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FUDDY MEERS: LIGHTING ON THE EDGE OF CONSCIOUSNESS

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by

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This thesis outlines the concept, research, and production process of the lighting design for the play *Fuddy Meers* by David Lindsay Abaire. This show took place Oct 6th - 8th and 12th – 16th 2016 in the Studio Theatre at the Johnny Carson School of Theatre and Film at the University of Nebraska-Lincoln. The creative team was comprised of the director Dustin Mosko*, the scenic designer Lisa Haldeman*, costumes/prosthetics/ puppetry designed by Rebecca Armstrong*, sound designer Araceli Ramirez, projection content Zachary Trout, and I was the production's lighting designer. The production team was comprised of stage manager Riley Redburn, assistant stage manager Shannon Humiston, Lisa Haldeman* also as props master, Maxx Finn* as projections engineer and Brendan Greene-Walsh* as Technical Director and Jaime Mancuso* as Master Electrician. The direction of *Fuddy Meers* was in partial fulfillment of Mosko's M.F.A.

This thesis contains the entire lighting design process for *Fuddy Meers* including initial meetings, concept work, research, documentation, technical rehearsal process, audience engagement, and production photographs.

* Indicates graduate student

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INTRODUCTION

In the spring of 2016, my process for this show started with a meeting among Laurel Shoemaker, Maxx Finn and me. The season selection committee had already decided upon the first and second shows and both needed a lighting designer. Laurel gave us the option to choose which show we wanted to design. Shortly after the meeting Maxx and I quickly decided that I was to take the first show *Fuddy Meers* and he the second, an adaptation of Shakespeare's *Hamlet*.

Fuddy Meers by David Lindsay-Abaire is the story of Claire, a woman with psychogenic amnesia who wakes up every day to an unknown world. She lives with her apparent husband Richard and her apparent son Kenny. A daily routine book constructed by Richard structures Claire's first interactions with the world each day because upon going to sleep her gathered information drifts away with her dreams. This routine shatters when a masked man Phillip claiming to be her brother Zachary whisks her away from her family taking her to her mother Gertie's house with the premise that Richard is actually trying to kill her. Throughout the play, we learn about the darkness in Claire while the play's action consists of various clues to her amnesia. The crazy antics of all the characters throughout the single day eventually force Kenny to reveal the true reason for the genesis of Claire's amnesia. On a day around two years earlier, Phillip took his abuse too far and attacked Kenny. Claire in retaliation poured hot bacon grease into her ex-husband's ear. After freeing herself from years of abuse, her mind blocked it all out to protect her. As soon as she and Kenny made it to the funhouse mirrors at the Piermont Fair her brain in the words of Kenny "zorched". Claire again of sound mind

and judgement takes control of the day and brings swift justice to Phillip and his entourage. The only catch is that during the car ride home Claire falls asleep leaving the audience to wonder if the events that transpired were enough to awaken her from amnesia or if she again will wake up a blank slate.

Lindsay-Abaire did not set the play in any defined place or time, with the exception of a few notable references that can date the play. By doing so, he emphasized the plot and themes. Not tying *Fuddy Meers* to a specific time or place, he sets it free for interpretation. Set in multiple locations throughout the course of one day, *Fuddy Meers* allows for many different literal and subjective interpretations all centered on the main protagonist Claire and her journey through, and possible escape from amnesia.

As a lighting designer my goal is always to have a role in the creation of the concept and then to integrate my artistry into whatever our concept dictates. Much like a playwright who has created a strong character in a script. After a certain point, their character gains autonomy, has needs in relation to other characters, and wants of the playwright motivation that cannot be ignored or magically solved without dismantling the story. I treat my lighting design much in the same way. Once the director/design team has a vison and the design team collaborates to realize that vision, I strive to find what my lighting design needs to thrive in the environment so carefully crafted by everyone involved. Once I am in the midst of a living production, I cannot avoid any needs required of my lighting that allow the show to thrive and take on a life of its own. I truly believe that a great thrives in the collaborative process.

Chapter 1: Initial Design Meetings

The first design meeting took place on February 26, 2016. Dustin Mosko (Director), Lisa Haldeman (scenery), Nancy Konrardy (costumes), Araceli Ramirez (sound), and I met for an initial discussion of possibilities for the production. We used this meeting to gauge our reactions to the script and to ponder how we wished to present it. The director had already had an idea about the play, but we used our first meeting as a brainstorming session. He wanted to make this show a fully collaborative work in contrast to his singular vision acting as the starting point so the initial design meetings were open-ended. This to him meant the initial stages allowed everybody to weigh into any design decisions as long as no one tried to predetermine the specifics of another's work. Design decisions were open to debate and there was an undefined through line for the first few meetings. Since the play is indeterminate about its time or place, our first task was to have read the script, bringing only to this initial meeting any interpretations about themes in the play. *Fuddy Meers* is a dark comedy, and we wanted to avoid losing the comedy amidst the dark elements of the story. Since Claire clearly is the protagonist, we agreed right away that the story of the play is about Claire and her viewpoint is key.

To engage the audience with her story we decided to treat the audience the same way we are treating Claire. The show needed to stay in the world of the dark comedy and we could not give anything away before it was time to do so. Several times in the script, Claire sees an object or hears a particular sound in her head that triggers a moment. In these moments, Claire either completely grasps a memory or fights to pull it

out of the fog at the back of her consciousness. Since Claire wakes up every day with no memories, finding what truth is behind these moments becomes significantly important for us as it allows the audience to stay in step with Claire's discoveries. Claire trusts people because she has no preconception of their personalities. It seems that everyone tries to control her using her naivety as leverage. Whether for good or for bad, Claire is subject to the will of every other character until she can regain her faculties through these moments of clarity.

Like memory itself, Claire experiences life as if she is walking through a dense fog and the closer she gets to the memories the clearer everything seems and the more they affect her emotionally. Peering into one's mind is difficult so this meant we had to reveal to the audience clues as to what exactly was happening in real time, the method of approach being similar to leaving breadcrumbs to avoid losing a trail in a dense forest. I took this approach to mean that the lighting should reflect in some way these experiences of clarity, however fleeting, that Claire found herself forced to undergo. There needed to exist in those moments an atmosphere that was clear enough to suggest Claire's brief moments of clarity, thereby allowing audiences to experience an analogous clarity. To that end, the lighting design had to become a character and react directly to these changes through flashes, tight isolation, extreme color shifts, or any variance suggesting this direct connection. The director felt that this approach was a wise one, but cautioned that we had to leave these clues carefully to avoid letting the secret out right away. We concluded that the audience was not to view the play as if they are in Claire's head, but to see these breadcrumbs as they watch her throughout her day and

start to piece the picture together on their own. These moments were not part of her real world, but a kind of surrealist journey for the audience through Claire's psyche without her being aware. The fourth wall stays up the entire time and this direct engagement to her psyche is to give direct insight to the audience.

Another big aspect of the show is the carnival to which Claire takes her son Kenny long before the action of the play. Claire's amnesia manifests itself while she is staring into the funny mirrors in the funhouse at the Piermont Fair, so we thought it best to include its presence the specifics of which were yet to be determined. I mentioned that there could be some sort of system of string lights draped around whatever space the scenic designer designed to conjure the imagery of this imaginary fair. She felt that this idea was good to consider, since this place was crucial to Claire's malady.

We seemed satisfied that we had a good starting point. I then started doing some conceptual research. I was searching primarily for nothing concrete or realistic yet as we wanted to flesh out more details as we went along. These research images (see Fig. A1-A3) were an emotional and thematic response to the play which allowed me to show the director how the dark comedy resonated within me as a designer. We met again to show and discuss our findings and to start the process of solidifying preliminary specifics.

Chapter 2: Creating the Concept

As the weekly meetings progressed the line between concept and concrete decisions started to form, but quite slowly. I was able to grasp the world we hoped to create, but asked for specifics at every stage. Since this show had no strict basis in a real time or place, we decided to give it one of our own imagining. We choose the late 1970s as our starting point.

Iterations of the set design transformed greatly in these few weeks, but the idea of the carnival grew on the design team because we felt the carnival gave us a way to give our audience the desired separation from the events onstage. By hiding the clues in plain sight, we could gradually introduce the audience into these truths Claire was discovering. The method of delivery was to present a carnival freak show and Claire was to be the main attraction. In essence, the audience is watching this day in her life unfold before their eyes. Claire was to be an unknowing carnival attraction. Symbolic of her life as an amnesiac was the audience's participation in it, engaged as they were in her world while sifting through the fog at the edge of her consciousness.

Since we were treating the spectacle of Claire as an attraction at a carnival, we decided that the audience was going to watch that day in step with her. The action takes place in multiple locations so the scenic designer created a two-tiered set, featuring a lower circular portion and an upper platform these two tiers composed of pieces harkening to the carnival idea. The two distinct areas had completely different functions. The lower circular area contained a rim with footlights giving the impression of an old vaudeville stage, a revolving middle ring for transport and spectacle, and a stationary

center island. This lower tier area served as a multipurpose zone for the many quick scene locations. We envisioned the revolving ring as the primary means of changing scenery and to giving motion to the car scenes.

The second tier of the set, the upper platform, was a more stable location as only Gertie's kitchen. Connecting the two was a set of stairs that got wider as they approached the upper platform giving a sense of distorted unity between the two areas. Framing the set was a large trussing structure, much like a proscenium arch, which held a roll drop meant to be a main curtain. This curtain also doubled as an integrated projection surface as the director needed to include a multimedia aspect to the show per his thesis requirements. About the set and draped across gaps, here hung a series of string lights such as I had proposed earlier.

Since the carnival became the motif and the since the show is a private viewing of Claire's day, I formed a portion of my lighting concept around the idea of using the carnival to influence how the lighting became the character I mentioned earlier. Connected with what we eventually called Claire's "Aha" moments, the veneer of the carnival stayed separate as the forth wall until the audience had to peer into Claire's mind. Underneath this veneer was her world around those moments. I proposed creating an environment of lighting within a heightened realism influenced in part by my research and appreciation of the work of photographer Elena Shumilova (See Fig. A4). Since the realistic influenced lighting was to illuminate throughout the day around the "Aha" moments I then would augment this environment by pulling away from reality into our surreal carnival attraction motif during these moments. By doing so I

could foreshadow the events that open a hidden truth to Claire about her past cluing the audience into why they were seeing Claire's day presented on a freak show stage. The lighting design also was to feature the objects of importance to make them stand out as connected to Claire's thought processes. During the "Aha" moments, i.e., those events that help Claire remember her past; I could shift the color or introduce movement or texture to indicate that something out of the ordinary was happening to Claire by witnessing this particular event. These moments focused on heightening tension and giving clues as to who was to blame for her amnesia, a question the audience is trying to answer as well.

I decided to treat each location of the stage differently as well. Specific naturalistic elements such as imagined windows were the source of the sun pouring into the room or vehicle. The lower platform I imagined to be the more dramatic and darker portion of the stage whereas Gertie's kitchen, part of Claire's childhood home, was the softer, warmer, and comedic area thus re-emphasizing dichotomy of the two. The stairs connecting the two areas was to have a neutral look to provide and then ease transitions between the two areas and allow them to live in the same world.

With this idea in mind, I did more photographic research this time with the intent of showing the environments I wanted to create for each location (See Fig. A4-A7). I focused on the naturalistic elements to give the director a sense of how each location would look, as I was still unsure of how to approach the "Aha" moments. Since we were reaching our final week of the spring semester, I made sure to show the research as soon

as I could before we left for the summer. Our final meeting of the school year was on May 3, 2016.

Chapter 3: Returning After the Summer

During the summer I was on the road constantly while working as a lighting designer/programmer/technician for the lighting company TMS (Theatrical Media Services) out of Omaha, Nebraska, so I had little time to construct much for *Fuddy Meers* in between my numerous show days. Upon my return to school in August, I learned we had finally replaced our costume designer. Rebecca Armstrong took the place of Nancy Konrardy sometime in late June/mid-July after losing her to prior commitments in early April. Waiting until the following semester put my work into a bind. The color of the garments in relation to the actor's skin tones, the color palate of the scenery, and the differing reflective qualities of fabric compositions heavily influence my color and positional choices. In order for the actor to have dimensionality and form preventing them from blending in to the rest of the visual picture, I have to balance my design with what the costume designer produces as their work. Since this was considerably late in the process and the due-date for my plot on September 8, 2016, was just under a month away I immediately looked at her research. She had research but no final renderings or choices of material/color for me to review, so I returned to the task of preparing for the creation of my light plot.

My first step was to finish my needs list, which included an outline of the necessary lighting systems, incidentals, and special equipment as a way to resume my process. Requirements within the text constituted the framework for most of the needs list with the design team's perception and my lighting concept filling in the details.

I started with a specific close reading of the script that is searching through the text for any direct references to lighting that I may have missed in previous readings. Any instance of lighting specific related words such as source of general illumination or a fixture, for example, meant that I then needed somehow to include these requirements into my final design. I then compiled notes of any implied lighting references. "Implied" lighting references are trickier to spot because they require an audit into the context of each situation and then inferring the lighting in each. Since the playwright set plot of *Fuddy Meers* within the span of a single day, I knew I needed a plan to include lighting that reflected pivotal times of the day. Claire's journey throughout her day and eventual loss of her memories when she sleeps applies pressure to all the characters' actions and builds dramatic tension with which I manifested with the progression of the sun. In making these choices of lighting for decisive junctures in the play, I also had to factor in the location of each scene, the direction from which the source of the lighting originated, and the quality of the light at each time of day. In conversations with the director and the rest of the team from past design meetings, we chose five main representative times of day: sunrise, late morning, noon, late afternoon, and twilight.

Each location reference in the script also implied any practical lighting involved. The kitchen (as I imagined it) was bathed in sunlight throughout the play, which meant that it did not require any reinforcement from a tacit ceiling/wall fixture. I therefore looked more closely at the other locations for any other implied lighting sources. For reinforcement of realism, I pictured the basement needing a source of light representing a pendant light–a hanging light bulb covered with a hood–throughout the basement

scenes and a foundation level window commonly found in farmhouses that allowed sunlight to stream in from the side(See Fig. A6) dictated that I needed to provide source sunlight from a low angle. Early in the design process, Lisa had included a full-scale tree upstage of the set, but due to budgetary demands we cut the tree from the final product. Claire directly referred to the tree many times in the script so I had to include a lighting fixture, which could project a tree pattern using a gobo[1] onto the set to give a concrete image to the audience because of its importance to Claire and to the progression of the story. A literal tree was not needed to evoke the same message.

During discussions with the design team about which specific moments in the script needed an extra bit of attention, I compiled the list of any concept driven lighting needs and special requirements. These included any specific special lighting requirements as well as any "Aha" moments landing outside from the realm of realism and into the surrealistic world of Claire's amnesiac mind, which the carnival idea had heavily influenced.

With the initial needs list complete I went about the task of creating my color palette. I did not have fabric swatches from the costume designer yet so I could not do costume tests, but I borrowed the full color scale model (See Fig B4-B6) and brought it to our lighting laboratory. Our lighting lab consists of several small lighting fixtures I used to test out potential color choices. The electrics department generally has a wide variety of gel[2] options in stock so I took a few different "candidates" for each lighting system and over the course of two days experimented with many different combinations until I

1: A gobo, is a metal template placed into an Ellipsoidal Reflector Spotlight to project images in a similar manner to a slide projector.

2: A Gel, also known as a color filter, is a deeply dyed sheet of translucent poly-carbonate (a resolute sheet of plastic) that is able to withstand higher temperatures. Placed at the output source of the light fixture, the gel uses subtractive color mixing to filter the light which then is emitted as colored beam of light.

felt satisfied with a workable color palette. Having the full-color scale model saved time on my end later in the process, sparing me significant changes to my color choices when the plot was completely installed in the space and functional. I integrated these color choices in my list and continued the process.

The only thing left on my list was to address the practical lighting elements that we needed to install onto and within the structure of the set. Looking forward to generating my light plot I knew the stage practicals needed closer attention because their functionality and use, never thoroughly discussed before the summer recess, needed specific decisions made before I could generate my light plot. The potential number of circuits required to run these practicals had the ability to alter drastically how many fixtures I could use and to what capacity I could control them.

Chapter 4: Creating the Stage Practicals

The final rendering of the set added the inclusion of many stage practicals all of which were under my control within my light plot. A stage practical or practical element can range anywhere from a flashlight to a chandelier and many instances in between. Generally speaking, the usage of practical lighting elements onstage is to be able to see the source of light or device used whatever it may be. It needs to be a recognizable representative of the "real world" and a functional piece of equipment in the "theatre world". It must also function entirely within the concept of the show. Unlike other lighting fixtures that are meant to satisfy basic illumination needs as well as their artistic intent, these practical elements help ground aspects of the show back into a reality by presenting to the audience something familiar.

The design for *Fuddy Meers* included five different practical elements. The first was a series of strings from which hung 1-1/2" "ping-pong" lightbulbs that framed the set and delineated areas of blank space as separate from the black background. Next, a series of footlights around the base of the rotating platform represented the style and feel of an old vaudeville stage meant to accommodate the carnival freak-show attraction concept. A last set of three practicals represented real-life applications for lightbulbs, one in a refrigerator/freezer, another in a chest representing Claire's closet, and the last one as a table lamp for a workbench. All of these practical elements required different approaches to resolve for the problem of providing electricity over a vast amount of open stage space with the added complication of the rotating platform. All of these practical elements needed my attention toward implementing them into my lighting

design and making them part of a unified whole with the design of the set. By far the greatest challenge presented to me was how to use the strings of lights effectively.

Once we had decided on the final look for the set minor changes notwithstanding I saw an opportunity of an idea for the string lights. They enveloped the set's outer profile and could be used as a representation of brain functions. The resemblance likened to animations frequently seen on TV, in movies, and documentaries that demonstrate how the synapses in the human brain "fire". I had pitched this idea in later meetings before summer break as six separately controllable areas, each that could flash at different rates and intensities.

During the sequences of Claire's distress when she is struggling to remember an event in her past, the areas could flash erratically as if her amnesia was preventing the proper firing of neurons. During the moments when Claire fully grasps a memory, they could glow or pulse with calm resonance to signify that she had in fact successfully remembered something. The idea fleshed out even more upon my return to school and by looking through past meeting notes that brought the idea back into my thoughts. I also wished to chase the string of lights as a marquee like those seen on movie theater marquees and Broadway attraction signs. A marquee chase is a series of three or more separate circuits of light bulbs, which flash in sequential order "chasing" each other sequentially from the first to the second to the third(or more) before repeating the process. This technique creates the illusion of movement by implying a direction of travel and is very appealing to the eye, which makes this process attractive to crowds. I

planned to organize each of the six areas in a manner by which each area functioned as its own separate marquee chase if necessary.

Reflecting upon this decision, I knew what I would be asking for and it made me halt my process and re-think my priorities. Knowing the amount of work and time necessary to make the bulbs chase and have the six separate control areas initially turned me off to the idea because I know how much work was needed and the capacity with which our electrics shop could produce such a practical. Therefore, I initially kept the marquee aspect of the idea to myself because of other potentially more important needs. The complete version for the string light practical amounted to 18 circuits (three for each of the six distinct areas), of the 142 circuits available to me in the Studio Theatre. This single effect with this practical application would take one-eighth of my entire available circuits potentially cutting 18 lighting fixtures out of my plot. I furthermore felt the elaborate control was more for decoration only and I needed to reserve my circuits to fulfill other necessities dictated by the script and main concept. I did not intend to promote this idea mostly out of a fear that I was asking for too much of our electrics department for an efffect I perceived at the time to be something that was not entirely necessary. I was also sure the shop personnel would be reject the idea due to the amount of work needed to construct such a practical. Promising something while not being able to deliver upon it was enough to hold back that idea. The alternative was my initial idea of only six distinct areas therefore cutting its electrical footprint by two-thirds, from 18 to six, a much more desirable number for me.

The director had trouble understanding my intention with the string of lights at first. I had explained in design meetings as soon as their presence became a permanent feature in the design that I would like to use them to interact directly with the show's action. I reminded him that the design team had mentioned in design meetings that our goal was to do unto the audience that which was happening to Claire in her mind. Integrating the string lights into this idea was to be one of my more direct approaches to help the audience see into Claire's mind. I explained to him that since amnesia directly affects the brain's physiology I could take advantage of its physiological effects. I had this inspiration based upon the countless representations on television and scientific programs describing the functions of neurons in the brain as having a "firing" effect. With that understanding, I attempted to explain my idea to the director using this premise. He had trouble grasping the idea, so the scenic designer, the director, and I set up a meeting to discuss this point further. Reflecting upon my process, I realize now that I should have presented a video or animation of my intent to give him a visual representation, but our next meeting would be of great benefit to the show regardless.

Ultimately, I pitched both ideas during this separate meeting disregarding my previous apprehension. Feeling it necessary to get feedback about both options, I asked both about their initial thoughts for why including these lights into the design were crucial. JD Madsen, our scenic design professor, happened upon the meeting and weighed in on the issue. After discussing the pros and cons of both styles, how they would function onstage, and explaining how different construction was to be for each version, a modified marquee chase idea eventually won. The modification was to have

the entirety of the string lights to chase in this manner. This idea was much more compelling to both the scenic designer and the director because of the potential opportunities in which the chase light effect may interact with the action. Since we envisioned the show as a private viewing "of the amnesiac Claire," the marquee chase introduced another layer onto the idea that what the audience was viewing was meant to be a crowd drawing attraction and gave me another avenue with which to lay clues in plain sight. Flashing lights seen frequently on large colorful displays if nothing else draw attention to their presence.

I also asked that we include my initial idea of the six separate areas in the construction of the light strings. They had no qualms either way after I explained my fascination with the flexibility it introduced to my design. It gave me the ability to draw subtle focus to a particular area of the stage by dimming areas of the string lights that were not part of the current scene at any moment. JD Madsen's advice helped led me to making this decision by reminding us that it is always easier to make the "big ask" from the genesis of an idea. What he meant was that trying for the more complicated idea and working backwards if necessary represented the smarter choice. It is always easier to strip away aspects from a "big" design idea that might prove to be burdensome or imprudent than it is to start with a "small" concept and build upon it. Opportunities, time, material, and energy can be lost for an idea that continually increases in difficulty. I am thankful we made the "big ask," so to speak, early on in the process because this was one of the stronger decisions I had implemented in my design. The amount of work needed seemed excessive and time consuming, yet still attainable. It was a bold choice

that the team was willing to stand behind, and it paid off during the show. Since the team agreed to proceed with the full-fledged idea I had proposed, I had to make changes in the functionality of the several other stage practical elements, namely the footlights.

In an ideal setting having individual control over every lighting element is preferable. Control allows for more flexibility and provides room for creativity. In the case of the ten footlights, this was not possible or necessary by this point. I had already used an eighth of my total available circuits and adding another big effect would compromise my plot by restricting even further my available circuits to a point I was not willing to go for the aesthetic gain. In addition, there was also the practicals included in the refrigerator, the freezer, and the closet that also needed power, but the impact of how they were controlled was of no consequence to my design. I aired this concern with the group and we came to the consensus to restrict every other practical element to one circuit each. To save on power even further I decided that the refrigerator/freezer combination become restricted into one circuit as well, with separate control activated by a switch of some sort the construction of which I left to the production's master electrician.

The last practical to address was the lamp placed on the box dedicated for the workbench. This box, like all other pieces of scenery, rotated from under the upper platform riding on the revolving deck below. This problem meant a number of things to me. First, a battery must power the lamp. The construction of the set did not account for any power delivery system such as a commutator[1] and managing a power cable in full

view of the audience directly competed with the aesthetic of hiding all scenery changes. Therefore, I left control of the lamp to an actor(s) as deemed necessary in the blocking or by a stagehand before the lamp crossed from below the upper platform. Another consideration was the need to keep the power source outside of the audience's field of perception and somebody had to remove the lamp quickly from the workbench box. I gave these needs to the master electrician as a problem to solve with the suggestion that maybe we use a standard wall outlet as the power connection point. She was hesitant about the outlet sighting that it would still be visible to the audience in some manner, but she set upon resolving the other dilemmas. I met again with the scenic designer and proposed the outlet idea to which she was very receptive requesting only to have say about which side of the box she wanted the outlet placed. We later decided that a 12-volt light bulb and a combination of batteries equaling 12 volts would all connect via the standard wall outlet.

With all that settled, I went about creating a schematic of the string light setup. Since the string lights needed to be custom made in house by our electrics department I needed to provide them with a detailed map (See Fig. B3) explaining how I needed the string lights to function, the number of light bulbs per foot, and the total length of each section on which the scenic designer planned to have bulb coverage. Using the front and sectional elevations of the set, I color coded the separate areas to designate how each section needed to be circuited for the kind of control I needed. Since the planning of the stage practicals was now complete, I could move ahead and begin my plotting process.

1. A commutator is a device which allows power or data to be delivered via a static contact point and a rotating set of rings. This allows the rotating surface to be burden free of wires and able to rotate infinitely in either direction.

Chapter 5: Drafting the Light Plot

After completing my needs list and picking color my next step was to sketch my initial layout for the light plot. The light plot is a technical drawing and "ground plan" which allows the head electrician and crewmembers to prepare the gear and plan how to hang and circuit each fixture correctly to my specifications. I created this plot using a program called Vectorworks 2016, a CAD (computer-aided drafting) program. This program contains a set of tools specifically related to lighting needs that expedite the drafting process. Before I generated the final plot using this program, I created my plot in a simple form to minimize the time spent at the computer.

My first step before compiling the final plot using Vectorworks was to create what I call a "sketch" plot (See Fig. B2). I used the most updated version of the scenic ground plan, which had been uploaded, into our shared Box[1] folder. I then generated my focus areas using Vectorworks. A focus area consists of a predetermined portion of the stage that has its own dedicated lighting. These areas usually measure anywhere from six to 12 feet in diameter but I choose to use a 10-foot diameter because this allowed for five distinct areas on the lower revolve platform and two on the upper platform which overlapped at center. To delineate the two platforms I also included one area dedicated for the center stairs.

After I arranged every focus area, I printed a large format version of the ground plan in quarter-inch scale. Using only a pencil and an eraser, I made tick marks[2] on the drafting and wrote corresponding notes next to each mark to designate the type of fixture, the degree of the lens if applicable, any accessories, and the color of the gel I

1. Box is a cloud based server used by UNL for file sharing.
2. "Tick Marks" are slanted lines used in drafting, usually to delineate the ends of a dimension line or a line break.

want to use. In the past when I drafted solely on the computer during the initial stages of my plotting, I had too many factors to consider when placing lights. All of the processes needed to use Vectorworks, the drafting needs, the hundreds of design choices, and countless hours staring at a bright computer screen made the first stage of drafting a light plot tedious and ultimately exhausting for me. By separating the two processes, I was able to focus purely on placing the location from which I intended the light source to project. If I needed to reposition a lighting fixture, all I had to do was erase it from the paper and draw a new tick mark.

I started by plotting my major systems, those that did the bulk of the illumination work. Since the seating arrangement formed an L shape along the north and west walls of the theatre the set occupied the remaining space of the Studio Theatre. My goal was to provide lighting coverage for the circular and trapezoid shaped platforms while avoiding excessive spilling off the platform(s) and restricting how much light spilled into the audience. For the lower platform, I included two front light systems one a warm peach tint R305[3] and another a cool blue tint R66. Both hit each focus area from two sides, using ETC® Source Four[4] ERS (Ellipsoidal Reflector Spotlight) fixtures. I planned their angle of incidence so the extreme house left and house right seating areas could still see clearly, while minimizing the number of fixtures needed for each area. This arrangement left a minor gap toward the centerline of the house, so I planned a third system of ERS fixtures for front fill light which contained a Lavender R51 gel in combination with a texture breakup gobo (See Fig. B1) to give a

3:Gel is manufactured by many companies each which use a letter and number combination to organize their stock. (R=Rosco, L=Lee). The number indicates their catalogue order.
4. ETC(Electronic Theatre Controls) is a company based in Middleton, Wisconsin and Source Four is a brand line of their lighting equipment.

sense of movement and interest when the actors crossed through. Since the set was entirely composed of wooden elements, I gave each area two light blue R366 backlights using ERS fixtures. These fixtures allowed me to highlight the actor's bodies with an outline in a color complementary to the warm tones of the set, which helps prevent them from visually blending in with their background. I used primarily ERS fixtures because of their ability to shape the light beam with shutters. This feature helped to prevent unnecessary light spill into the audience. All of the colors I chose so far tended to dull the warmer tones of the set, so as a remedy I also gave each area a warm brownish amber R99 downlight. I used Source Four PARnel fixtures–fixtures with a soft quality to its beam edge–to prevent the wood grain colors of the set from appearing dulled due to my mostly pastel palette. To the opposite effect, I also planned a system of downlight using Source Four PAR fixtures with a color temperature blue(CTB) filter L201 intentionally to dull the colors when the scene turned away from the comedy and towards darker aspects of the show associated to Phillip's presence. I then started to plot the atmospheric elements, all of which were meant to wash over the set, unlike the other systems that had specific focal points.

Since my concept centered on augmenting reality from Claire's perspective I needed to include elements of reality through naturalistic lighting sourced from an imagined sun. I reversed the direction of travel of the imagined sun relative to the path of the real Sun to give the audience a different sense of reality from what they are naturally used to seeing outside. Since the lower platform was a multi-functional area, I

needed these systems to work for multiple scene locations. I started by including all fixtures needed to create the sense of early morning sunlight that washed over the stage.

For this effect, I placed two ERS fixtures from a low side angle to wash the entire stage in a golden R13 glow. To reinforce the natural effects of reflected/bounced sunlight in a room or vehicle, I added a system of PARnel fixtures to fill and soften shadows that form naturally from such a direct and low angle. I then added two fixtures from the opposite side with a reddish salmon R40 to be a source of late afternoon sunlight. I then added another system of PARnel fixtures to soften and create a glow similar to the ambient light in a room during the noon hour. The final system for the lower platform was another system of PARnel fixtures to project the glow of a full moon at twilight.

During this process, the dual-purpose projection screen/main roll curtain required close study. The split-level set made this task much easier, but each light for every area nevertheless required mapping to avoid hitting the screen directly. This mapping technique I have called "angle studies" because it refers to the process of drawing a representative lighting beam field based on the photometrics[5] of each lighting fixture and referenced from the vertical and horizontal position of the lighting instrument relative to its focus area. Drawing each light's beam spread using its photometrics allowed me to place each fixture in the correct position to achieve each intended purpose without light striking surfaces outside of the acting areas. I did this work in tandem using Vectorworks with the sectional drawings provided by the scenic designer.

5. Photometrics refers to the size, shape, quality, and total output of light(in lumens) produced by a lighting instrument.

After I finished my systems for the lower platform, the next problem to solve was how to position instruments so that I could light the acting areas on the upstage portion of the platform. The design for the set included a large system of trussing which crossed in front of the upper platform area much like a proscenium arch (See Fig. D1-D13). The opening between the lowest portion of the trussing system and the floor of the upper platform was approximately 10 feet. The depth of the platform required me to place a lighting instrument at a shallow angle in order to illuminate the entire area. I knew this problem existed from the moment I saw the final rendition of the set before summer break. Although in my angle studies, I found that I needed to place the instrument as low and as far away as physically possible in the Studio Theatre to be able to light the two focus points completely. This undertaking resulted in an undesirable lighting position as shallow-angle light beams fills in facial features, causing the plasticity of the face to be lost. Therefore, I changed how they functioned.

I plotted the low angle front light systems using the same colors as my main front light systems for the lower platform and changed the purpose of these lights to act as a fill light for the main front light systems I now needed to include. These new main front light systems for the upper platform I positioned as close as physically possible to the upstage side of the truss system with their focus crossing the opening to regain some semblance of a front light system. This new system of front light allowed facial features once again to regain their prominence. I changed the colors to be of a more rich pink R33 and neutral R53 tone to give a warmer “comedy feel” which differed from the lighting

on the rest of the set. The backlight and toplight mirrored the rest of the plot in purpose and color, with the exception of a no color top light adding a sparkling quality to the noon hour. I added atmospheric elements representing the time of day to mirror those of the systems on the lower platform and to light the action happening in the window and upstage door.

The staircase connecting the levels I treated as its own world. This area was meant to be a transitionary path between the lower platform revolve and the kitchen area. I lit this area with mostly neutral tones so as not to give it a color preference and to ease the change between the upper platform and the lower area. I plotted front lights specifically for the stairs, and added more for the landing at the edge of the top of the stairs. Thus, a toplight and backlight acted in tandem to make the staircase appear connected to both worlds by casting light and shadow upon the lower platform as if it were passing down a corridor.

Next, I plotted all the fixtures I would use to light elements of the set. I added in truss toners to illuminate and help define the shape of the vertical and horizontal truss members. I also plotted a small system of lights to help deepen the shadows of the upstage scenic elements by grazing the set piece at a sharp angle from above because I knew my front fill system would flatten its appearance by lightening the shadows and destroy its definition on its own.

I then plotted all special fixtures based upon notes about planned blocking routes and special moments I had discussed with the director. I also added in a couple of auxiliary ERS fixtures that I purposed as GMOOT fixtures. These fixtures' intentions

were to fill any gaps in my needs list that I had not taken into account. By plotting them in advance, I was able to utilize them if or when necessary rather than requiring a crew to come in later to hang and circuit more fixtures.

Knowing I needed to create the surreal carnival atmosphere for Claire's "Aha" moments of clarity, for my final system I, plotted eight Martin MAC Aura XB moving head wash fixtures. These fixtures have multiple LED light sources that allow me to change color and position very easily with just a bit of programming. I added these fixtures to help animate and color portions of the show in ways conventional lighting instruments could not. I plotted them in a ring formation surrounding the lower platform revolve and placed two above the upper platform. Feeling satisfied that I completed my sketch plot, I then moved into the next phase of my drafting, rendering the plot using Vectorworks.

I used a plugin portion of the program named Spotlight, which contains a specific toolset within Vectorworks that facilitates the efficient creation of lighting plots. Using my sketch plot, I was quickly able to create my initial lighting plot (See Fig. C4, C4.5) while along the way making changes as dilemmas surfaced. Most of the time the concerns were those I could not predict on the sketch plot because I did not take the time to draw the full physical footprint of the fixtures. In some cases, the physical space needed for a lighting fixture overlapped with another and minor adjustments were necessary to separate them. In many cases when two fixtures were very near to each other it was reasonable to move them apart by as far as necessary since extremely precise placement of lighting instruments was not important. I made the allowance that

if an instrument was within six inches of its originally planned position, it was acceptable for my purposes.

I was then able to add control information to my instruments quickly using Vectorworks in conjunction with a program called Lightwright. Lightwright uses an automatic data exchange with Vectorworks and organizes all channel, address, fixture, and positional information in a spreadsheet-like document (See Fig C3). The software allowed me to make changes in either program and automatically updated the other. I reviewed my list again, made careful notes and handed my paperwork off to the electrics department for preparation.

The drafting of my lighting plot for *Fuddy Meers* was an overall painless experience. I learned from the process of working on this show that my drafting skills had become more refined and well organized. Besides my graphical standards becoming much clearer, the process of generating the plot took me only three days and allowed me extra time to review and make adjustments. After I completed my final version of the plot, the next step was to put it in the air and focus the lights in preparation for the cueing process.

Chapter 6: The Cueing Process

Conventionally, lighting designers usually start their cueing process after discussing some if not all of the blocking with the director, rehearsals or run-throughs take place, and the show shortly goes into production. This sequence was not the case for *Fuddy Meers*. The director requested before the summer break a preliminary cue list from both the sound designer and me. This preliminary cue list, meant to be a skeleton structure of what we wanted to accomplish with our cues, forced me to make decisions early on that later influenced my plotting and cueing process. I went through the script looking mainly for three things: scene descriptions, scene changes, and major plot moments the lighting may heighten dramatic tension by including a lighting cue. This document became the basis for my final cueing structure after the summer break.

At the same time as I was generating my needs list and working on my lighting plot I started to attend rehearsals. Since I am working in an academic setting at UNL, I was able to attend more rehearsals than usual, three smaller rehearsals, and two full run-through rehearsals. I brought with me my script and a several mini copies of the scenic ground plan (See Fig B7). I scaled down the drawing to fit two instances on a standard letter size page with an area for notes designated along the side.

I took careful notes looking for acting areas for each scene. I also concentrated on any moments I could use to draw focus and any inspiration I could find by watching the action. I made notations in my script each time I felt a cue was necessary and when possible notated their locations on my mini ground plan. After the final full run-through, I transferred all my notes to a spreadsheet (See Fig. C5) and created my cue

sheet**.** I added cue numbers, fade times, descriptions detailing the trigger action or phrase, and any notes. Since lighting focus was approaching soon, I also generated a magic sheet[1] (See Fig. C1, C2) using the channels I had assigned for my lighting fixtures so I could quickly reference the purpose, position, color, and focus area for every light.

UNL productions usually allow for two days of focus typically a first or "rough" focus and then the second or "fine" focus. In most cases, the completion of the rough focus is without the presence of most if not all of the scenery because of the necessity for a clear stage during lighting load in. Construction had started early for scenic so on the day of first focus, I had the most of the lower platform available, but the upper platform, the trussing, and other scenic elements were not yet in place. To simulate the height of the upper platform with a performer standing upon it I used a six-foot ladder (See Fig. B8). For each light meant to focus directly on the scenery, I focused the light on a specific spot of the theatre walls to set a reference area for subsequent "fine focusing." The entire focus process went smoothly with only minor stops in order to train the new student crewmembers in the process of handling a lighting fixture. After first focus, I was then able to start structuring my lighting cues by creating the base looks for every major change on my cue list. I purposefully excluded a number of cues because of the aforementioned lack of scenery pieces and other unresolved dilemmas.

The following Sunday was fine focus. During the week prior, the scenic crew installed a number of the major scenery pieces. The night before I notated every single focus shift that needed to happen, in an effort to expedite the process for the electrics crew. It turned out that a significant portion of my lighting plot needed to be

1. A magic sheet is a document with a graphical representation of the lighting focus areas and details channels, fixture purposes, and color.

adjusted so I decided to use the entire eight hours on Sunday to refine as much as possible. The fine focus was not the smooth process the rough focus had been. Many positions were much harder to reach and a number of lights had to move for us to accommodate some miscalculations on both the scenic end and mine. During the week prior to fine focus, I noticed that the size of the light output of fixtures I needed to use for narrow specials was still too large and I needed a tighter lens. At Laurel Shoemaker's suggestion, I asked John Himmelberger at the Lied Center if I might borrow four 10-degree lenses. He graciously agreed to loan them and on the day of fine focus, we installed them. The problem that arose was a result of the barrel's total length and lens diameter. The lenses were significantly larger and as a result, I had to rotate the fixtures upward to prevent the lenses from blocking the source from several other instruments adjacent to them. The set was also not fully installed. In fact, the upstage wall on the upper platform was completely missing. As a fitting substitute and to the humor of the lighting crew, I asked a number of people to stand in place of the upstage wall. As much fun as it was for both the crew and me, it became a great help when the final pieces of the set were complete and I did not have to make any major adjustments to those systems directly affected.

Upon completion of final focus, I went about layering in as many cues as I could create without seeing the mobile set pieces. By attending another run-through of the show in the space, however, I was able to construct the majority of my cues. All of this effort right away was to set myself up in such a manner that I could run my cues live with a rehearsal in the space during the techlets. Unlike a formal technical rehearsal

where all elements are present, the techlet is an open and informal time for me to experiment live with my cues and refine them before the tech process. This procedure also allowed me to engage directly with the director and ask him questions about his reactions to my cues. He found that he liked most of the base looks for each location, noting that it was hard to pay complete attention quite yet. He was still unsure about the "Aha" moments and their function in the show. Part of the concept with the "Aha" moments was to integrate their presence with the sound cues called for in the script. Part of the problem was that the sound designer's cues were not complete, and their absence prevented me from coordinating them with the lighting during the techlets.

Sensing a complication that neither the director, sound designer, nor I fully understood , I initiated a separate meeting outside of normal production meetings to facilitate a discussion about the specifics pertaining to the "Aha" moments. According to our original concept, Claire gains insight into her life through observing others' actions, returning to former locations, hearing ethereal noises, and seeing/holding objects. My original plan to initiate a lighting change each time an "Aha" moment happened was based on the idea that the audience is a clueless as Claire. We needed, as noted before, to do unto them as we did unto Claire by also giving the audience audible and visual clues. We composed two different types of "Aha" moments: the first took place during instances in which she was working on recalling a memory, concept, or idea not fully formed, still lost on the edge of her consciousness. The second type of moment consisted of the resolutions to those struggles when a fully formed and realized idea or memory returned to Claire in full clarity and context.

This meeting was meant to make decisions as to when exactly each of those moments would happen in the script/on stage and at what cadence the sound or lighting would follow or lead. This process proved to be a fruitful endeavor, as the sound designer and I were not mutually aware of all of the moments we had found and I not aware of the director's idea behind how each moment should be treated. Some moments were clear as to who should initiate the cue such as the moments of the carnival music preceding Claire's physical reaction to the sound. Others, such as Claire remembering the frying of bacon or hearing puppies yipping, needed only a consistent decision on our part before either the sound designer or I could proceed. During the cueing process the decisions we made proved conclusive in creating a cohesive whole for production. Since this meeting helped clear these ambiguities, we then began working with our stage manager during paper tech more effectively.

Chapter 7: Technical Rehearsal and Dress Rehearsal

On September 29, 2016, the day before tech rehearsals started, the design and production team met with our stage manager for our paper tech. Paper tech is a term given to a separate meeting before Tech Rehearsals begin, when the stage manager transfers the designer's cue placements into their own promptbook. Directors are not usually present, but the action of the revolve platform meant that he wanted to be there to understand fully how the process worked. Each major transition consisted of several moving parts: scenery piece swaps, revolve cues, roll drop, lighting, and sound cues all needed to happen at once in several locations in the script. All of my cues that existed outside of these major events I kept in their original placement, but any that needed to happen in tandem with the other events I made sure to move appropriately to lighten the burden. I then made sure to notate which cues needed to work differently.

Partway into the paper tech, we ran into a substantial snafu. Furniture needed for a number of scenes was located on opposite halves of the revolve platform, but only about a third of the revolve platform was hidden behind the lower curtains at any given moment. The director had trouble visualizing what this entailed apparently because he did not consider how its motion could affect transitions. The stage manager made a paper prop and our production stage manager Brad Buffum drew a diagram to explain the process to him. The situation became heated as comments, replies, assertions, and rebuttals interrupted and collided with each other. The director lost his composure but graciously asked that we take a small break so he could relax. Returning from our break we continued to resolve the revolve problems, ultimately draining a significant portion

of our time before the director had to conduct rehearsal. We reached about the halfway point in the script when we ran out of time. With first tech the next day, we scheduled a morning meeting to finish the process. The next day after we had corrected most of the revolve platform oversights the process went smoothly and we were ready for tech.

Tech rehearsal is the chance for all the design elements, technical components and the performers to work together and make the show more unified. While the focus is on integrating the technical components into the current show, blocking and acting locations may still change or disappear when the director first sees them together. As a lighting designer, I had partial responsibility for the decision-making alongside the director and other designers if these changes are necessary, not only because of conflicting design interests but also for overcoming logistical challenges.

Friday, September 30, 2016, the first day of tech, was rough, but I expected as much knowing the intensity of the scene changes. Originally, the first day is a cue-to-cue method of tech rehearsal, with multiple areas skipped in order to work only on calling cues. The revolving platform occasioned several delays, and three hours into our six-hour cue-to-cue, we completed less than one third of the show. The delays meant that we had to stop several times and rework transitions. I did not have any cues programed for the transitions and their unavoidable non-existence was unsatisfactory for the director, but I had a plan. I explained that when I was creating my cues, I intentionally left out any scene transitions because I was unsure about how long each scene change was going to take and how they were going to fit within the show's structure. He wanted each transition to run smoothly into the next scene, so I created these cues when

they were practicing the scene shifts. I tried to use every opportunity I had to make other changes or updates as well. I could adapt my cues as we progressed rather than making the changes without the actors present and on my own time. Ultimately, my proactive work saved me a lot of time and unneeded stress. On previous shows, I had not been so resourceful with my time. In this instance, I avoided those problems by taking care of my notes at the closest opportunity.

The following Sunday was our next tech rehearsal. We decided as a group that the scene transitions needed a specific time slot allotted to work out problems from the previous day. After their time was over, we then proceeded as normal with our second technical rehearsal. Starting late, I entertained the suspicion that we would be unable to hold a full run-through, but after the major problems with the scenery changes worked out, we were able to see one complete run. The rest of the night ran somewhat smoothly, with stops and starts to refine cue placement and instruct the stage manager about the timing of the "Aha" moments. I was finally able to see how my lighting interacted with the energy of the show. Overall, it worked well but some of the quick shifts or the "Aha" moments seemed out of place.

I ran into a problem with my tight item specials. With the revised scenery shifts, the specials' impact in each cue was no longer useable or the cue needed establish and move on so quickly that it became a distraction. I discussed this with the director, and he agreed as the scenery shifts on the revolve platform were of a higher priority to him. I also asked to have some feedback about my color choices and placement for the "Aha" moments because I felt unsure after receiving notes from my advisor that I was not

taking my cues far enough with, as she called it, "making Claire's mind crazier," meaning that my cues for Claire's memory struggles were too tame. I asked him for input before making any big changes. Ultimately, he had no opinion on the matter but said that most cues worked for him and he trusted both her suggestions and me.

The morning before first dress rehearsal, I had a meeting with the sound designer about why some of the "Aha" moments felt out of place. Such grand lighting gestures towards the audience needed reinforcement from sound cues or they felt unwarranted, alone, and distracting. The pairing of a sound cue with the light cue was the convention we established early in the show, so we needed to unify the rest of these moments. She simply did not have enough cues, so we discussed how to rectify the situation. We met with the stage manager and she added our new cues into her promptbook.

The first and second dress rehearsals had no major problems and both nights we ran the show without a catch. Because the show ran so smoothly those two nights, I was then able to see what I needed to adjust with makeup and costumes now present. I refined and fixed all transitions and "Aha" cues, adjusted levels to balance out the focus and form revealing of each scene. My only complaint with the dress rehearsals was the fact that a number of clothes possessed color tones similar to the set. The costume designer was in no position to change anything and relied heavily on my lighting to prevent the characters' clothing from blending into the set. While not entirely the best decision on either of our parts, the conflict between certain costume pieces did not detract much from the show as a whole and after the second dress rehearsal, I felt we

were ready to open the show. At UNL, we hold a preview night with an audience of students and invited guests. This performance is our way of gauging audience interaction and hoped-for enjoyment, with a final chance to make tweaks. I had no problematic cues and made only minor adjustments following the performance. It was now time to hand the show off to the stage manager and her team and open *Fuddy Meers* to the public.

Chapter 8: Audience Response and Impressions

Thursday, October 6, 2016 was opening night for *Fuddy Meers*. Handing off the show is a symbolic way of saying that my contribution had reached its end and it was now solely up to the production team to become a steward of our designs and to preserve their integrity. The preview run the night before left me with minimal unease so I felt sure the show would open smoothly and run without any problems. I attended the show purely to embrace others' and my own work without filtering everything through my designer's eye. I found the show to be quite enjoyable with plenty of interesting moments and wonderful designs. My own bias aside, the show was also well received by the audience, but Cindy Conger of the Lincoln Journal Star said it best.

> "The scenic design by Lisa Haldeman was superb. The moving stage and exceptional lighting worked smoothly and kept the audience enthralled throughout the continuous 90-minute production. "*Fuddy Meers*" is a strong start to the UNL theater season. It's definitely worth going along for the ride with this eclectic cast of characters."

Del DeLorm, a member of the Kennedy Center American College Theatre Festival (KCACTF), also attended the show during the run and his response was mixed. Overall, he enjoyed the show, even going so far as to praise our efforts for using a rotating platform. His critique of the lighting was a little harsher, perhaps because lighting is his area of expertise. His response was not focused about my color palate or my light placement choices, but with some of my cueing structure namely the "Aha" moments. As I figured, the effectiveness of some of those cues was lost upon his eye and were sometimes distracting or surprising. I wished them to be readily apparent and surprising at times to reflect how I felt this might feel to Claire as she experienced them.

This design choice was apparently not clear enough for him and he felt those sequences might have needed further reinforcement or foreshadowing using sound. He enjoyed the rest of the lighting and praised the use of the string lights. As is for any form of art, one person will like the choices of the artist another will dislike them. I appreciate his input and it gives me future insight about how spectators outside view the production differently than those working directly on it.

The overall success of this show we can perhaps attribute to two things, our initial vision and our willingness to see the roadblocks to our concept and make the necessary changes to fit. Left up to interpretation by the playwright, we relied heavily on creating our own concept for *Fuddy Meers*. Throughout the process, elements such as the required inclusion of the multimedia for example did not dictate our concept, but we amended our original ideas where necessary to accommodate the changes. This flexibility allowed the creative and production teams to attempt such a large and high concept driven production and produce work most representative of our abilities.

Conclusion

Going into this show, I knew that we were going for high concept. With little besides the general outline of the action to work with, we needed to place our own stamp on the production. This led to many weeks' worth of conceptual discussions that ultimately never distinctly defined our through line and refinement was necessary up until opening night. I thoroughly enjoy having the opportunity to design something with a large concept, and this show did not disappoint even though it was challenging up until the final curtain the night of preview.

My first problem was engaging with the material, namely the script. It took me several readings of the script to catch on to some of the major themes and it ended up being harder to generate my own concept as a result. I relied heavily on the team to glean information about our collective thinking and about the play itself. I learned from this process a manner of patience with myself. I know now that I became too hung up on the grand picture that I lost the details and the finesse with which the playwright constructed his plot. Generating a list of questions next time can help me in further readings to have a goal of discovery as a way to engage better with the text.

Our production had high goals and while I feel my concept was great; its execution fell flat at moments to which I could have paid more attention. I should have done more pictorial and video research not to only bolster my own knowledge of the subject, but to allow the entire team to see the choices I have made and to voice curiosities and questions about them. I am learning more and more the value of good pre-visualization. While I attempted to do so by using the scale model in our light lab, I

know now that I need to bring more to the design team in terms of specifics. My mode of pre-visualization during this show was depicting more of a general idea for the entirety of *Fuddy Meers* rather than distinct images of particular scenes and moments.

I know now that I relied too heavily on my experiences designing for shows in the Studio Theatre. During my plotting process, I fell into a rut with some of my design choices. Mostly I played it too safe and generic at times when I needed decisions that were more specific. Generally I try to have the highest level of maneuverability by including as many channels and control with my plot, but that level of maneuverability ended up removing many of my options instead of enhancing them. A good example is how I treated each individual scene's location. Each tended to look a lot similar, because I used most of the same fixtures for every scene with level changes to balance color differently or to draw focus to a particular spot and by using additional systems to change them up. Instead, I should have lessened my grip on control and combined many of my lighting fixtures that always functioned the same way. I should have perhaps used fewer circuits for these common-use fixtures and added more lighting fixtures each tailored for a very specific purpose in each scene.

Such retrospective conclusions do not mean that I am unhappy with my work, but merely act as a signpost for where I started at the beginning of this process. I learned that I am getting better at voicing my design choices using better context and terminology that can be understood by the entire design team but that I also need to speak up when preventable problems arise such as the costume colors blending in with the scenery. Regardless, I felt the show worked very well in the manner we presented it.

I created a set of cues in this show that I felt fulfilled my design philosophy of existing in the same world as the rest of the show. Instead of pressing my own agenda, I worked with the team to try new and exciting things specifically with the string lights. I have a better understanding now about how to approach a situation where I feel I am asking the world of a production team. My goal is not to worry about how much work it takes, but to aspire for the wonderful and be flexible when the more lofty goals cannot be attained because of budgetary or labor intensive restrictions.

I became a better designer during this process. I know many of my cues were artfully designed and most of which were wonderfully executed. As far as I can ascertain the audience enjoyed the show and its story, but I could have been more assertive and looked more closely into the details of each scene. I learned that I have an excellent design sense about me, but I need to focus more on putting that design sense towards those details and not washing over the ones I unjustifiably feel as not as important at the time. Ultimately, it was the collaborative process with the design team and the members of the production team that executed the show in such a professional and creative manner that made our production a success. For that, I am truly thankful I had this opportunity to work on such an ambitious show.

APPENDIX A: RESEARCH

Emotional Research

FIGURE A1. Image representing one way to represent amnesia visually

FIGURE A2. Image representing how Claire's amnesia makes her like a puppet, but who is pulling the strings?

FIGURE A3. Claire is often referred to as a blank slate

Reference Images

FIGURE A4. Early morning sun pouring through bedroom window, much like Claire as she begins anew each day.

FIGURE A5. Late morning sun through vehicle windows

FIGURE A6. Natural lighting through basement windows

FIGURE A7. Sunlight pouring down onto staircase

APPENDIX B: RESOURCES

FIGURE B1. Apollo 1001: Leaves Thick Gobo

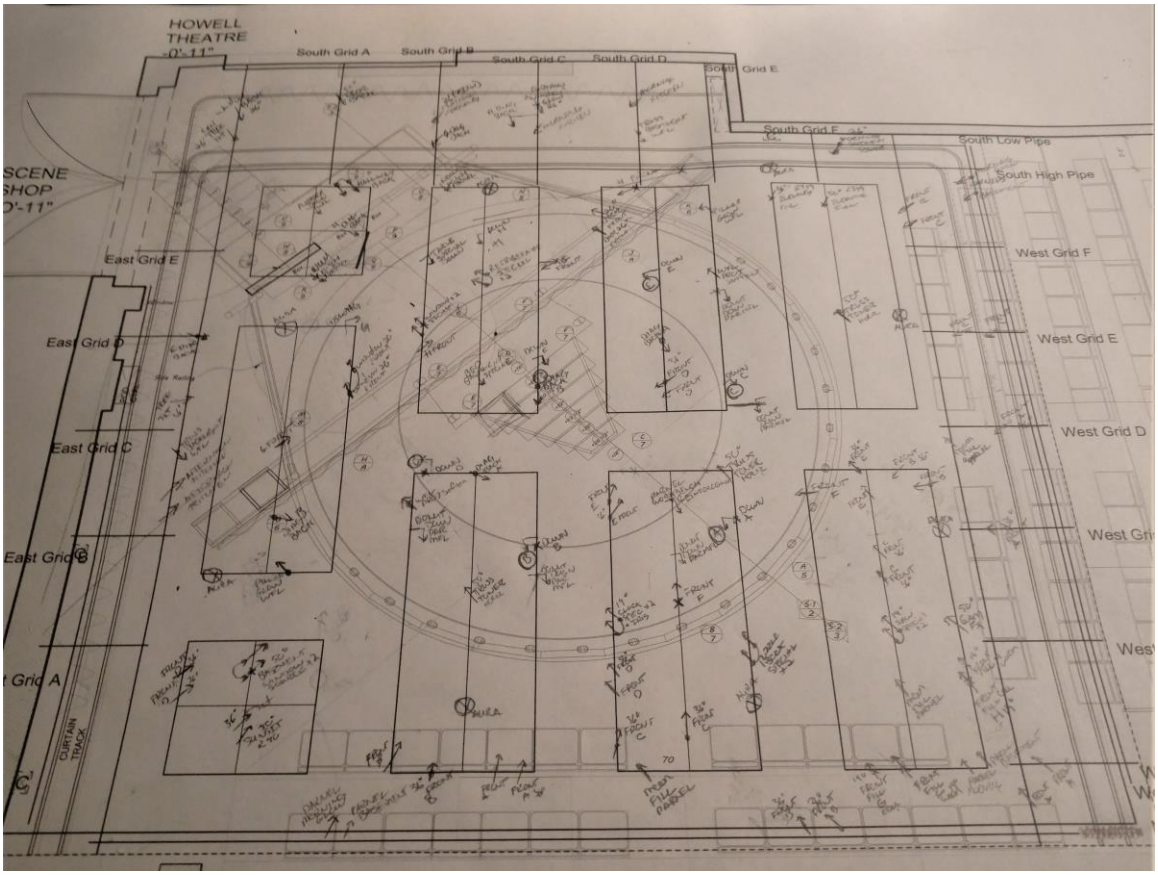

FIGURE B2. The sketch plot

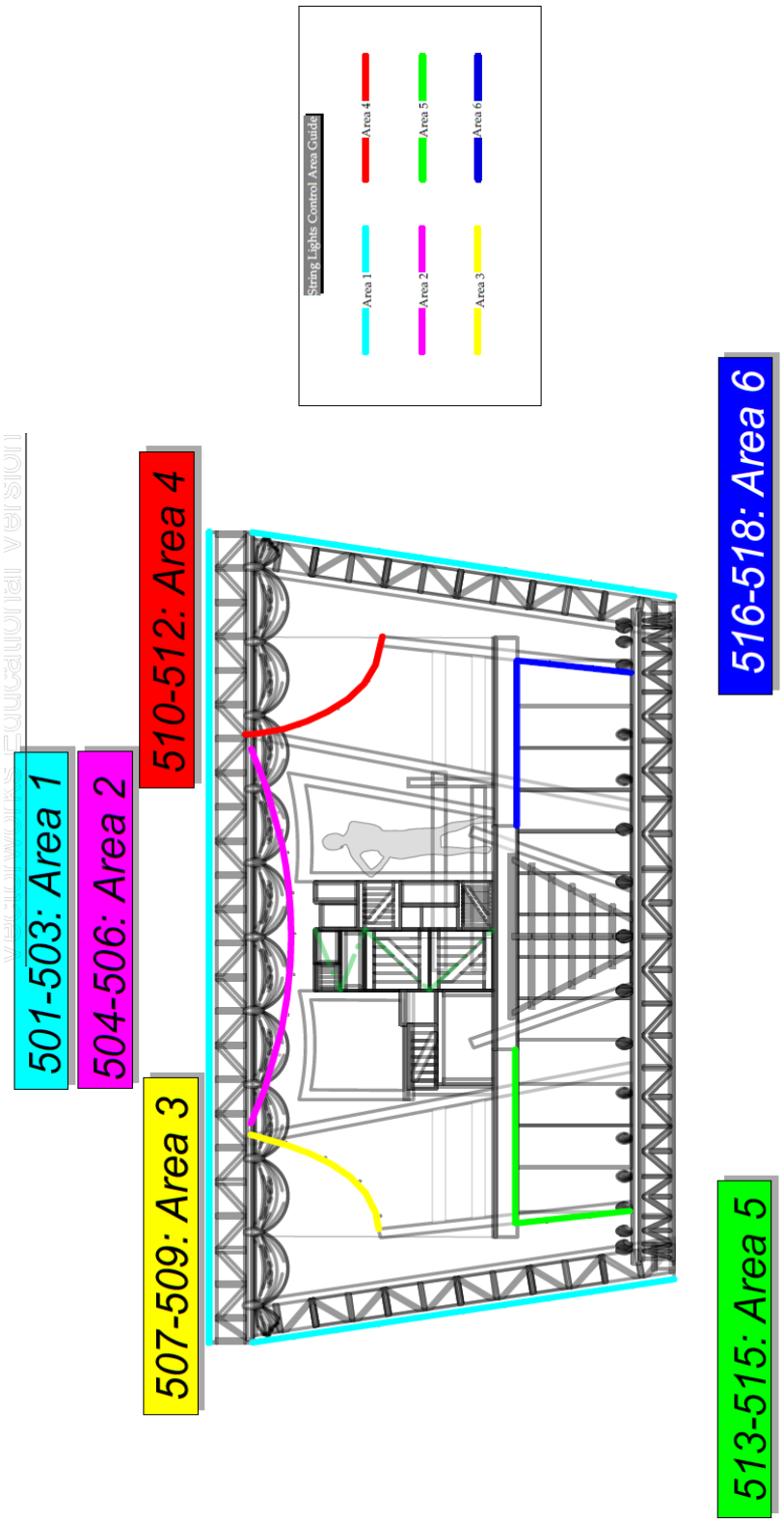

FIGURE B3 Map for string light control functionality and channeling information

FIGURE B4. ¼″ Scale model during lighting laboratory testing #1

FIGURE B5. ¼″ Scale model during lighting laboratory testing #2

FIGURE B6. ¼″ Scale model during lighting laboratory testing #3

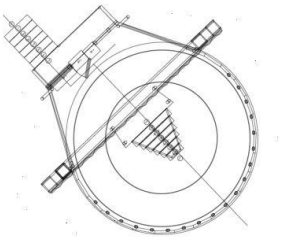

FIGURE B7. Mini groundplan blocking map

FIGURE B8. Using a ladder to simulate not yet installed scenery.

APPENDIX C: PRODUCTION PAPERWORK

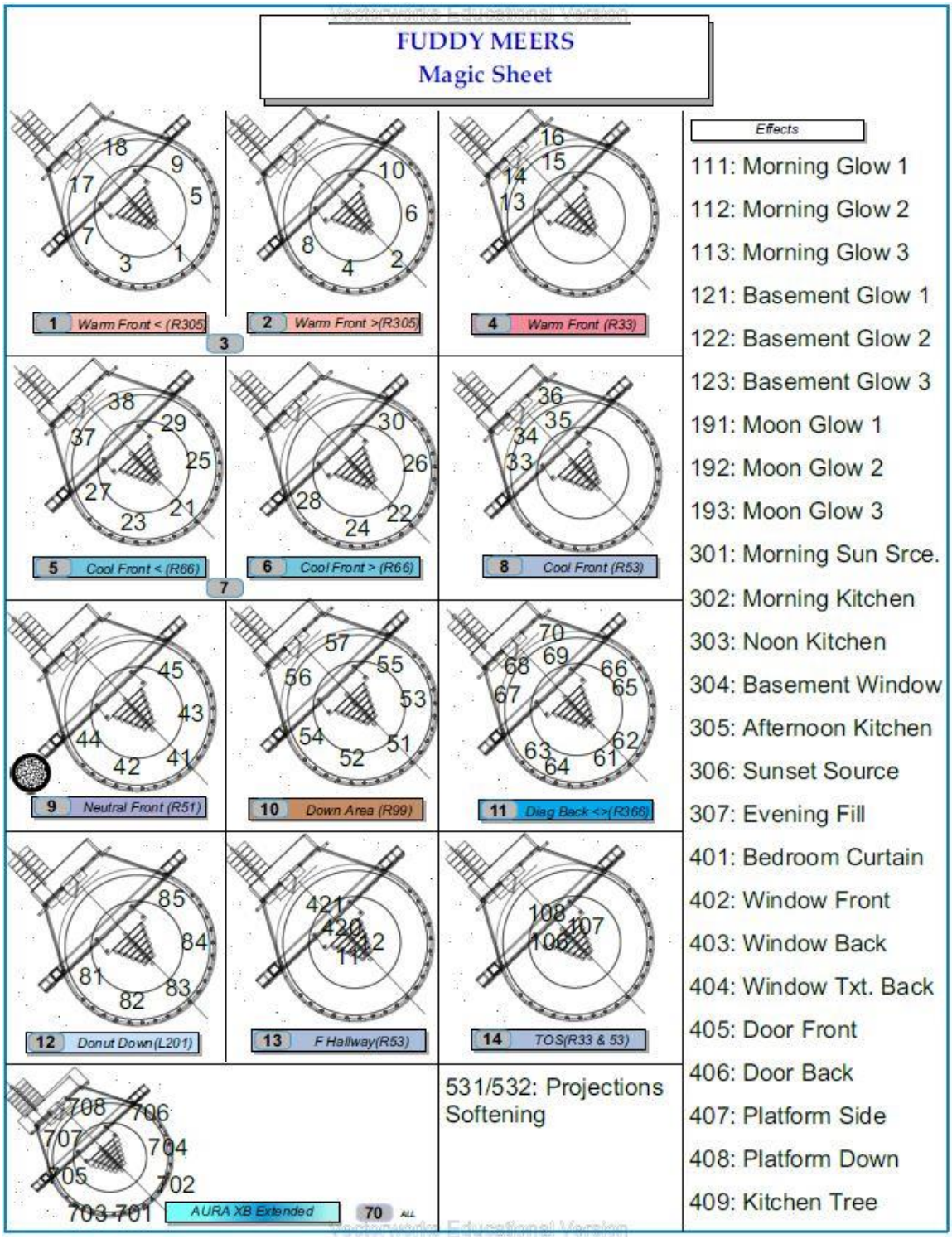

FIGURE C1. Magic Sheet Page 1 of 2

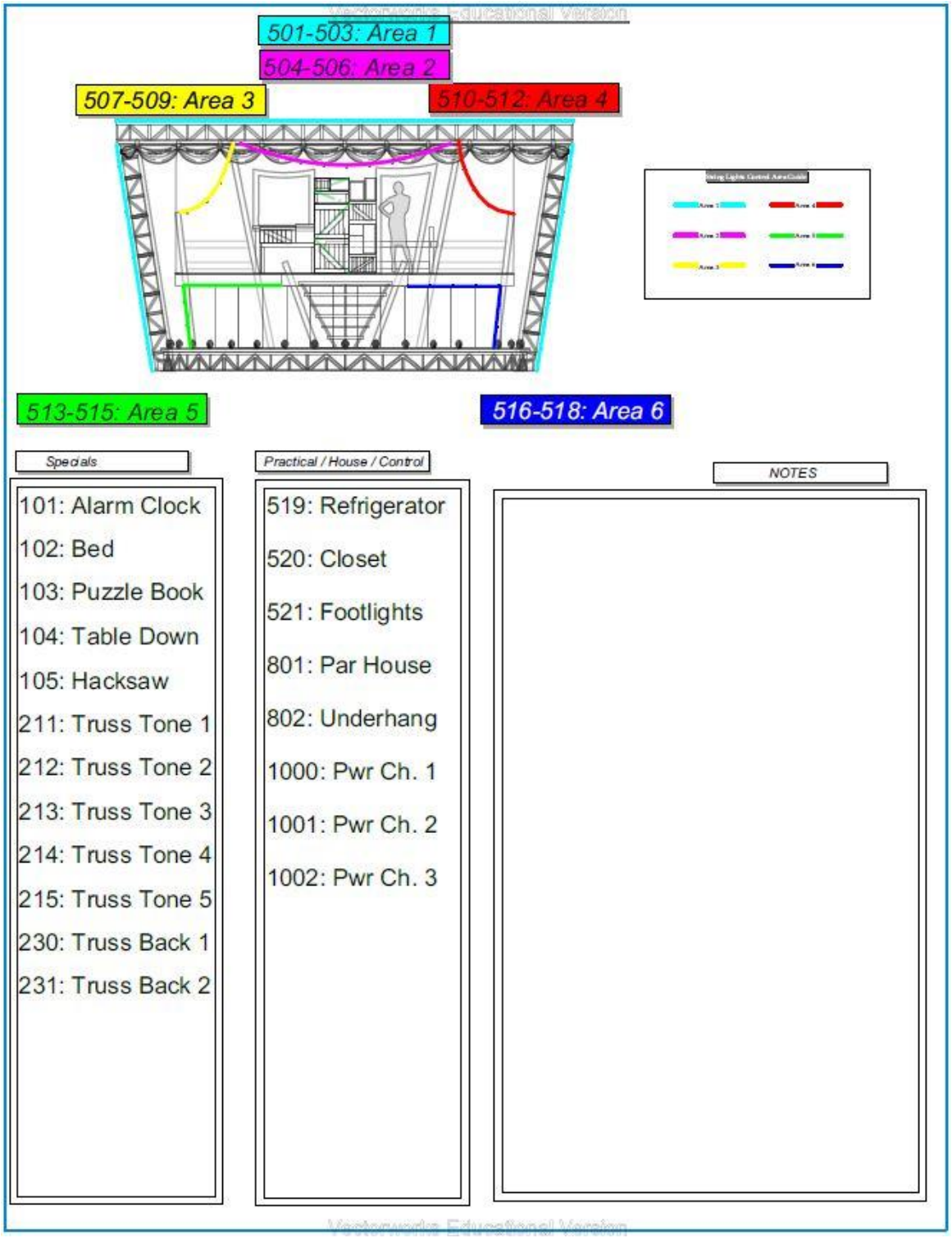

FIGURE C2. Magic Sheet Page 2 of 2

Fuddy Meers

Channel Hookup

Page 1 of 9
10/4/16
ME Fuddy Meers 10-4-16.lw6

LD Sheric Hull
ME Jaime Mancuso

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(1)	13	A Front Warm	R305 +R 132		S4-36°	POD 5	11	
(2)	51	A Front Warm	R305 +R 132		S4-36°	West High Pipe	4	
(3)	16	B Front Warm	R305 +R 132		S4-36°	POD 5	2	
(4)	28	B Front Warm	R305+R132		S4-36°	POD 1	5	
(5)	101	C Front Warm	R305 +R 132		S4-36°	POD 3	2	
(6)	54	C Front Warm	R305 +R 132		S4-36°	West Grid E	1	
(7)	65	D Front Warm	R305 +R132		S4-36°	POD 4	11	
(8)	22	D Front Warm	R305 +R 132		S4-36°	POD 7	2	
(9)	31	E Front Warm	R305 +R132		S4-36°	POD 3	7	
(10)	76	E Front Warm	R305 +R 132		S4-36°	West High Pipe	1	
(11)	10	F Front	R51 +R132		S4-36°	POD 3	16	
(12)	30	F Front	R51+ R132		S4-36°	POD 1	3	
(13)	47	G Front Warm	R33 +R 132		S4-50°	POD 8	10	
(14)	88	G Front Warm	R33 +R 132		S4-50°	POD 6	6	
(15)	68	H Front Warm	R33 +R 132		S4-50°	POD 6	1	
(16)	80	H Front Warm	R33 +R 132		S4-50°	POD 4	3	
	"	"	"		"	"	"	
(17)	99	G Front Fill Warm	R305 +R132		S4-19°	POD 1	2	
(21)	102	A Front Cool	R66 +R132		S4-36°	POD 5	10	
(22)	50	A Front Cool	R66 +R132		S4-36°	West Grid D	1	
(23)	15	B Front Cool	R66 +R132		S4-36°	POD 5	1	
(24)	27	B Front Cool	R66+ R132		S4-36°	POD 1	6	

University of Nebraska-Lincoln / Lightwright 6

(1) thru (24)

FIGURE C3. Channel Hookup Paperwork generated using Lightwright 6

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(25)	7	C Front Cool	R66 +R132		S4-36°	POD 3	15	
(26)	53	C Front Cool	R66 +R132		S4-36°	West High Pipe	3	
(27)	66	D Front Cool	R66 + R132		S4-36°	POD 4	10	
(28)	21	D Front Cool	R66 +R132		S4-36°	POD 7	1	
(29)	12	E Front Cool	R66 +R132		S4-36°	POD 3	6	
(30)	77	E Front Cool	R66 +R 132		S4-36°	West High Pipe	2	
(33)	46	G Front Cool	R53 + R132		S4-50°	POD 8	9	
(34)	89	G Front Cool	R53 + R132		S4-50°	POD 6	7	
(35)	69	H Front Cool	R53 + R132		S4-50°	POD 6	2	
(36)	114	H Front Cool	R53 + R132		S4-50°	South High Pipe	2	
(37)	98	G Front Fill Cool	R66 +R 132		S4-19°	POD 1	1	
(38)	3	H Front Fill Cool	R66 +R 132		S4-19°	POD 1	9	
(41)	97	A Front Neutral	R51	A1001	S4-36°	West Grid A	1	
(42)	140	B Front Neutral	R51	A1001	S4-36°	North Goal Post Horiz	1	
(43)	25	C Front Neutral	R51	A1001	S4-36°	POD 1	8	
(44)	8	D Front Neutral	R51	A1001	S4-36°	POD 3	3	
(45)	29	E Front Neutral	R51	A1001	S4-36°	POD 1	4	
(51)	35	A Down	R99		S4 PARNel	POD 3	10	barn Door
(52)	42	B Down	R99		S4 PARNel	POD 5	8	barn Door
(53)	59	C Down	R99		S4 PARNel	POD 4	8	barn Door
(54)	39	D Down	R99		S4 PARNel	POD 5	5	barn Door

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(55)	83	E Down	R99		S4 PARNel	POD 4	14	barn Door
(56)	67	G Down	R99		S4 PARNel	POD 8	4	barn Door
(57)	85	H Down	R99		S4 PARNel	POD 6	14	barn Door
(61)	40	A Diag Back	R366 +R119		S4-36°	POD 5	6	
(62)	57	A Diag Back	R366 +R119		S4-36°	POD 4	13	
(63)	43	B Diag Back	R366 +R119		S4-36°	POD 8	8	
(64)	64	B Diag Back	R366 +R119		S4-36°	POD 6	10	
(65)	62	C Diag Back	R366 +R119		S4-36°	POD 6	8	
(66)	82	C Diag Back	R366 +R119		S4-36°	POD 4	5	
(67)	96	G Diag Back	R366 +R119		Source 4 50deg	East High Pipe	4	
(68)	94	G Diag Back	R366 +R119		Source 4 50deg	South High Pipe	1	
(69)	92	H Diag Back	R366 +R119		Source 4 50deg	POD 9	4	
(70)	120	H Diag Back	R366 +R119		Source 4 50deg	South Grid C	1	
(81)	37	Donut Down 1	L201 +R104		S4 PAR MFL	POD 5	3	barn Door
(82)	18	Donut Down 2	L201 +R104		S4 PAR MFL	POD 5	9	barn Door
(83)	36	Donut Down 3	L201 +R104		S4 PAR MFL	POD 3	11	barn Door
(84)	56	Donut Down 4	L201 +R104		S4 PAR MFL	POD 4	9	barn Door
(85)	58	Donut Down 5	L201 +R104		S4 PAR MFL	POD 4	7	barn Door

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(101)	9	Special: Alarm Clock	L201		S4-10°	POD 3	4	
	"	"	"		"	"	5	
(102)	70	Special: Bed Back	L201		S4-26°	POD 6	11	
(103)	11	Special: Puzzle Book	L201		S4-10°	POD 3	12	
	"	"	"		"	"	13	
(104)	86	Special: Table Down	L201		S4 PARNel	POD 6	3	
(105)	2	Special: Hacksaw	L201		S4-19°	POD 1	14	
	"	"	"		"	"	15	
(106)	41	TOS	R33 +R119		S4-36°	POD 5	7	
(107)	55	TOS	R33 +R119		S4-36°	POD 4	12	
(108)	32	TOS	R53 + R132		S4-36°	POD 3	8	
(111)	142	Morning Glow 1	R08		S4 PARNel	North Goal Post Horiz	3	
(112)	6	Morning Glow 2	R08		S4 PARNel	POD 1	12	
(113)	75	Morning Glow 3	R08		S4 PARNel	West Goal Post Horiz	2	
(121)	141	Basement Glow 1	R60		S4 PARNel	North Goal Post Horiz	2	
(122)	5	Basement Glow 2	R60		S4 PARNel	POD 1	11	
(123)	111	Basement Glow 3	R60		S4 PARNel	West Goal Post Horiz	1	
(191)	100	Moon Glow	R64		S4 PARNel	POD 3	1	
(192)	1	Moon Glow	R64		S4 PARNel	POD 1	13	

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(193)	49	Moon Glow	R64		S4 PARNel	West High Pipe	5	
(211)	17	Truss Toner Horiz	R17		Source 4 50deg	POD 5	13	
(212)	34	Truss Toner Horiz	R17		Source 4 50deg	POD 3	9	
(213)	78	Truss Toner Horiz	R17		Source 4 50deg	POD 2	4	
(214)	44	Truss Pillar Toner	R17		S4 PAR WFL	POD 8	7	
(215)	81	Truss Pillar Toner	R17		S4 PAR WFL	POD 4	4	
(216)	61	Toner: Refrigerator/ Back Wall	R17		S4-26°	POD 6	12	
	"	"	"		"	"	13	
(230)	24	Truss Pillar Back	R70		S4 PAR WFL	East High Pipe	3	
(231)	113	Truss Pillar Back	R70		S4 PAR WFL	South Grid D	1	
(301)	110	Morning Sunlight Source	R13		S4-26°	South Low Pipe	1	Top Hat
	"	"	"		"	"	2	"
(302)	112	Morning Kitchen	R13		Source 4 50deg	South Grid D	2	
	"	"	"		"	"	3	
(303)	87	Noon Kitchen	N/C		S4 PARNel	POD 6	4	
	95	"	"		"	POD 9	3	
(304)	20	Basement Window Source	R99		Source 4 50deg	POD 7	5	
	"	"	"		"	"	6	
(305)	23	Afternoon Kitchen	R03		Source 4 50deg	East High Pipe	1	
	"	"	"		"	"	2	

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(306)	19	Sunset Souce	R40 +R 119		S4-36°	POD 7	3	
	"	"	"		Source 4 50deg	"	4	
(307)	73	Evening Fill	R359		Source 4 50deg	POD 2	1	
	"	"	"		S4-36°	"	5	
(401)	119	Bedroom Window Curtain Glow	N/C		S4-26°	South Grid C	2	
(402)	48	Window Front	R305		S4-26°	POD 8	5	
	"	"	"		"	"	6	
(403)	116	Window Back	R08		S4-26°	East High Pipe	6	Top Hat
(404)	117	Window Texture Back	R88	A3569	S4-26°	East High Pipe	5	Top Hat Donut
(405)	79	Front Door	R305		S4-26°	POD 4	1	
	"	"	"		"	"	2	
(406)	115	Door Back	R08		S4-36°	South Grid A	1	Top Hat
(407)	118	Platform Side	R305		Source 4 50deg	South Grid B	1	
(408)	91	Down Platform	N/C		S4 PAR WFL	POD 9	5	
(409)	72	Kitchen Tree	R88	A3569	S4-36°	POD 8	2	Top Hat Donut
(420)	63	F Down	R60		S4 PARNel	POD 6	9	barn Door
(421)	93	F Hallway Back	R53		S4-26°	POD 9	1	Top Hat
	"	"	"		"	"	2	"
(501)	106	Area 1 String			Practical			
(502)	107	Area 1 String			Practical			
(503)	108	Area 1 String			Practical			

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(504)	103	Area 2 String			Practical			
(505)	104	Area 2 String			Practical			
(506)	105	Area 2 String			Practical			
(507)	135	Area 3 String			Practical			
(508)	136	Area 3 String			Practical			
(509)	137	Area 3 String			Practical			
(510)	124	Area 4 String			Practical			
(511)	125	Area 4 String			Practical			
(512)	126	Area 4 String			Practical			
(513)	127	Area 5 String			Practical			
(514)	128	Area 5 String			Practical			
(515)	129	Area 5 String			Practical			
(516)	121	Area 6 String			Practical			
(517)	122	Area 6 String			Practical			
(518)	123	Area 6 String			Practical			
(519)	134	Refrigerator			Practical			
(520)	138	Closet			Practical			
(521)	133	Footlights			Practical			
(522)	33	Reinforcement: Workbench	R03		S4 PARNel	POD 3	17	
(531)	84	Projections Softening	R24/R15		S4 PAR WFL	POD 4	6	barn Door
(532)	38	Projections Softening	R24/R15		S4 PAR WFL	POD 5	4	barn Door
(701)	90	Effects and Color Fill			MAC Aura XB Hung	POD 3	14	
(702)	1	Effects and Color Fill			MAC Aura XB Hung	POD 1	7	

Fuddy Meers

Channel Hookup

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
(703)	120	Effects and Color Fill			MAC Aura XB Hung	POD 5	12	
(704)	30	Effects and Color Fill			MAC Aura XB Hung	POD 2	3	
(705)	150	Effects and Color Fill			MAC Aura XB Hung	POD 8	1	
(706)	60	Effects and Color Fill			MAC Aura XB Hung	POD 2	2	
(707)	210	Effects and Color Fill			MAC Aura XB Hung	POD 8	3	
(708)	180	Effects and Color Fill			MAC Aura XB Hung	POD 6	5	
(801)	14		N/C		S4 PAR WFL	POD 3		
	"		"		"	POD 5		
	52		"		"	West Grid B		
	"		"		"	West High Pipe		
(802)	144	House Light				UnderHang		
	143	"				"		
(1000)	26	Mover Power				Various		
(1001)	74	Mover Power				Various		
(1002)	71	Mover Power				Various		

Fuddy Meers

Channel Hookup

Items WITHOUT Channel

Channel	Dim	Purpose	Color	Gobo	Inst Type	Position	U#	Access
			R305 +R132					

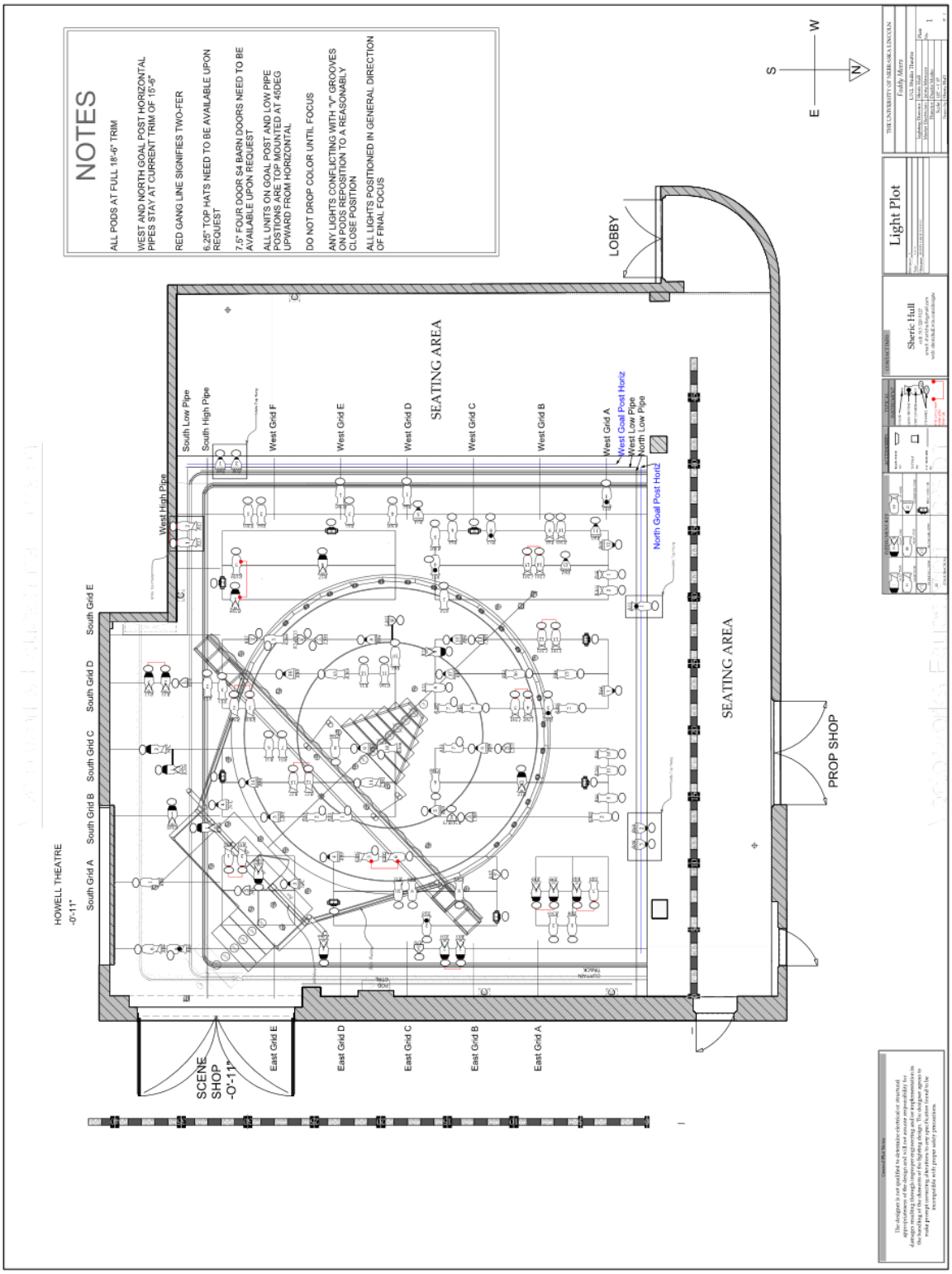

FIGURE C4. Final Version of Light Plot

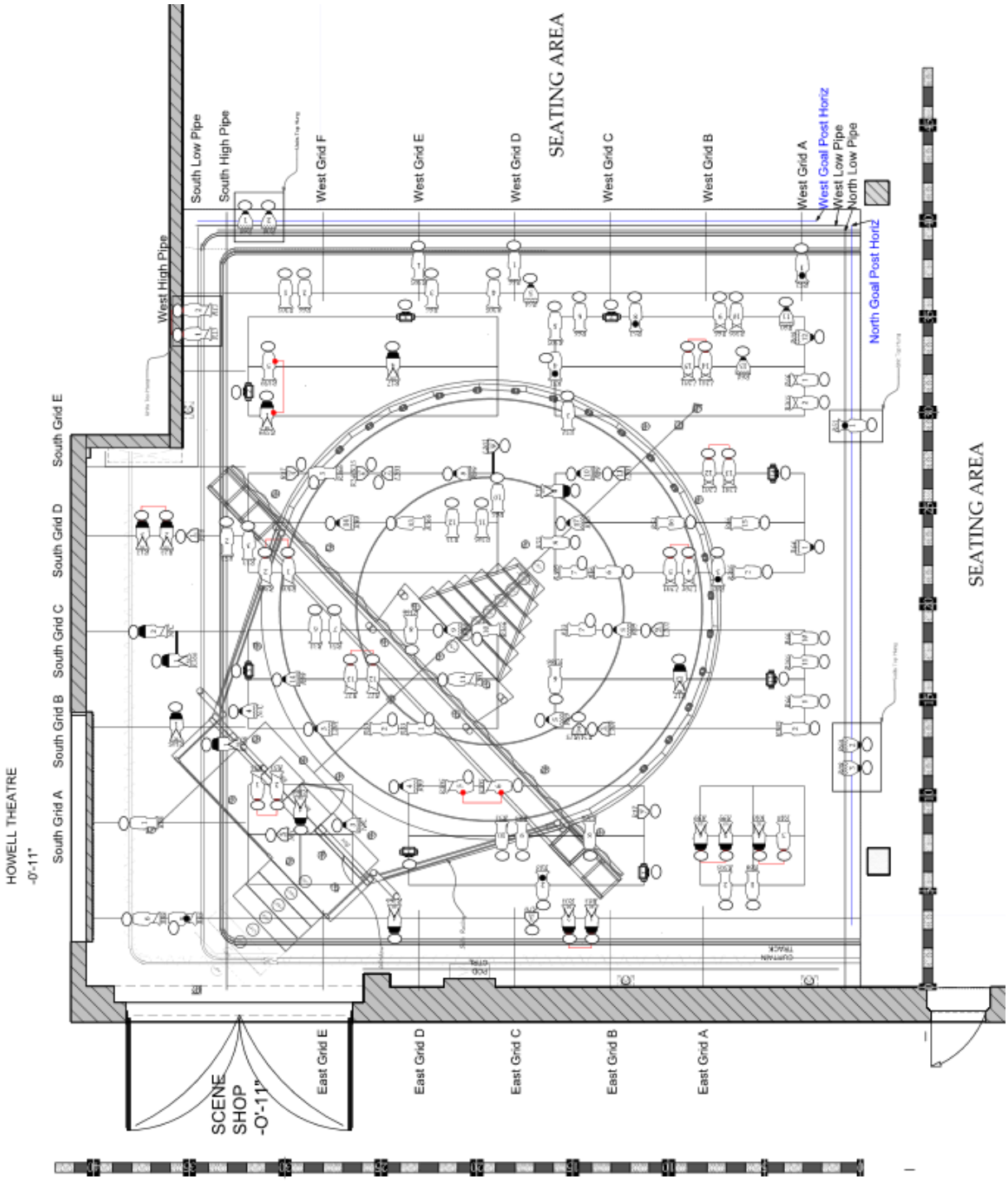

FIGURE C4.5. Plot Detail

Fuddy Meers				Lighting Design: Sheric Hull	
Studio Theatre					
Cue Sheet		Version	10/3/2016		
Q#	Page #	Line or Action Cue	Description	Notes	Effects
		(bold indicates cue word/phrase)	(what is looks like)	(extra detail)	
0.1		House Warmer/Curtain Warmer	Curtain warmer	Think carnival preshow look.	
0.5		House to Half			
1		Enter Phillip	Nightmarish Glow		
1.5		Alarm Clock Rings	Blackout		
2		After Phil's exit	Alarm clock special only		
3		Richard Enters USC	Fade to early morning	Early morning golden sunlight, very soft	
4		Richard shuts off clock	Lose clock special		
5		Richard draws curtains	Sunlight Pouring in	Early morning golden sunlight, very soft	
7.5	23	Richard 'disarms' Kenny	Synap Flash Intense	Flash through string light areas 1, 5, 6	
8.5		CL: "...physical or pschological trauma?	Synap Flash Intense	Flash through string light areas 1, 5, 6	
9	29	Philip appears	Subtle mood shift	Dirty the sunlight a bit, add confusion	
10	32	Transition from bedroom to Phil's Car	Crossfade	Additional elements TBD	
21		Lights up on Claire and Philip in car	Morning sunlight	Tight isolation of car	
21.1	33	CL: "What happened to you"	Red Traffic Light		
21.2	33	CL: "I don't know if that's true"	Green Traffic Light		
21.3	N/A	Follow Cue	Fade out Traffic Light		
21.5	35	CL: "Mama's name is Gertie..."	Synap Flash Medium	Flash through string light areas 1, 5, 6	
21.6		Follow Cue	Restore Morning Car		
22.5	36	Claire hears carnival music	Synap Flash Medium	Flash through string light areas 1, 5, 6	
22.6		Follow Cue	Restore Morning Car		
23.1	37	Truck Horn blaring	Red Trailer Light	Attacks and decays quick.	
23.2	37	Truck Horn Fades	Lose Red Trailer Light		
30		Transition from Car to Gertie's Kitchen	Crossfade	Additional elements TBD	
31	38	Claire appears in window	Kitchen Morning	Window and ceiling light as source of light	
32	40	Phil: "privacy is priceless..."	Big tree	introduce tree to the scene.	
32.5	40	CL: "What a huge tree"	Synap Flash Medium	Flash through all areas	
33	41	Grt: "Balcony"	Emotion Shift	Phil's anger drives the look.	
34	42	CL: "You scared mama..."	Restore Kitchen Morning		
34.1	43	CL: "...saws hanging to the left"	Hacksaw special	Hacksaw special + Synap Flash Small	
35	43	Philip leaves to basement	Hint at basement	Ghost basement as to not lose Phil	
35.1	43	CL: "...daddy's cologne"	Flash Build 1		
35.2	43	CL: "...he wear a yellow cap"	Flash Build 2		
35.5	43	CL: "Hold on..."	A-HA Moment		
36	44	Hinky Binky appears	Brighten Window		
37	45	Philip Leaves basement	Drop all basement away		
38	50	Phil/Millet enter basement	Hint at basement	Ghost basement as to not lose Phil/Millet	
39	52	Phil: "You mention anything..."	Intensify Scene	Shift away from reality.	
39.1	52	Phil: "I'm sorry"	Restore Kitchen Morning	Anticipate cue.	
40	52	Transition to Richard's car	Crossfade	Additional elements TBD	
41	53	Richard's Car	Late Morning	Tight isolation of car	
42	56	R: "Did I ever tell you about the time..."	Police Flashers Fade In	Police flashers	
50	60	Transition to Basement	Noon Basement	bulbs and base level windows as sources	
51	61	Claire and Millet Enter			
51.1		Claire and Millet sit on stairs	Subtle Focus shift to stairs		
51.5	67	Claire hears barking	Synap Flash Intense		
51.6		Follow Cue	Restore Noon Basement		
52	68	CL: "Oh. You're sorry..."	Claire becomes creepy	Scene is cold and scary for Millet	
53	68	Claire pins Millet's arm	Isolate Workbench	Toplight and color fill around workbench	
54	69	Mil: "I can't"	Restore basement	Slow restore of Noon Basement	
54.5	70	Claire hears barking again	Synap Flash Medium		
54.6		Follow Cue	Restore Kitchen		
55	72	Claire and Philip kiss	Shift in mood	Suggest something odd is happening	
56	72	Restore after kiss	Restore previous		
60	73	Transition to Richard's car	Crossfade	Additional elements TBD	
61	73	Richard's Car	Noon	Tight isolation of car	
61.1	75	R: "I didn't see any camera"	Red Stoplight		
61.2	75	R: "...actually use that word"	Green Stoplight		
61.3	N/A	Follow Cue	Fade out Traffic Light		
70	79	Transition from Car to Gertie's Kitchen	Crossfade	Additional elements TBD	
71	80	Gerties kitchen	Kitchen Noon	Window and ceiling light as source of light	
71.5	80	Claire hears dogs	A-HA Moment	Twinkle string lights to simulate thinking	
72	82	CL: "Ooo, Pictures"	Subtle focus shift to table		
72.5	84	Claire hears carnival music	Synap Flash Medium		
72.6		Follow Cue	Restore		
72.7		CL: "It'll pass in a second"	Flash		
73	85	Phil and Millet enter kitchen	Restore Kitchen Noon		
73.5	88	CL: "...when he was eight."	Synap Flash Intense		
74.5	89	CL: "He fell out of the tree."	Synap Flash Intense		
75.5	89	CL: "Zack died"	A-HA Moment	Twinkle string lights to simulate thinking	
76	89	Richard appears in window	Brighten Window		
77	92	Kenny and Heidi fight for weapon	Foreshadow Gunshot	Introduce color	
78	94	All characters yelling at once	Gunshot look	color, silhouette,down special, A-HA +flashes	
79	94	Gun goes off	Claire down special only		

79	94	Gun goes off	Claire down special only		
80	95	4 beats after gunshot	Restore Kitchen Noon		
81.5	102	CL: "Oh good"	A-HA Moment	Twinkle string lights to simulate thinking	
90	102	K: " Never mind"	Fade to Aftnn Basement	bulbs and base level windows as sources	
91	107	Grt: "Loo ah dese toe-phos Record"	Subtle shift to stairs	Shift focus to subtly to stairs.	
92	108	R: "Digging with your shovel…"	Restore Aftnn Basement		
93	112	Mil: "You can't hurt people like that…"	Nightmarish Glow		
100	112	On shovel hit Transition to Kitchen	Afternoon Kitchen	Window and ceiling light as source of light	
101.5	118	K: "This guy is my father…"	Synap Flash Light		
102		Phil: "…I was in prithon"			
102.5	122	K: …my birthday mom"	Synap Flash Light		
103	126	CL: "And he falls back to sleep"	Dreamlike Trance	Claire is reliving a moment	
104	126	CL: "…going to Piermont"	Tighten Dreamlike Trance		
104.1	126	K: "…but I can still hear that scream"	Accent Kitchen table	Desaturate color and add table special	
105	128	Phil: "Well whoopty doo…"	Restore Aftnn Kitchen		
105.5	132	Claire hears puppies	Synap Flash Intense		
106	135	Phil: "You ungrateful cunt…"	Serious mood shift	Kenny and Philip fight	
107	136	CL: "You're being like him"	Restore Aftnn Kitchen		
108	136	Heidi chased by Richard enters	Highlight stairs	and glow the basement	
109	137	R: "Like I taught you"	Lose basement and stairs		
110	139	Transition to Richard's car	Crossfade	Additional elements TBD	
111	139	Richards car	Late Afternoon/dusk	Tight isolation of car/passing cars/dashboard	
111.1	N/A	Follow Cue			
112	140	CL: "Just put it in"	Car headlights flash by		
112.1	N/A	Car headlight flash	Car headlights flash by		
112.2	N/A	Car headlight flash	Car headlights flash by		
112.3	N/A	Car headlight flash	Car headlights flash by		
112.4	N/A	Car headlight flash	Car headlights flash by		
112.5	N/A	Car headlight flash	Car headlights flash by		
112.6	N/A	Car headlight flash	Car headlights flash by		
112.7	N/A	Car headlight flash	Car headlights flash by		
112.8	N/A	Car headlight flash	Car headlights flash by		
112.9	N/A	Car headlight flash	Car headlights flash by		
113	141	R: "…then one day I got lucky"			
114	144	Gertie Snores	Slow fade to black		
120		Curtain call			
121		Walk out look			

FIGURE C5. Final version of Cue Sheet

APPENDIX D: PRODUCTION PHOTOS

All photos by Sheric Hull

FIGURE D1: Richard and Claire's early morning ritual.

FIGURE D2. An "Aha" moment. Richard showing off self-defense he learned while using Claire's son Kenny as his model. The lighting is augmenting our/her reality to make this stand out as eerily familiar.

FIGURE D3. An "Aha" moment. Claire hears ghostly carnival music when in the car with Phillip.

FIGURE D4. Gerties Kitchen early morning

FIGURE D5. Richard, scared of his past and looking for his lost wife, abducts Heidi who is masquerading as a police officer.

FIGURE D6. Claire joking with Millet brandishes a hacksaw and Halloween mask. The lighting here foreshadowing the reveal of Claire's potential for violence.

FIGURE D7. Phillip is stabbed and everyone fights over weapons. With all the violence happening Claire's mind snaps.

FIGURE D8. A gunshot hits her son Kenny so Claire sits in shellshock on the basement stairs.

FIGURE D9. Gertie's Kitchen, afternoon. Claire tends to the wounded.

FIGURE D10. Gertie(top left) Richard(Top Right), and Millet (Down Center) Locked in basement while Millet repairs his puppet Hinky Binky

FIGURE D11. A truth is revealed about how Richard's past is connected to Millet's jail sentence. Preparing to escape, Gertie lunges after Millet with shovel.

FIGURE D12. Claire remembers in vivid detail her act of retaliation to her abusive husband by pouring hot bacon grease into his ear. This act causes her amnesia.

FIGURE D13. Claire falls asleep during the car ride home.