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The Theatrical Lighting Design for the Production of The Moors.

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The Theatrical Lighting Design for the Production of *The Moors*.

A thesis submitted in partial fulfillment
of the requirement for the degree of
Master of Fine Arts in Theatre

by

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University of Wisconsin Stevens Point
Bachelor of Fine Arts in Theatre, 2019

May 2023
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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Abstract

This thesis paper, The Theatrical Lighting Design for the Production of *The Moors* documents the process of the lighting design for the production of *The Moors* written by Jen Silverman and produced at the Fine Arts Center University Theatre by the University of Arkansas Department of Theater. This document includes the research, process, implementation, and evaluation of the theatrical lighting design for this play.

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Acknowledgments

Finding a subject that you are passionate about is easy; finding a career that you are passionate about can be very difficult. Throughout my life, I have discovered many things I am passionate about. I have been able to pursue many of these passions through continuous support from my family and friends. They have been the backbone to the development of my creative spirit. My family has supported me as I discovered my passion for theatre and design. I am grateful to have been brought up with access to resources to develop a creative foundation for my skills. I would like to thank my parents, Doug and Peggy Bomkamp for that. They have created an immense number of opportunities for me to experience any interests that I have. They have advocated for me by cheering from the sidelines and have financially funded many of the interests I had growing up. They will always be my biggest fans and my favorite supporters.

To continue, I would like to thank many of my friends throughout my life for exposing me to theatre and allowing me to grow my passion for lighting design and technology. After I graduated from high school, I did not perceive theatre as a possible career and spent many of my undergraduate years pursuing an engineering degree. After being convinced to try a theatre class, I quickly became enveloped in the world of theatre and its nearly unlimited possibilities for me to express myself artistically. Without the many people I encountered with the same shared enthusiasm that I did, which soon developed into a whole community of contacts, my love for theatre would not have been able to grow with such speed and intensity. This community quickly became a lasting friendship that further supported my endeavors.

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I would like to thank Gary Olson, my mentor at Stevens Point, for helping me grow my excitement for theatre and providing me with contacts at the University of Arkansas to pursue my Master's in lighting design.

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I. Introduction

The Moors is a play written by Jen Silverman that was published in 2017. The Theatrical Production, *The Moors* directed by Lacy Post, opened on February 11th, 2021, at the Fine Arts Center at the University of Arkansas. This thesis is the documented process of how I translated the script into the lighting design for the play and of my collaboration with the other designers and creative minds on the artistic team.

I will address the process of creating a theatrical lighting design for *The Moors* in this document beginning with an analysis of the play. Following the analysis will be a discussion of central themes and specific design points developed along with the director and other collaborators in design meetings. The design meeting discussion includes information about how I gathered and articulated research, ideas, and visual imagery for the director and the design team focusing on how those designs go from concepts into drafting and paperwork for implementing the design. I will further discuss how I implemented the design by hanging, focusing, and programming the lighting equipment for the production. The final section contains a reflection that will include the knowledge I gained and how I will continue to use it in future designs.

II. Script Analysis

When creating a lighting design for a play, I start by trying to understand the story and themes the playwright has articulated within the text. The first step is to read the script several times to get a sense of the characters and the plot. During these initial readings, I do not take notes unless I do not understand certain words or phrases. I do this to get a natural emotional response about how the play makes me feel or think. My response to the play lead me to believe it was a dark and serious play, but after reading it multiple times I started to find some of the dark humor hidden in the text. My initial readings of the script can be a close representation of how the audience might comprehend the story, and I want to try to retain that initial response in any design choices that I make. I then record the initial ideas, themes, thoughts, and other information I accumulated during the first few read-throughs. I then gather and create notes about specific details within the script and about the playwright by creating a Script Analysis. I started to create notes from the script with information that included: character information, location, date, time of day, mood, themes and stage directions. I employ a method of play analysis illustrated by Rosemary Ingham in her book, *From Page to Stage How Theatre Designers Make Connections Between Scripts and Images*. The full Ingham style analysis for *The Moors* is found in Appendix B.

The Moors is a tale of two sisters living on the bleak Moors of England in the 1840s. The play, as written by Jen Silverman, is a comedic combination of contemporary and classical themes of isolation and loneliness. Silverman weaves classic Brontë sisters style dialogue with contemporary black comedy. Director Lacy Post described her vision for the play as “*Wuthering Heights* meets *Saturday Night Live*.”

Agatha is the stern head of the household, and Huldey is her younger sister who wants to be a writer, among many other ambitions. More than anything, Huldey wants to be famous, although she might not know exactly what price comes with fame. They are accompanied by the maid, Marjory, who takes care of the home and has multiple personas for different maid duties. Marjory and Mallory, both of whom are played by the same actress, changes her character with a quick change of her cap and apron all within view of the audience. The final member of the household is their pet, a large dog, the Mastiff. The story begins with the family awaiting the arrival of a governess, Emilie. She arrives after receiving semi-romantic correspondence from Mr. Branwell who she believes to be the head of the house. The letters asked her to travel to the home to be the new governess. Shortly after arriving, Emilie realizes this is not a normal household. She was expecting Mr. Branwell to be the head of the home but found Agatha in that position. Adding to the oddity of the estate, nearly every room in the house looks identical. The characters even mention that every room looks like the parlor. After settling in, Emilie begins to question why she has not met the brother who wrote her those beautiful letters. She also wonders why she has yet to meet the children that she was hired to raise. After pressing the issue with the maid, she discovers that the brother is imprisoned behind a brick wall in the attic (a comedic nod to Rochester's wife in *Jane Eyre*). Emilie confronts Agatha about this and discovers that Agatha wrote the letters and offered her the position. Agatha wants to continue their family line by producing an heir through Emilie and her brother, Branwell. After speaking with Agatha, Emilie discovers that she fell for Agatha's poetic letters and starts to fall in love with her. Emilie agrees to carry Mr. Branwell's child as long as she becomes part of the family and not a servant to them.

The arrival of Emilie has scrambled Huldey's emotions because she wants to become famous, but she finds that she is no longer the center of attention. With Agatha's focus now completely on Emilie, the small amount of attention Huldey received from Agatha stopped completely. Marjory, the maid, sees the vulnerability in Huldey and takes the opportunity to convince her that by murdering her sister, she will become extremely famous. Huldey, thinking this is a great opportunity to follow her dreams, starts writing in her journal about how being a murderer will bring her fame.

The Mastiff interacts with a Moor-Hen during the play's events. The Mastiff is a dog played by a human with spoken lines that cannot be understood by anybody other than the Moor-Hen. During one of his soliloquies, he asks God for help in his loneliness and the Moor-Hen falls from the sky. Thinking that this person may be God, the Mastiff tries to get close to her, but she flees. After several interactions, he finally gains the trust of the Moor-Hen and the Mastiff is allowed to protect her from the weather by blocking her from the rain.

In a culmination of the play's events, Emilie ascends to the attic, to conceive a child with Branwell. While Agatha is waiting for the return of Emilie, she is confronted by Huldey for turning her attention to Emilie. Huldey entered with the intent to kill her sister but is distracted by Agatha when she said that she read Huldey's diary. This discussion quickly turns into Agatha insulting and criticizing Huldey as she says of her diary, "I thought it was of very poor quality" (Silverman 79). This puts Huldey into a murderous rage and she kills her sister. Thinking she finally has completed the one thing that will make her famous, she performs her power ballad that she wrote as part of her plan to become famous. After her ballad, the audience that she imagined in her head leaves and in her madness, she tries to follow them. They lead her out onto the moors during a storm where she is devoured, never to return. Following these events, Emilie

returns from the attic to find Marjory cleaning up the remnants of the murder. Emilie and Marjory then assume the positions of the two sisters: Emilie becomes the head of the household and Marjorie becomes the hopeful writer. They are joined by the Mastiff, whose face is covered in blood and feathers from the Moor-Hen that he has eaten after faithfully swearing to protect her.

The script follows a very loose timeline, allowing the perception of passage of time without directly indicating it. It became my job as the lighting designer to help indicate the passage of time so that the audience could follow the events in the play. Other than one costume change, lighting was the only thing that changed throughout the entire performance. This task was no small feat as the script does not specify time, nor does the set ever change. The play is meant to be set in the 1840s but has contemporary elements within the dialogue. Although set in Victorian England, “the characters all have American accents (or accents native to the country of production). Play the anachronisms. This play is about the present.” (Silverman 5). The playwright’s notes allowed for some creative choices from the design team.

The playwright makes multiple notes in both the text and the stage directions that the locations in the play look identical or very similar. The primary location is represented by a “parlor of an elegant, ancient mansion on the English Moors. 1840-ish, to a degree” (Silverman 7). The rooms’ identical appearance is questioned by Emilie within the text. She is the only one who notices that all the rooms look the same. Huldey, Agatha, and Marjory do not perceive it that way, or at least they pretend not to notice. When Marjory leads Emilie to her bedroom the following exchange takes place.

(EMILIE's bedroom, that seems to be the exact same room as the parlor.

MARJORY leads EMILIE in, coughing from time to time. It's a deeply jarring machine-gun noise.)

MARJORY. And this will be your bedroom.

EMILIE. Oh...uh...

MARJORY. Is there a problem?

EMILIE. ...Is this not the parlor?

MARJORY. It's your bedroom. Ma'am.

EMILIE. ...Oh, but, you see, it looks like...?

(She trails away under MARJORY's baleful eye.)

I see. Yes. Of course.

(A beat.) (Silverman 16)

There are several descriptions about the look of the moors. The overall view of the moors is bleak and dangerous, and this becomes a theme continuously repeated throughout the play. An example is Agatha describes the moors to Emilie shortly after she arrives.

The moors are a savage place, and we who live here, despite our attempts to cling to a modicum of civilization, find ourselves often forced to contend with savagery. Are you sure you're up for the task Miss van der Garde (Silverman 12)

later in the script, Emilie becomes acquainted with living on the moors and makes the following statement back to Agatha.

When we were out on the Moors... everything was... endless. And some might call it unforgiving. Bleak. Terrifying, even. My eyes saw it that way at first. But as we stood

there, I began to see it as you did. As a place of... power, perhaps. A place that belonged to itself. And I wondered... what it would be, to belong to a place like that.

(Silverman 66)

I used this information in the text to inform some of my selection of research images. See Appendix A. The set design would feature a vast sky with heather filled moors below. I knew I could help illustrate the loneliness the characters felt and provide some beautiful stage pictures with some artful lighting on the set. After I develop an understanding of the location and the time that the play takes place, I then set out to analyze the characters. Because plays are about people, I always try to make artistic decisions based on the characters in the play. The six characters of Agatha, Huldey, Emilie, Marjory, the Mastiff, and the Moor-Hen each have a different function in the story. Agatha is the head of the household and is described as the “elder spinster sister. Spidery. Dangerous. and powerful.” (Silverman 5). She is responsible for the arrival of the new governess and starts the events that unfold throughout the play. Huldey is the “Younger spinster sister, she has a diary. she wants to be famous.” (Silverman 5). She is very rambunctious, childish, and constantly seeking attention.

Emilie is a governess invited to the estate by Agatha and is described as a romantic with a sweet face. Marjory is the scullery maid and is described as downtrodden, yet strategic and calculating. She has two personas, the scullery maid and the parlor maid, and everyone within the household accepts this without question. The Mastiff and Moor-Hen are both characters that can only speak to each other and no one else. The Mastiff is a dog who is described as a sad philosopher-king, while the Moor-Hen is a chicken described as a practical and very present-tense character. A more thorough, in-depth character analysis is found in appendix B.

In *The Moors* we find an inspired, whimsical satire that both embraces and sends up the gothic imagery of the Brontë sisters. The play was clearly devised as a satire of bleak gothic fiction and director Lacy Post recommended that everyone on the design team embrace the absurd nature of the play.

As I began analyzing the text and gathering specific information to fully understand the story, characters, location, time, and themes, this information became vital to communicating with the director and other designers when starting the design process. The team consisted of M.F.A candidates Beth Shambo, scene design and Callie Lythgoe, costume design. Faculty member Tyler Micheel designed sound and M.F.A. candidate in directing, Huan Bui, served as stage manager.

III. The Design Process

The design process begins after reading the script and creating the script analysis. During this time, I make notes of specific points of interest or ideas that pop into my head. These are ideas that I will communicate to the director during our first meeting. This first meeting with the director is not to settle on a design but to help figure out which pathway we will take to create, describe, and present the story to the audience. I focus specifically on lighting, but it is difficult to have a concrete idea about how to tell the story without collaborating with the costumes, scenic and projection designers. The goal after the first meeting with the director was to gather specific research to have a larger conversation with the whole team in the design meetings. When I started to design the lighting for *The Moors*. I met with the director, Lacy, on multiple occasions to understand her vision of the story. At every meeting, we discussed different design elements, how each of the other fields were developing their ideas, and how those choices might inform my overall design.

After these meetings with the director to discuss lighting specifically, it was time to collaborate with the design team. Design meetings involve designers discussing their ideas and thoughts about how to bring the story to life. These meetings involved discussions about the overall concepts for design, and they allow each designer the time to individually explain and discuss their designs with the rest of the team. Each meeting concludes with time for round table discussion and open-ended questions. This creates better cohesion between all the design elements and is one of the critical parts of making a successful show.

During these design meetings, the team presents research and inspiration to help explain and describe our approach to the play. Unsuspectingly at this time, I was using images of fine art photography to help convey my design concept to the rest of the team. I soon realized I had a

strong interest in photography as well as lighting, and that I might be able to merge my interests together for a better overall result. I gathered many photos that incorporated dynamic lighting angles and colors within the image. I used the image at Appendix A, Fig. 4 to show how the low angle from foot lighting could affect the look of the actors, making them seem strange and unnatural. The image at Appendix A, Fig. 7 helped me to describe how I wanted the interior to feel. The photos that I collected for my design allowed me to visually describe different moments in the play by articulating the angle of light, colors, and mood for different scenes and locations. See Appendix A for more of the research images I used during the design process.

As meetings continued, concepts were refined and honed into the final design choices. The concept underwent many changes during the design meeting process, a necessary part of finding the best way to tell this story. A large part of working together as a team is understanding that there is often a great deal of give and take in the design process and determining the best ideas by collaboration makes for the best final product. During a very early design meeting, I suggested an idea for a moment after Huldey's power ballad. The idea was that the moors would "pull" Huldey in, making it feel as if the moors was a living entity. However, with the change to the scenic design and discussion with the director this idea no longer worked. It was for the benefit of the overall design that I chose not to pursue this idea.

When collaborating with other designers I have discovered that lighting can be a potent tool in storytelling. I often must advocate for lighting ideas in the design process because lighting is difficult to describe. One must be an effective communicator to advocate for ideas that cannot be easily demonstrated without setting up an entire lighting rig. Set and costume designers can show sketches and models of the set, but lighting designers must rely on research imagery and

effective use of words. After a few more meetings with the design team, I quickly landed on a design that worked well with the rest of the concept.

After gathering research and information, and learning about the other designers' thoughts and concepts, it was time to create a lighting plot and other needed paperwork. Lighting plots are used to turn the design idea into reality by placing lights in specific places in the theatre space. This allowed me the opportunity to create the lighting that was discussed in the design meetings. Refer to Appendix C for the lighting plot used in this design. It is essential to have accurate documentation of your paperwork as it helps to reduce the number of issues that inevitably arise such as an incorrectly wired fixture. Having accurate paperwork can quickly identify problems like this and how to solve them. Communication is essential to the design process as problems will likely occur, and being able to navigate through those problems will allow for a more efficient and successful design. Being able to find solutions quickly can be the difference between a successful design and a design that is rushed or incomplete. Multiple documents are crucial to be able to produce the lighting design. Those documents include the Lighting Plot, Section View, Channel Hookup, and Instrument Schedule. The Lighting Plot and Section View contain information about the location of fixtures, the type of barrel (which determines the size of the beam of light,) the gel(color) or diffusion they use, the gobo (stenciled image texture) used, and the channel number. The Channel Hookup (Appendix F) is a document used to track the fixture's location, gels color, gobos, address, channel number, and fixture type. This document is useful when troubleshooting lighting equipment issues because it includes all the information needed to get that fixture working correctly. The Shop Order is a list for the electrics shop to ensure that it has all the necessary equipment to execute the lighting designer's plot. These reports are crucial to a smooth-flowing lighting installation.

As a lighting designer I acknowledge the adage, “Good lighting is lighting that goes unnoticed,” and I agree with this to a point. For my designs, I intend to enhance the audience’s experience with lighting. This includes two aspects, lighting that goes unnoticed, and also the type of stage lighting that can make a bold statement. Lighting is a powerful tool that can strongly shape the look and feel of a performance allowing me to augment and create memorable moments that enhance the work of the actors, designers, and director.

After I had all the critical design elements in place, I stopped looking at the text and started watching the performers in rehearsal. The performers drive the story with their words and actions. As the designs are finalized, the actors start rehearsal to bring the script to life. A significant resource that I used in my process is the designer run-through. This is a rehearsal that is presented to the designers when most of the blocking and action have been set. This presentation was significant to me because it allowed me to look at the specific moments of the play and how the actors bring them to life. I recorded a video of the designer run to use as I prepared lighting cues in advance of the technical rehearsals. After watching the actors in rehearsal, I knew that the timing of the cues would have to be subtle to help communicate the passage of time and help punctuate the action. I also needed to create the lighting for Huldey’s murder ballad at the climax of the play, and I knew that had the potential to make bold and exciting lighting. Having a video allowed me time to prepare, as time is always tight during tech rehearsals. This approach enabled me to enhance the show by being subtle, yet develop specific changes that matched the action and affected the scene’s mood.

IV. Approach

The design for *The Moors* was a collaboration between the scenic designer Beth Shambo, costume designer Callie Lythgoe, sound designer Tyler Micheel, director Lacy Post, and me. The original approach for the set design included transparent fabric for the walls of the set and included the use of projections to display the texture of the wall. With this idea, we would be able to quickly transition between inside and outside locations. After contemplating the design from multiple angles, the team decided to move on from this idea as it created problems that we were unable to resolve. It was technically difficult to produce and quickly surpassed our budget. It also incorporated projections, a design element that was new to many of the design team members. These factors made it unlikely that we would produce a successful design with the time and money allotted.

The team finally chose a route that completely removed all walls from the entire design. The set designer instead chose furniture of the original period to help set the location without the need for walls to create the rooms. This also allowed the set designer to create the moors beyond the furniture and allowed selective visibility of the moors throughout the play (Appendix H, Fig. 12). Stage lighting and furniture pieces would create the feeling and perimeter of the interior rooms and be able to quickly transition to the outdoor locations as well. The director wanted to lean into the satirical elements in the script and therefore a lot of creative freedom was given, particularly to costumes to play up the comedy present in the script. I knew that if the costumes were free to play with the line and silhouette of the actual time period, then I would be able to make bolder choices with color and texture in some of the scenes as well. The murder ballad in particular had the potential to become a full rock concert if we chose!

Even with a great deal of creative freedom to make nonrealistic choices, I still wanted it to feel like a story that could reflect an event that occurred in the real world. Using cool colors in the lighting, I made the outdoor scenes feel cold and damp while by contrast, the interior scenes were warm and inviting. I did push the saturation of color in interior scenes as these scenes tended to have more intensity of mood for example. I chose to add foot lighting to this production which can create a slightly sinister effect. I played with the idea that as Huldey's jealousy grows, the color in the footlights would become more colorful providing some foreshadowing and culminating in a dramatic red look for her murder ballad. A significant scenic element for the production was the translucent backdrop that was painted to create the open skies seen in the English countryside. This translucent drop allowed me to make compelling changes to the sky and thereby the mood. A translucency is painted differently on the front and the back, allowing for dramatic "bleed through" effects. I placed lighting fixtures in front and behind the translucent drop and was able to create daytime and nighttime skies as well as lightning effects that were very convincing. This also allowed me to easily convey the passage of time and location by changing the look of the sky even when the scene took place inside the mansion. This was my first opportunity to work with a translucent drop, and I was proud of the great looking skies that I was able to create. This drop became a powerful addition to the design.

A key element that I employed to distinguish the different locations was the use of texture by adding gobos within the lighting fixtures. The leafy textures were specifically used for the outdoor scenes, as this created a contrast to the soft light of the indoors. The interiors and exteriors were seen by the audience simultaneously making the separation between each location crucial to helping the audience follow the story.

V. Design Implementation

Once the fixtures are installed, the next step is to focus the lights. We focused about 200 fixtures for this show, each with a particular purpose. Focus is the process of stepping through every single lighting fixture to point it in the correct location along with adding any gobos or gels that are used for the design.

Once the design is hung and focused, cues or lighting looks are programmed into the lighting console for the show. For this design, I created a cue list (Appendix G), which includes information about each cue, such as number, what page in the script the cue is on, timing, and when the cue is to be executed. This is an essential document to give the stage manager, who will need to know when to take the lighting cues during the performances of the play. The stage manager uses the cue sheet to note where all the cues go in their own calling script. Another document that is very helpful when programming lights is a magic sheet (Appendix D). A magic sheet is a document that allows the designer to find specific lights quickly and easily in a single page instead of what could be a multiple page lighting plot. The magic sheet is organized by the type and function of the lighting fixtures and is arranged by “systems” of lights. The magic sheet is a personal document and is created in the style that suits the designer who uses it. Programming, or writing the light cues, is a slow process and needs to be coordinated with others to work in conditions that allow you to see the lighting design while simultaneously allowing the stage crew visibility to finish their work as well. It is important to communicate so everyone can get their work done efficiently before technical rehearsals begin.

The next major step in the process is tech rehearsal. This is a rehearsal for nearly everyone on the design team, the cast, and the crew. Everyone comes together and works through the performance, figuring out the timing and look of each scene. This process consists mainly of

running small parts of the show and stopping to allow lighting and other design departments to make changes before re-running it. This is a significant part of the implementation process as this is the time for lighting to adjust the levels of the fixtures, correcting colors, and adjusting brightness. After working through the tech process, I realized the grass and trees were very prominent even during the interior scenes. Originally, I focused only on lighting interior or exterior scenes exclusively. Since we could see both at the same time, I decided to try bringing up the exterior lighting slightly even when the scene was taking place inside. I incorporated up-lighting from fixtures hidden in the grass and trees, highlighting the sinister look of the moors that enveloped the home. This greatly improved the overall look of the design and continued to help display the passage of time. I continued to refine the lighting over the several days of tech, with the plan to do a run-through at the start of the first dress rehearsal.

Dress rehearsal is when costumes are implemented with full makeup and hair to do a complete run-through of the show. This is the first time all elements of design including hair and makeup are included to assess the entire design intention. With this run of the show, timing becomes a major focus for many of the departments. We take time to work out any new elements put in place such as scenic and costume changes or transitions to resolve any issues before starting the run,. Since this is the first time working with full costumes, things such as timing of quick changes are tested and adjusted to be able to make sure the actors have time to get back on stage. Because our production had no scenic changes and only one costume change, this allowed for a seamless implementation. During this time lighting continued to refine the look of the cues, perfecting the timing for each lighting change. We worked out how Huldey would get off stage after her power ballad. She had to travel upstage through the moors in and around lighting and scenic equipment while lights are flashing. This was accomplished with a few cue changes. In

conversation with the costume designer during dress rehearsal, I adjusted color, saturation, and brightness of many of the scenes to better show off the costumes. Dress rehearsals are completed over several days leading up to the final preview. The final preview is the last day of the tech process before the show opens. This is the last chance in the process to make small adjustments as the next performance will be in front of a live audience. Making large changes to the design at this point can be very risky as there are no chances to see the changes in action before the play opens to an audience. Opening night is the final step in the design implementation process. This is when the design team's work is completed, and they can enjoy the work that they have created.

VI. Reflection

Collaborating with the design team was an excellent experience. I learned much about myself through this project and developed many strategies for producing future designs. I discovered that I focus less on the script and more on collaboration with the team and how the actors perform the play. I do this because I know I do not always perceive the script the same way as other design members. Hearing and seeing the choices that my team is making allows me to make decisions that work well with their designs. Throughout the entire design process, the communication between the director and myself was an experience I will seek to recreate in the future. I enjoyed the one-on-one time with just the director over coffee to discuss different ideas for the design. We were able to throw out many ideas to see what struck us as important. It allowed us to gauge what ideas could help tell the story and expand on things that we thought were interesting. These one-on-one meetings allowed me to attend the first design meetings with concepts and ideas already in mind. Moving forward I plan to include this part of the process in all of my collaborations, as this helps fuel better connections during meetings and allows for more design exploration. With these early meetings you can establish a common vocabulary to more easily communicate with the director about design ideas and moments.

While designing this show, I was also taking a photography class. I discovered that I view lighting design similarly to photography. Many of the critical elements used in photography are also used in lighting design. Lighting a subject for a photograph can be very close to lighting for the stage as our main goal is to tell a story in both mediums. Lighting can make someone look very dramatic. By changing the angle and color of the light you can easily change the mood and feeling of both a staged performance and a posed actor in a photo. Throughout the design process, I gathered photos to help describe my design concepts. With my research and the use of

visual aids, I successfully communicated my thoughts and ideas to the design team. With the successful use of photography as a tool, I plan to use this process for presenting my ideas and thoughts in my designs moving forward.

A few challenges surfaced throughout the design process causing the set design to shift multiple times and affecting the dates of when I received documentation. With each change to the set, I adjusted the lighting plan so that they worked cohesively together. After many changes and adjustments, the set designer settled on the final version. Because of how late in the process the scenic design changed, it challenged me to complete my final lighting design paperwork in less time than expected. Thankfully, even with all of the challenges we were able to keep everything on schedule.

Weather is not something that usually affects theatre, but for this production, it decided to be a menace by dropping several inches of snow just as we were about to start the tech process. Arkansas is not a state that usually deals with a lot of snow and is not equipped to remove the snow efficiently. Because of the weather, many roads were unsafe for travel, causing two day's worth of tech to be canceled for the safety of the cast and crew. The tech process is an essential part of the lighting process and losing two days of tech has a significant impact on that process. I decided to walk to the theater and work on lighting alone; preparing as much as possible to help keep the show on schedule. I believe that because I spent the extra time in the space, we were able to keep on schedule and open the show on time. Because we lost several days of tech, the process changed from the normal stop and go method to running it straight through several times without stopping. I discovered at this time how much information I could gather in just a single run-through of the show, by adjusting things as we went. Information about timing, flow, and composition was apparent to me more quickly in the tech process than it usually is and allowed

for more creative and dynamic changes. Something that I discovered during the run through of *The Moors* was the transition between scenes. This included timing and flow, color, direction, and brightness between scenes, and the tempo of the show. The tempo of the show went through a drastic change during tech. The lighting was originally slowly flowing between each scene creating a pause in darkness before the next scene light came up. This had an effect of causing the scenes to feel heavy and slow. By changing the transitions to directly flow into the next scene the entire tempo of the show changed and became much more energized. This increased the energy of the actors and drastically changed the feeling of the show, making it more engaging and interesting. Moving forward, the transition between scenes will be a large focus for my work because of how influential it can be to the tempo of the play. Knowing how important this is, I will now advocate for being able to do an entire run sooner rather than later as it contains a lot of information that is not always gathered during the tech process.

This show used a translucent painted backdrop. I have never worked with this type of scenic element. After doing several experiments with it in the space I quickly found that it is a very powerful tool. Having it had a huge impact on the design as I was able to create very dynamic and interesting looking skies. With the ability to smoothly transition between different looks, it also aided the tempo and kept the energy of the play moving. In the future I hope to continue finding elements like this to grow my skills and add to my arsenal of design tools.

The Moors had many challenges throughout the process, but the final product was born out of the original designs conceived in the meetings. We did not cut many aspects from the initial design to compensate for the time lost due to weather or due to challenges that arose. I feel that this has been one of the most successful productions that I have designed because of the amount of communication among the design team. This show would not have been possible

without the huge amount of dedication from everyone involved. I look forward to the next opportunity to work with this amazing team of creators.

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Appendices

A. Research Images



Figure 1, Research Image. Image representing the haze and fog of exterior looks.
(Pijnenburg)



Figure2. Research Image. Image representing the haze and fog of exterior looks.
(Pijneburg)



Figure 3, Research Image. Image representing dynamic shadows. (Tayyabanaem1996)



Figure 4, Research Image. Image representing up lighting on a character. (Rachelle)



Figure 5, Research Image. Image representing dynamic lighting rays through windows. (Ray)



Figure 6, Research Image. Image representing dynamic lighting and colors. (Less)



Figure 2, Research Image. Image representing dynamic light and mood. (Patel)



Figure 8, Research Image. Image representing the mood and feel after the murder. (Sturmideenkind)



Figure 9, Research Image. Image representing dynamic back lighting. (Pettersen)



Figure 10, Research Image. Image representing the mood and feel of the exterior looks. (Chalabala)



Figure 11, Research Image. Image representing The feel of exterior looks during the day.
(Falk)

B. Script Analysis

The Moors Script Analysis

I. Where Are They?

a. In what country, city, place, building, room, etc.?

The play takes place within the bleak moors of England, specifically in and around the home of the two sisters Agatha and Huldey. All interior scenes consist of the same look but, There are specific notes in the script articulating that the layout of each scene is very similar, if not identical.

References in the script to similar looks throughout the play.

page 16

Marjory: "Is there a problem?"

Emilie: "Is this not The Parlor?"

page 26

Stage Directions: "After dinner, in the second sitting room... which appears to be the same room as the parlor."

page 26

Huldey: "But it is rather nice to sit in the second sitting room after dinner, we so rarely use it. Isn't it nice?"

Emilie: "Are we not in the parlor?"

page 51

Stage Directions: "In the library... which is the same as the parlor."

page 60

Stage Directions: "Portrait Gallery...which is the same room as the parlor."

page 65

Stage Directions: "Agatha's Bedchamber Which appears to be the same room as the parlor."

page 77

Stage Directions: "The Great Hall... which looks the same as the parlor."

Scene Break Down

Scene 1 The Parlor

Scene 2 Emilie's Bedroom

Scene 3 Out in the Moors

Scene 4 In the Second Sitting Room

Scene 5 A room in the house
Scene 6 Out on the Moors, Ends with a Rain
Scene 7 In the Scullery
Scene 8 The Moors
Scene 9 In the Library
Scene 10 The Moors
Scene 11 In the Portrait Gallery
Scene 12 Agatha's Bedchamber
Scene 13 In the Moors, late at night
Scene 14 The Great Hall, late that same night
Scene 15 The Great Hall, The following day

b. How do the characters describe the place they are in?

The script does not give descriptions of any scene specifically. However, multiple places in the writing describe the Moors, the mood, or events that would affect the scene, such as rain or time of day.

Playwrights Notes

"Parlor of an elegant, ancient mansion on the English moors"

Page 1

Stage Directions: "Lights up on the parlor of an elegant ancient mansion on the English Moors. 1840-ish, to a degree."

Page 12

Agatha: "The Moors are a Savage Place, and we who live here, despite our attempts to cling to a modicum of civilization, find ourselves often forced to contend with savagery. Are you sure you're up for the task Miss Vandergarde"

Page 18

Huldey: "I just know you'll love it here! The bracing air, and the strange thorny flowers, and the gorse... and there's a lot of long walks you might take here although there's the quicksand of course, And also large revenue birds, And if you walk too far, you might get turned around and lost and starved to death, or you might even be eaten by something. But in general, the Moors are very pretty."

Page 19

Emilie: "But you can't just start a new day, whatever you like."

Huldey: "Of course, you can. That's how the time works out here."

Page 25

Mastiff:

"That didn't go very well.

The moors swallow all the sound.

We don't even hear our own intentions, after a time.

we're just filled with the sound.

of things getting lost."

Page 34

Huldey:

"Monday: I am very unhappy.

Tuesday: It is Bleak here, and I'm unhappy.

Wednesday: there was a fog, and my digestive system was disagreeable, and I was greatly unhappy.

Thursday: There is a driving rain on the Moors, and a governess Arrived, she has beautiful hair, and when she says my name it sounds like a song that was written just for me. I think we shall be best friends, closer than sisters.

Friday: The governess does not seem to keep a diary. "

Page 40

Stage Directions: "They stand, it rains."

Page 45

Agatha: "We have some matters to discuss. Where better to do so than on the Moore's. The fresher air. The daylight. The brisk wind."

Emilie: "And the Quicksand? And the ravenous birds"

Page 46

Stage Directions: "The Skies go on forever, the light is hypnotic and terrifying and beautiful."

Page 46

Emilie: "it's Rather...Large."

Agatha: "Yes"

Emilie: “And Cold”

Agatha: “One might get lost out here, so easily.”

Emilie: “One wrong turn and it's all over.”

Page 54

Huldey: “Everything around here is so bleak. so loveless and bleak.”

Page 66

Emilie: “When we were out on the Moors... everything was.... Endless. and some might call it unforgiving Bleak. terrifying, even. My eyes saw it that way at first. But as we stood there, I began to see it as you did. as a place of... Power, perhaps. They place up along to itself. And if I wondered... what it would be, to belong to a place like that.”

Page 83

Stage Directions: “She opens the door and rain drives in.”

c. Is there any special significance to the place they are in?

The mansion that the author suggests pulling inspiration from includes Jane Eyre, Bronte sisters, and Wuthering Heights. (From Setting notes)

II. When Are They?

a. In what day, month, year, century, season, time of day, etc.?

This play takes place over several weeks, but no specific timeline is indicated beside the passage of time. The play is set in the 1840s, with no specification of date. There is no indication of the time of year other than that it is raining and no reference to snow.

Scene 1

The play starts around midday in the parlor where the sisters, the maid, and the Mastiff are awaiting the arrival of Emilie, the new governess for the family.

Scene 2

Emilie’s bedroom immediately after the previous scene, she is getting settled after traveling a long distance.

Scene 3

On the Moors, shortly after the last scene, the Mastiff met the Moor-Hen after she crashed and landed near him.

Scene 4

Later that same day, after dinner in the second sitting room. Discussing Emilie's past work and skills.

Scene 5

Later that same night, Huldey addresses the Mastiff about her diary in the same room.

Scene 6

The next day out on the Moors, a conversation between the Mastiff and Moor-Hen. It begins to rain at the end of the scene.

Scene 7

Later in the scullery, Marjory and Emilie talk about Mr. Branwell.

Scene 8

Immediately after the previous scene, Emilie and Agatha are out on the Moors, discussing why Emilie was invited to be a governess.

Scene 9

Later that same day, Huldey is in the library reading over her diary and is confronted by Marjory, and it is planted with the idea of killing her sister to become famous.

Scene 10

Around the same time or shortly after the previous scene, The Mastiff and the Moor-Hen are out in the moors.

Scene 11

Some time has passed, and Marjory is in the Portrait gallery writing in Huldey's diary. Huldey enters, and they continue to discuss murdering Agatha.

Scene 12

Agatha's bed chamber; sometime has passed, and Emilie and Agatha talk about the past and the future and their arrangement with each other.

Scene 13

Late at night, the Mastiff and the Moor-Hen are out on the moors. They discuss staying together and if the Mastiff could fly behind the Moor-Hen.

Scene 14

Late the same night, Agatha is awaiting the return of Emilie but is confronted by Huldey and murdered. Huldey then performs her murder Power Ballad that she prepared beforehand and shortly after loses her life to the moors.

Scene 15

The following day Emilie and the maid Marjory meet in the Great Hall and replace the sisters as head of the household. Later the Mastiff enters with evidence of Have eaten the Moor-Hen.

III. Who Are They?

- a. How is this character related to the other characters in the script?
- b. What is the character's role in life? Including jobs, professions as well as social and economic class.
- c. What does the character think of the other characters?
- d. What do the characters think of themselves?
- e. Under what form of government does the character live? What is the character's attitude about the government under which they live?
- f. What role does religion play in the life of the character? Which religion? What is the character's attitude about their faith?
- g. What are prevalent attitudes towards sex, family, marriage, and ethical conduct? Do the characters live within or rebel against our attitudes?

1. Agatha

- a. Agatha is the head of the household and older sister to Huldey. Agatha looks down on Huldey, and thinks she is incapable of being useful or productive. She has been described in the character notes as being spidery, dangerous, and powerful. Agatha refers to Emilie as a tool for cleaning, cooking, and other household use. Emilie is a pawn in her plan to produce an heir to continue her family. Agatha used Mr. Branwell's name to entice Emilie to take the governess position within the home. To Agatha, the Mastiff is only a dangerous pet and nothing more. Agatha never interacts with or knows of the Moor-Hen throughout the entire play.
- b. She is in control of everything that goes on within and around the estate. She does not have a job outside of running the things indicated by the script.
- c. Agatha mainly looks down upon other characters throughout the play and thinks she has the better intellect and skill set. She think of the other characters as tools or useless until she is confronted by Emilie, who has a similar intellect.
- d. Agatha thinks of herself as the only hope to continue for her family and the only one capable of success.
- e. Agatha is not affected by any government throughout the play; however, she does follow the laws implemented by the dangerous aspects of the Moors.
- f. With the struggles of her life on the moors, religion may have been left behind because praying is much less successful than solving the issues herself.
- g. Agatha's morals differ from usual as she specifically enticed Emilie to travel cross country to be later be impregnated by her brother to continue her family. At the same time she falls in love with Emilie. Her views are primarily based on survival, sometimes very blunt and harsh to get results.

2. Huldey

- a. Huldey is the younger sister of Agatha, with Marjory being her maid and the dog just being a pet. Emilie is a new and exciting guest who is beginning to take some of the focus away from her. Huldey is very invested in becoming famous and will do nearly anything to achieve it.
- b. Huldey is not employed and spends most of her time playing, and writing in her diary. Huldey aims to become a well-known famous writer, singer, and murderer.
- c. Huldey sees Agatha as only a monitor of her situation and the head of the household. She doesn't quite understand what she sees her as. Huldey views Emilie as an obstacle to becoming famous because she is taking the focus away. Huldey's interacts with Marjory is only as a maid or somebody to do her chores and nothing more.
- d. Huldey views herself as capable of being extraordinarily well-known and famous and needs a specific moment to make it happen.
- e. Huldey is not governed by anything and has a very rebellious nature. Anything that's trying to control her upsets her.
- f. Huldey may have attended sermons with her father while he was alive but no longer carries on the beliefs of religion.
- g. Huldey does not explicitly have attitudes toward specific norms but will do what is most convenient to her situation.

3. Emilie

- a. Emilie is not related to anybody within the play. She is lured to the moors to be a governess, but there is no child. Emilie eventually falls in love with Agatha through the descriptive letters that she sends. Emilie has little to no interaction with the Mastiff and only sees the remains of the Moor-Hen left on the Mastiff's face. Emilie views Huldey as a wild child with no control. Emilie is described by the character notes as a romantic with a sweet face.
- b. Emilie's goal in life is to find love or a family. She has previously worked as a governess in multiple families, only staying temporarily in any location.
- c. Many characters initially view Emilie as a tool or an obstacle. Agatha initially deemed Emilie as a tool. However, she later realized that she was a companion instead. Huldey viewed Emilie initially as a new spectacle but later an obstacle hindering her from becoming famous as she pulled focus from Huldey.
- d. Emilie thinks of herself as very qualified and skilled in governess duties and romantic relationships.
- e. Emilie has traveled through England to multiple different locations for work and would follow that government's laws.
- f. The play does not indicate Emilie has any belief in any religion.
- g. Emilie starts the play following many standards but then allows those boundaries to flex and experience new things to develop into a relationship with Agatha throughout the play. Many morals that Emilie had at the start of the play later dissolve into much less strict morals.

4. Marjory/Mallory

- a. Is the scullery maid and is described as downtrodden and strategic in the character notes. Only Emilie views Marjory as more than just a lower life form. Both Agatha and Huldey view Marjory as nothing more than a lesser person that cleans up after them and

does their bidding. Marjory uses multiple personas to navigate in and out of conversations. The persona that she uses changes depending on what job she is doing around the house. Mallory is the parlor maid persona.

- b. Marjory is the maid of the home who takes care of all the cooking, cleaning, and other things that are assigned to her by the sisters.
- c. Marjory views many of the other characters in the play as insufferable. Marjory is strategic and manipulating, influencing Huldey to murder her sister Agatha.
- d. Marjory views herself as a calculated and strategic person who goes unnoticed. She has multiple personalities or labels for different parts of her maid services.
- e. The only government that Marjory follows is the governing by Agatha in the household.
- f. Marjory may know religion but does not respect it.
- g. Marjory falls entirely outside the traditional morals as she constantly tries to manipulate and control others to benefit herself. She quickly suggests extremes such as murder to Huldey to gain more control.

5. Mastiff

- a. Is a pet to the sisters and an uncanny friend to the Moor-Hen until he eats her. The Mastiff is described as a sad philosopher-king in the character notes.
- b. The Mastiff is desperately trying to find someone to become close to, this later being the Moor-Hen, to stave off his depression.
- c. Many of the other characters are not of interest to the Mastiff as they are all known to him, and they are not interested or fulfilling his needs.
- d. The other characters think of the Mastiff as only a pet. The Moor-Hen is wary but later becomes friends with the large animal.
- e. The Mastiff is a dog and therefore does not follow any government other than the rules of nature.
- f. The Mastiff knows of religion but not about the specifics; he was around when the father was giving sermons and later asks God for assistants right before he meets the Moor-Hen.
- g. His morals are conflicted as he tries to do anything and everything to help the wounded Moor-Hen until he discovers that she does not allow him to solve his depression and eats her.

6. A Moor-Hen

- a. The character notes describe it as a practical and small chicken. The Mastiff is the only other character interacting with the Moor-Hen; he originally deems her as a friend.
- b. The only goal for the Moor-Hen is to survive.
- c. The Moor-Hen originally deems the Mastiff as an animal that would eat her, but then enjoys the company and not being constantly hunted. At least, that is, until he eats her.
- d. The Moor-Hen sees herself as independent and in no need of risking herself by getting close to a dangerous animal.
- e. The Moor-hen is only governed by the rules of survival of the fittest as she is a small bird living on the dangerous moors.
- f. The Moor-hen does not know that religion existed before meeting the mastiff.

- g. The Moor-Hen has the best morals out of all of the characters in the play, trying to make the best of every situation while not letting things get her down.

IV. What Happened Before the Play Began?

Limit your facts to the information in the dialog, but listen carefully. Much of what you discover will come from casual clues, which can occur in various contexts.

The sisters underwent several changes before the events in the play. Those events include their father dying, He was a very religious man who conducted sermons. Their brother became gambling drunk and became very aggressive, assaulting multiple people. One of those people was the maid, Marjory. Not wanting to clean up after her brother constantly, Agatha took control of the situation by imprisoning her brother in the attic behind a brick wall and positioning herself as the head of the household. He has been kept alive to continue the family tree. As these events concluded, Agatha started looking for someone to help continue the family line. Agatha was sending letters to Emily before the play, which prompted Emilie to join the family as the governess, not knowing that Agatha wrote the letters.

V. What is the Function of Each Character in the Play? (list each character, choose a, b, or c, and answer the related questions.)

- a. **Principal Characters:**
 - i. **Who is the protagonist?**
 - ii. **Who is the antagonist?**
 - iii. **What are the functions of the principal characters?**
- b. **Secondary Characters**
 - i. **What is the function of each?**
- c. **Crowds and Functionaries:**
 - i. **Note Functions**

Agatha

- a. Agatha acts as one of the antagonists. Agatha is why Emily is joining the family and is the head of the household. She is also the one who imprisoned their brother in the attic behind a brick wall.

Huldey

- a. Huldey becomes the antagonist near the end of the play as she deems her sister Agatha mean and cruel and then kills her.

Emilie

- a. Emilie is also a main character in the story as she adds a new twist to the environment when she arrives, throwing the house into chaos. She is the protagonist.

Marjory/Mallory

- a. Marjory is also a driving character that convinces Huldey to murder her sister Agatha.

Mastiff

- b. The Mastiff is a dog who is a secondary character that helps represent the way of life while living on the moors, in the circle that it follows.

Moor-Hen

- b. Moor-Hen is a small bird who is a secondary character that helps tell the same cycle of life in the moors with the Mastiff.

VI. What Kinds of Dialogue Do the Characters Speak?

- a. Realistic?
- b. Naturalistic?
- c. Literary?
- d. Poetry?
- e. Other?

Realistic. The language is very consistent with the real dialog that we hear daily. There is a specific mention in the notes articulating that the characters all have American accents or accents native to the country of production. It may be slightly stylized to help create a somewhat unnatural feeling.

VII. What Happens in The Play?

The play begins with the arrival of Emilie, the new governess to the family. After arriving, she quickly realizes this is not an average household, as many rooms look identical. With the arrival of Emilie, Huldey starts to become frustrated by the amount of attention she lost. After staying at the household a while, Emily discovers that the position she came to work for was a only ploy to carry on the family line by procuring a family heir through Agatha and Huldey's brother. Emilie gets a confession that the letters she received from Mr. Branwell were actually Agatha writing under his name. Emilie initially falls in love with Mr. Branwell's writing, and when she discovers Agatha was the original writer of the letters, she falls in love with Agatha. After discussing the arrangements between Agatha and Emilie, Emilie moves forward with the plan to continue the family line through Agatha and Huldey's brother. During this time, Huldey continues getting jealous of Emilie and Agatha's relationship and seek more attention in the hopes to become famous. Marjory sees the vulnerability in Huldey and takes advantage of it by convincing her to murder her sister Agatha. After some planning to become famous by murdering her sister she confronts her. Huldey is pushed over the edge by her sister Agatha through insults; Huldey becomes rageful and murders Agatha. Through this emotionally filled event, Huldey becomes

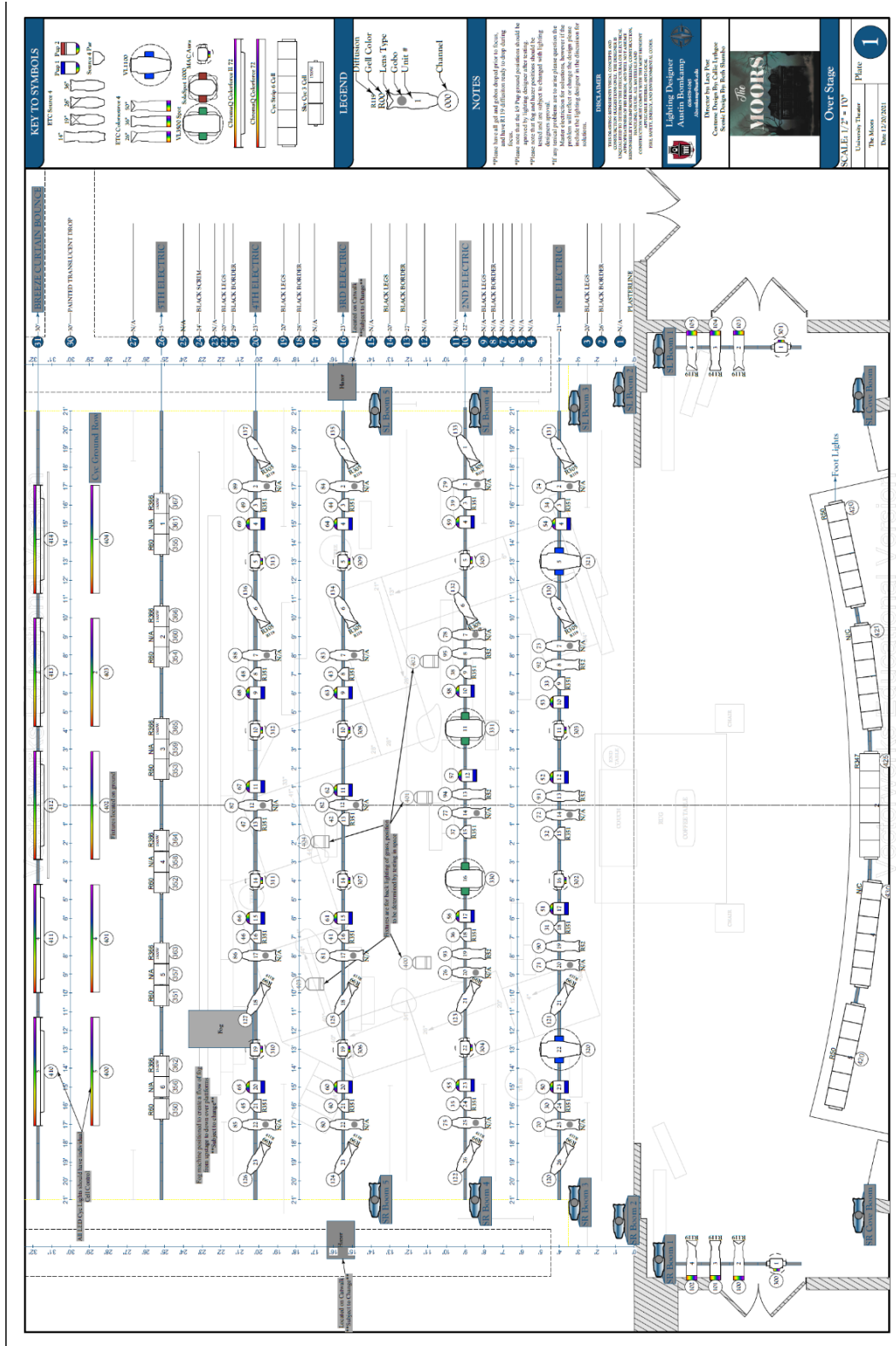
overwhelmed and is lost into the moors. The play ends with Emilie and Marjory taking the places of Agatha and Huldey as the sisters of the estate.

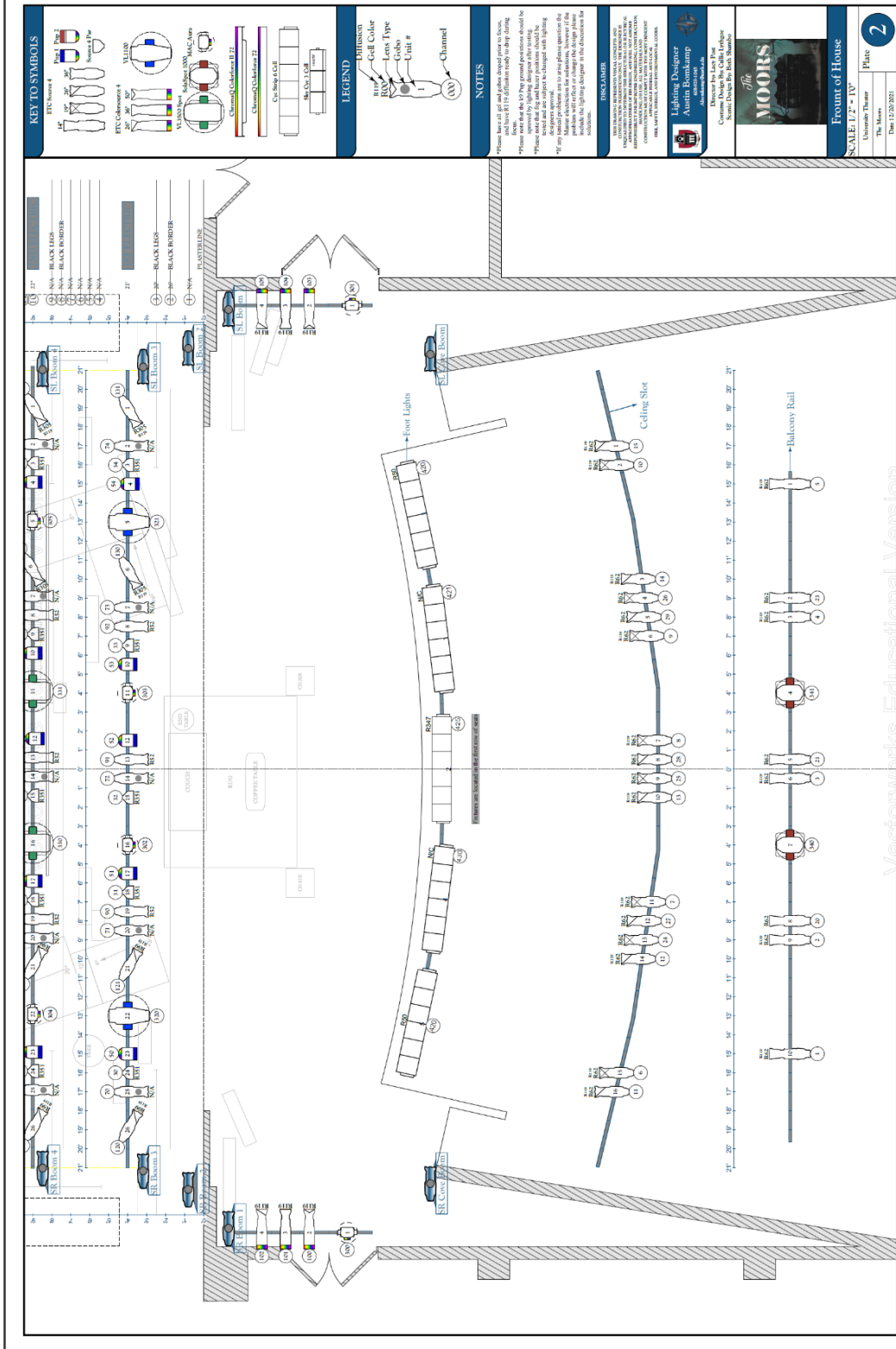
During the play's events, the Mastiff is looking to help cure his depression with help from God. When he does so, a Moor-Hen falls from the sky, and after gaining trust, the Mastiff gets close and protects the Moor-Hen. Afraid he will again lose the Moor-Hen, he goes to extremes to never let her leave him, including eating her.

VIII. What is The Play's Theme?

This play includes themes of dark humor, a repeating cycle, and the ability to be timeless. Throughout the play, there are jokes about death and murder, and the lack of reaction from the actual murder within the play's lens to the dark but comedic language. We see the two sisters removed and replaced by the maid and the governors nearly taking the identical roles of the people they returned. The play does not follow a strict timeline and almost` exists in its own time as the characters do not refer to actual dates or time but more to eternity or forever.

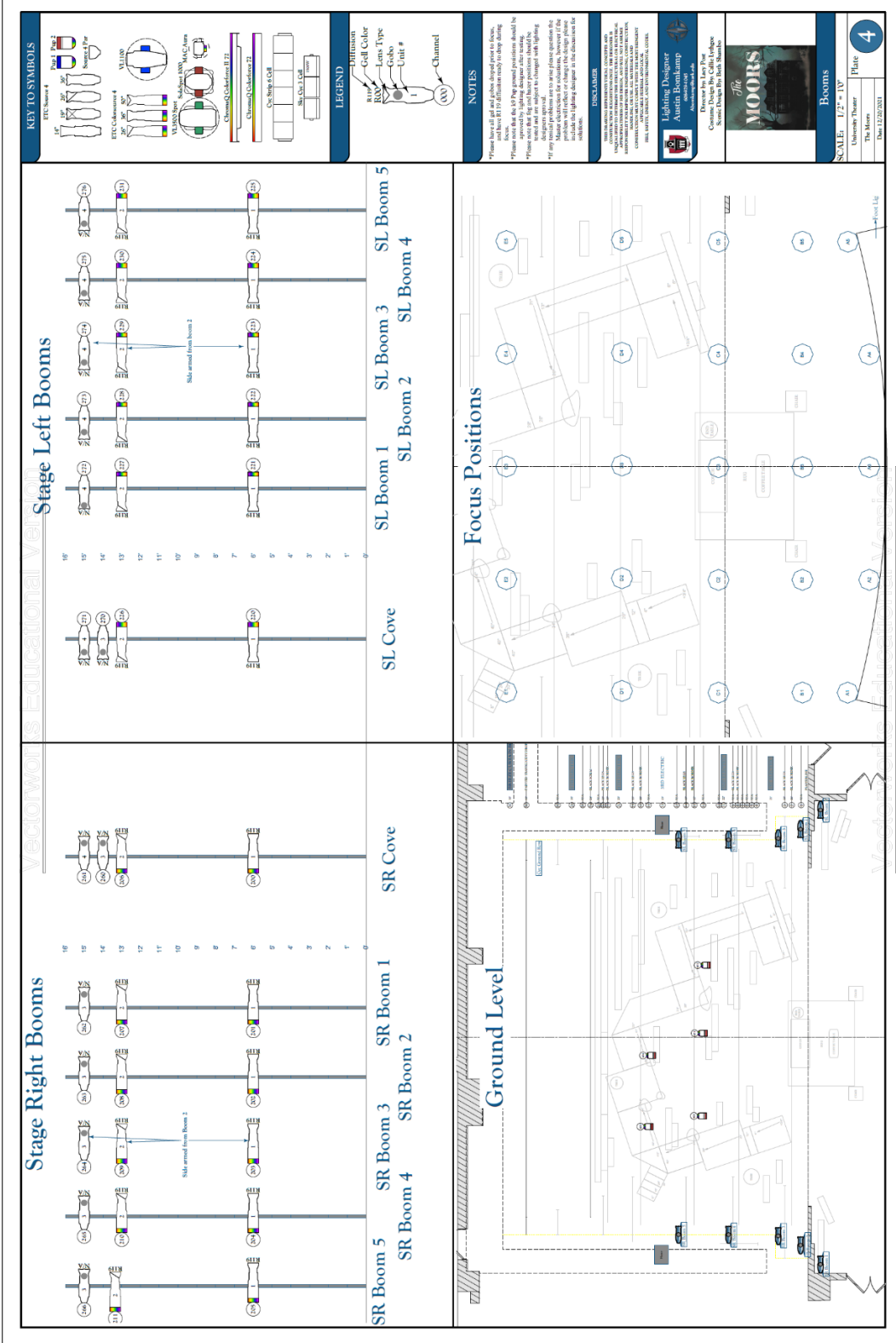
C. Lighting Plot





LIGHTING DESIGNER
 Austin Bonkamp
 Director of Light Plan
 Austin Bonkamp
 Austin, Texas
 Scale: 1/2" = 1'-0"
 Plate
 University Theater
 The Moors
 Date: 12/20/2023

2



KEY TO SYMBOLS

ETC Series 4

	ETC Series 4
	ETC Series 8
	ETC Series 12
	ETC Series 14
	ETC Series 16
	ETC Series 18
	ETC Series 20
	ETC Series 22
	ETC Series 24
	ETC Series 26
	ETC Series 28
	ETC Series 30
	ETC Series 32
	ETC Series 34
	ETC Series 36
	ETC Series 38
	ETC Series 40

LEGEND

	Beam Color
	Beam Lens Type
	Beam Gobo
	Unit #
	Channel
	Beam Radius
	Beam Height
	Beam Length
	Beam Width

NOTES

*Please leave all rig and focus sheets open to 0500 and have all rig sheets ready to stop drilling.

*Please note that the 6' Rig ground positions should be marked.

*Please note that the 6' Rig ground positions should be marked.

*Please note that the rig and focus sheets should be checked for any changes to be made to the lighting design.

*If any special problems arise or any questions arise, please call the designer.

*If any special problems arise or any questions arise, please call the designer.

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Lighting Designer
Austin Boatlamp
 Austin Boatlamp, Inc.
 Austin, Texas

The MOORS

Directed by Lee J. Day
 University of Texas at Austin
 Austin, Texas

Booms

SCALE: 1/2" = 1'

The Moors
 Date: 12.20.2024

4

D. Magic Sheet

The Moors Magic Sheet						
R62	Front Light	House focus		SR Boom LED	SL Boom LED	N/A
	R62 Front	R52 Back				N/A
11	12 13 14 15	27 28 29	93 94 95	211 205	230	276
6	7 8 9 10	24 25 26	90 91 92	210 204	225 224 222 221 220	275
1	2 3 4 5	20 21 23		208 202	263	273
				207 201	262	272
				206 200	261	271
R99	High Side	R305	Top Wash	Top LED	Top Texture	
			R351			
126	127	136 137	45 46 47 48 49	65 66 67 68 69	85 86 87 88 89	
124	125	134 135	40 41 42 43 44	60 61 62 63 64	80 81 82 83 84	
122	123	132 133	35 36 37 38 39	55 56 57 58 59	75 76 77 78 79	
120	121	130 131	30 31 32 33 34	50 51 52 53 54	70 71 72 73 74	
CyC Light		Foot Lights		DS LEDs		Movers
350	351 352 353 354 355	355	R60	421 422 423 424 425	R50	310 311 312 313
356	357 358 359 360 361	N/A	N/A	426 427 428 429 430	N/A	306 307 308 309
362	363 364 365 366 367	R366	R347	431 432 433 434 435	R347	304 305 303 302 301
LEd Cyc Lights		Specials				341 342
410	411 412 413 414					
400	401 402 403 404					

E. Instrument Schedule

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Instrument Schedule

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Ceiling Slot

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Front	Source 4 26deg	575w	R62	(15)	1/41	22
2	Front	Source 4 19deg	575w	R62	(10)	1/42	17
3	Front	Source 4 26deg	575w	R62	(14)	1/48	21
4	House Front	Source 4 19deg	575w	R62	(26)	1/47	25
5	House Front	Source 4 26deg	575w	R62	(29)	1/46	28
6	Front	Source 4 19deg	575w	R62	(9)	1/49	16
7	Front	Source 4 19deg	575w	R62	(8)	1/51	15
8	House Front	Source 4 26deg	575w	R62	(28)	1/52	27
9	House Front	Source 4 19deg	575w	R62	(25)	1/53	24
10	Front	Source 4 26deg	575w	R62	(13)	1/54	20
11	Front	Source 4 19deg	575w	R62	(7)	1/57	14
12	House Front	Source 4 26deg	575w	R62	(27)	1/58	26
13	House Front	Source 4 19deg	575w	R62	(24)	1/59	23
14	Front	Source 4 26deg	575w	R62	(12)	1/60	19
15	Front	Source 4 19deg	575w	R62	(6)	1/63	14
16	Front	Source 4 26deg	575w	R62	(11)	1/65	18

SL Cove

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(220)	9/63	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(226)	9/57	39
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(270)	1/74	40
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(271)	1/73	41

Instrument Schedule

SR Cove

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(200)	9/69	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(206)	9/75	43
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(260)	1/83	44
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(261)	1/82	45

Ground

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
	Grass Back light	K9 Pup 2	1kW		(400)		
	Grass Back light	K9 Pup 2	1kW		(403)		
	Grass Back light	K9 Pup 2	1kW		(404)		
	Grass Back light	K9 Pup 2	1kW		(401)		
	Grass Back light	K9 Pup 2	1kW		(402)		

1st Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	High SL Side	Source 4 26deg	575w	R305	(131)		50
2	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(74)		55
3	Top	ETC Source4 PAR MFL	575w	R351	(34)		49
4	Top LED	K9 Pup 1	1kW		(54)	11/201	
5	Mover	VL1100 TS	1kW		(321)	11/7	
6	High SL Side	Source 4 26deg	575w	R305	(130)		50
7	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(73)		54
8	Back House	Source 4 36deg	575w	R52	(92)		37
9	Top	ETC Source4 PAR MFL	575w	R351	(33)		29
10	Top LED	K9 Pup 1	1kW		(53)	11/235	
11	Mover	Martin Mac Aura	260w		(303)	11/41	
12	Top LED	K9 Pup 1	1kW		(52)	11/267	
13	Back House	Source 4 36deg	575w	R52	(91)		36
14	House Lines	Source 4 36deg	575w	N/A, T:blinkley Reflections	(72)		53
15	Top	ETC Source4 PAR MFL	575w	R351	(32)		48
16	Mover	Martin Mac Aura	260w		(302)	11/73	
17	Top LED	K9 Pup 1	1kW		(51)	11/299	
18	Top	ETC Source4 PAR MFL	575w	R351	(31)		47
19	Back House	Source 4 36deg	575w	R52	(90)		35
20	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(71)		52
21	High SR Side	Source 4 26deg	575w	R99	(121)		50
22	Mover	VL1100 TS	1kW		(320)	11/105	
23	Top LED	K9 Pup 1	1kW		(50)	11/333	
24	Top	ETC Source4 PAR MFL	575w	R351	(30)		46

1st Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
25	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(70)		51
26	High SR Side	Source 4 26deg	575w	R99	(120)		50

2nd Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	High SL Side	Source 4 26deg	575w	R305	(133)		61
2	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(79)		66
3	Top	ETC Source4 PAR MFL	575w	R351	(39)		60
4	Top LED	K9 Pup 1	1kW		(59)	12/201	
5	Mover	Martin Mac Aura	260w		(305)	12/7	
6	High SL Side	Source 4 26deg	575w	R305	(132)		61
7	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(78)		65
8	Back House	Source 4 36deg	575w	R52	(95)		69
9	Top	ETC Source4 PAR MFL	575w	R351	(38)		59
10	Top LED	K9 Pup 1	1kW		(58)	12/233	
11	Mover	VL3500 Spot	1.2kW		(331)	12/39	
12	Top LED	K9 Pup 1	1kW		(57)	12/271	
13	Back House	Source 4 36deg	575w	R52	(94)		68
14	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(77)		64
15	Top	ETC Source4 PAR MFL	575w	R351	(37)		58
16	Mover	VL3500 Spot	1.2kW		(330)	12/77	
17	Top LED	K9 Pup 1	1kW		(56)	12/309	
18	Top	ETC Source4 PAR MFL	575w	R351	(36)		57
19	Back House	Source 4 36deg	575w	R52	(93)		67
20	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(76)		63
21	High SR Side	Source 4 26deg	575w	R99	(123)		61
22	Mover	Martin Mac Aura	260w		(304)	12/115	
23	Top LED	K9 Pup 1	1kW		(55)	12/341	
24	Top	ETC Source4 PAR MFL	575w	R351	(35)		56

2nd Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
25	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(75)		62
26	High SR Side	Source 4 26deg	575w	R99	(122)		61

4th Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
	Pups				(911)		154
	Mac Aura Power				(911)		153
1	High SL Side	Source 4 26deg	575w	R305	(137)	1/155	86
2	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(89)	1/156	34
3	Top	ETC Source4 PAR MFL	575w	R351	(49)	1/157	85
4	Top LED	K9 Pup 1	1kW		(69)	14/201	
5	Mover	Martin Mac Aura	260w		(313)	14/7	
6	High SL Side	Source 4 26deg	575w	R305	(136)	1/158	86
7	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(88)	1/159	33
8	Top	ETC Source4 PAR MFL	575w	R351	(48)	1/60	84
9	Top LED	K9 Pup 1	1kW		(68)	14/233	
10	Top LED	K9 Pup 1	1kW		(67)	14/265	
11	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(87)	1/161	32
12	Top	ETC Source4 PAR MFL	575w	R351	(47)	1/162	83
13	Top LED	K9 Pup 1	1kW		(66)	14/297	
14	Top	ETC Source4 PAR MFL	575w	R351	(46)	1/165	82
15	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(86)	1/166	31
16	High SR Side	Source 4 26deg	575w	R99	(127)	1/167	86
17	Mover	Martin Mac Aura	260w		(311)	14/171	
17	Mover	Martin Mac Aura	260w		(312)	14/39	
17	Mover	Martin Mac Aura	260w		(310)	14/102	
18	Top LED	K9 Pup 1	1kW		(65)	14/328	
19	Top	ETC Source4 PAR MFL	575w	R351	(45)	1/168	81
20	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(85)	1/169	30

4th Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
21	High SR Side	Source 4 26deg	575w	R99	(126)	1/170	86

Bounce/Breeze

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Cyc Bounce	ChromaQ Colorforce II 72	800w		(414)		
2	Cyc Bounce	ChromaQ Colorforce II 72	800w		(413)		
3	Cyc Bounce	ChromaQ Colorforce II 72	800w		(412)		
4	Cyc Bounce	ChromaQ Colorforce II 72	800w		(411)		
5	Cyc Bounce	ChromaQ Colorforce II 72	800w		(410)		

Cyc Ground Row

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Cyc Ground	Chroma Q Color Force 72	720w		(404)		
2	Cyc Ground	Chroma Q Color Force 72	720w		(403)		
3	Cyc Ground	Chroma Q Color Force 72	720w		(402)		
4	Cyc Ground	Chroma Q Color Force 72	720w		(401)		
5	Cyc Ground	Chroma Q Color Force 72	720w		(400)		

SR Boom 1

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
	LED Power				(911)	1/79	
	LED Power				(911)	1/80	
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(201)	30/131	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(207)	30/125	106
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear	(262)	1/78	108

SR Boom 2

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(202)	30/7	
2	High LED	ETC ColorSource Spot 36deg	160w	R119	(208)	30/1	110
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(263)		112

SR Boom 3

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(203)	30/21	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(209)	30/13	114
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(264)		116

SL Boom 1

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
	LED Power				(911)	1/69	
	LED Power				(911)	1/70	
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(221)	9/1	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(227)	9/7	118
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(272)	1/72	120

SL Boom 2

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(222)	20/7	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(228)	20/1	122
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(273)		124

SL Boom 3

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(223)	20/21	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(229)	20/13	126
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(274)		128

SR Boom 4

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(204)	30/33	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(210)	30/27	130
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(265)		132

SR Boom 5

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(205)	30/45	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(211)	30/39	134
3	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(266)		136

SL Boom 4

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(224)	20/66	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(230)	20/27	138
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(275)		140

SL Boom 5

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Low LED	ETC ColorSource Spot 36deg	160w	R119	(225)	20/45	
2	High LED	ETC ColorSource Spot 26deg	160w	R119	(231)	20/39	142
4	Side Texture	Source 4 36deg	575w	N/A, T:Linear 7	(276)		144

D SL Side-2

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Mover	Martin Mac Aura	260w		(300)	9/81	
2	LED Down stage SL	ETC ColorSource Spot 50deg	160w	R119	(100)	9/107	145
3	LED Down stage SL	ETC ColorSource Spot 36deg	160w	R119	(101)	9/113	146
4	LED Down stage SL	ETC ColorSource Spot 26deg	160w	R119	(102)	9/119	147

D SL Side

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Mover	Martin Mac Aura	260w		(301)	9/31	
2	LED Down stage SL	ETC ColorSource Spot 50deg	160w	R119	(103)	9/25	148
3	LED Down stage SL	ETC ColorSource Spot 36deg	160w	R119	(104)	9/19	149
4	LED Down stage SL	ETC ColorSource Spot 26deg	160w	R119	(105)	9/13	150

Balcony Rail

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Front	ETC Source 4 14 deg	750w	R62	(5)	1/24	10
2	House Front	ETC Source 4 14 deg	750w	R62	(23)	1/27	13
3	Front	ETC Source 4 14 deg	750w	R62	(4)	1/25	9
4	Gobo Mover	SolaSpot 1000	700w		(341)	2/41	
5	House Front	ETC Source 4 14 deg	750w	R62	(21)	1/28	12
6	Front	ETC Source 4 14 deg	750w	R62	(3)	1/30	8
7	Gobo Mover	SolaSpot 1000	700w		(340)	2/1	
8	House Front	ETC Source 4 14 deg	750w	R62	(20)	1/31	11
9	Front	ETC Source 4 14 deg	750w	R62	(2)	1/33	7
10	Front	ETC Source 4 14 deg	750w	R62	(1)	1/34	6

Footlight Position

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	Foot Light	R40 Strip light	300w	R347	(422)		3
1	Foot Light	R40 Strip light	150w	N/C	(421)		4
1	House Front	R40 Strip light	300w	R50	(420)		5
2	Foot Light	R40 Strip light	300w	R50	(423)		3
2	Foot Light	R40 Strip light	150w	N/C	(424)		3
2	Foot Light	R40 Strip light	300w	R347	(425)		3
3	Foot Light	R40 Strip light	300w	R50	(426)		2
3	Foot Light	R40 Strip light	150w	N/C	(427)		2
3	Foot Light	R40 Strip light	300w	R347	(428)		2
4	Foot Light	R40 Strip light	300w	R347	(431)		1
4	Foot Light	R40 Strip light	300w	R50	(429)		2
4	Foot Light	R40 Strip light	150w	N/C	(430)		2
5	Foot Light	R40 Strip light	300w	R50	(432)		1
5	Foot Light	R40 Strip light	150w	N/C	(433)		1
5	Foot Light	R40 Strip light	300w	R347	(434)		1

3rd Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
1	High SL Side	Source 4 26deg	575w	R305	(135)	1/139	75
2	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(84)	1/140	80
3	Top	ETC Source4 PAR MFL	575w	R351	(44)	1/147	74
4	Top LED	K9 Pup 1	1kW		(64)	13/201	
5	Mover	Martin Mac Aura	260w		(309)	13/7	
6	High SL Side	Source 4 26deg	575w	R305	(134)	1/141	75
7	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(83)	1/142	79
8	Top	ETC Source4 PAR MFL	575w	R351	(43)	1/143	73
9	Top LED	K9 Pup 1	1kW		(63)	13/33	
10	Top LED	K9 Pup 1	1kW		(62)	13/265	
11	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(82)	1/144	78
12	Top	ETC Source4 PAR MFL	575w	R351	(42)	1/145	72
13	Top LED	K9 Pup 1	1kW		(61)	13/297	
14	Top	ETC Source4 PAR MFL	575w	R351	(41)	1/146	71
15	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(81)	1/149	77
16	High SR Side	Source 4 26deg	575w	R99	(125)	1/150	75
17	Mover	Martin Mac Aura	260w		(307)	13/71	
17	Mover	Martin Mac Aura	260w		(308)	13/39	
17	Mover	Martin Mac Aura	260w		(306)	13/162	
18	Top LED	K9 Pup 1	1kW		(60)	13/328	
19	Top	ETC Source4 PAR MFL	575w	R351	(40)	1/148	70
20	Top Texture	Source 4 36deg	575w	N/A, T:blinkley Reflections	(80)	1/151	76
21	High SR Side	Source 4 26deg	575w	R99	(124)	1/152	75

5th Electric

U#	Purpose	Instrument Type & Accessory	Load	Color & Gobo	Chan	Addr	Dim
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(353)		90
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(354)		91
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(355)		92
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(352)		89
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(351)		88
	CYC Front Top	Altman 3 Cell Sky Cyc Left	1kW	R60	(350)		87
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(365)		102
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(366)		103
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(367)		104
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(364)		101
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(363)		100
	CYC Front Top	Altman 3 Cell Sky Cyc Right	1kW	R366	(362)		99
1	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(361)		98
2	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(360)		97
3	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(359)		96
4	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(358)		95
5	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(357)		94
6	CYC Front Top	Altman 3 Cell Sky Cyc Center	1kW	N/A	(356)		93

F. Channel Hookup

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Channel Hookup

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Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(1)	Balcony Rail	10	ETC Source 4 14 deg 750w	Front	R62	6	1/34
(2)	Balcony Rail	9	ETC Source 4 14 deg 750w	Front	R62	7	1/33
(3)	Balcony Rail	6	ETC Source 4 14 deg 750w	Front	R62	8	1/30
(4)	Balcony Rail	3	ETC Source 4 14 deg 750w	Front	R62	9	1/25
(5)	Balcony Rail	1	ETC Source 4 14 deg 750w	Front	R62	10	1/24
(6)	Ceiling Slot	15	Source 4 19deg 575w	Front	R62	14	1/63
(7)	Ceiling Slot	11	Source 4 19deg 575w	Front	R62	14	1/57
(8)	Ceiling Slot	7	Source 4 19deg 575w	Front	R62	15	1/51
(9)	Ceiling Slot	6	Source 4 19deg 575w	Front	R62	16	1/49
(10)	Ceiling Slot	2	Source 4 19deg 575w	Front	R62	17	1/42
(11)	Ceiling Slot	16	Source 4 26deg 575w	Front	R62	18	1/65
(12)	Ceiling Slot	14	Source 4 26deg 575w	Front	R62	19	1/60
(13)	Ceiling Slot	10	Source 4 26deg 575w	Front	R62	20	1/54
(14)	Ceiling Slot	3	Source 4 26deg 575w	Front	R62	21	1/48
(15)	Ceiling Slot	1	Source 4 26deg 575w	Front	R62	22	1/41
(20)	Balcony Rail	8	ETC Source 4 14 deg 750w	House Front	R62	11	1/31
(21)	Balcony Rail	5	ETC Source 4 14 deg 750w	House Front	R62	12	1/28
(23)	Balcony Rail	2	ETC Source 4 14 deg 750w	House Front	R62	13	1/27
(24)	Ceiling Slot	13	Source 4 19deg 575w	House Front	R62	23	1/59
(25)	Ceiling Slot	9	Source 4 19deg 575w	House Front	R62	24	1/53
(26)	Ceiling Slot	4	Source 4 19deg 575w	House Front	R62	25	1/47
(27)	Ceiling Slot	12	Source 4 26deg 575w	House Front	R62	26	1/58

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(1) thru (27)

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(28)	Ceiling Slot	8	Source 4 26deg 575w	House Front	R62	27	1/52
(29)	Ceiling Slot	5	Source 4 26deg 575w	House Front	R62	28	1/46
(30)	1st Electric	24	ETC Source4 PAR MFL 575w	Top	R351	46	
(31)	1st Electric	18	ETC Source4 PAR MFL 575w	Top	R351	47	
(32)	1st Electric	15	ETC Source4 PAR MFL 575w	Top	R351	48	
(33)	1st Electric	9	ETC Source4 PAR MFL 575w	Top	R351	29	
(34)	1st Electric	3	ETC Source4 PAR MFL 575w	Top	R351	49	
(35)	2nd Electric	24	ETC Source4 PAR MFL 575w	Top	R351	56	
(36)	2nd Electric	18	ETC Source4 PAR MFL 575w	Top	R351	57	
(37)	2nd Electric	15	ETC Source4 PAR MFL 575w	Top	R351	58	
(38)	2nd Electric	9	ETC Source4 PAR MFL 575w	Top	R351	59	
(39)	2nd Electric	3	ETC Source4 PAR MFL 575w	Top	R351	60	
(40)	3rd Electric	19	ETC Source4 PAR MFL 575w	Top	R351	70	1/148
(41)	3rd Electric	14	ETC Source4 PAR MFL 575w	Top	R351	71	1/146
(42)	3rd Electric	12	ETC Source4 PAR MFL 575w	Top	R351	72	1/145
(43)	3rd Electric	8	ETC Source4 PAR MFL 575w	Top	R351	73	1/143
(44)	3rd Electric	3	ETC Source4 PAR MFL 575w	Top	R351	74	1/147

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(45)	4th Electric	19	ETC Source4 PAR MFL 575w	Top	R351	81	1/168
(46)	4th Electric	14	ETC Source4 PAR MFL 575w	Top	R351	82	1/165
(47)	4th Electric	12	ETC Source4 PAR MFL 575w	Top	R351	83	1/162
(48)	4th Electric	8	ETC Source4 PAR MFL 575w	Top	R351	84	1/60
(49)	4th Electric	3	ETC Source4 PAR MFL 575w	Top	R351	85	1/157
(50)	1st Electric	23	K9 Pup 1 1kW	Top LED			11/333
(51)	1st Electric	17	K9 Pup 1 1kW	Top LED			11/299
(52)	1st Electric	12	K9 Pup 1 1kW	Top LED			11/267
(53)	1st Electric	10	K9 Pup 1 1kW	Top LED			11/235
(54)	1st Electric	4	K9 Pup 1 1kW	Top LED			11/201
(55)	2nd Electric	23	K9 Pup 1 1kW	Top LED			12/341
(56)	2nd Electric	17	K9 Pup 1 1kW	Top LED			12/309
(57)	2nd Electric	12	K9 Pup 1 1kW	Top LED			12/271
(58)	2nd Electric	10	K9 Pup 1 1kW	Top LED			12/233
(59)	2nd Electric	4	K9 Pup 1 1kW	Top LED			12/201
(60)	3rd Electric	18	K9 Pup 1 1kW	Top LED			13/328
(61)	3rd Electric	13	K9 Pup 1 1kW	Top LED			13/297
(62)	3rd Electric	10	K9 Pup 1 1kW	Top LED			13/265
(63)	3rd Electric	9	K9 Pup 1 1kW	Top LED			13/33
(64)	3rd Electric	4	K9 Pup 1 1kW	Top LED			13/201
(65)	4th Electric	18	K9 Pup 1 1kW	Top LED			14/328
(66)	4th Electric	13	K9 Pup 1 1kW	Top LED			14/297
(67)	4th Electric	10	K9 Pup 1 1kW	Top LED			14/265

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(68)	4th Electric	9	K9 Pup 1 1kW	Top LED			14/233
(69)	4th Electric	4	K9 Pup 1 1kW	Top LED			14/201
(70)	1st Electric	25	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	51	
(71)	1st Electric	20	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	52	
(72)	1st Electric	14	Source 4 36deg 575w	House Lines	N/A, T: binkley Reflections	53	
(73)	1st Electric	7	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	54	
(74)	1st Electric	2	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	55	
(75)	2nd Electric	25	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	62	
(76)	2nd Electric	20	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	63	
(77)	2nd Electric	14	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	64	
(78)	2nd Electric	7	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	65	
(79)	2nd Electric	2	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	66	
(80)	3rd Electric	20	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	76	1/151
(81)	3rd Electric	15	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	77	1/149
(82)	3rd Electric	11	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	78	1/144
(83)	3rd Electric	7	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	79	1/142

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(84)	3rd Electric	2	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	80	1/140
(85)	4th Electric	20	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	30	1/169
(86)	4th Electric	15	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	31	1/166
(87)	4th Electric	11	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	32	1/161
(88)	4th Electric	7	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	33	1/159
(89)	4th Electric	2	Source 4 36deg 575w	Top Texture	N/A, T: binkley Reflections	34	1/156
(90)	1st Electric	19	Source 4 36deg 575w	Back House	R52	35	
(91)	1st Electric	13	Source 4 36deg 575w	Back House	R52	36	
(92)	1st Electric	8	Source 4 36deg 575w	Back House	R52	37	
(93)	2nd Electric	19	Source 4 36deg 575w	Back House	R52	67	
(94)	2nd Electric	13	Source 4 36deg 575w	Back House	R52	68	
(95)	2nd Electric	8	Source 4 36deg 575w	Back House	R52	69	
(100)	D SL Side-2	2	ETC ColorSource Spot 50deg 160w	LED Down stage SL	R119	145	9/107
(101)	D SL Side-2	3	ETC ColorSource Spot 36deg 160w	LED Down stage SL	R119	146	9/113
(102)	D SL Side-2	4	ETC ColorSource Spot 26deg 160w	LED Down stage SL	R119	147	9/119
(103)	D SL Side	2	ETC ColorSource Spot 50deg 160w	LED Down stage SL	R119	148	9/25

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(104)	D SL Side	3	ETC ColorSource Spot 36deg 160w	LED Down stage SL	R119	149	9/19
(105)	D SL Side	4	ETC ColorSource Spot 26deg 160w	LED Down stage SL	R119	150	9/13
(120)	1st Electric	26	Source 4 26deg 575w	High SR Side	R99	50	
(121)	1st Electric	21	Source 4 26deg 575w	High SR Side	R99	50	
(122)	2nd Electric	26	Source 4 26deg 575w	High SR Side	R99	61	
(123)	2nd Electric	21	Source 4 26deg 575w	High SR Side	R99	61	
(124)	3rd Electric	21	Source 4 26deg 575w	High SR Side	R99	75	1/152
(125)	3rd Electric	16	Source 4 26deg 575w	High SR Side	R99	75	1/150
(126)	4th Electric	21	Source 4 26deg 575w	High SR Side	R99	86	1/170
(127)	4th Electric	16	Source 4 26deg 575w	High SR Side	R99	86	1/167
(130)	1st Electric	6	Source 4 26deg 575w	High SL Side	R305	50	
(131)	1st Electric	1	Source 4 26deg 575w	High SL Side	R305	50	
(132)	2nd Electric	6	Source 4 26deg 575w	High SL Side	R305	61	
(133)	2nd Electric	1	Source 4 26deg 575w	High SL Side	R305	61	
(134)	3rd Electric	6	Source 4 26deg 575w	High SL Side	R305	75	1/141
(135)	3rd Electric	1	Source 4 26deg 575w	High SL Side	R305	75	1/139
(136)	4th Electric	6	Source 4 26deg 575w	High SL Side	R305	86	1/158

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(137)	4th Electric	1	Source 4 26deg 575w	High SL Side	R305	86	1/155
(200)	SR Cove	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		9/69
(201)	SR Boom 1	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		30/131
(202)	SR Boom 2	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		30/7
(203)	SR Boom 3	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		30/21
(204)	SR Boom 4	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		30/33
(205)	SR Boom 5	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		30/45
(206)	SR Cove	2	ETC ColorSource Spot 26deg 160w	High LED	R119	43	9/75
(207)	SR Boom 1	2	ETC ColorSource Spot 26deg 160w	High LED	R119	106	30/125
(208)	SR Boom 2	2	ETC ColorSource Spot 36deg 160w	High LED	R119	110	30/1
(209)	SR Boom 3	2	ETC ColorSource Spot 26deg 160w	High LED	R119	114	30/13
(210)	SR Boom 4	2	ETC ColorSource Spot 26deg 160w	High LED	R119	130	30/27
(211)	SR Boom 5	2	ETC ColorSource Spot 26deg 160w	High LED	R119	134	30/39
(220)	SL Cove	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		9/63
(221)	SL Boom 1	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		9/1
(222)	SL Boom 2	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		20/7
(223)	SL Boom 3	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		20/21

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(224)	SL Boom 4	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		20/66
(225)	SL Boom 5	1	ETC ColorSource Spot 36deg 160w	Low LED	R119		20/45
(226)	SL Cove	2	ETC ColorSource Spot 26deg 160w	High LED	R119	39	9/57
(227)	SL Boom 1	2	ETC ColorSource Spot 26deg 160w	High LED	R119	118	9/7
(228)	SL Boom 2	2	ETC ColorSource Spot 26deg 160w	High LED	R119	122	20/1
(229)	SL Boom 3	2	ETC ColorSource Spot 26deg 160w	High LED	R119	126	20/13
(230)	SL Boom 4	2	ETC ColorSource Spot 26deg 160w	High LED	R119	138	20/27
(231)	SL Boom 5	2	ETC ColorSource Spot 26deg 160w	High LED	R119	142	20/39
(260)	SR Cove	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	44	1/83
(261)	SR Cove	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	45	1/82
(262)	SR Boom 1	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	108	1/78
(263)	SR Boom 2	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	112	
(264)	SR Boom 3	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	116	
(265)	SR Boom 4	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	132	
(266)	SR Boom 5	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	136	
(270)	SL Cove	3	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	40	1/74
(271)	SL Cove	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	41	1/73

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(224) thru (271)

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(272)	SL Boom 1	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	120	1/72
(273)	SL Boom 2	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	124	
(274)	SL Boom 3	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	128	
(275)	SL Boom 4	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	140	
(276)	SL Boom 5	4	Source 4 36deg 575w	Side Texture	N/A, T: Linear 7	144	
(300)	D SL Side-2	1	Martin Mac Aura 260w	Mover			9/81
(301)	D SL Side	1	Martin Mac Aura 260w	Mover			9/31
(302)	1st Electric	16	Martin Mac Aura 260w	Mover			11/73
(303)	1st Electric	11	Martin Mac Aura 260w	Mover			11/41
(304)	2nd Electric	22	Martin Mac Aura 260w	Mover			12/115
(305)	2nd Electric	5	Martin Mac Aura 260w	Mover			12/7
(306)	3rd Electric	17	Martin Mac Aura 260w	Mover			13/162
(307)	3rd Electric	17	Martin Mac Aura 260w	Mover			13/71
(308)	3rd Electric	17	Martin Mac Aura 260w	Mover			13/39
(309)	3rd Electric	5	Martin Mac Aura 260w	Mover			13/7
(310)	4th Electric	17	Martin Mac Aura 260w	Mover			14/102
(311)	4th Electric	17	Martin Mac Aura 260w	Mover			14/171
(312)	4th Electric	17	Martin Mac Aura 260w	Mover			14/39
(313)	4th Electric	5	Martin Mac Aura 260w	Mover			14/7
(320)	1st Electric	22	VL1100 TS 1kW	Mover			11/105
(321)	1st Electric	5	VL1100 TS 1kW	Mover			11/7
(330)	2nd Electric	16	VL3500 Spot 1.2kW	Mover			12/77
(331)	2nd Electric	11	VL3500 Spot 1.2kW	Mover			12/39

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(340)	Balcony Rail	7	SolaSpot 1000 700w	Gobo Mover			2/1
(341)	Balcony Rail	4	SolaSpot 1000 700w	Gobo Mover			2/41
(350)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		87
(351)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		88
(352)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		89
(353)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		90
(354)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		91
(355)	5th Electric		Altman 3 Cell Sky Cyc Left 1kW	CYC Front Top	R60		92
(356)	5th Electric	6	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		93
(357)	5th Electric	5	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		94
(358)	5th Electric	4	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		95
(359)	5th Electric	3	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		96
(360)	5th Electric	2	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		97
(361)	5th Electric	1	Altman 3 Cell Sky Cyc Center 1kW	CYC Front Top	N/A		98
(362)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366		99
(363)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366		100
(364)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366		101

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(365)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366	102	
(366)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366	103	
(367)	5th Electric		Altman 3 Cell Sky Cyc Right 1kW	CYC Front Top	R366	104	
(400)	Ground		K9 Pup 2 1kW	Grass Back light			
	Cyc Ground Row	5	Chroma Q Color Force 72 720w	Cyc Ground			
(401)	Ground		K9 Pup 2 1kW	Grass Back light			
	Cyc Ground Row	4	Chroma Q Color Force 72 720w	Cyc Ground			
(402)	Ground		K9 Pup 2 1kW	Grass Back light			
	Cyc Ground Row	3	Chroma Q Color Force 72 720w	Cyc Ground			
(403)	Ground		K9 Pup 2 1kW	Grass Back light			
	Cyc Ground Row	2	Chroma Q Color Force 72 720w	Cyc Ground			
(404)	Ground		K9 Pup 2 1kW	Grass Back light			
	Cyc Ground Row	1	Chroma Q Color Force 72 720w	Cyc Ground			
(410)	Bounce/ Breeze	5	ChromaQ Colorforce II 72 800w	Cyc Bounce			
(411)	Bounce/ Breeze	4	ChromaQ Colorforce II 72 800w	Cyc Bounce			
(412)	Bounce/ Breeze	3	ChromaQ Colorforce II 72 800w	Cyc Bounce			
(413)	Bounce/ Breeze	2	ChromaQ Colorforce II 72 800w	Cyc Bounce			

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(414)	Bounce/ Breeze	1	ChromaQ Colorforce II 72 800w	Cyc Bounce			
(420)	Footlight Position	1	R40 Strip light 300w	House Front	R50	5	
(421)	Footlight Position	1	R40 Strip light 150w	Foot Light	N/C	4	
(422)	Footlight Position	1	R40 Strip light 300w	Foot Light	R347	3	
(423)	Footlight Position	2	R40 Strip light 300w	Foot Light	R50	3	
(424)	Footlight Position	2	R40 Strip light 150w	Foot Light	N/C	3	
(425)	Footlight Position	2	R40 Strip light 300w	Foot Light	R347	3	
(426)	Footlight Position	3	R40 Strip light 300w	Foot Light	R50	2	
(427)	Footlight Position	3	R40 Strip light 150w	Foot Light	N/C	2	
(428)	Footlight Position	3	R40 Strip light 300w	Foot Light	R347	2	
(429)	Footlight Position	4	R40 Strip light 300w	Foot Light	R50	2	
(430)	Footlight Position	4	R40 Strip light 150w	Foot Light	N/C	2	
(431)	Footlight Position	4	R40 Strip light 300w	Foot Light	R347	1	
(432)	Footlight Position	5	R40 Strip light 300w	Foot Light	R50	1	
(433)	Footlight Position	5	R40 Strip light 150w	Foot Light	N/C	1	
(434)	Footlight Position	5	R40 Strip light 300w	Foot Light	R347	1	

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(414) thru (434)

Channel Hookup

Channel	Position	U#	Inst Type & Access & Load	Purpose	Clr & Gbo	Dim	Addr
(911)	4th Electric			Pups		154	
	"			Mac Aura Power		153	
	SR Boom 1			LED Power			1/79
	"			"			1/80
	SL Boom 1			"			1/69
	"				"		

G. Cue Sheet

Lighting Designer
Austin Bomkamp
Austinbomkamp@gmail.com
(608) 929-1045

Lighting Cue	LX	F1	F2	P	Q Line (or action)	Description
						Start Up
	1					Channel Check
						Black out Check
	LX	F1	F2	P		Preshow
	2					Preshow Look
	4					House to Half
	6					Blackout
	LX	F1	F2	P		Scene 1
	10			7		Start of the scene
	12			10	Emilies entrance	add wormth
	14			14	"A Bird Drops from the sky"	Focus the Mastiff
	16			15		End of scene
	LX	F1	F2	P		Scene 2
	20			16		Start of scene 2
	22			18	Entrance of Huldey	Build the space
	24			20	"One gets murdered."	Slight shift of energy
	26			21		End of Scene
	LX	F1	F2	P		Scene 3
	30			22		Start of Scene
	32				Entrance of Moor-Hen	build the space
	34			25	"well."	Focus down on Mastiff
	36					End of Scene
	LX	F1	F2	P		Scene 4
	40			26		Start of Scene
	42			28	Emiley Singing	Focus down
	44			29	end of song	return
	46			33		End of Scene
	LX	F1	F2	P		Scene 5

50			34		Start of Scene
52			35	"Monday"	Shift focus to Mastiff
54					end of scene
LX	F1	F2	P		Scene 6
60			36		Start of scene
62			37	Mastiff moves closer	Shift as he moves
64			39		Starts to rain
66				"this Time"	return focus
68					End of Scene
LX	F1	F2	P		Scene 7
70			41		Start of scene
72			44	"Before she Laid..."	Single ray of Light
74				"... of Course."	return
76					end of scene
LX	F1	F2	P		Scene 8
80			46		Start of scene
82			48	"were in your bedchamber?"	Start shifting lights
84			49	"you did not wish to stop."	adding wormth and color
86			50		End of scene
LX	F1	F2	P		Scene 9
90			51		start of scene
92			52	"you awful man."	adding to the fun
94			53	"why don't you kill Agatha?"	Drain out the color
96			55		end of scene
LX	F1	F2	P		Scene 10
100			56		Start of scene
102			58	"Okay don't look."	add some warmth
104			59	"forget it."	take warm out
106					End of scene
LX	F1	F2	P		Scene 11
110			60		start of scene
112				Huldey enters	fill the room
114			62	"HuldeyGard, why did you"	Frame Huldey
116				"...I repent."	return
117			63	"... cold Blood."	Frame Huldey
118				"I feel nothing."	return
119			64		End of scene

LX	F1	F2	P	Scene 12	
120			65		Start of scene
122			66	"We'll see if I do. Go on."	The deal making
124			67	"Shall we shake on it?"	increasing intensity
126			69	"This is no mistake."	adding warmth
128			70	"Good night emilie..."	Focus Down during song
129					End of scene
LX	F1	F2	P	Scene 13	
130			71		Start of scene
132			73	"But what if I wanted to fly?"	Mood shifts
134			74	"I Just, I have..."	slow fade to mood shift
136			75	"Even if I don't..."	continues shift
138			76		end of scene
LX	F1	F2	P	Scene 14	
140			77		Start of scene
142			79	"There was montony,..."	Slowly suffocate
144			80	"I AM NOT BORING!!!"	Focus down
146				"HAS A SONG"	murder light
148			81		Start of Song
150				"Murder is a Color like the heat of day"	Widen out
152				"Like the deepest summer sky"	Build up
154			82	"I did a thing"	Shift in speed
156				"the axe whent whack"	rap section
158				"... I'm not sorry!!"	end of song
160				Shift to storm	lighting crash and transition
162					Thunder
164					Thunder
166					end of scene
LX	F1	F2	P	Scene 15	
180					star of scene
188					end of play
LX	F1	F2	P	Post Show	
200					Post show house lights

G. Production Photos



*Figure 12, Production photo. The Moors at the University of Arkansas. Scene 2
The mastiff out on the moors. Alex Horn as Mastiff. Photo by Austin Bomkamp.*



*Figure 33, Production Photo. The Moors at the University of Arkansas. Scene 1
Agatha and Huldey preparing for the arrival of the governess Emilie. Margaret
Murie as Agatha and Leah Smith as Huldey. Photo by Austin Bomkamp.*



Figure 4, Production Photo. The Moors at the University of Arkansas. Scene 1 Agatha and Huldey welcoming the governess Emilie into their home. Margaret Murie as Agatha, Leah Smith as Huldey, Leah Christenson as Emilie, Sydney Antill as Marjorie, and Alex Horn as Mastiff. Photo by Austin Bomkamp.



Figure 15, Production Photo. The Moors at the University of Arkansas. Scene 2 The mastiff talks to God. Alex Horn as Mastiff. Photo by Austin Bomkamp.



Figure 16, Production Photo. The Moors at the University of Arkansas. Scene 8 Emilie out on the moors. Leah Christenson as Emilie. Photo by Austin Bomkamp.



Figure 17,5 Production Photo. The Moors at the University of Arkansas. Scene 12 Agatha and Emilie in Agatha's bed chamber. Leah Christenson as Emile and Margaret Murie as Agatha. Photo by Austin Bomkamp.



Figure 18, Production Photo. The Moors at the University of Arkansas. Scene 14 Huldey Performing her Power Ballet. Leah Smith as Huldey. Photo by Austin Bomkamp.



Figure 19, Production Photo. The Moors at the University of Arkansas. Scene 14 Agatha is confronted by Huldey while waiting for Emilie to return. Leah Smith as Huldey and Margaret Murie as Agatha. Photo by Austin Bomkamp.



Figure 20 Production Photo. The Moors at the University of Arkansas. Scene 8 Agatha and Emilie having a conversation out on the moors. Leah Christenson as Emile and Margaret Murie as Agatha. Photo by Austin Bomkamp.