).

*Fig. 2.2 Lighting Design Rendering Seven: The Forest*



The new “stars” were ultimately an excellent addition to Kaufman's beautiful design, and they led to another new development that we were able to collaborate on as well: a moon. While the stars very much fit in the stylized world Kaufman had created, especially the Chinese-infused aesthetic, we discussed that they could be made even more cohesive with the world of the forest if we were able to introduce another similar element. We developed the idea together, and Kaufman's design for the moon became an important element in the overall composition of the forest.

Moreover, the moonlight became an important driving force in my design for the forest. As the design team explored the solutions to challenges that arose as a result of the technical process, Hébert continued to be supportive in guiding our designs toward our single unified vision.

One big challenge of designing *A Midsummer Night's Dream* arose with the limited fly space in the theatre. Due to the nature of Kaufman's design, there were many scenic elements that needed to fly in and out, which drastically limited the space for electrics. Kaufman and I worked closely together with the technical director and the electrics shop coordinator to ensure both the scenic and lighting needs of the show could be feasible. Kaufman was understanding of my lighting needs, and I tried to consolidate design ideas and implementations as much as possible to allow us to effectively share the overhead space (Fig. 2.3). These collaborations were imperative to the realization of my lighting design, and the completion of my technical drafting plates (See Appendix II).

Fig. 2.3. Kay Theatre – A Midsummer Night's Dream Lineset Schedule

Kay Theatre Standard Lineset Schedule				Show Name:	A MIDSUMMER NIGHT'S DREAM	Revision Date:	6/14/2012
Line #	Fixed Position Can Not Change	Standard Use	Notes	Position	Requested Use		Line #
1	Hard Header			1'-0"	Dedicated Hard Header		1
2	Main Drape		Has Traveler Track	1'-6"	Dedicated Main Drape		2
3		Border #1	May interfere with Main Drape if use is changed	2'-0"	COURT DROP		3
4		Leg #1	May interfere with 1st Electric if use is changed	2'-6"	DS BAMBOO TABS		4
5			Blocked by 1st Electric*	3'-0"			5
6	First Electric			3'-6"	Dedicated First Electric		6
7			Blocked by 1st Electric*	4'-0"			7
8			Blocked by 1st Electric*	4'-6"			8
9				5'-0"	1 FLOWERS		9
10				5'-6"			10
11				6'-0"	DS CEILING PIECE		11
12				6'-6"			12
13				7'-0"			13
14				7'-6"	2 ELECTRIC		14
15		Border #2		8'-0"			15
16		Leg #2		8'-6"			16
17			Blocked by 2nd Electric*	9'-0"	2 FLOWERS		17
18			Blocked by 2nd Electric*	9'-6"			18
19		Second Electric		10'-0"	Proposed Border flown in to top of 3E batten		19
20			Blocked by 2nd Electric*	10'-6"	3 ELECTRIC		20
21			Blocked by 2nd Electric*	11'-0"			21
22				11'-6"			22
23	SL Tab		Offstage Blackout	US-DS pipe	Dedicated SL Tab		23
24	Stage Left LX Ladder			US-DS pipe	Dedicated Stage Left LX Ladder		24
25				13'-6"	3 FLOWERS		25
26				14'-0"	DS BAMBOO WALL		26
27				14'-6"			27
28		Border #3		15'-0"	PROSCENIUM		28
29		Leg #3		15'-6"	Proposed Border flown in to top of 4E batten		29
30				16'-0"	4 ELECTRIC		30
31			Blocked by 3rd Electric*	16'-6"			31
32			Blocked by 3rd Electric*	17'-0"			32
33		Third Electric		17'-6"	US CEILING PIECE		33
34			Blocked by 3rd Electric*	18'-0"	4 FLOWERS		34
35			Blocked by 3rd Electric*	18'-6"			35
36				19'-0"	US BAMBOO TABS		36
37				19'-6"	Proposed Border flown in to top of 5 E batten		37
38				20'-0"	5 ELECTRIC		38
39				20'-6"			39
40		Border #4		21'-0"			40
41		Leg #4		21'-6"	5 VERTICAL BAMBOO		41
42	Mid Stage Traveler			22'-0"	Dedicated Mid Stage Traveler		42
43	RP Scrn 18' h x 24' w			22'-6"	Dedicated RP Screen		43
44			Blocked by 4th Electric*	23'-0"	5 FLOWERS		44
45			Blocked by 4th Electric*	23'-6"	US BAMBOO WALL		45
46		Fourth Electric		24'-0"			46
47			Blocked by 4th Electric*	24'-6"	MOON		47
48	Stage Right LX Ladder			US/DS pipe	Dedicated Stage Right LX Ladder		48
49	SR Tab		Offstage Blackout	US-DS pipe	Dedicated SR Tab		49
50				26'-6"	1 LANTERNS		50
51				27'-0"			51
52				27'-6"			52
53		Border #5		28'-0"	2 LANTERNS		53
54		Leg #5		28'-6"			54
55				29'-0"	Proposed Border flown in to top of 6 E batten		55
56				29'-6"	6 ELECTRIC		56
57				30'-0"			57
58				30'-6"	7 ELECTRIC		58
59				31'-0"			59
60		Border #6		31'-6"	STOCK BLACKOUT DROP		60
61		Leg #6		32'-0"	BLACK SCRIM		61
62		White Scrim		32'-6"	PAGODA DROP		62
63		Black Scrim		33'-0"	BACK RP		63
64		Cyc	Seamless White Muslin	33'-6"	WHITE RP		64
65	RP Screen			34'-0"	Dedicated RP Screen		65
66			Blocked by Cyc Electric*	34'-6"	8 ELECTRIC		66
67			Blocked by Cyc Electric*	35'-0"			67
68	Cyc Electric			35'-6"	Dedicated Cyc Electric		68
69			Blocked by Cyc Electric*	36'-0"			69
70			Blocked by Cyc Electric*	36'-6"			70
71		Full Black		37'-0"			71
72		Bounce Drop	Filled White Scrim	37'-6"	Bounce Drop		72

\* All linesets are on 6" centers. Any lineset used as an electric will require two linesets upstage and downstage of it to remain empty and gridded

## 2.2: The Rehearsal Period

Throughout the rehearsal period for *A Midsummer Night's Dream*, the discussions between the design team and the director continued to flourish. By this point in our collaborative process, Mitchell Hébert and I had developed a strong level of trust, along with the rest of the design team. Just before the rehearsal process had started, Hébert had conceptualized a prologue for the piece to clarify our view of the story coming from Bottom's Dream. This original prologue featured Bottom alone on the stage “dreaming,” while the fairies would creep around him and whisper “dream” in both Chinese and English. We discussed how this could be an excellent moment to use the integrated lighting in the fairies' costumes, so that they were voices and twinkles that emerged from the dark around Bottom. I completed a rough rendering for what that movement could look like as seen in figure 2.4. During the rehearsal process, however, Hébert discovered that this idea was not working and he reached out to the design team to help find a solution. My rendering was no longer relevant to the production, and is an example of one of the design ideas that never made it into the final production, but from which evolved a more successful vision.

In order to create a prologue that worked for our version of *A Midsummer Night's Dream*, we discussed as a group, the meaning of the prologue for us, and what we wanted it to convey to the audience. One of the challenges with the prologue was allowing for a seamless transition between it and the opening tableau of the court that we had discussed in our design meetings. Hébert had also discovered that one aspect

Fig. 2.4 Lighting Design Rendering Eight: The Prologue




of his original idea that did not work was how literal it was. We wanted to suggest that Bottom was the reason all of the events of the evening fell into place, without blatantly telling our audience that they were watching Bottom's dream. During our discussion, we determined that the subtlety of this gesture was an important element and we discovered that a way to solve some of the challenges of the prologue would be for the opening court montage to stem from one of Bottom's actions during the prologue: ultimately the act of Bottom picking a flower. Finally, through Hébert and David Demke – the actor playing Nick Bottom – 's critical character development during the rehearsal process, we discovered that it felt truthful to Bottom's character



that he be unaware of the effect this momentous action could have on his world. Kaufman suggested that the flower be a peony, which was a strong symbol in Chinese culture and already a present design element, which subtly connected the flower to the court. Hébert then entrusted me to instill the magic of the world of *Midsummer* into this single flower, and the act of Bottom plucking it. Without having had the flexibility to continue to create and explore the designs during the rehearsal process, and having built trust in one another as a design and directing team, we would not have been able to fully conceptualize this idea.

Following the development of the prologue, and continuing throughout the entire rehearsal process Hébert , Kaufman, and I continued discussions on the transitions from scene to scene that had begun during the design and production process. These collaborations also included a lot of discussion on the time of day throughout the story, as *Midsummer* was to take place over the span of roughly 36-hours. As a result of these discussions, and being able to attend rehearsals throughout the process, I completed storyboards for the production. Being able to see the staging and the directing and acting choices, following the evolution of my design towards the Hébert's cohesive vision, and having completed the technical aspects of the design, I was able to focus my design ideas more, and think in terms of the tools with which I had to light the production. These storyboards, as seen in figures 2.5 – 2.13, served as personal guides towards the broad look and feel of certain moments in the play, and became helpful tools once we were in the theatre.

Fig. 2.5 (top) Lighting Design Storyboard: Act I, Scene 1 – The Court Tableau; Fig. 2.6 (bottom) Lighting Design Storyboard: Act I, Scene 1 – The Court



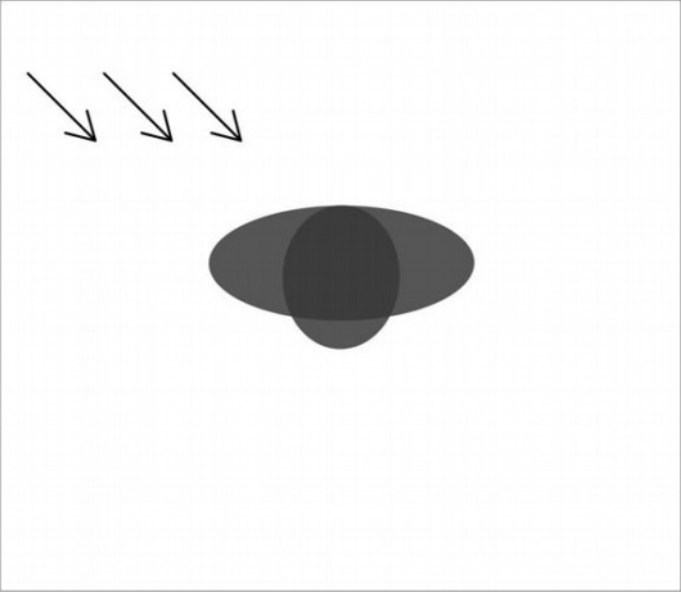
**TABLEAU**

Rigid, powerful, abrupt.

"A wave of sunlight blasts through the majestic towers of bamboo, cutting blades of snow-white into the bamboo floor."

N/C for initial tableau.


**STORY BOARD**  
ACT ONE SCENE 1



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KAY THEATRE

SarTunder@gmail.com / 401. 578. 4897

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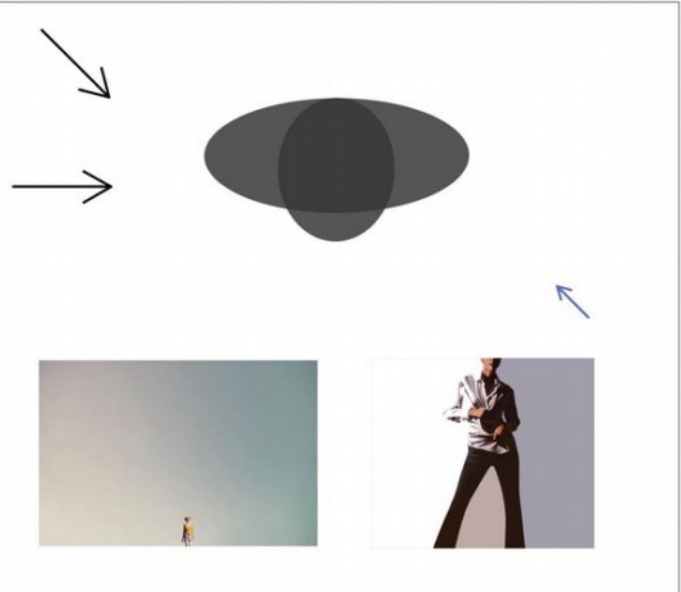


**THE COURT - Late Morning**

Powerful, rigid, traditional.

"As beautiful and powerful as the stiffly structured silk worn by the people of the court, the rigidly blazing sunlight adds to Theseus power over the land. The biting sunlight beats across the lovers' shoulders, and the love-less destiny Theseus has laid out for these passionate four advances with their pewatered shadows, stretching in front of them."

**STORY BOARD**  
ACT ONE SCENE 1




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Fig. 2.7 (top) Lighting Design Storyboard: Act I, Scene 2 – The Mechanicals; Fig. 2.8 (bottom) Lighting Design Storyboard: Act II, Scene 1 – The Forest

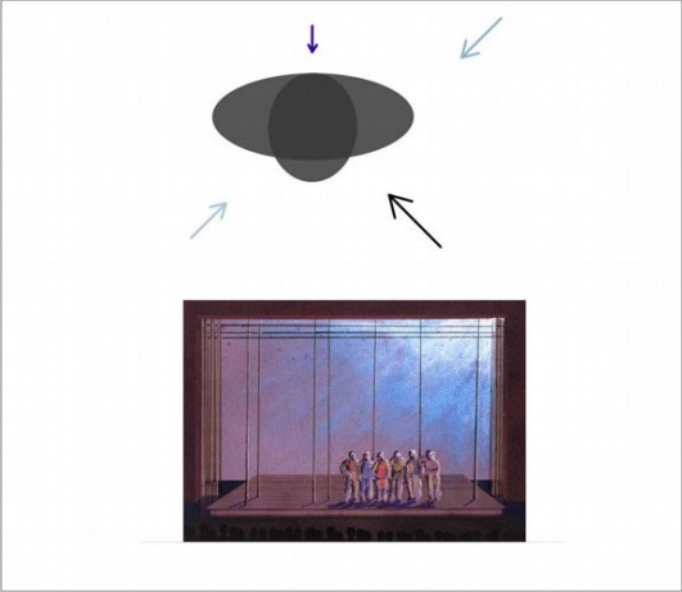


**THE MECHANICALS**  
Outside Quince's house,  
neighboring the forest.

Late afternoon

"At the edge of the forest, the glorious sun's reach gently filters down across our simple Mechanical's shoulders as it weaves it's way through the welcoming protection of the neighboring trees. ... On this eve of the men's joyous performance for the court, The deep honeyed violet of twilight melts it's way into their shadows."


**STORY BOARD**  
ACT ONE SCENE 2 - LIKE A LION



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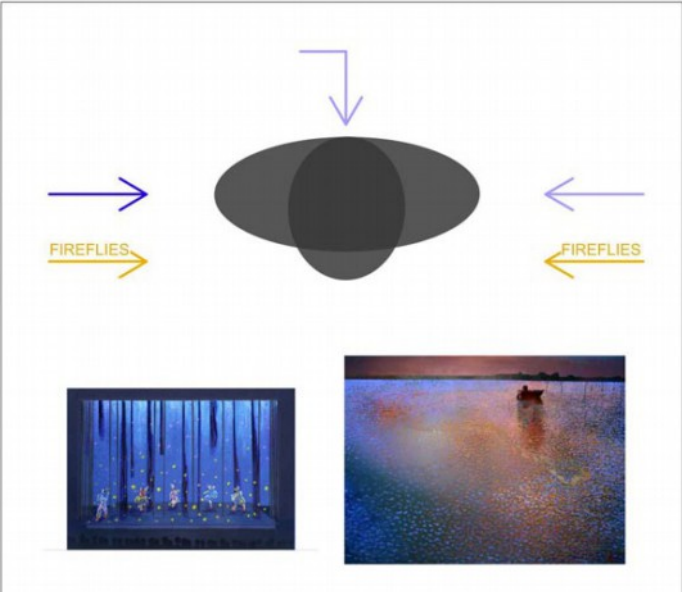
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**THE FOREST**  
"Fluidly flowing trees shimmer in and out of the soft dusting of a lavender twilight sky as the lovers flee the court's hard pull to the magical world of the forest. Sprites flit among the trees through the milky azure air, gliding through the hopeful ember speckles of fireflies, and a fairy-king summons the moonlight with the wave of his hand."

**STORY BOARD**  
ACT TWO SCENE 1




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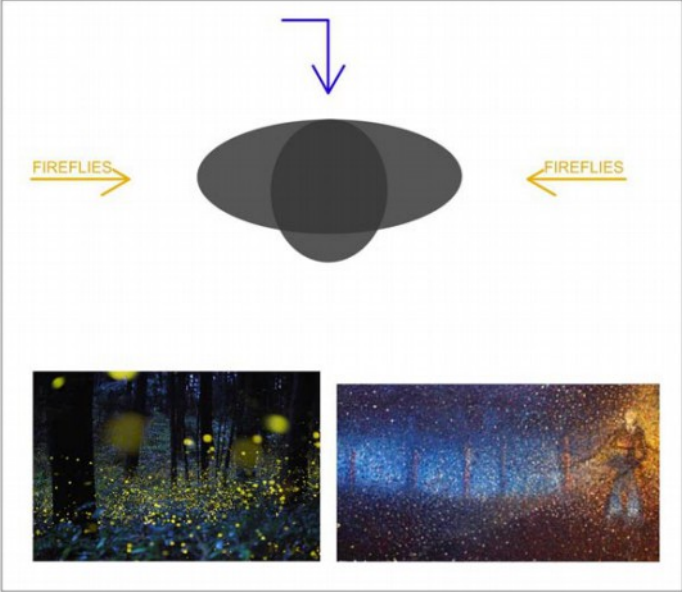
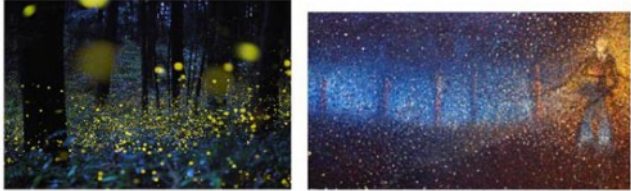
SARAH TUNDERMANN LIGHTING DESIGN

Fig. 2.9 (top) Lighting Design Storyboard: Act II, Scene 2 – The Forest; Fig. 2.10 (bottom) Lighting Design Storyboard: Act III, Scene 1 – The Mechanicals




**THE FOREST**  
"The wild whimsy of fluttering gold fireflies and sapphire moonlight of the fabled forest."

**STORY BOARD**  
ACT TWO SCENE 2 - FAIRY SONG

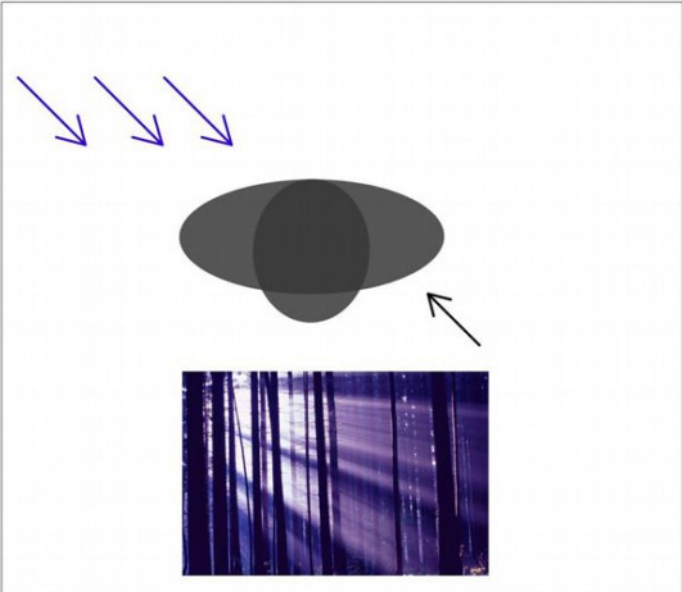

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**DEEP IN THE FOREST**  
"Plucked out from the increasing depth of velvety ocean blues with the comforting hand of the moon's silvery glimmer."


**STORY BOARD**  
ACT THREE SCENE 1 - WHO DIED AND MADE YOU KING

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Fig. 2.11 (top) Lighting Design Storyboard: Act VI, Scene 1 – The Forest; Fig. 2.12 (bottom) Lighting Design Storyboard: Act IV, Scene 1 – The Morning

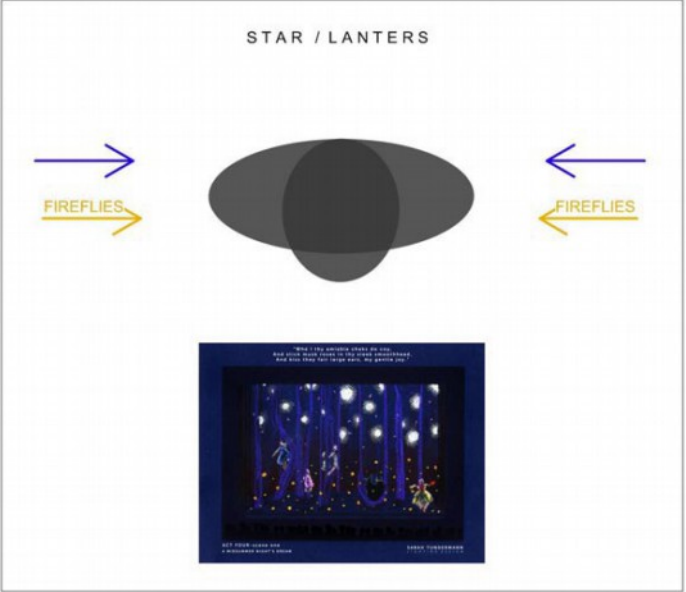


**THE FAIRIES' LAIR - THE DEEPEST OF NIGHT**  
 "Bottom finds himself amid the bewitched creatures that are ruled only by youthful splashes of vehemence and passion."

**STORY BOARD**  
**ACT FOUR SCENE 1 - PIN THE TAIL ON THE DONKEY**


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STAR / LANTERS



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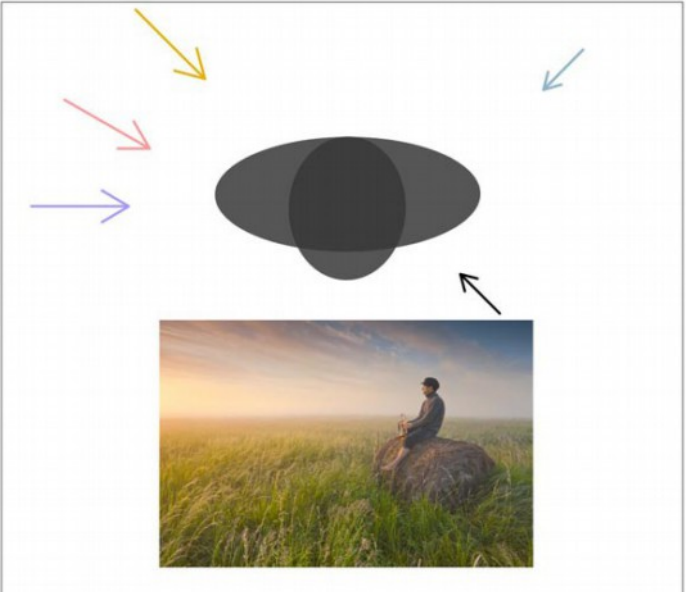
SARAH TUNDERMANN LIGHTING DESIGN



**THE FOREST - MORNING**  
 "Morning arises and the cerulean fog of cupid's flower begins to lift. A balance has fallen among the lovers and fairies, and Bottom awakes as the sweet melon glow of the waxing sun glides over quiet forest floor. As Bottom explains his fanciful "dream," and comes to realize that having now felt the pure freedom and bliss of being in love, he must always strive to keep it in his heart, the honey beams of the sunlight pierce the horizon sending a cacophony of candied orange and lemon streams into sky."

**STORY BOARD**  
**ACT FOUR SCENE 1 - BOTTOM'S MONOLOGUE**


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Fig. 2.13 Lighting Design Storyboard: Act V, Scene 1 – Pyramus and Thisbe



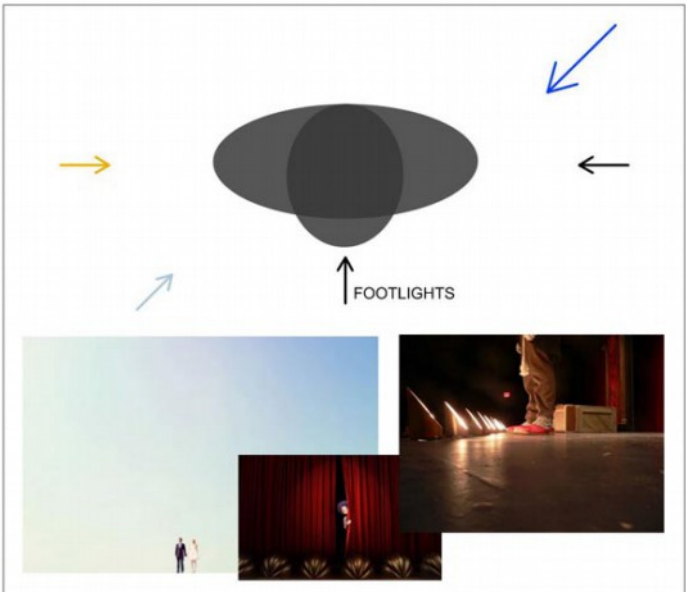
**WILLIAM SHAKESPEARE'S**  
**A MIDSUMMER NIGHT'S DREAM**

### STORY BOARD

**ACT FIVE SCENE 1 - PYRAMUS AND THISBE**

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KAY THEATRE

**THE COURT**  
"where once the unrelenting sunlight was met with the equally stubborn bamboo walls of tradition and order, Theseus' court now greets the heartfelt harmony of the lovers and the mechanicals. Gently floating across the shoulders of Theseus and the lovers, the soft air of a new day opens the way for the mechanicals to begin their play."



↑ FOOTLIGHTS

SarTunder@gmail.com / 401. 578. 4897

SARAH TUNDERMANN LIGHTING DESIGN

## Chapter 3: The Technical Rehearsal Process

### 3.1: The Theatre

Beginning to work on a production in the theatre is one of the most exciting points of the design process. However, going into the technical rehearsals (tech) for *A Midsummer Night's Dream* was also stressful due to the large and complex scale of the production, as well as the challenges of working in multiple languages and with two different cultures. The technical rehearsal process was also to be the first time the design team would be directly working with Yu Fanlin, Mitchell Hébert's co-director from NACTA. Prior to tech, Hébert expressed to the design team that we should view our time in the theatre as half of what was scheduled due to the nature of working in two languages, and the time necessary for translations. He also reminded us that we had designed a very bold and powerful show, but we should be prepared to simplify ideas and aesthetics as we continue through the final stage of the process. Hébert wanted to stress that cuts and changes that arose during tech would be for the

betterment of the production, and we should remain flexible and not take any of these cuts personally. This attitude that Hébert instilled on the design team of embracing the challenges of the technical rehearsal process and keeping our design simple, but flexible within the scope of our vision was very helpful in continuing to grow our team's collaboration and trust, as well as allowing us to meet the challenges that did arise head-on and effectively solve them. The technical rehearsal process, is one in which we were continuously working together as a design and direction team to create the best and most cohesive version of our story possible.

The first notable challenge we encountered was with the transition between the prologue and the first court scene of the play. Hébert and I had extensively discussed how Bottom would pluck the peony flower from the stage, which would trigger the world of the court to materialize as a tableau behind the translucent show curtain to lead us into the court. However, when I began to create this moment in the theatre, my initial interpretation of this moment proved to be unsuccessful. I had interpreted “tableau” as a visual snapshot of the court scene to follow, but in the theatre Hébert and I discovered that this felt very abrupt, and didn't fully convey that magic we hoped to instill in the act of Bottom picking the peony. After working with Hébert and Matt Neilson's music during this moment, I was able to change the lighting such that it looked like the world of the court grew out from the flower, which made the transition much more successful.

We encountered a similar challenge with the first look of the court. I initially created the high-contrast directionality that had always been a part of my research and



design concept. However, as this scene was very much in the style of traditional Peking opera, the level of shadow this high-contrast created made Yu Fanlin very uncomfortable. In keeping flexible with the design idea, I worked with both directors to create a look for the court that maintained the powerful-but-rigid quality I had intended, while balancing the shadows and allowing for the traditional Peking opera movement and style to be more clearly visible. This compromise allowed me to address the directors' concerns while maintaining the basic idea behind my initial design choices.

As a team, we came upon an unexpected complication with the appearance of one of the scenic elements. Andrew Kaufman's design for the forest had included several flower drops consisting of netting with silk flowers secured to it with the intention of creating an illusion of a canopy of floating flowers overhead. Due to my personal inexperience in working with this kind of scenery, and through oversight on both mine and Kaufman's part, we discovered that we could lose the intended effect very easily under certain lighting systems. I did have the tools to effectively treat the flower drops, but not being able to use certain systems to maintain the right quality on them limited my pallet. Kaufman and I collaborated with Hébert to find a successful balance by refining the number of scenes the flower drops were used so that I could in turn effectively treat the drops and continue to develop more variety in the scenes.

Another opportunity to work very collaboratively with the directors, the design team, and the performers arose when we reached act two, scene two: the bower scene featuring the fairies' aerial silks choreography. This scene had a number

of challenges associated with it: we wanted to bring in seven additional silk “trees” and have the fairies appear to materialize from within the trees, leading with their integrated LED lights. As the fairies would be performing choreography on the aerial silks, and Titania would be in the bower approximately ten feet above the deck, actor safety was also a big concern for us. We wanted to clearly tell the story of the fairies putting Titania to sleep, and casting away any evil spirits from her during their movement. Finally, we wanted the scene to feel as though the fairies' magic fully imbued the forest. We rehearsed the scene many times in work lights to ensure that the performers felt comfortable with their movement, and then slowly pulled down the light. I had to experiment quite a bit with different looks during this scene to achieve the feel that we wanted:

The timing and manner in which the silk trees were lowered became very important, as did using slight movement in the firefly-inspired lighting to give a sense of moving deeper into the forest, while practically allowing the performers to get to their places onstage without being noticed. This required the scenery, crew, stage management, lighting, and the LED costumes to be very specifically timed out so that every element seamlessly worked together. The reveal of the fairies then required a very sensitive balance in the lighting to allow for the fairies to emerge from the dark by their twinkling LED's first, then appear to materialize and grow from this twinkling so we could see their movement. We discovered that the strong sidelight caused the scene to look too much like traditional dance lighting, which Hébert encouraged me to move away from, as we lost the chimerical quality that was needed

to tell the story. Finally, Hébert asked for my help to make it clearer that the fairies in the aerial silks were casting away any evil in the forest and protecting the fairy queen. This again, required some experimenting of different ideas before I was finally able to achieve a look that both Hébert and I felt was right: I was able to find a balance in a low level of backlight, which made the fabric appear to be glowing from the inside. I coupled this with finely adjusting the color of the sidelight to a very deep lavender that popped the fairies' skin while avoiding the standard dance lighting look. Finally, as the movement and music built in the song, I added layers of the pointillism-inspired textures to the scene, which caught the fabric as it moved and added dimensionality. To further the storytelling, as the fairies moved up into the air to cast away the evil spirits, I pulled the lighting up off the floor with them, and added a shimmering effect to Titania's bower to enhance the feeling of their protective spell over her.

An equally challenging movement-based moment that required a lot of experimenting was a fight scene between Puck and Lysander, which was carried out in very traditional Peking opera style during act three, scene two. The nature of the fight sequence implies that it's very dark. Yu Fanlin explained to us that in China, the performers themselves could convey the darkness well enough that the audience understood the idea, even when the performer were lit with the same bright intensity of the rest of the show. To better adhere to our American audience, and to keep the sequence connected to my existing representation of time of day during the whole production, Hébert and I wanted to address this suggested darkness with less

ambiguity, while ensuring the audience would be able to see and understand the fight sequence. We played around with different levels of intensity, different color choices, keeping the same look for the whole sequence versus visually matching a shift in intensity of the fighting, and reached out to other members of the design team for opinions on what could work. After looking at different options over the course of several runs of the show, and checking in about what we thought worked or didn't work in this version, we were finally able to work out a sequence of lighting looks that had continuity with the rest of the show and truthfully portrayed the moment. I began the scene with a deep hazy blue that suggested the darkness, which filling the look in with a steely blue front light to allow use to still see the performers after having found the followspots to be distracting during their vigorous movement. Having established this “dark night” look, I was able to add to the build of intensity in the fight along with the addition of the traditional pecking music: I broke away from the more realistic version of darkness and dropped all the color out of the scene to allow us to really hone in on the performers movement. As the fight reached it's conclusion, I pulled back down to a similar look as the opening of the fight.

Finally, the followspots proved to be a design challenge and source of collaboration between Hébert and myself. Going into the tech process, I had anticipated using the followspots heavily during the night scenes in the forest with the intention of being able to create a sculpted and painterly version of the night while allowing the audience to still clearly see the performers. Hébert approached me early in the process expressing concern that the followspots were distracting, and

encouraging me to look for alternatives. Over the course of tech, we continued to pare down the usage of the spots. Hébert and I continued to discuss their use, and he was very encouraging in reminding me to trust my own work, and that I would be able to achieve the sculpted quality with the tools I already had. The additional assistance of the electric shop in changing the color of one of the front light systems further aided my ability to light the actors and sculpt the forest while keeping the sense of nighttime. With our continued communication on the followspots, Hébert helped me develop the intent behind their usage, thus allowing us to utilize them at the fullest potential.

The University of Maryland's School of Theatre, Dance, and Performance Studies and National Academy of Chinese Theatre Arts' *A Midsummer Nights' Dream* was an incredibly challenging, demanding, and ultimately triumphant production. Through the growing and trusting relationships that the directors, cast, crew, and design team were able to develop through our collaboration over the span of the production process, we were able to realize a powerfully unified vision in our telling of Shakespeare's work. As the lighting designer, each step in the process strongly lent to the next, both in my own work and thought process, and also in the building of our teams' collaborative relationship: without which I do not think my own level of design would have been possible.

## Chapter 4: The Production

### 4.1: Final Design Concept Statement with Production Photographs

A wave of sunlight blasts through the majestic towers of bamboo, cutting blades of snow-white into the bamboo floor (Fig. 1.) The sunlight floods down across Theseus' shoulders, his regal shadow swept out from beneath him. The world of

*Fig. 4.1. Act I, Scene 1: Theseus and Hippolyta.. Photo by JD Madsen*



Theseus' court in is one built in the spirit of tradition. As beautiful and powerful as the sparkling structured brocade worn by the people of the court, the rigid sun-blaze adds to Theseus' power over the land. The love-less destiny that Theseus has laid out for the passionate lovers advances with their pewtered shadows, stretching in front of them seemingly forever, until one simple weaver named Bottom plucks a peony unawares, thereby spinning a new fate for himself and the courtiers.

In a world teetering amongst a mightily lovelorn court and a dizzyingly passionate forest, A Midsummer Night's Dream tells the heartwarming story of a man, Nick Bottom, trapped between the rigidly biting sunbeams and the malleable shimmering fireflies desperately trying to make something of his life (Fig 4.2) Unbeknownst to him, Bottom weaves these worlds together by discovering the power and freedom the characters of Midsummer crave, and the one thing they need to

*Fig. 4.2. Act I, Scene 2: The Mechanicals – Like a Lion. Photo by JD Madsen.*



obtain it: love. In entwining the lovers and the fairies as he goes about his own journey of self-discovery, Bottom carries the welcoming embrace of a sapphire chimera of the forest back to the people of the blazing sunlit-court, bringing a long awaited peaceful balance to their world.

Fluidly flowing trees shimmer in and out of the soft dusting of a lavender twilight sky (Fig. 4.3) as the lovers flee the court's hard pull to the magical world of

*Fig. 4.3. Act II, Scene I: Puck and Cobweb. Photo by Stan Barouh.*



the forest Sprites flit among the trees through the milky azure air, gliding through the hopeful ember speckles of fireflies (Fig. 4.4-5) and a fairy-king summons the moonlight with the wave of his hand (Fig. 4.6). Plucked out from the increasing depth of velvety ocean blues with the comforting hand of the moon's silvery glimmer, Bottom finds himself amid the bewitched creatures that are ruled only by youthful splashes of vehemence and passion (Fig. 4.7-8).



*Fig. 4.4 (top). Act II, Scene 1: Titania; Fig. 4.5 (bottom). Act II, Scene 2: The Fairies' Lair. Photos by Stan Barouh.*



*Fig. 4.6 (top). Act II, Scene 1: Puck and Oberon.; Fig. 4.7 (bottom). Act IV, Scene 1: Bottom and the Fairies. Photos by Stan Barouh.*



*Fig. 4.8. Act IV, Scene 1: Titania and Bottom. Photo by Stan Barouh.*



Morning arises and the cerulean fog of cupid's flower begins to lift. A balance has fallen among the lovers and fairies (Fig 4.9-10), and Bottom awakes as the sweet

*Fig. 4.9 (top). Act IV, Scene 1: Moth. Photo by Stan Barouh; Fig. 4.10 (bottom). Act IV, Scene 1: The Lovers. Photo by Stan Barouh.*



cantaloupe glow of the waxing sun glides over quiet forest floor. As Bottom explains his fanciful “dream,” and comes to realize that having now felt the pure freedom and bliss of being in love, he must always strive to keep it in his heart, the honey beams of the sunlight pierce the horizon sending a cacophony of candied orange and lemon streams into sky: the fluttering hope of the fireflies ignited in the daybreak-sun. Bottom is reunited with his true heart as he finds himself back among the mechanicals on the way to the court. (Fig. 11) But where once the unrelenting sunlight was met

*Fig. 4.11. Act IV, Scene 2: The Mechanicals. Photo by Stan Barouh.*



with the equally stubborn bamboo walls of tradition and order, Theseus' court now greets the heartfelt harmony of the lovers and the mechanicals. Gently floating across the shoulders of Theseus and the lovers, the soft air of a new day opens the way for the mechanicals to begin their play: the tragic love-lost tale that might have come to be for the fair people of the court, had Bottom not plucked the peony (Fig. 12).

Fig. 4.12. Act V, Scene 1: The Mechanicals in Pyramus and Thisbe. Photo by Stan Barouh.



## A MIDSUMMER NIGHT'S DREAM

### PRELIMINARY LIGHTING EQUIPMENT REQUEST LIST

UNIVERSITY OF MARYLAND  
DEPARTMENT OF THEATRE, DANCE, AND PERFORMANCE STUDIES  
COLLEGE PARK, MD, USA

NATIONAL ACADEMY OF CHINESE THEATRE ARTS  
BEIJING, CHINA

DATE	14 February 2012
USA VENUE	Kay Theatre Clarice Smith Performing Arts Center University of Maryland College Park, MD 20742
CHINA VENUE	National Academy of Chinese Theatre Arts Beijing, China
LIGHTING DESIGNER	Sarah Tundermann 144 R st NE Washington D.C. 20002 401. 578. 4897 mobil SarTunder@gmail.com
SCENIC DESIGNER	Drew Kaufman a.n.kaufman@gmail.com
PRODUCTION ELECTRICIAN	Jim Jenets 301. 802. 8374 mobil jjenets@gmail.com

**UMD LOAD-IN** TBD  
**UMD LOAD-OUT** TBD  
**CHINA LOAD-IN** TBD  
**CHINA LOAD-OUT** TBD

**UMD OPENING** 27 September 2012  
**UMD CLOSING** 30 September 2012  
**CHINA OPENING** October 2012  
**CHINA CLOSING** October 2012

**EQUIPMENT LIST****CONVENTIONAL FIXTURES**

1. Please provide all necessary rigging hardware

- (7) L & E 30-lamp 3-Cir Ministrip
- (10) Altman 6-lamp 3-Cir Ground Cyc w/ 1kw lamp (N/C in all cells)
- (12) Altman 3-Cir Far Cyc w/ 1kw lamp (N/C in all cells)

**FOLLOW SPOTS – Five follow-spot operators**

- (1) Xenon Super Trooper – From Spot Booth
- (4) Xenon Super Trooper Shorts – From Tech boxes SL and SR

**AUTOMATED FIXTURES**

1. Please provide all necessary power, data, and rigging hardware

- (6 ) Veri-Lite VL 1000 TS
  - 2 in “Ariel” position FOH
  - 2 on Low Tech Box position
  - 2 on 1<sup>st</sup> LX
- (4) Martin MAC III Performance
  - 2 on floor mounts
  - 1 on A PIPE
  - 1 on B PIPE
- (12) Vari-Lite VLX Wash
  - 6 on each 3LX and 5LX

**LED FIXTURES**

1. Please provide all necessary power, data, and rigging hardware

- (16) Chroma-Q Color Force 72

**COLOR SCROLLERS**

1. Please provide all necessary power, data, and rigging hardware

- (17) MORPHEUS M Faders
  - with Heat Shield
  - Mounting plate size TBD



**MISC**

1. Please provide all necessary power, data, and rigging hardware

(37) Paper lantern “stars” - incandescent lamps fitted inside hanging paper lanterns – to be discussed with scenic designer.

**EFFECTS**

1. Please provide all necessary power, data, and rigging hardware

(1) DMX Hazers

**PRACTICALS**

1. All practicals to be controllable. Fixtures to be chosen and placed by scenic designer.

(5) 150w “footlight” lanterns, to be place on apron by actors/crew going into Act 5

**IRON**

1. All non-standard iron to be discussed with Lighting designer, production electrician, and technical director. Please see hanging plot for positions.

(14) 10'6” booms

**PERISHABLES****GEL**

(...) L119  
 (...) L200  
 (...) L201  
 (...) R2007  
 (...) R2008  
 (...) R3202  
 (...) R3204  
 (...) R13  
 (...) R47

(...) R53  
 (...) R56  
 (...) R372  
 (...) R77  
 (...) R81  
 (...) R104  
 (...) R119  
 (...) R132

GOBOS

(...) G223



(...) G226



(...) G224



(...) G227



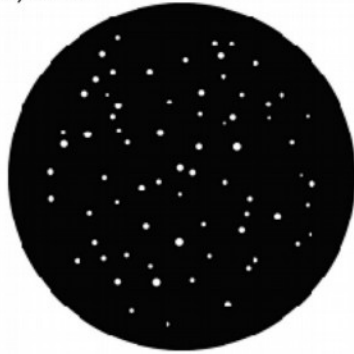
(...) G225



(...) G229



(...) G231



(...) G647



(...) G551



(...) G763



(...) G643



(...) R71054



(...) R77635



(...) R77714



(...) R77712



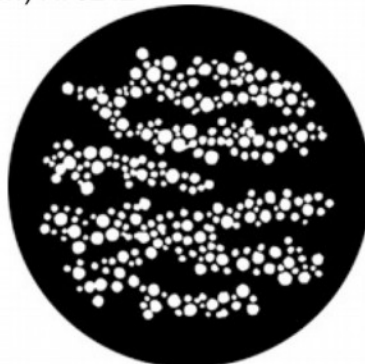
(...) R77774



(...) R77713



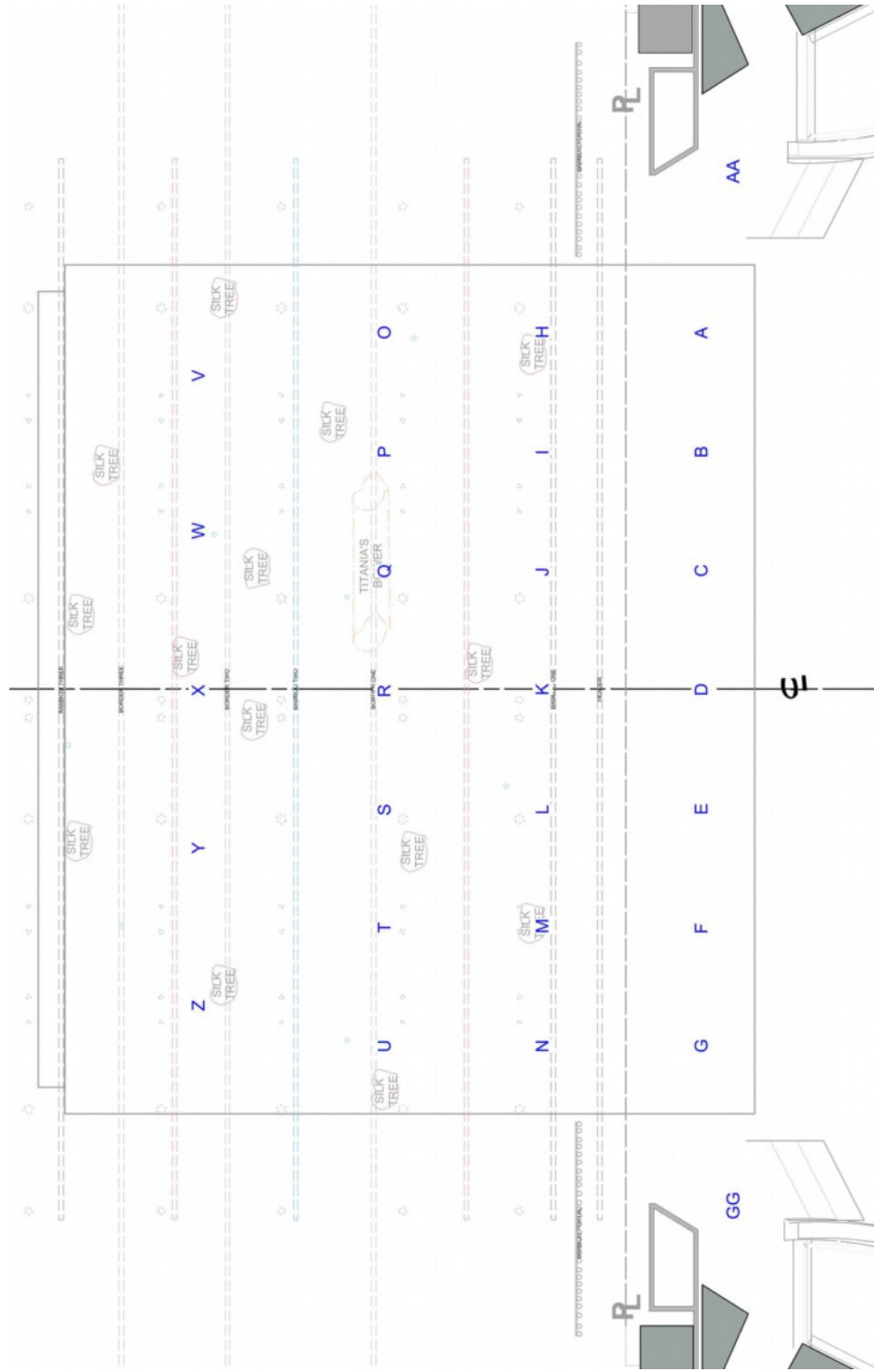
(...) R78242



- END -

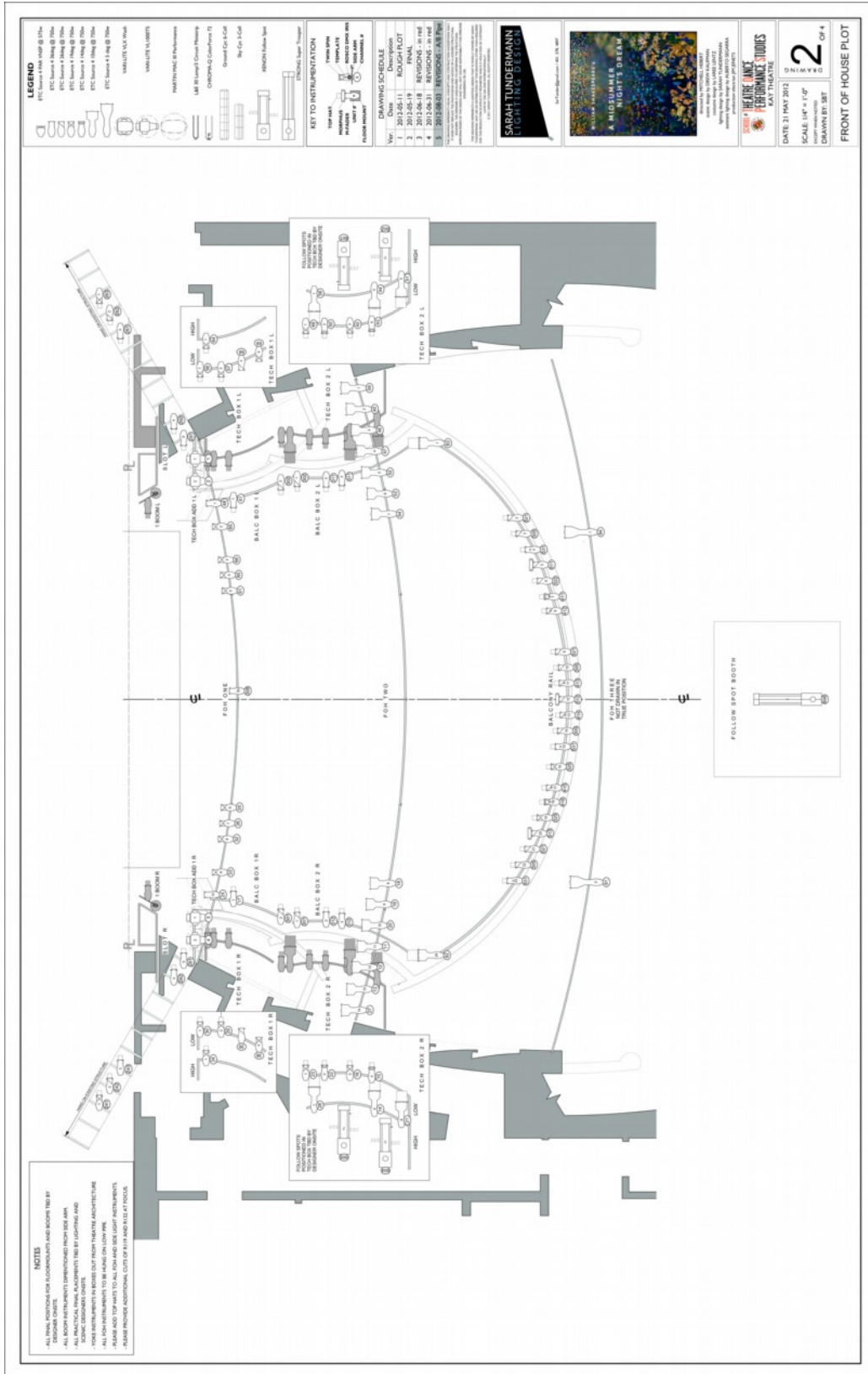
# Appendix II: Drafting Plates

## Acting Areas





# Front of House Plot









# Appendix III: Channel Hookup



LD: SARAH TUNDERMANN

## CHANNEL HOOKUP

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6:18 PM

ME: JIM JENETS

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(1)	ROAMING SP		VL1000TS - LAMP	TECH BOX ADD 1 L	1		
	"		VL1000TS - POWER	"	1.1		
(2)	ROAMING SP		VL1000TS - LAMP	TECH BOX ADD 1 L	2		
	"		VL1000TS - POWER	"	2.1		
(3)	ROAMING SP		VL1000TS - LAMP	TECH BOX ADD 1 R	1		
	"		VL1000TS - POWER	"	1.1		
(4)	ROAMING SP		VL1000TS - LAMP	TECH BOX ADD 1 R	2		
	"		VL1000TS - POWER	"	2.1		
(5)	ROAMING SP		VL1000TS - LAMP	1 LX (LS 6)	5		
	"		VL1000TS - POWER	"	5.1		
(6)	ROAMING SP		VL1000TS - LAMP	1 LX (LS 6)	10		
	"		VL1000TS - POWER	"	10.1		
(11)	FRONT >	A	10 DEG S4	FOH 2	11	R372 + R132	
(12)	FRONT >	B	10 DEG S4	FOH 2	12	R372 + R132	
(13)	FRONT >	C	10 DEG S4	FOH 2	13	R372 + R132	
(14)	FRONT >	D	10 DEG S4	TECH BOX 2R HI	4	R372 + R132	
(15)	FRONT >	E	14 DEG S4	TECH BOX 2R LO	4	R372 + R132	
(16)	FRONT >	F	19 DEG S4	TECH BOX 2R LO	3	R372 + R132	
(17)	FRONT >	G	36 DEG S4	BALC BOX 1R	1	R372 + R132	
(18)	FRONT >	H	10 DEG S4	FOH 2	8	R372 + R132	
(19)	FRONT >	I	10 DEG S4	FOH 2	9	R372 + R132	
(20)	FRONT >	J	10 DEG S4	FOH 2	10	R372 + R132	
(21)	FRONT >	K	10 DEG S4	TECH BOX 2R HI	5	R372 + R132	
(22)	FRONT >	L	14 DEG S4	TECH BOX 2R LO	2	R372 + R132	
(23)	FRONT >	M	19 DEG S4	TECH BOX 2R LO	1	R372 + R132	
(24)	FRONT >	N	36 DEG S4	FOH 1	10	R372 + R132	
(25)	FRONT >	O	19 DEG S4	FOH 1	6	R372 + R132	
(26)	FRONT >	P	19 DEG S4	FOH 1	7	R372 + R132	
(27)	FRONT >	Q	10 DEG S4	FOH 2	14	R372 + R132	
(28)	FRONT >	R	10 DEG S4	TECH BOX 2R HI	1	R372 + R132	
(29)	FRONT >	S	19 DEG S4	TECH BOX 1R LO	2	R372 + R132	
(30)	FRONT >	T	19 DEG S4	TECH BOX 1R LO	1	R372 + R132	
(31)	FRONT >	U	26 DEG S4	1 TAILDOWN LADDER R	1	R372 + R132	
(32)	FRONT >	V	19 DEG S4	FOH 1	8	R372 + R132	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(33)	FRONT >	W	19 DEG S4	FOH 1	9	R372 + R132	
(34)	FRONT >	X	19 DEG S4	TECH BOX 1R HI	1	R372 + R132	
(35)	FRONT >	Y	19 DEG S4	1 TAILDOWN LADDER R	3	R372 + R132	
(36)	FRONT >	Z	26 DEG S4	1 TAILDOWN LADDER R	2	R372 + R132	
(41)	FRONT <	A	36 DEG S4	BALC BOX 1L	1	L 200 + R132	
(42)	FRONT <	B	19 DEG S4	TECH BOX 2L LO	3	L 200 + R132	
(43)	FRONT <	C	14 DEG S4	TECH BOX 2L LO	4	L 200 + R132	
(44)	FRONT <	D	10 DEG S4	TECH BOX 2L HI	4	L 200 + R132	
(45)	FRONT <	E	10 DEG S4	FOH 2	2	L 200 + R132	
(46)	FRONT <	F	10 DEG S4	FOH 2	3	L 200 + R132	
(47)	FRONT <	G	10 DEG S4	FOH 2	4	L 200 + R132	
(48)	FRONT <	H	36 DEG S4	FOH 1	1	L 200 + R132	
(49)	FRONT <	I	19 DEG S4	TECH BOX 2L LO	1	L 200 + R132	
(50)	FRONT <	J	14 DEG S4	TECH BOX 2L LO	2	L 200 + R132	
(51)	FRONT <	K	10 DEG S4	TECH BOX 2L HI	5	L 200 + R132	
(52)	FRONT <	L	10 DEG S4	FOH 2	5	L 200 + R132	
(53)	FRONT <	M	10 DEG S4	FOH 2	6	L 200 + R132	
(54)	FRONT <	N	10 DEG S4	FOH 2	7	L 200 + R132	
(55)	FRONT <	O	26 DEG S4	1 TAILDOWN LADDER L	1	L 200 + R132	
(56)	FRONT <	P	19 DEG S4	TECH BOX 1L LO	1	L 200 + R132	
(57)	FRONT <	Q	19 DEG S4	TECH BOX 1L LO	2	L 200 + R132	
(58)	FRONT <	R	10 DEG S4	TECH BOX 2L HI	1	L 200 + R132	
(59)	FRONT <	S	10 DEG S4	FOH 2	1	L 200 + R132	
(60)	FRONT <	T	19 DEG S4	FOH 1	4	L 200 + R132	
(61)	FRONT <	U	19 DEG S4	FOH 1	5	L 200 + R132	
(62)	FRONT <	V	26 DEG S4	1 TAILDOWN LADDER L	2	L 200 + R132	
(63)	FRONT <	W	19 DEG S4	1 TAILDOWN LADDER L	3	L 200 + R132	
(64)	FRONT <	X	19 DEG S4	TECH BOX 1L HI	1	L 200 + R132	
(65)	FRONT <	Y	19 DEG S4	FOH 1	2	L 200 + R132	
(66)	FRONT <	Z	19 DEG S4	FOH 1	3	L 200 + R132	
(81)	AA		5 DEG S4	FOH 3	2	R3202 + R132	
(82)	BB		10 DEG S4	BALC RAIL	24	R3202 + R132	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(83)	GG		5 DEG S4	FOH 3	1	R3202 + R132	
(84)	FF		10 DEG S4	BALC RAIL	1	R3202 + R132	
(101)	COLOR WASH		VLX	3 LX (LS 20)	4		
(102)	COLOR WASH		VLX	3 LX (LS 20)	5		
(103)	COLOR WASH		VLX	3 LX (LS 20)	7		
(104)	COLOR WASH		VLX	3 LX (LS 20)	10		
(105)	COLOR WASH		VLX	3 LX (LS 20)	12		
(106)	COLOR WASH		VLX	3 LX (LS 20)	13		
(107)	COLOR WASH		VLX	5 LX (LS 38)	4		
(108)	COLOR WASH		VLX	5 LX (LS 38)	6		
(109)	COLOR WASH		VLX	5 LX (LS 38)	9		
(110)	COLOR WASH		VLX	5 LX (LS 38)	12		
(111)	COLOR WASH		VLX	5 LX (LS 38)	15		
(112)	COLOR WASH		VLX	5 LX (LS 38)	17		
(131)	DOWN TEMP		26 DEG S4	1 LX (LS 6)	6	R77	R7824 2
(132)	DOWN TEMP		26 DEG S4	1 LX (LS 6)	8	R77	R7824 2
(133)	DOWN TEMP		26 DEG S4	1 LX (LS 6)	9	R77	R7824 2
(134)	DOWN TEMP		26 DEG S4	3 LX (LS 20)	6	R77	R7824 2
(135)	DOWN TEMP		26 DEG S4	3 LX (LS 20)	9	R77	R7824 2
(136)	DOWN TEMP		26 DEG S4	3 LX (LS 20)	11	R77	R7824 2
(137)	DOWN TEMP		26 DEG S4	5 LX (LS 38)	7	R77	R7824 2
(138)	DOWN TEMP		26 DEG S4	5 LX (LS 38)	11	R77	R7824 2
(139)	DOWN TEMP		26 DEG S4	5 LX (LS 38)	14	R77	R7824 2
(151)	DOWN - MOAT		36 DEG S4	1 LX (LS 6)	4	R77	R7824 2
(152)	DOWN - MOAT		36 DEG S4	1 LX (LS 6)	11	R77	R7824 2
(153)	DOWN - MOAT		36 DEG S4	2 LX (LS 14)	4	R77	R7824 2
(154)	DOWN - MOAT		36 DEG S4	2 LX (LS 14)	8	R77	R7824 2



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(155)	DOWN - MOAT		36 DEG S4	4 LX (LS 30)	4	R77	R7824 2
(156)	DOWN - MOAT		36 DEG S4	4 LX (LS 30)	5	R77	R7824 2
(157)	DOWN - MOAT		36 DEG S4	5 LX (LS 38)	16	R77	R7824 2
(158)	DOWN - MOAT		36 DEG S4	5 LX (LS 38)	13	R77	R7824 2
(159)	DOWN - MOAT		36 DEG S4	5 LX (LS 38)	10	R77	R7824 2
(160)	DOWN - MOAT		36 DEG S4	5 LX (LS 38)	8	R77	R7824 2
(161)	DOWN - MOAT		36 DEG S4	5 LX (LS 38)	5	R77	R7824 2
(201)	SIDE- LO		36 DEG S4	1 BOOM R	5	R119 + HS	
(201.1)	SIDE- LO		M Fader	1 BOOM R	5.1		
(202)	SIDE- LO		26 DEG S4	2 BOOM R	6	R119 + HS	
(202.1)	SIDE- LO		M Fader	2 BOOM R	6.1		
(203)	SIDE- LO		19 DEG S4	3 BOOM R	6	R119 + HS	
(203.1)	SIDE- LO		M Fader	3 BOOM R	6.1		
(204)	SIDE- LO		19 DEG S4	4 BOOM R	6	R119 + HS	
(204.1)	SIDE- LO		M Fader	4 BOOM R	6.1		
(205)	SIDE- LO		19 DEG S4	5 BOOM R	8	R119 + HS	
(205.1)	SIDE- LO		M Fader	5 BOOM R	8.1		
(206)	SIDE- LO		36 DEG S4	1 BOOM L	5	R119 + HS	
(206.1)	SIDE- LO		M Fader	1 BOOM L	5.1		
(207)	SIDE- LO		26 DEG S4	2 BOOM L	6	R119 + HS	
(207.1)	SIDE- LO		M Fader	2 BOOM L	6.1		
(208)	SIDE- LO		19 DEG S4	3 BOOM L	6	R119 + HS	
(208.1)	SIDE- LO		M Fader	3 BOOM L	6.1		
(209)	SIDE- LO		19 DEG S4	4 BOOM L	6	R119 + HS	
(209.1)	SIDE- LO		M Fader	4 BOOM L	6.1		
(210)	SIDE- LO		19 DEG S4	5 BOOM L	8	R119 + HS	
(210.1)	SIDE- LO		M Fader	5 BOOM L	8.1		
(211)	SIDE- LO		36 DEG S4	1 BOOM R	4	L119HT + R119	
(212)	SIDE- LO		36 DEG S4	2 BOOM R	5	L119HT + R119	
(213)	SIDE- LO		19 DEG S4	3 BOOM R	5	L119HT + R119	
(214)	SIDE- LO		19 DEG S4	4 BOOM R	5	L119HT + R119	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(215)	SIDE- LO		19 DEG S4	5 BOOM R	7	L119HT + R119	
(216)	SIDE- LO		36 DEG S4	1 BOOM L	4	L119HT + R119	
(217)	SIDE- LO		36 DEG S4	2 BOOM L	5	L119HT + R119	
(218)	SIDE- LO		19 DEG S4	3 BOOM L	5	L119HT + R119	
(219)	SIDE- LO		19 DEG S4	4 BOOM L	5	L119HT + R119	
(220)	SIDE- LO		19 DEG S4	5 BOOM L	7	L119HT + R119	
(221)	SIDE - MID		50 DEG S4	1 BOOM R	2	R119	
(222)	SIDE - MID		36 DEG S4	2 BOOM R	4	R119	
(223)	SIDE - MID		26 DEG S4	3 BOOM R	4	R119	
(224)	SIDE - MID		26 DEG S4	4 BOOM R	4	R119	
(225)	SIDE - MID		26 DEG S4	5 BOOM R	6	R119	
(226)	SIDE - MID		50 DEG S4	1 BOOM L	3	R119	
(227)	SIDE - MID		36 DEG S4	2 BOOM L	4	R119	
(228)	SIDE - MID		26 DEG S4	3 BOOM L	4	R119	
(229)	SIDE - MID		26 DEG S4	4 BOOM L	4	R119	
(230)	SIDE - MID		26 DEG S4	5 BOOM L	6	R119	
(231)	SIDE - HEAD		50 DEG S4	1 BOOM R	1	R3204 + R119	
(232)	SIDE - HEAD		36 DEG S4	2 BOOM R	2	R3204 + R119	
(233)	SIDE - HEAD		26 DEG S4	3 BOOM R	2	R3204 + R119	
(234)	SIDE - HEAD		26 DEG S4	4 BOOM R	2	R3204 + R119	
(235)	SIDE - HEAD		26 DEG S4	5 BOOM R	4	R3204 + R119	
(236)	SIDE - HEAD		50 DEG S4	1 BOOM L	1	R3204 + R119	
(237)	SIDE - HEAD		36 DEG S4	2 BOOM L	2	R3204 + R119	
(238)	SIDE - HEAD		26 DEG S4	3 BOOM L	2	R3204 + R119	
(239)	SIDE - HEAD		26 DEG S4	4 BOOM L	2	R3204 + R119	
(240)	SIDE - HEAD		26 DEG S4	5 BOOM L	4	R3204 + R119	
(241)	HI SIDE R	B	36 DEG S4	SLOT R	3	L201	G551
(242)	HI SIDE R	D	26 DEG S4	SLOT R	2	L201	G551
(243)	HI SIDE R	F	19 DEG S4	SLOT R	1	L201	G551
(244)	HI SIDE R	I	26 DEG S4	1 LX (LS 6)	14	L201	G551
(245)	HI SIDE R	K	19 DEG S4	1 LX (LS 6)	13	L201	G551
(246)	HI SIDE R	M	19 DEG S4	1 LX (LS 6)	12	L201	G551
(247)	HI SIDE R	P	26 DEG S4	2 LX (LS 14)	11	L201	G551
(248)	HI SIDE R	R	19 DEG S4	2 LX (LS 14)	10	L201	G551
(249)	HI SIDE R	T	19 DEG S4	2 LX (LS 14)	9	L201	G551



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(250)	HI SIDE R	P	26 DEG S4	3 LX (LS 20)	16	L201	G551
(251)	HI SIDE R	R	19 DEG S4	3 LX (LS 20)	15	L201	G551
(252)	HI SIDE R	T	19 DEG S4	3 LX (LS 20)	14	L201	G551
(253)	HI SIDE R	W	26 DEG S4	4 LX (LS 30)	8	L201	G551
(254)	HI SIDE R	X	19 DEG S4	4 LX (LS 30)	7	L201	G551
(255)	HI SIDE R	Y	19 DEG S4	4 LX (LS 30)	6	L201	G551
(256)	HI SIDE R	W	26 DEG S4	5 LX (LS 38)	20	L201	G551
(257)	HI SIDE R	X	19 DEG S4	5 LX (LS 38)	19	L201	G551
(258)	HI SIDE R	Y	19 DEG S4	5 LX (LS 38)	18	L201	G551
(261)	HI SIDE L	B	36 DEG S4	SLOT L	3	L201	G551
(262)	HI SIDE L	D	26 DEG S4	SLOT L	2	L201	G551
(263)	HI SIDE L	F	19 DEG S4	SLOT L	1	L201	G551
(264)	HI SIDE L	I	19 DEG S4	1 LX (LS 6)	3	L200	R7763 5
(265)	HI SIDE L	K	19 DEG S4	1 LX (LS 6)	2	L200	R7763 5
(266)	HI SIDE L	M	26 DEG S4	1 LX (LS 6)	1	L200	R7763 5
(267)	HI SIDE L	P	19 DEG S4	2 LX (LS 14)	3	L200	R7763 5
(268)	HI SIDE L	R	19 DEG S4	2 LX (LS 14)	2	L200	R7763 5
(269)	HI SIDE L	T	26 DEG S4	2 LX (LS 14)	1	L200	R7763 5
(270)	HI SIDE L	P	19 DEG S4	3 LX (LS 20)	3	L200	R7763 5
(271)	HI SIDE L	R	19 DEG S4	3 LX (LS 20)	2	L200	R7763 5
(272)	HI SIDE L	T	26 DEG S4	3 LX (LS 20)	1	L200	R7763 5
(273)	HI SIDE L	W	19 DEG S4	4 LX (LS 30)	3	L200	R7763 5
(274)	HI SIDE L	X	19 DEG S4	4 LX (LS 30)	2	L200	R7763 5
(275)	HI SIDE L	Y	26 DEG S4	4 LX (LS 30)	1	L200	R7763 5
(276)	HI SIDE L	W	19 DEG S4	5 LX (LS 38)	3	L200	R7763 5
(277)	HI SIDE L	X	19 DEG S4	5 LX (LS 38)	2	L200	R7763 5



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(278)	HI SIDE L	Y	26 DEG S4	5 LX (LS 38)	1	L200	R7783 5
(281)	MND		36 DEG S4	SLOT R	5	R119	
(282)	MND		36 DEG S4	SLOT R	4	R119	
(283)	MND		36 DEG S4	2 BOOM R	1	R119	
(291)	MND		36 DEG S4	SLOT L	5	R119	
(292)	MND		36 DEG S4	SLOT L	4	R119	
(293)	MND		36 DEG S4	2 BOOM L	1	R119	
(301)	PORTAL SL		26 DEG S4	BALC BOX 1L	2	L201	R7777 4
	"		"	BALC BOX 2L	1	"	"
(302)	PORTAL SR		26 DEG S4	BALC BOX 1R	2	L201	R7777 4
	"		"	BALC BOX 2R	1	"	"
(305)	HEADER		26 DEG S4	BALC RAIL	3	L201	R7777 4
	"		"	"	10	"	"
	"		"	"	14	"	"
	"		"	"	22	"	"
(311)	COURT DROP		36 DEG S4	BALC BOX 2R	2	R27 + R119	
	"		"	"	3	"	
(312)	COURT DROP		36 DEG S4	BALC BOX 2L	2	R27 + R119	
	"		"	"	3	"	
(321)	COURT WALL FRONT L		26 DEG S4	2 LX (LS 14)	5	L201 + R119	
(322)	COURT WALL FRONT L		26 DEG S4	BALC RAIL	6	L201 + R119	
(323)	COURT WALL FRONT R		26 DEG S4	2 LX (LS 14)	6	L201 + R119	
(324)	COURT WALL FRONT R		26 DEG S4	2 LX (LS 14)	7	L201 + R119	
(325)	COURT WALL FRONT R		19 DEG S4	BALC RAIL	16	L201 + R119	
	"		"	"	19	"	
(328)	COURT WALL DS		36 DEG S4	1 LX (LS 6)	7	R119	
(330)	PAGODA DROP		WHITE LED TAPE	SET MOUNT (LS 62)	5		
(331)	BAMBOO WALL GRAZE		26 DEG S4	3 LADDER R	1	R132	





## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(332)	BAMBOO WALL GRAZE		19 DEG S4	3 LADDER R	4	R132	
(341)	LANTERN FOOTLIGHTS		LANTERN PRACTICAL	DECK	4		
(342)	LANTERN FOOTLIGHTS		LANTERN PRACTICAL	DECK	5		
(343)	LANTERN FOOTLIGHTS		LANTERN PRACTICAL	DECK	7		
(346)	PROSC LANTERS		PRACTICAL	SET MOUNT (LS 28)	1		
(351)	SUN		VNSP S4 PAR	6 LX (LS 56)	17	N/C	
	"		"	"	18	"	
	"		"	"	19	"	
	"		"	"	20	"	
(352)	SUN		VNSP S4 PAR	6 LX (LS 56)	21	N/C	
	"		"	"	22	"	
	"		"	"	23	"	
	"		"	"	24	"	
(353)	SUN		VNSP S4 PAR	6 LX (LS 56)	25	N/C	
	"		"	"	26	"	
	"		"	"	27	"	
	"		"	"	28	"	
(354)	SUN		VNSP S4 PAR	6 LX (LS 56)	29	N/C	
	"		"	"	30	"	
	"		"	"	31	"	
	"		"	"	32	"	
(355)	MOON		VNSP S4 PAR	6 LX (LS 56)	1	R2007	
	"		"	"	2	"	
	"		"	"	3	"	
	"		"	"	4	"	
(356)	MOON		VNSP S4 PAR	6 LX (LS 56)	5	R2007	
	"		"	"	6	"	
	"		"	"	7	"	
	"		"	"	8	"	
(357)	MOON		VNSP S4 PAR	6 LX (LS 56)	9	R2007	
	"		"	"	10	"	
	"		"	"	11	"	
	"		"	"	12	"	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(358)	MOON		VNSP S4 PAR	6 LX (LS 56)	13	R2007	
	"		"	"	14	"	
	"		"	"	15	"	
	"		"	"	16	"	
(361)	CLOUDS		19 DEG S4	5 BOOM R	1	N/C	G225
(362)	CLOUDS		19 DEG S4	5 BOOM R	2	N/C	G224
(363)	CLOUDS		26 DEG S4	3 LADDER L	1	N/C	R7771 3
(364)	CLOUDS		26 DEG S4	3 LADDER L	4	N/C	G227
(365)	CLOUDS		19 DEG S4	2 LADDER L	1	N/C	G225
(366)	CLOUDS		19 DEG S4	5 BOOM L	2	N/C	G229
(367)	CLOUDS		19 DEG S4	5 BOOM L	1	N/C	R7771 4
(368)	CLOUDS		26 DEG S4	2 LADDER R	1	N/C	R7771 2
(369)	CLOUDS		19 DEG S4	2 LADDER R	2	N/C	G225
(401)	FIRE FLIES		36 DEG S4	1 BOOM R	3	R13	G231
(402)	FIRE FLIES		36 DEG S4	2 BOOM R	3	R13	G231
(403)	FIRE FLIES		19 DEG S4	3 BOOM R	3	R13	G231
(404)	FIRE FLIES		19 DEG S4	4 BOOM R	3	R13	G231
(405)	FIRE FLIES		19 DEG S4	5 BOOM R	5	R13	G231
(406)	FIRE FLIES		36 DEG S4	1 BOOM L	2	R13	G231
(407)	FIRE FLIES		36 DEG S4	2 BOOM L	3	R13	G231
(408)	FIRE FLIES		19 DEG S4	3 BOOM L	3	R13	G231
(409)	FIRE FLIES		19 DEG S4	4 BOOM L	3	R13	G231
(410)	FIRE FLIES		19 DEG S4	5 BOOM L	5	R13	G231
(411)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	7	R13	R7105 4
(412)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	8	R13	R7105 4
(413)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	11	R13	R7105 4
(414)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	13	R13	R7105 4
(415)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	17	R13	R7105 4
(416)	FRONT FIREFLIES		26 DEG S4	BALC RAIL	18	R13	R7105 4



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(421)	SILK SIDES		36 DEG S4	3 BOOM R	1	R2008	R7763 5
(422)	SILK SIDES		36 DEG S4	4 BOOM R	1	R2008	R7763 5
(423)	SILK SIDES		36 DEG S4	5 BOOM R	3	R2008	R7763 5
(424)	SILK SIDES		36 DEG S4	3 BOOM L	1	R2008	R7763 5
(425)	SILK SIDES		36 DEG S4	4 BOOM L	1	R2008	R7763 5
(426)	SILK SIDES		36 DEG S4	5 BOOM L	3	R2008	R7763 5
(431)	MOON SIDE		50 DEG S4	6 BOOM L	1	HS	G643
	"		M Facer	"	1.1		
(432)	MOON SIDE		36 DEG S4	6 BOOM R	1	HS	G643
	"		M Facer	"	1.1		
(433)	MOON SIDE		50 DEG S4	3 LADDER L	5	HS	G643
	"		M Facer	"	5.1		
(434)	MOON SIDE		36 DEG S4	3 LADDER R	5	HS	G643
	"		M Facer	"	5.1		
(441)	MOON GRAZE		26 DEG S4	4 LADDER L	2	R2007	G647
(442)	MOON GRAZE		19 DEG S4	4 LADDER L	1	R2007	G647
(451)	FLOWER GRAZE NEAR		26 DEG S4	1 LADDER L	2	R56 + R132	
(452)	FLOWER GRAZE FAR		36 DEG S4	1 LADDER L	1	R56 + R132	
(453)	FLOWER GRAZE NEAR		26 DEG S4	1 LADDER L	4	R56 + R132	
(454)	FLOWER GRAZE FAR		36 DEG S4	1 LADDER L	3	R56 + R132	
(455)	FLOWER GRAZE NEAR		26 DEG S4	2 LADDER L	3	R56 + R132	
(456)	FLOWER GRAZE FAR		36 DEG S4	2 LADDER L	2	R56 + R132	
(457)	FLOWER GRAZE NEAR		26 DEG S4	2 LADDER L	5	R56 + R132	
(458)	FLOWER GRAZE FAR		36 DEG S4	2 LADDER L	4	R56 + R132	
(459)	FLOWER GRAZE NEAR		26 DEG S4	3 LADDER L	3	R56 + R132	
(460)	FLOWER GRAZE FAR		36 DEG S4	3 LADDER L	2	R56 + R132	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(461)	FLOWER GRAZE FAR		36 DEG S4	1 LADDER R	1	R56 + R132	
(462)	FLOWER GRAZE NEAR		26 DEG S4	1 LADDER R	2	R56 + R132	
(463)	FLOWER GRAZE FAR		36 DEG S4	1 LADDER R	3	R56 + R132	
(464)	FLOWER GRAZE NEAR		26 DEG S4	1 LADDER R	4	R56 + R132	
(465)	FLOWER GRAZE FAR		36 DEG S4	2 LADDER R	3	R56 + R132	
(466)	FLOWER GRAZE NEAR		26 DEG S4	2 LADDER R	4	R56 + R132	
(467)	FLOWER GRAZE FAR		36 DEG S4	2 LADDER R	5	R56 + R132	
(468)	FLOWER GRAZE NEAR		26 DEG S4	2 LADDER R	6	R56 + R132	
(469)	FLOWER GRAZE FAR		36 DEG S4	3 LADDER R	2	R56 + R132	
(470)	FLOWER GRAZE NEAR		26 DEG S4	3 LADDER R	3	R56 + R132	
(471)	TITANIA'S BOWER		26 DEG S4	3 LX (LS 20)	8	R53	G763
(481)	STARS		PRACTICAL	LS 50	1		
	"		"	"	7		
	"		"	"	13		
	"		"	"	19		
(482)	STARS		PRACTICAL	LS 50	2		
	"		"	"	8		
	"		"	"	14		
	"		"	"	20		
(483)	STARS		PRACTICAL	LS 50	3		
	"		"	"	9		
	"		"	"	15		
	"		"	"	21		
(484)	STARS		PRACTICAL	LS 50	4		
	"		"	"	10		
	"		"	"	16		
	"		"	"	22		



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(485)	STARS		PRACTICAL	LS 50	5		
	"		"	"	11		
	"		"	"	17		
(486)	STARS		PRACTICAL	LS 50	6		
	"		"	"	12		
	"		"	"	18		
(491)	STARS		PRACTICAL	LS 53	1		
	"		"	"	6		
	"		"	"	11		
(492)	STARS		PRACTICAL	LS 53	2		
	"		"	"	7		
	"		"	"	12		
(493)	STARS		PRACTICAL	LS 53	3		
	"		"	"	8		
	"		"	"	13		
(494)	STARS		PRACTICAL	LS 53	4		
	"		"	"	9		
	"		"	"	14		
(495)	STARS		PRACTICAL	LS 53	5		
	"		"	"	10		
	"		"	"	15		
(501)	MAGIC		MAC III PERF.	SL MOTOR PIPE	1		
(502)	MAGIC		MAC III PERF.	SR MOTOR PIPE	1		
(503)	MAGIC		MAC III PERF.	DECK	1		
(504)	MAGIC		MAC III PERF.	DECK	2		
(511)	TONE		26 DEG S4	BALC RAIL	5	R132 + HS	
	"		M Fader	"	5.1		
(512)	TONE		26 DEG S4	BALC RAIL	12	R132 + HS	
	"		M Fader	"	12.1		
(513)	TONE		26 DEG S4	BALC RAIL	20	R132 + HS	
	"		M Fader	"	20.1		
(521)	TONE HI		26 DEG S4	BALC RAIL	2	L119HT	G223
	"		"	"	9	"	"
	"		"	"	21	"	"



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(531)	TONE - TEMP		36 DEG S4	BALC RAIL	4	R2007	R7763 5
	"		"	"	15	"	"
	"		"	"	23	"	"
(551)	US UP		BRIGHT STRIP	SET MOUNT (DECK)	1		
(552)	US UP		BRIGHT STRIP	SET MOUNT (DECK)	2		
(553)	US UP		BRIGHT STRIP	SET MOUNT (DECK)	3		
(554)	US UP		BRIGHT STRIP	SET MOUNT (DECK)	4		
(601)	FOLLOW SPOT 1		Super Trouper (Short)	TECH BOX 2L HI	2	R132, R119, R02, R3314, R53, R3204	
(602)	FOLLOW SPOT 2		Super Trouper (Short)	TECH BOX 2L HI	3	R132, R119, R02, R3314, R53, R3204	
(603)	FOLLOW SPOT 4		Super Trouper (Short)	TECH BOX 2R HI	3	R132, R119, R02, R3314, R53, R3204	
(604)	FOLLOW SPOT 5		Super Trouper (Short)	TECH BOX 2R HI	2	R132, R119, R02, R3314, R53, R3204	
(605)	FOLLOW SPOT 6		Super Trouper (Long)	FS Booth	1	R132, R119, R02, R3314, R53, R3204	
(701)	CYC COLOR TOP		CF72	8 LX (LS 66)	A		
(702)	CYC COLOR TOP		CF72	8 LX (LS 66)	B		
(703)	CYC COLOR TOP		CF72	8 LX (LS 66)	C		
(704)	CYC COLOR TOP		CF72	8 LX (LS 66)	D		
(705)	CYC COLOR TOP		CF72	8 LX (LS 66)	E		
(706)	CYC COLOR TOP		CF72	8 LX (LS 66)	F		
(707)	CYC COLOR TOP		CF72	8 LX (LS 66)	G		
(708)	CYC COLOR TOP		CF72	8 LX (LS 66)	H		
(711)	CYC TOP		SkyCyc	CYC LX (LS 68)	A1	N/C	
	"		"	"	B1	"	
(712)	CYC TOP		SkyCyc	CYC LX (LS 68)	C1	N/C	
	"		"	"	D1	"	
(713)	CYC TOP		SkyCyc	CYC LX (LS 68)	E1	N/C	
	"		"	"	F1	"	
(714)	CYC TOP		SkyCyc	CYC LX (LS 68)	G1	N/C	
	"		"	"	H1	"	
(715)	CYC TOP		SkyCyc	CYC LX (LS 68)	I1	N/C	
	"		"	"	J1	"	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(716)	CYC TOP		SkyCyc	CYC LX (LS 68)	K1	N/C	
	"		"	"	L1	"	
(721)	CYC TOP		SkyCyc	CYC LX (LS 68)	A2	N/C	
	"		"	"	B2	"	
(722)	CYC TOP		SkyCyc	CYC LX (LS 68)	C2	N/C	
	"		"	"	D2	"	
(723)	CYC TOP		SkyCyc	CYC LX (LS 68)	E2	N/C	
	"		"	"	F2	"	
(724)	CYC TOP		SkyCyc	CYC LX (LS 68)	G2	N/C	
	"		"	"	H2	"	
(725)	CYC TOP		SkyCyc	CYC LX (LS 68)	I2	N/C	
	"		"	"	J2	"	
(726)	CYC TOP		SkyCyc	CYC LX (LS 68)	K2	N/C	
	"		"	"	L2	"	
(731)	CYC TOP		SkyCyc	CYC LX (LS 68)	A3	N/C	
	"		"	"	B3	"	
(732)	CYC TOP		SkyCyc	CYC LX (LS 68)	C3	N/C	
	"		"	"	D3	"	
(733)	CYC TOP		SkyCyc	CYC LX (LS 68)	E3	N/C	
	"		"	"	F3	"	
(734)	CYC TOP		SkyCyc	CYC LX (LS 68)	G3	N/C	
	"		"	"	H3	"	
(735)	CYC TOP		SkyCyc	CYC LX (LS 68)	I3	N/C	
	"		"	"	J3	"	
(736)	CYC TOP		SkyCyc	CYC LX (LS 68)	K3	N/C	
	"		"	"	L3	"	
(741)	NIGHT SKY		MiniStrip	7 LX (LS 58)	A1	L119HT + R104	
	"		"	"	B1	"	
(742)	NIGHT SKY		MiniStrip	7 LX (LS 58)	C1	L119HT + R104	
	"		"	"	D1	"	
	"		"	"	E1	"	
(743)	NIGHT SKY		MiniStrip	7 LX (LS 58)	F1	L119HT + R104	
	"		"	"	G1	"	
(751)	NIGHT SKY		MiniStrip	7 LX (LS 58)	A2	R47 + R104	
	"		"	"	B2	"	



## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(752)	NIGHT SKY		MiniStrip	7 LX (LS 58)	C2	R47 + R104	
	"		"	"	D2	"	
	"		"	"	E2	"	
(753)	NIGHT SKY		MiniStrip	7 LX (LS 58)	F2	R47 + R104	
	"		"	"	G2	"	
(761)	NIGHT SKY		MiniStrip	7 LX (LS 58)	A3	R81 + R104	
	"		"	"	B3	"	
(762)	NIGHT SKY		MiniStrip	7 LX (LS 58)	C3	R81 + R104	
	"		"	"	D3	"	
	"		"	"	E3	"	
(763)	NIGHT SKY		MiniStrip	7 LX (LS 58)	F3	R81 + R104	
	"		"	"	G3	"	
(801)	CYC COLOR BOTTOM		CF72	CYC TROUGH	A		
(802)	CYC COLOR BOTTOM		CF72	CYC TROUGH	B		
(803)	CYC COLOR BOTTOM		CF72	CYC TROUGH	C		
(804)	CYC COLOR BOTTOM		CF72	CYC TROUGH	D		
(805)	CYC COLOR BOTTOM		CF72	CYC TROUGH	E		
(806)	CYC COLOR BOTTOM		CF72	CYC TROUGH	F		
(807)	CYC COLOR BOTTOM		CF72	CYC TROUGH	G		
(808)	CYC COLOR BOTTOM		CF72	CYC TROUGH	H		
(811)	CYC BOTTOM		GroundCyc	CYC TROUGH	I1	N/C	
	"		"	"	J1	"	
(812)	CYC BOTTOM		GroundCyc	CYC TROUGH	K1	N/C	
	"		"	"	L1	"	
(813)	CYC BOTTOM		GroundCyc	CYC TROUGH	M1	N/C	
	"		"	"	N1	"	
(814)	CYC BOTTOM		GroundCyc	CYC TROUGH	O1	N/C	
	"		"	"	P1	"	
(815)	CYC BOTTOM		GroundCyc	CYC TROUGH	Q1	N/C	
	"		"	"	R1	"	





## CHANNEL HOOKUP

Channel	Purpose	U1	Inst Type & Access	Position	Unit#	Color	Gobo
(821)	CYC BOTTOM		GroundCyc	CYC TROUGH	I2	N/C	
	"		"	"	J2	"	
(822)	CYC BOTTOM		GroundCyc	CYC TROUGH	K2	N/C	
	"		"	"	L2	"	
(823)	CYC BOTTOM		GroundCyc	CYC TROUGH	M2	N/C	
	"		"	"	N2	"	
(824)	CYC BOTTOM		GroundCyc	CYC TROUGH	O2	N/C	
	"		"	"	P2	"	
(825)	CYC BOTTOM		GroundCyc	CYC TROUGH	Q2	N/C	
	"		"	"	R2	"	
(831)	CYC BOTTOM		GroundCyc	CYC TROUGH	I3	N/C	
	"		"	"	J3	"	
(832)	CYC BOTTOM		GroundCyc	CYC TROUGH	K3	N/C	
	"		"	"	L3	"	
(833)	CYC BOTTOM		GroundCyc	CYC TROUGH	M3	N/C	
	"		"	"	N3	"	
(834)	CYC BOTTOM		GroundCyc	CYC TROUGH	O3	N/C	
	"		"	"	P3	"	
(835)	CYC BOTTOM		GroundCyc	CYC TROUGH	Q3	N/C	
	"		"	"	R3	"	

# Appendix IV: Magic Sheet

19 SEPT 2012

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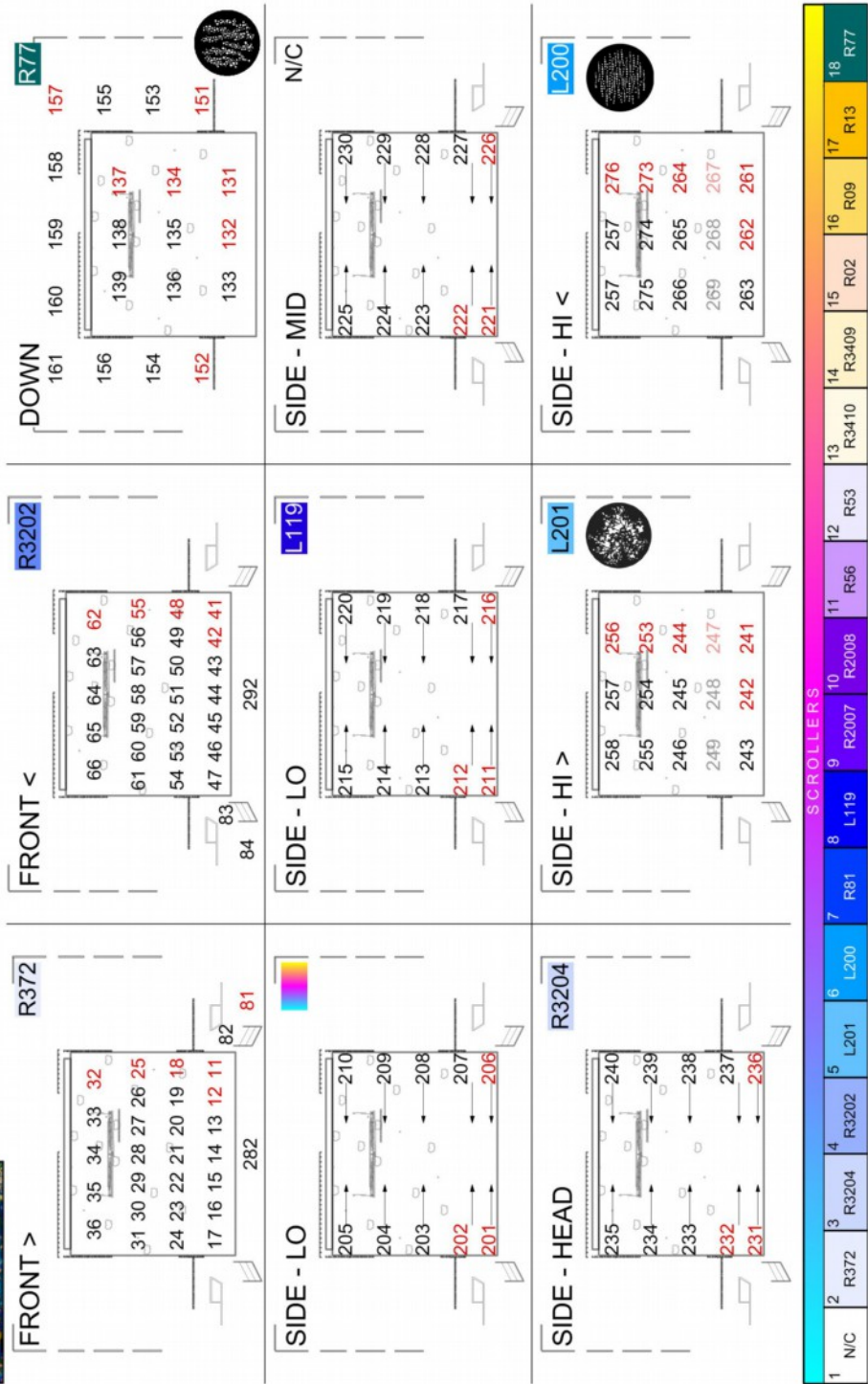
KAY THEATRE

## MAGIC SHEET

second assistant lighting designer EMILY WILSON

assistant lighting designer ALBERTO SEGARRA

lighting designed by SARAH TUNDERMANN



SARAH TUNDERMANN LIGHTING DESIGN

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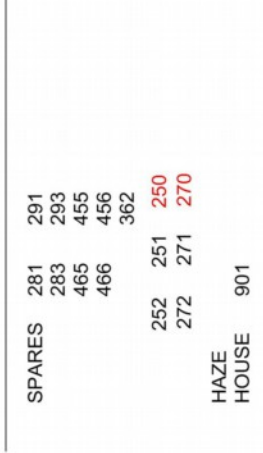
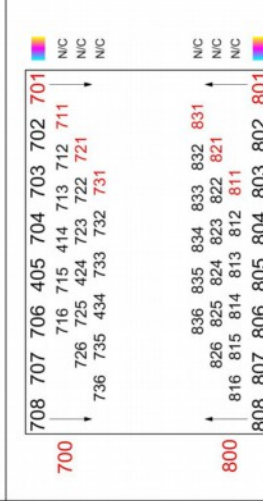
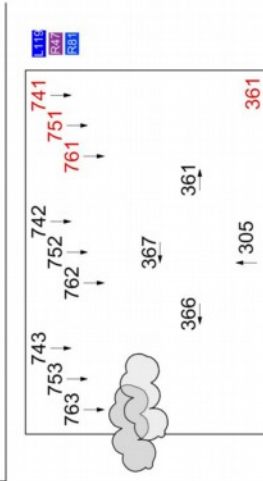
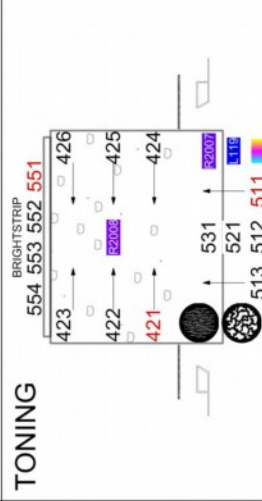
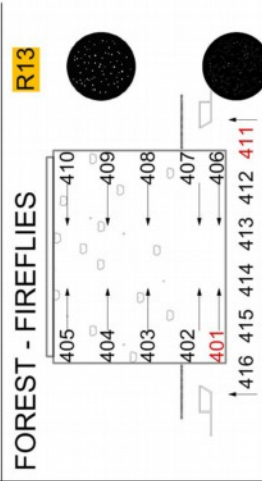
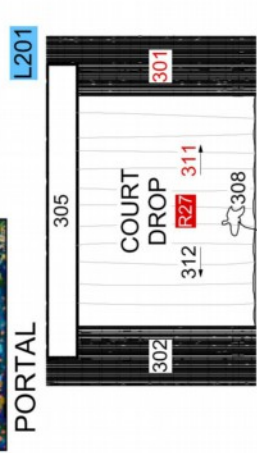
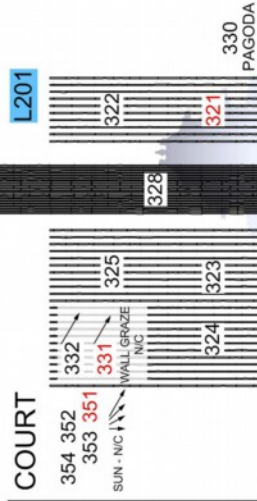
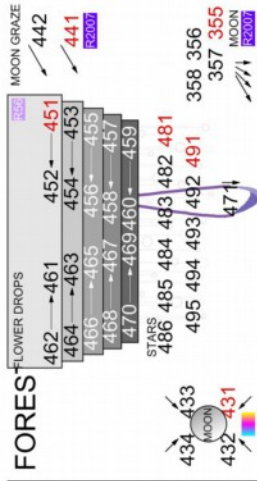
PAGE 2 OF 3

KAY THEATRE

second assistant lighting designer EMILY WILSON

assistant lighting designer ALBERTO SEGARRA

lighting designed by SARAH TUNDERMANN



1	N/C	2	R372	3	R3204	4	R3202	5	L201	6	L200	7	R81	8	L119	9	R2007	10	R2008	11	R56	12	R53	13	R3410	14	R3409	15	R02	16	R09	17	R13	18	R77
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19 SEPT 2012

MAGIC SHEET

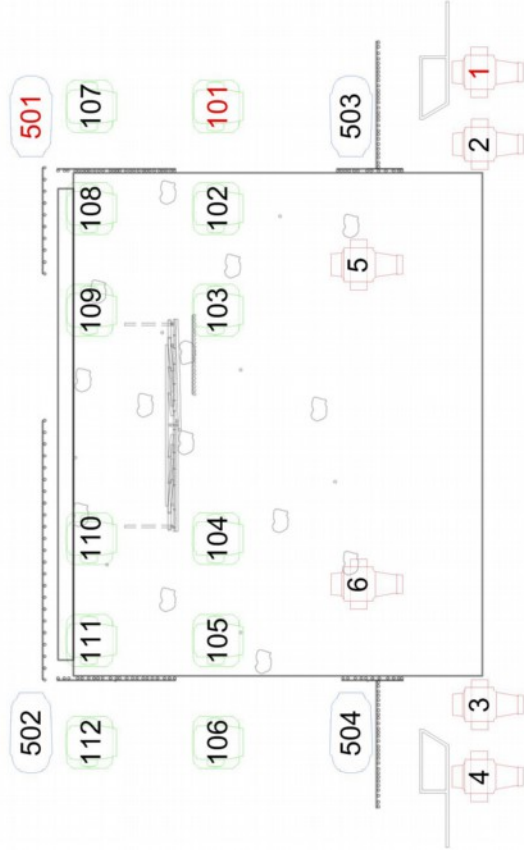
PAGE 3 OF 3  
KAY THEATRE

lighting designed by SARAH TUNDERMANN

assistant lighting designer ALBERTO SEGARRA

second assistant lighting designer EMILY WILSON

MOVING LIGHTS



FOCUS PALLETS

1	N/C	2	R372	3	R3204	4	R3202	5	L201	6	L200	7	R81	8	L119	9	R2007	10	R2008	11	R56	12	R53	13	R3410	14	R3409	15	R02	16	R09	17	R13	18	R77		
16	FUL	17	UL	18	UC	19	UR	20	FUR	21	SL STAIRS	22	SR STAIRS	23	SL BOX	24	SR BOX	25	T's BOWER	26	27	28	29	30	FLOWER												

16	FUL	17	UL	18	UC	19	UR	20	FUR	21	SL STAIRS	22	SR STAIRS	23	SL BOX	24	SR BOX	25	T's BOWER	26	27	28	29	30	FLOWER												
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16	FUL	17	UL	18	UC	19	UR	20	FUR	21	SL STAIRS	22	SR STAIRS	23	SL BOX	24	SR BOX	25	T's BOWER	26	27	28	29	30	FLOWER												
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100 ALL MOVING LIGHTS  
200 ALL M-FADERS  
300 ALL COLOR FORCE

1	N/C	2	R372	3	R3204	4	R3202	5	L201	6	L200	7	R81	8	L119	9	R2007	10	R2008	11	R56	12	R53	13	R3410	14	R3409	15	R02	16	R09	17	R13	18	R77
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SCROLLERS

SARAH TUNDERMANN LIGHTING DESIGN

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**CUE SHEET**  
KAY THEATRE - CSPAC

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14:08:56  
page 1 of 13

CUE	TIME	MARK	DELAY	FOLLOW	BLOCK	PAGE	LABEL	DESCRIPTION	PLACEMENT
1	2	M				-	WALK-IN	Walk-in	House open
2	12+					-	H2H	House to Half	Places
6	16/12					-	PROLOGUE	Add BOTTOM lane for Prologue	BOTTOM enters
ACT 1, SCENE 1									
11	6/12+	M				-	COURT	Begin building court tableau	BOTTOM picks flower
12	12+/8	+				2		Add fronts	w/ Curtain
13	2					2		Bump to ping HIPPOLYTA and THESUS to ifc.	THESEUS and HIPPOLYTA come to life from pose
15	8	+				2	I SCENE 1	Into scene	Ant. THESEUS: Now fair Hippolyta
16	8	R						Shift for lovers	Ant. Entrance
17	12					5		Pull to LYS and DEM	Ant. mini fan fight DEM: Lysander!
18	12					5		Restore	HERMIA stomps DEM's foot
20	16/6	M				6		Shift to another court location	with exit and panel out
22	2+/6.5+	R /2			B	8	CURTAIN IN	Pull DS	w/ curtain in
25	3	M				8		Close DS	HELENA exits
ACT 1, SCENE 2									
27	2.5+/4	+			B	9	LIKE A LION	Build Lion Tableau	Ant. FLUTE: I want to

SARAH TUNDERMAN LIGHTING DESIGN

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CUE SHEET  
KAY THEATRE - CSPAC

9/28/2012  
14:08:56  
page 2 of 13

CUE	TIME	MARK	DELAY	FOLLOW	BLOCK	PAGE	LABEL	DESCRIPTION	PLACEMENT
27.5	8	+				9		Build Lion Tableau	FLUTE: Love
28	6+/12	+	I			9		Build in song	w/ curtain; SNOUT: One, Two, One...
29	4					9		Pull DS	Dance break
30	6/12	M				9		Restore	End dance break
31	4/8					9		Pull in	MECHS:...to you *THUMP* (into acapella)
32	6					9		Swell	MECHS: screwed (final swell)
33	I	M		6	B	9	BUTTON	Burton	*TRIANGLE*
34	8	R				10	I SCENE 2	Pull into scene	Auto
35	8/12					10		Fade DS	QUINCE on deck
37	8					13		Transition deeper into forest and into night	BOTTOM: ...Hold or cut bowstrings!
ACT II, SCENE I									
40	8/12	M			B	13	TRANS	Build forest	PUCK enters
41	10	+				13	II SCENE I	Sculpt	Moon flies in
42	0					13		Bump to COB and PUCK	COB and PUCK kneel, w/ music clang
42.5	8					13		Build open and close spots	AUTOFOLLOW
43	6	M				13		Build diagonal	FAIRES enter

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44	4/12+	+		6	13		Open, build magic	FAIRES breakout of line
44.2	6/12				13			AUTOFOLLOW
45	4	M			13		Pull to pose DC	FAIRES pose DS
46	6/12	R	6	6	13		Open	FAIRES X US out of cluster
47	8				13		Pull to pose UC	FAIRES kneel UC
49	0	R	0.1		13		Bump magic	with music clang when COB lands on PUCK's knee
50	7/12				13		Restore	AUTOFOLLOW
60	9				13		Pull to CS	FAIRES X CS
61	9				13		Open	FAIRY BOW
63	8			B	16	TITANIA RIBBON	Shift into Ribbon look	TITANIA enters
64	6	M			16		Bump to TITANIA UC	w/ ribbon release
65	12				16		Shift into Ribbon look	AUTOFOLLOW
68	2/6	R	6	6	16		Add flourish	w/ music peak and ribbon circle
69	6	M			16		Restore	AUTOFOLLOW
72	10	R			16	II SCENE I	Build to scene	OBERON: Ho; enters
74	6/12				16		Open DS	TITANIA and OBERON X DS from throws

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76	6/18					17		Open	CL boy enters
77	4/8					18		Pull DS, sculpt	Ant. FAIRY fight w/ music
78	4/8					18		Pull to CS	FAIRY X US
85	6/3					20		Shift US	w/ rock sound
91	12	R				20		Open for scene, lose magic a bit	MUSTARD: I'm a rock, too!
98	2/16					20		Grow magic a bit	HEL exit
101	12	M				22	TRANS	Pull to PUCK and OBERON FDC	PUCK and OBERON whisper their plan
ACT II, SCENE 2									
102	6/9+	+			B	23	II SCENE 2	Shift deeper into forest for trans	PUCK exits
103	6+	+		4		24	FAIRY SONG	Add sparkle for silks flying in	trans complete and FAIRIES hidden
104	4+	R				24		Build up dark magic for top of fairy song	w/ first FAIRY arm
108	6					24		Build	two-limbs
110	12+					24		Add templates	with bass guitar
112	6	M				24		Build templates	billowing circles with guitar riff
114	2	+				24		Bump to TITANIA UML	Oooooo TITANIA enters
116	6/20	R				24		Travel DSC with TITANIA	Present TITANIA

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118	6					24		Travel and pull to bower	TITANIA to bower
120	2/8	+				24	BOWER OUT	Pull up into air	Bower out
126	.2		I			24		Bump to banish evil	Unison split (english lyrics)
126.5	4					24			AUTOFOLLOW
132	8					24		Pull down to ground again	begin slow descend
134	8					24		Fade TITANIA	COB points and TITANIA
136	2/6	M				24	HIDE AND SEEK	Shift into Hide and Seek; brighten	w/ FAIRIES swoop of silks
140	0	+				24		Magic event	Puck Freezes
144	1.5/12	R				24		Add sparkle for love	MUSTARD and STARFISH fall in love
145	4	M				24		Pull down	MUSTARD and STARFISH exit
146	12/6	+		B		24	FAIRIES ASLEEP	Pull down and add sleep puddle	Ant. FAIRY PUDDLE OF SLEEP
147	1.5/6	+				24		PING tree	Ant. OBERON entering from TREE
147.2	6/3	+				24		Restore	OBERON out of tree
148	6+	+	I			24	LIVE MOVE	Magic bower lower event	OBERON lowers bower
148.2	6					24		Live move	AUTOFOLLOW
149	3/8+			B		24	CURTAIN IN	Build curtain in and fade scene	OBERON brings in curtain

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CUE	TIME	MARK	DELAY	FOLLOW	BLOCK	PAGE	LABEL	DESCRIPTION	PLACEMENT
149.5	2	+		3		25		Pull to HR	Ant. LYS and HERM's entrance from house
149.7	4/8	R	/4			25		Build lane to stage	AUTOFOLLOW
150	6/12	M	/2			25	LOVER DANCE	shift to lover's dance	LYS and HERM enter (with curtain in)
152	6+	+				25		Open US	w/ curtain out
158	6/12	R				25		Pull to CS	LYS X to HERM CS
159	6/12					25		Restore	HERM separates
163	6/12	+				25		Pull to sleeping spots	LYS and HERM to sleeping spots
164	12					25		Pull down and add a little magic	PUCK enters
167	6					26		Open	hear HEL and DEM offstage
171	6					26		Pull to LYS SL	Ant. HEL X to LYS SL
172	2/6					26		Magic love event	LYS wakes; w/ sound
173	12					26		Pull to CS	LYS and HEL X CS
176	6					27		Boost HERM	LYS sees HERM
178	6					28		Pull to HERM	HERMIA wakes
179	6	R				28		Pull to FAIRIES	HERMIA EXITS
181	6	M		B		28	TRANS	Shift to another part of the woods	FAIRIES exit

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ACT III, SCENE I									
183	6	+				29	WHO DIED	Start moonlight sweep	w/ first banjo strum
184	6+	+				29		Boost CS	FLUTE arrives CS
185	4	+				29		music punch	w/ chord before "Oh Lord, are you rotten"
187	6	M				29		Pull in for breakdown	top of breakdown
189	1					29		Restore	Final cord of song
190	8/20+	R				30	III SCENE I	Open for scene	AUTOFOLLOW
197	6					31		add a little magic	PUCK enters
199	4/12	R				32		Pull to BOTTOM	w/ guitar and BOTTOMS X DS
202	6/12	R				32		Restore	BOTTOM: ...I will to thee appear: Exit
204	6	M				32		Pull to FLUTE	FLUTE: May I speak now
205	6	m				33		Open	BOTTOM enters
206	3	M				33		Close UR	MECHANICALS 2 <sup>nd</sup> Scream
208	6/10	+			B	33	BOTTOM	Pull to BOTTOM DC	PUCK scream
211	8	+				33		Add TITANIA pull to CS	Ant TITANIA: What angel..... w/ stop
214	4/8	R				35		Sculpt for FAIRIES and pull DS	TITANIA claps



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220	6/18					35		Sculpt	TITANIA exits
225	4/12	M				36	TRANS	Shift to trans	FARIES buzz exit
ACT III, SCENE 2									
230	6/22	+				37	III SCENE 2	Build to throne	OBERON enters (FLOWERS OUT)
231	6/12					37		Open DS	Ant. OBERON X DS
236	12/24	R				37		Open for scene	FAIRY: Rock
242	6					39		Add magic	PUCK awakes
244	6					40		Open	LYS and HEL enter... OBERONE obertrees
245	6					40		Love moment	w/ sound; DEM loves HEL
248	6					41		Restore	LYS and DEM kiss and BLAH!
249	8/12					41		Build to sculpted initial fan flight look	AUTOFOLLOW
254	4/8	M				41		Restore	w/ sound as HELENA cuts off boys
259	6/18	R				41	CHASE FIGHT	Shift to sculpted fight chase look	w/ music
271	2					41		Build running chaos	FAIRES and OBERON join in running
272	1					41		Restore	OBERON X US to return to tree position
274	2/8	M				41		Restore to scene	w/ sound gong end chase

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281	6	R				49		Pull to PUCK and OBERON CS	OBERON awakes from being a tree
284	6		7			49		Shift into dark sculpt for SWORD FIGHT	OBERON'S exit
291	24/6	M			B	49	DARK SWORDFIGHT	Begin dark and quiet fight	AUTOFOLLOW
295	8	+	0.5			50	BRIGHT SWORD FIGHT	Intensify	w/ sword clash and Pekking sword fight
310	2/6	R	FI			50		Restore ro sculpted night	*BEAT* LYS looks to house
315	4/8	M				51		Pull to PUCK	GIRLS sleep
316	2	M				51		Love magic?	PUCK applies love juice, FIRST DING
317	4				B	51	F2B	F2 INTERMISSION	AUTOFOLLOW
INTERMISSION									
390	1	M				51	INTERMISSION	Button to house lights	w/ sound Bongdum 3 Curtain in complete
391	1					51		1-min warning flicker	1-min warning
392	6	R				51	H2H	H2H	Actors in places
393	4					51		House out	halfway into our ACT II music intro
ACT IV, SCENE I									
401	0	M				53	PIN THE TAIL	PIN THE TAIL Tableau	w/ pin the tail music



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CUE	TIME	MARK	DELAY	BLOCK	PAGE	LABEL	DESCRIPTION	PLACEMENT
402	8	M			53		Open and add sparkle	BOTTOM: HeeHaw!
410	4/12				53	IV SCENE 1	Bump down	Ant. TITANIA enters: *Clap, clap*
414	8		0.1		53		Pull to fairy bed	FAIRIES lead BOTTOM to bed
414.2	6	M			53		Live move	AUTOFOLLOW
415	5/8	M			54		Pull to TITANIA and BOTTOM's bed	TITANIA X to bed
415.5	2				54		Add tongs and bones lantern sparkle	w/ sound for the tongs and the bones
415.7	.2				54		Ping Lanterns	w/ ding at end of tongs and bones track
415.8	2				54		Restore	AUTOFOLLOW
416	4/6	M			54		Open for OBERON and PUCK	end of TITANIA's song, ant OBERON's apparition
416.1	8				54		Live move	AUTOFOLLOW
416.2	12/6				54		Build open and close spots	OBERON steps out of tree
417	0		4		55		Magic love event	TITANIA wakes up
417.2	4				55		End magic	AUTOFOLLOW
418	0		0.2		55		Magic event	OBERON *zap* BOTTOM
418.2	12	M			55		End magic and fade bed	FAIRIES and BOTTOM Exit AUTOFOLLOW
420	4/8+	R			56	CELEBRATORY FAIRY DANCE	Pull to FAIRIES CS	T and O exit w/ music

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422	4/8	M				56		Shift into the party	FAIRIES: Yayeeeeee!!
426	8	R				56	PEASEBLOSSOM	Shift for PEASEBLOSSOM	Top of PEASEBLOSSOM solo
428	6					56	MUSTARDSEED	Shift for MUSTARDSEED	Top of MUSTARDSEED solo
430	6					56	MOTH	Shift for MOTH	Top of MOTH solo
432	6					56	COBWEB	Shift for COBWEB	Top of COBWEB solo
434	4/8	m				56		Open	COBWEB runs in wide circle
438	6					56		Pull DSR	FAIRIES pose before COBWEB gets tackled
440	2/6+	M			B	56		What happened to the party?	w/ horses that scares away fairies
441	6+/18	+			B	56	HORSE DANCE	Open to scene and scatter magic	w/ music for HIPPOLYTA and THESUS' entrance
451	6	R				56		Open for EGEUS	AGEUS enters
457	6/12	R				58	LOVER'S DREAM	Shift to almost sunrise for lovers	AGEUS exits
460	8+/12	M			B	58		Shift into almost dawn for PUCK and BOTTOM	LOVERS exit
461	8/12	R				59	SUNRISE	Add BOTTOM and begin sunrise	w/ PUCK's exit and music
462	8/12					59		Open path to CS for BOTTOM	BOTTOM starts awake
464	6/16	M				59		Pull to BOTTOM CS	BOTTOM X DC
465	6/12	+				60	TRANS	Time of day shift	BOTTOM exits

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ACT IV, SCENE 2									
467	4/12	R				61	MAP SCENE	Pull down on stage	MECHs enter
468	4	M				61		Pull to MECHANICALS DS of Apron	MECHs map cluster
469	12	+				61	IV SCENE 2	Open deck for BOTTOM and MECHs	BOTTOM's entrance
470	8	M				61		Close house	MECHANICALS rush on stage to BOTTOM
473	6/12	+				62	TRANS	Time of day shift	ALL MECHS: Zouba!
ACT V, SCENE 1									
476	6/9					63		PHIL close US of curtain	PHIL closes red curtain
477	2					63		Add HR box and court drop	PHIL welcomes THES and HIP
478	2+/12					63		Add HL box and court drop?	PHIL welcomes LOVERS
478.5	6	M				63		Lovers sit	Pull in a bit
479	20/12	+				64		Close apron and begin slow build of PYR and THIS	PHIL exits behind curtain
480	16	+				65		Add PHIL and begin to build court	PHIL pops out from curtain
482	6+	+				65	PYRAMUS AND THISBE	Build court and QUINCE CS	PHIL raises curtain
491	12	R				65		Boost small proscenium	MECHANICALS enter

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492	6/20					65		Pull to stage w/in a stage for play	SNOUT/WALL DC
505	8	M				65		Open DS	w/ end of play applause
508	6	R				65		Add path for THESEUS and HYPOLYTA to *****	THESEUS stands
510	12					65		Close SL box	Ant THESEUS X to BOTTOM
511	8					65		Close SR box	Lovers X to CS
512	6	R				65		Pull down for PUCK's final mono	Cast exits
514	2+/6	M	10			65		Magic flower ping	with PUCK placing flower
515	6					65		Magic build	AUTOFOLLOW
520	12+	R				65	CC	Magic build into CC	AUTOFOLLOW
521	6/10	M				-	WALK-OUT	House and walkout	Cast leaps off stage





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