

Bare: A Pop Opera
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Abstract

Suicide is the second leading cause for LGBT adolescents. Religious groups are the most outspoken against the LGBT community, leading LGBT youth to have a negative self worth. Many religious groups stick to their respective rhetoric instead of choosing compassion. Bare: A Pop Opera brings to light the effects religious rhetoric has on youth, the severity of bullying on an individual and on a community, and the importance of support for LGBT youth. The design concept for Bare: A Pop Opera will shine a light on these themes and issues.

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Introduction

In starting this process I had several shows for my thesis, but I was having a hard time deciding which one. I knew I wanted to do a musical, simply because I wanted a show with a complicated set, multiple fun costuming moments, and built in interesting lighting opportunities. I knew that it had to be a show that I would enjoy listening to and working on for several months in a row without getting irritated or bored. Perhaps most importantly, it had to be interesting and challenging enough to push me to work on it.

A professor asked me what my focus was for my degree. They asked me what kind of theatre I am drawn to and what theater I would like to design. I have a love and personal interest in studying LGBT pieces and theater that analyzes the teenage experience. After reflecting on these two interests, I decided on *Bare: A Pop Opera*. I came to know this show after it was performed at the Unicorn Theatre in Kansas City, MO. I was unable to see the production, but I had several friends involved in it. I got the album for the show and instantly had a personal connection to it.

Bare: A Pop Opera's first production was in 2000 in Los Angeles and moved to Off-Broadway in 2004. From there it was mainly produced at colleges and regional theatres. In 2012 there was a revival of this show. The story and songs were changed to adapt to modern times. I have chosen to do the original production. I believe the original incarnation has more solid thematic ties and has a more cohesive story.

The New production took away several songs and condensed that cast from 15 characters to 10. The new version is very stripped down and that's not exactly what I was looking for. It removes the majority of Nadia's character, who struggles with her body image and is a foil for Jason. The playwright instead made her the drug dealer that sells Jason the pills he uses to commit suicide. They added more melancholy to an already sad show, and I could only perceive it as a forced attempt to evoke an emotional response.

The original story of *Bare* is the tale of two boys, Jason and Peter, who attend a private Catholic boarding school. They are gay teens who are in love. Peter wants to tell his mother about his sexuality and

relationship. Jason worries that if he does, then his entire world will crumble apart. Jason then starts a relationship with a girl named Ivy to adhere to the pressures of society and to deter Peter from telling his mother. Jason and Ivy's relationship is a catalyst not only for the growing tension between Jason and Peter, but also between Jason and Matt. Matt is Jason's rival who always comes up second best. After Ivy becomes pregnant, Matt outs Jason and Peter to their peers. Jason, at a loss for what to do with his life, turns to the Priest for advice. The Priest gives some dubious advice about sticking to Catholic teachings, and leaves Jason feeling even worse than he was before the conversation. Having pleaded to an adult fruitlessly, Jason plunges into a deep depression and decides to commit suicide during the school's performance of *Romeo and Juliet*. After his death the students reflect on the recent events, how that will affect them from here on, and what they could have done to change the situation.

While many parts of this show do not directly correlate to my life, there are enough parallels for me to find a commonality with these characters. I was a student at a Catholic high school and I am gay. I had several conflicts with some of the teachings of the Church we were made to study. It created a lot of personal tension between who I felt I was and what this long-standing establishment was telling me I had to be. It created a caged feeling; I was trapped in a life that I did not choose for myself. I was a child of circumstances that were impossible to change.

I wanted to evoke this feeling with my design. I wanted the characters to be trapped in their given circumstances by a structure that was bigger than themselves. I wanted to have the conflict of the Church versus the individual at the forefront of the design. To display this, I wanted a high contrast between the set; an established structure, and that of the costumes; the individual. The set would be stark and rigid, and the costumes would be colorful and varied.

Most productions of this show are very simple. They are often a single set stage with a series of chairs, and a few costume pieces for each character to show their different locations. I knew I wanted a grander scale for my production. To show this strong contrast, I knew I needed a large set structure to loom over the characters, and I would need a colorful series of costume changes to contrast this large set.

Design

Bare: A Pop Opera deals with the conflicts of the individual and an establishment. The main establishment that is explored in this show is the Catholic Church. This is reflected in the views of Claire, Peter's mother, and that of the Priest, who is simply named Priest. Most of the show deals with the inner turmoils of teenage life, making the perception of the Church in the minds of the students the main protagonist. In this paper I will refer to the establishment as Church and the location as church.

I wanted to convey the ever present ideas of the Church within the minds of the characters, showing how the establishment is constantly looming over the individuals in this show. I used contrasting design choices to show this juxtaposition between the individual and the Church. Having a myriad of locations and costume changes, I wanted to focus primarily on these two aspects. Finally, the lighting design would lend itself to the tones and the music and fill in thematic ties when needed.

Scenic Design

The first iterations of this scenic design had various levels and textures. I had used glass to create these transparent sections, and I used a multitude of doors that would each have moving structures behind them. While it was technically interesting and had a level of theatricality, it was not cohesive with the show. While this show does have a myriad of issues that it tackles, at its heart, it is a standard tragedy. It even uses the classic tragedy of *Romeo and Juliet* as a backdrop for the dramatic action of the show. The writer wants to show parallels between the show he is writing and that of Shakespeare. After contemplating this parallel, I decided it was best to have the design feel like a classic performance. Instead of using new age architecture and theater practices, I wanted to have it grounded in the past while incorporating motifs from the 1990's, the time period this story is based in.

Focusing on classical architecture and the prominent force the Church has in this script, I looked for inspiration from the structure of cathedrals, specifically focusing on St. Patrick's Cathedral and Notre Dame Cathedral. These iconic and easily identified structures each have specific architectural motifs common with the Catholic Church. Both structures' interiors have a narrowing effect towards the altar.

Notre Dame uses the iconic flying buttresses that are prominent in classic Catholic structures. I knew I wanted to utilize these structural motifs.

To keep that space open and to create a feeling of a classic tragedy, I used the flying buttresses to inspire a series of false prosceniums. Creating a larger scale structure that would dwarf the actors, this parallels the overarching control the Church has on the individuals of this show. To further this idea, I used the narrowing scale and forced perspective to create a caged structure, trapping the characters in this world, and pushing the idea that they are not in control of who they can be. All of this is heightened by the cool grey tones used to paint these structures. Finishing the structural influence from the cathedrals is a mid-stage divider. This divider is a painted drop of the front of St. Patrick's Cathedral. It is practically used to give the director less room for more intimate scenes and to symbolically add to the feeling of being trapped by the teachings of the Church. (See images 1 and 2)

A challenge of this set is the variety of places the characters have to go. There are different locations within the school as well as outside of it. Playing on the idea of a classical scenic design, I knew I wanted to utilize the fly system and create a series of drops. However, there was the issue of how to move furniture and practical set pieces on and off while keeping the pace of the show. As an opera, the entire show is scored and has an important rhythm that needs to be followed. To help create this motion, I went with a series of small platforms on a track system. They could easily move chairs and tables on and off stage with ease. For large pieces, such as the dorm closets, lockers, and library shelves, I decided to create a series of moving pieces that could house these. Painted in the same cool tone as the false prosceniums and a similar cathedral motif, these moving pieces added in the religious rigidity I wanted and fulfilled a practical purpose. (See image 3)

Now that I had finished the basic structure of the set, I started to focus on the individual scenes in order. The first major location is the school church. At the top of the show, they are celebrating the feast of the Epiphany. All characters are on stage at this moment. The Priest, Jason, and Matt are near the pulpit, four students are statues of saints that come to life, and the rest are in attendance. After reviewing

the needed pieces, I focused on my main motifs. To produce that narrowing scale, I wanted to have seats on either side of the stage and to have the upstage row inset from the downstage group. All of these would narrow to a focal point at the beginning of the performance toward the Priest at his pulpit.

This first song “Epiphany” deals with Peter confronting his own fears about his peers’ perception of his sexuality through the lens of their faith. It states how much pain his life will bring to those around him. Knowing the script deals with these trials and suffering I wanted to have a crucifix above the pulpit with Jesus nailed to it, as a depiction of his suffering to parallel that of the characters. This parallel is made in the lyrics of the first number.

Finally, I knew I wanted the saints to be elevated but slightly in shadows. The actors have to be still for an opening monologue and prayer, and I wanted to give them some leeway in case they slightly moved during these first moments. An easy and efficient solution was to place them inside the moving church structure. With every set piece in this first number on a moving track system, I am able to clear the stage for any dancing and dream sequences that happen during this scene. The end of the number has Peter waking up. For this, all of the set pieces will snap back on stage to recreate the opening look, except for the sliding church structure which will be getting ready for the next scene. (See image 4)

The next scene takes place in the hallways of the school. The number is “You and I,” a duet between Jason and Peter rehashing their love for each other while trying to find a place in the school to be intimate. They continually fail to find a place to be alone until they give up and go to class. To showcase the characters’ feeling of being trapped with nowhere to go, I used the St. Patrick’s divider to shorten the playing space. I then used the church sliders with locker inserts to give a sense of location and to create areas that the other students could emerge from. The lockers are the only set pieces in non neutral tones. This is to show the individuality of the students who use these lockers, while being encased by the cold rigid structure. (See image 5)

Following are the auditions for *Romeo and Juliet*. This scene has every student and Sr. Chantelle on stage. At first I wanted to add typical backstage notions to create a realistic rehearsal stage. On re-

listening to the music, however, there is a lot of action and several different stories happening at once. I wanted to create a space that was free for all of the story and auditioning to take place. Because they are high school actors, I envision their auditions to be over the top enough to fill the space. With this in mind, I left the stage bare except for the false prosceniums. At the end of the number there are a series of tableaux that coincide with a returning musical motif. Leaving the stage bare gives room for this moment and for the lighting to create the dramatic statement.

From here the show transitions to the library. This scene is different stylistically from the ones that precede it. Before there are songs about being trapped in a situation, but here the students sing about going to a rave and leaving their current environment. To show this, I added more color with the library books; just a few colorful splashes to show the group's idea of freedom. While they are talking about freedom, they are still trapped in the confines of not only the school but the implications of religion and society. I wanted to create a smaller space to imply this, so I added the St. Patrick's divider and added some hanging lamps to bring down the scope of the building. (See image 6)

The rave scene was a point of interest for me. Most of the show takes place in typical high school locations, except for the rave. I personally do not have any experience with this movement or culture so it took more research than other locations. One of my findings stated, “the location of the rave was kept secret until the night of the event, usually being communicated through mobile messaging, secret flyers, and websites. This level of secrecy was necessary for avoiding any interference by the police, on account of the illicit drug use, enabled the ravers to use locations they could stay in for ten hours at a time. It promoted the sense of deviance and removal from social control.” (Anderson) Upon researching, I could understand why they added this specific movement to this show. It perfectly complements the characters current feelings and angst.

Because many raves take place in hard-to-find locations, I knew the drop needed to convey that no one should be inside. I found an image of an old abandoned factory. It had a rust color to it that shows that it has not been maintained. This is pushed further with its broken windows. While the drop of the

cathedral I had used previously had closed off the stage, I wanted this to leave it open. By taking out portions of the drop and making the broken windows actual holes, there is a sense of an outside world. This openness also reflects the freedom that the students feel at the rave. While there, Jason and Peter share a public dance and kiss. This is something they are unable to do at school. Subcultures tend to be more open to outsiders than the mainstream. I wanted to showcase the juxtaposition of the clean church being a cold and almost heartless structure where the students cannot be comfortable, and the dirty broken building for the rave where they feel at ease. This is a reminder of the appearance of piety and love versus actual actions. (See image 7)

The morning after the rave is a school-wide confession. This song is split into two sections. The first is every student on stage singing about this rite. I remember having these days in high school. Classes were cancelled for the morning so that one by one each student could confess their sins to a priest. It was a long grueling process that made the majority of students lose interest in the ritual by the time they started talking to the priest. It appears that this is the same mentality of the students in this script. They sing about the pointless ritual just made to shame them for living, and the arbitrary ways one can absolve themselves of their sins. This is mostly done by repeating a single prayer a random amount of times. I view this section to be a series of tableaux, and thus needed an open space to create this. So I decided against using the divider and utilized the full stage.

The second section of this song focuses on three characters on this morning. One is Peter who is confessing his feelings of love for Jason and questioning whether these feelings are actually sinful. The second character is Matt who discovered Jason and Peter's relationship the night before. He is questioning whether his friends are actually damned to hell. Both characters wonder if it's something they should tell the Priest in full, knowing that once they state it they cannot take it back. Jason wants to be free from this secret and to be right with himself. Matt wants to be right in the eyes of the church. The third character is the Priest. He is listening and essentially tells the other two that the Church has made mistakes, but that they should believe in those who are older and have studied the scripture. He states that, "questions of

doctrine are best left to greater minds than yours.”(Hartmere). He then dismisses them. It is a cold moment showing the distance between an individual and the hierarchy of the Church.

To parallel the previously stated distance, I decided to add three hanging stained glass windows. Two depict moments of Jesus questioning religious leaders. One of these is God. The other is a Pharisee. These two parallel the emotions and intentions of Peter and Matt respectively. The third is a divine image of Jesus after his resurrection and after the early constructs of the Church have been formed. In this image, Jesus is exalted and shown not to be human but now divine. I used this image to show how the Priest is separated from his humanity and instead chooses to stick to the letter of the law. He has reached a level of piety where he can no longer help those who need him most. These three images evoke the feeling of a church while showing the story of the scene. (See image 8)

Later that day, the students throw a surprise party for Ivy in her and Nadia's dorm room. It was interesting to display two opposing characters' personal spaces at the same time. Ivy wants to fit in and have everyone like her. She lacks depth and personality when it comes to her daily interactions. We know that she does question whether she is acting out of her own intentions, or if she has become what others perceive her to be. Inversely, Nadia is about counter culture. She knows that she does not fit into society's vision of a typical girl so she plays up that contrast.

I wanted to play with this duality on stage. Separating their room at center stage, each have a bed, closet, and series of music posters on their respective sides of the room. Ivy has a clean and organized closet with the facade of perfection. Her music posters are mainstream pop, essentially what society and the media tell people to listen to. Her side is very stereotypical of a teenage girl of that time period, whereas Nadia's side is a push away from that. Her closet is full of dark goth clothing thrown about. It is very messy and chaotic. Her posters are of grunge and alternative rock bands of the 90's and the 80's. While she wants to be different from that typical girl stereotype, she does push a stereotype of goth culture of that time; a group all about the image of being different instead of creating a culture of individuality. While they are different, the stage is set symmetrically. Setting them on either side of the

stage forces the audience not only to see how these characters are different, but how they are alike. (seen Image 9)

For the rest of act one, the show recycles locations. It is not until act two that the action requires a change of place. Act two starts with a dream sequence of Peter's. It is his wedding day to Jason, and I wanted to play up the joy of the occasion. As a gay wedding, I knew I wanted to use the rainbow pride flag of the LGBT community as a focal point for the scene. The colors contrast the stark structure of the permanent set. I used two flags as drapes between the first and second false prosceniums and the second and third. From there I mimicked the chair arrangement from the church scene at the top of the show. I wanted to evoke the feeling of the first scene but with a joyous twist. (see image 10)

While the wedding scene starts joyous and happy, it quickly turns from a dream to a nightmare. Nadia enters in a wedding dress, and in the middle of Peter and Jason's vows, trades places with Peter. This shows Peter's constant fear that his love for Jason was a fleeting moment that will be overshadowed by the demands of society and the Church. At this moment, I will fly out the rainbow drapes and fly in the cross used at the top of the show to portray Peter's inner fears and to clarify exactly what is happening.

The final new set change is at the climax of the opera's action. It is the school's performance of *Romeo and Juliet*. At first I wanted to add several symbolic aspects to the stage at this moment. I wanted to use the set as a way to show the importance and how everything has been building to this moment. I quickly realized that I was overthinking the design. The scene starts off stage with the title song *Bare*. For this I want an empty stage, except for the false prosceniums and the cyclorama. I wanted to let this song propel the action and to take away all distractions so the audience is forced to focus on these characters. *Bare* is all about the characters being fully honest and open with one another, and an empty stage was the best fit for this moment.

From there the show transitions onto stage with the performance. Keeping the stage open gives room for the masquerade dance that follows "Queen Mab." I added four banners to show the feuding sides of the Capulets and the Montagues. The costumes depict the characters' loyalty to which family with

red and blue respectively. I viewed these feuding families as the symbolic fight of the individual and society. This fight comes to a head in this final scene, so keeping that contrast was enough to evoke the needed tension.(See image 11)

Costume Design

The main location of this story takes place in a Catholic boarding school. Knowing the basics of a Catholic school, I knew that it meant that the students all needed to have uniforms. At first I wanted them to be as stark and grey as the major set pieces, showing the lack of individuality that this environment promotes. However, these characters were too loud and theatrical to suit this design choice. I thought about the opposite approach of having several different looks that had some common motifs. That seemed too far in the opposite direction. I landed on a happy middle ground; a typical school uniform of jackets and slacks for the men and blazers and skirts for the women. I used a strong plaid to evoke a feeling of uniformity, but also to break away from the confinement of the structure they live in. Giving a normal uniform look promotes the idea that they are being groomed to lose their individuality but their personalities will contrast this look. (See image 12 and 13)

Peter, one of the protagonists for the story, is a constant driving force for several other characters. He decides that he must come out to his mother to bring inner peace. Throughout the course of the show, he struggles to gain himself and to reach a level of personal honesty. I wanted to create this feeling with the use of patterns that had shattered or broken motifs.

The first time Peter is out of uniform is when the students are heading to the rave. Jason gives him a shirt, and I took this moment to use this fractured motif and to help establish the time period. There was a common abstract art movement that was seen throughout fashion of this time. The shirt I choose had a rectangle broken into four asymmetrical pieces. He finished off this look with a basic pair of jeans.

The next scene is the party scene. Peter wears a vest and button-up shirt that both have a series of rectangular and square patches breaking up the fabric. I used a darker color palette over a lighter palette to convey Peter's trapped feelings. He completes this look with a black tie. Peter is more mature and clean

cut than other characters, so I wanted his clothing to have more mature pieces than a simple t-shirt. (see Image 14)

Jason is all about his perception. He wants the world to see him as the typical high school boy. He plays every sport and flirts with all of the girls. Instead of focusing on symbolism, I wanted his costumes to be realistic to the character. For the rave, I placed him in a hockey jersey. To help establish the time period, I used the iconic Mighty Ducks jersey. When he goes to the party he is in a standard plaid shirt and jeans. His clothing has an all-American teen vibe, and I wanted to keep him in that vein. (see image 15)

Ivy is another character who is all about how she is perceived versus who she really is. She has a similar silhouette for her party and rave look, but each has drastically different feelings. She knows that she is viewed as a sex symbol and gladly plays the part. Her main silhouette is a mini skirt and a cropped top. Both are very typical clothing options of the time. For the rave, she wears bold metallic fabric. She wants to be noticed by those around her. For her surprise party, she is dressed less flashy, as the scenario does not call for loud fabrics. She is dressed in a light blue crop top and a plaid blue mini skirt. She takes the Catholic schoolgirl look that she is forced to wear, but conforms it to her sexuality. Both looks are based around how others would want her to dress, and so she views them as costumes rather than clothing. (See image 16)

Nadia decides not to go to the rave after seeing what Ivy is wearing so she only has one outfit that is of her own personal clothing choices. The time period is in the heyday of the grunge movement, and she clings to her anger and angst. There was also a popular television show at this time called *My So Called Life*. Its main protagonist has many qualities in common with Nadia. I know it would be a show that she would be obsessed with. I took some cues from this show, as well as the grunge movement to design her look. She has a tan plaid shirt and a pair of light jeans. She wears a black faded jean vest on top of this. She accessorizes with some small black bracelets and her typical heavy black eyeliner. (See image 17)

Matt is a minor antagonist to Peter and Jason. He longs to be with Ivy, and after the rave, he knows that Jason is gay and is lying to her. He wants to right this wrong but for selfish reasons. He is constantly coming up second best to Jason, and when it comes to competing for Ivy's love and losing to him once again, he finds a solution to rectify this. He is very religious and follows the law of the church and the school. He reluctantly agrees to drive the other students to the rave with the school's van.

Matt is an outsider but desperately tries to fit in, and fails each time. He is told what to wear to the rave, but he can't make it look cool. He wears a windbreaker with an abstract colorful design on it paired with light wash jeans. Even at a rave, he is still uptight. (See Image 18)

Matt is the one who organizes Ivy's birthday party. He tries to make it a classy event, but the other students ruin his plans. I worked with a few ideas of Matt being dressed up for Ivy, but they seemed too successful for him. Even his clothing should be a failure. I decided he was best suited to still wear his school uniform for the party. While everyone else has the opportunity to be themselves, Matt is left tied to the school and the church.

Lucas is one of the most important secondary characters. He is the class clown and the school's drug dealer. He is a nice friendly guy but is completely submerged into the rave culture. On researching this movement, there were a few main clothing pieces that rave men wore. They either had a tank top or tie-dyed t-shirt, and they wore baggy ankle length pants. Normally these pants would have a sort of pattern to them instead of the typical jeans that one would see in this time period. Taking the cues from this research, I put Lucas in a tie-dyed shirt and a pair of striped baggy pants for the party scene. He wears something light and fun to portray his character.

For the rave, he will be partying, but he is also there to do work. As a drug dealer, he would want people to notice that he was the guy with the drugs and needs a way to carry them. In rave culture, the drug dealers would carry small backpacks that were stuffed animals. Knowing Lucas to be a quirky fun person, I knew he would love to have one of these drug bags. I gave him one modeled after a character from the cartoon *Ahhh...Real Monsters*, a highly popular 1990's program. An iconic drug image of the

time was an unusual smiley face. I used this image for a tank top so he could convey to the other rave kids that he was the local drug dealer. (See Image 19)

Tanya is Lucas's girlfriend. She is a very honest and relaxed character. I wanted her to have a tie to Lucas for the rave scene. I decide to give her a similar smiley face top to match him and make her his drug-dealing partner at the event. She also takes a cue from the grunge movement with a floor-length plaid button-up shirt dress. She wears this like a robe over the smiley face shirt and some high waisted jeans. She is outgoing and likes to explore counterculture, and I wanted to reflect that in her clothing.

Tanya is also a very relaxed character among a sea of high strung angsty teens. I wanted to show this contrast with the party scene. While most everyone is in loud patterns and bright colors, I decided to do the opposite with Tanya. She wears a very basic long grey sweater and her high waisted jeans. This very relaxed fabric in a light warm grey tone creates a subtle but telling contrast to the attitudes of the other characters. (See image 20)

Diane Lee is a minor character who is mainly in the script for a few punch lines. She is a determined yet untalented actress. She gets the part of Lady Montague only because her father has a camcorder. I wanted her to have a stereotypical uptight smart girl look. The 90's were full of pencil skirts and sweater vests, and I knew Diane Lee would be happy to wear these for a party. Her relaxed outfit has a lot of structure and layers to it, finishing off with some nice warm tones to evoke her joyous attitude toward life that comes from her naivete. (See image 21)

Kyra is a character that is only defined by being needed to flesh out some of the musical moments. She has about three speaking lines, and none of them have any significance to the story. Being a big fan of 90's culture, I took this opportunity to play. *Clueless* is a formative 1990's movie. It tells the tale of upper class high school students starting to understand the world around them. I assume that the students of *Bare* are from an upper class society due to being at a boarding school. So I placed Kyra in one of Cher's outfits. Cher is the main protagonist of *Clueless*. She wears a sheer button-up shirt, with a

blue crop top sweater vest, and an checkerboard mini skirt. It gives a rather bland character some interesting attributes. (See image 22)

Rory is another chorus member mostly defined by her character description at the beginning of the script. She is described simply as a sarcastic and witty teen. Once again, focusing on my love of 90's pop culture, I drew inspiration from a popular television show titled *Daria*. It focuses on a sarcastic and witty high school student, which is the same descriptor as Rory. I took the title character's look from this television show and used it for Rory's party outfit. It is based on a more stripped down approach to counter culture that merges tones of feminine and masculine tones while taking away the texture and depth seen in other clothing trends. This works well for a sarcastic character who is a part of culture while having an air of being better than it. The outfit is a simple green jacket with an orange t-shirt. This is paired with a black mini-skirt and some black leather boots. (See image 23)

Alan, following the previous few characters, is a chorus member to the fullest sense. He has no defining lines or traits and is stated as being smart. I decided to make him a nerdy counterpoint to other characters. He dons the ever popular plaid shirt, but his is buttoned and tucked into his jeans. He has a nice warm tone to keep a cohesive look with the other characters. (See image 24)

Zach is one chorus member who receives a little more storytelling mostly from others talking about him and a few moments of his own dialogue. He is very athletic and is in great shape. Peter and Jason talk about him being attractive in a few moments of the script. He is Jason's friend and is involved with the same sports teams as Jason. Knowing that his main characteristics are physical, I wanted to showcase this. I placed him in a tank top and some tight jeans. This outfit will make it easy for him to move and show off his muscles. (See image 25)

Diane, Rory, Kyra, Alan, and Zach are not invited to the rave. For this scene, their actors will be playing random rave-goers. Using research images, I pulled together some generic rave attire of the time. All are outfits that are easy to move in, which is important for a dance party. There were a lot of

windbreakers in bright colors. Many girls would wear a cropped halter top or a bikini top. Rave culture explored sexuality as well, thus there was a lot of bare skin. (See images 21 thru 25)

Peter's mother Claire is mostly seen in dreams and through phone calls. The only time she is actually present on stage is at the end of the show during graduation. Knowing most of her appearances are based on how Peter perceives her, I wanted to give her one simple skirt suit that would be made in different colors. The colors would denote Peter's perception of her and explain the passage of time.

All of Claire's outfits are based on a standard Chanel suit. This signifies her upper-class status and establishes a visual separation from the children in the show. Her first outfit is black and white. She wears this for the number "Epiphany." This color scheme is to play on the lack of grey area in the Catholic doctrine that is being discussed.(See image 26) Her final appearance for act one is for the phone call Peter places to her after the cast list for *Romeo and Juliet* is posted. She is wearing a red suit in the moment. I chose red because she is on stage for just a moment, but it is a very important moment. The stage will be full with all the other actors and I wanted her to pop there.(See image 27)

Act II starts with the wedding scene. It is a dream and morphs into a nightmare. I wanted Claire to be able to transition between these two moments effortlessly. The dream and nightmare both surround weddings so I decided to keep her in wedding attire. Her suit is in silver and white, a traditional wedding attire for the mother of the groom.(See image 28) Then she is in a navy blue outfit for the songs "See Me" and "Warning." These are tragic and sad moments. They state how a mother and son are figuring out how to deal with the news that the son is gay. Claire is devastated when realizing that the life she dreamed for her son will never come to fruition. (See image 29)

Claire's final appearance is at the graduation. I wanted to use this scene to make a statement of social justice. Purple is used when dealing with gay rights, visibility, and suicide awareness. For this, I knew that I wanted everyone to be wearing purple. I use red and blue as motifs throughout the show to be a metaphor for the conflict of church and the individual. Purple, being the mixture of these two colors, would not only be a social justice movement but also a moment of balance. This scene is where people

realize that life is full of grey areas and nuance, and that living by Church doctrine is not always morally correct. (See image 30 and 31)

After analyzing the individual characters, I had to move to the main requirements of this show. Two characters, Sr. Chantell and the Priest, have to wear traditional Catholic garments. We also see Peter and Matt in standard altar boy robes at the top of the show. (See image 32) Sr. Chantell wears a religious habit in the iconic black and white. (See image 33) The Priest needed to have two different sets of vestments. One is for the Epiphany/Christmas season and the other is for the post-Christmas season. The Easter season requires priests to wear purple vestments, which he does in the opening scene. (See image 34) For Normal Time, priests have a vestment in white and gold which he wears the rest of the show. (See image 35) I decided to keep him in vestments, as he is always in the church, and I wanted to keep him in a garments that denoted his exalted status. His role is to be higher than the students and to be a pious figure. Normal clothes would make him a relatable human which would take away from his thematic purpose.

The final component to the initial Church scene are a series of four saint statues. These saints are played by a series of chorus members, but the saints themselves are not specified. I knew that I wanted their statues to be broken and aged to evoke the nightmare quality that is at the center of the first scene. I picked the saints by their thematic ties to this show, and I used their most common iconography to design the costumes.

My first choice was St. Agnes of Rome. She is the patron saint of chastity. Dealing with the perception of purity and chastity, Agnes relates directly to specific struggles of a few characters. (See image 36) St. Dymphna is the patron saint of those suffering nervous and mental afflictions. Jason struggles with severe depression as does his sister, Nadia. I wanted to have a depiction of this issue that is often overshadowed by other themes in the opera. (See image 37) Then I decided to choose St. Valentine, who is the patron saint of not only love but young people as well. The main story deals with two young men in love, making him an obvious choice. (See image 38) The final saint is St. Jude. He is the patron

saint of desperate causes and desperate situations. This has a direct parallel to how Jason and Ivy feel in their dealings with sexuality and teen pregnancy respectively. (See image 39)

“911 Emergency” is the next dream sequence in the show. Peter is visited by Mother Mary and two angels. They are in the style of the Supremes: Mary as Diana Ross and the two angels as Mary Wilson and Florence Ballard. I wanted to use the iconic vision of Mary in her white and blue outfit with the burning heart in her chest. Drawing inspiration from dresses worn by the actual Supremes, I designed metallic beaded tops with pleated chiffon sleeves and skirts. Tying in the two visuals, I created a nice synthesis between the two looks for Mary. (See image 40) The angels are in a traditional white and gold. They wear a shorter skirt and golden crosses as well as angel wings on their chest pieces. (See image 41) This creates a cohesive look among the three characters but gives the focus to Mary.

The third dream sequence is the wedding moment at the top of act II. Keeping the purple motif for equality and balance, I gave Jason and Nadia purple accents because they are in the wedding party. Jason is in a traditional tux of the time, and Nadia is in a flower girl dress while still having her standard boots and eyeliner. (See image 42 and 43) Sr. Chantel oversees the wedding, and I wanted her to have a more conventional pastor’s outfit that would contrast the vestments worn by the Priest. She is wearing a white and gold pant suit tying her to the Priest while evoking a more modern and dressed down feeling. (See image 44) These costumes are complemented by the rainbow flag choir that is staged behind Sr. Chantel. (See image 45)

The middle of this song shifts from Jason and Peter's wedding to Jason and Ivy's. So Ivy has to be able to wear her wedding dress under her choir robes. Due to this I made her skirt less full, which is the norm of this time, and pleated to give some fullness at the bottom. The bodice is tight with ruching which was common in the mid-90's. The silhouette should easily fit under her robe to create that quick change that is needed for the scene. (See image 46)

The last major scene for costumes is for the school's performance of *Romeo and Juliet*. The only scenes from the show we see are “Queen Mab” and the masquerade. With this being the height of the

conflict, I wanted the opposing colors of red and blue to be in full force easily dividing the characters between the Capulets and the Montagues. The only exceptions are Ivy and Nadia, for the script calls for them to be in white and green respectively. (See images 47 and 48) Jason, who is the focal point of this scene, is wearing silver armor as his masquerade outfit. (See image 49) All of the others are in traditional Elizabethan garb in a bold red or blue depending on their allegiance. (See images 50 to 58)

Lighting Design

My original idea for this lighting design was a traditional two system lighting design. One would have been very cool and stark to coincide with the themes I've tied to the Church and the school. The second system would be very warm and happy, for those special moments when the students were free to love each other. I had a change of heart after creating the storyboards. The show would feel static. The music is full of life and charm with a rock edge to it. A traditional lighting scheme did not lend itself well to this show. I wanted to light the feeling of the music first and light thematically second.

So I switched the lighting design. I was inspired by rock concerts. I went with bright bold colors and a multitude of them. I chose to use scrollers on my top light to give versatility to each scene. I stuck with the two system top light, each with scrollers, so that there would be no awkward flickers of colors as the scrollers get set. This gives me the ability to match the top light with the individual feeling of each scene and song, and the flexibility to switch the dynamics of the lights as quickly as the music dictates.

After figuring out exactly what I wanted from the lighting I had to figure out exactly how this would affect the set. The set, having a series of drops, has many obstacles for a lighting designer. I had to figure out not only how to reach the specific areas I wanted to light, but also what areas would be visible to the audience. So I created a pyramid-like area layout for my lights. As the set narrows, so will the need for lights. With this in mind, my plot had to be dwindled down.

I kept the lighting in a separation of cool and warm per each lighting section (front light, sidelight, etc.) I chose to change the warm and cool colors of the gels for each area. Traditionally, when this is done, one would pick colors that would blend well with one another while giving definition to the

actors and the set. I decided to pick bright bold colors that each would individually pop to give a drastic and intense contrast from each color. This choice will add to the idea of the rock concert vibe I want.

I placed five moving lights on my plot, three on the bridge and two on the fourth electric, giving me the possibility for special lighting moments as front or top light from the bridge, and using the upstage two instruments for top and back lighting specials. This show has a lot of music momentum and needs movement to elevate several moments. With this show having three dream sequences, I wanted to give myself versatility to play with these dream moments.

For “Epiphany,” the first song in the show, I started with soft warm lighting, using an amber tone for a top light and a gentle blue light on the back drop. Then I back-lit the students in their chairs, but front-lit the Priest. This would create a focus on the Priest while creating a bold silhouette for the ensemble. (See image 59) As the song transitions into a nightmare I parallel this feeling in the lights. The intensity of the lights increases creating a dream-like quality, and I placed green front lights with gobos to cement the change in tone.(See image 60) The song ends with a stripped down orchestration. I wanted to follow suit by using white top light and a bold red cyclorama. This provides an intense look from minimal lighting sources and colors.(See image 61)

“Wonderland” is a very fun scene taking place in the library. The students plan their trip to the rave and talk about different drugs. It is an upbeat song with a liberating quality. I wanted to use very bold colors for this scene to play up the rock and roll vibe and to set the stage for the rave scene. Starting with a green cyclorama and purple top light for the majority of the stage, the table and students would be covered in yellow top light. These colors would have a strong contrast to the scenes that have come before.(See image 62)

While Lucas is rapping about the different drugs he is offering, the stage would become isolated. Utilizing the movers would create a psychedelic experience. First, using purple and green as high side to light the area, I will then add a yellow rotating gobo texture to create movement on stage.(See image 63) Finally, the scene will have a bright purple top and a yellow drop for a nice button.(See image 64)

The rave is another moment with interesting lighting possibilities. I want the action to be silhouetted to convey the dark party environment they are in using intense side lights to illuminate their bodies and not using front light. The backdrop would be ever changing in colors for this portion of the scene.(See Image 65) During the rave Jason and Peter step outside to talk. I wanted to keep the party going inside the warehouse, but tone down the intensity so it is not the focal point. Jason and Peter are fully illuminated and isolated from the other action. The colors of the rave are used tonally to parallel the conversation and emotions they are having outside. (See images 66 and 67)

I wanted to play with the color scheme for “Confession.” The scene starts with my purple motif as the two students search for help and understanding. They are not stressed or worried but optimistically searching for answers. This would transition to a dark empty blue color to symbolize their sadness at being turned away.(See images 68 and 69) This transitions into “Hear my Voice,” a series of tableaux with a few important character parts. I wanted to keep the focus on Peter and Matt at this moment and use the movers to create a purple gobo breakup on stage with the other students moving through this. It's a very calming yet melancholy song, and I wanted to convey that with the colors of the lights and the silhouettes. This makes the other characters' individuality wash away to symbolize their current feelings.(See image 70)

“Wedding Bells” starts very loud and joyous. I wanted to bring in my purple motif with the top light and the cyclorama, using a warm front and warm side to show the joy of the characters.(See image 71) As the song transitions to a nightmare, I bring in greens and reds and utilize the cool system of front and sides.(See Image 72)

The final lighting moment I wanted to represent is for “Queen Mab.” Jason and Peter are alone on stage and singing of dreams. It is their final moment together before Jason passes. I wanted to create a softer dream moment than previously shown. This is achieved using a bit of warm front light and bathing the two actors in warm purple light. This would be offset by strong white slowly rotating gobos cementing this dream they are speaking of.(See image 73)

Conclusion

The design I have presented was not what I had originally planned. I made several changes, mostly from a complicated design to one more simplistic in tone. This was due to the necessities of the show and the quick flow of scenic changes the script and music creates. I created something that is achievable but still sticks to the themes I wanted to explore.

This show has a lot of character and life embedded in the score while dealing with serious issues. I feel that my design is a good balance of those two ideas. In using bright bold colors in the costumes and lights, I created a bold contrast with the set. This gives the show a dynamic quality while keeping its serious tone.

To me this is the key to design, harmonizing between an individual artist's wants and the needs of the script. I believe I have achieved this in my design for *Bare: A Pop Opera*. My design is different from other productions based on photos. I am proud to have created something unique while respecting the confines of the script.

References

Anderson, Tammy L., "Understanding the Alteration and Decline of a Music Scene: Observations from Rave Culture". *Sociological Forum*, vol.24 no.2 (2009) 309-311. Accessed 10/02/2013 16:19, Stable URL:<http://www.jstor.org/stable/40210403>

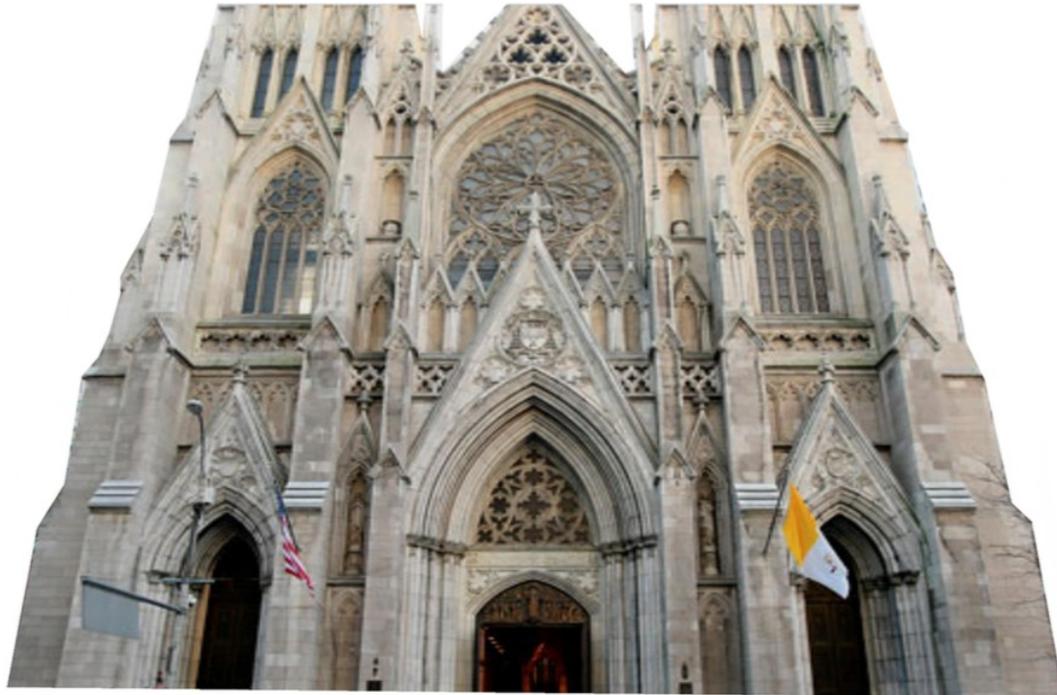
Hartmere Jr, Jon and Intrabartolo, Damon. "Bare: A Pop Opera." Theatrical Rights, 2000.

Appendices

Appendix A: Images Cited



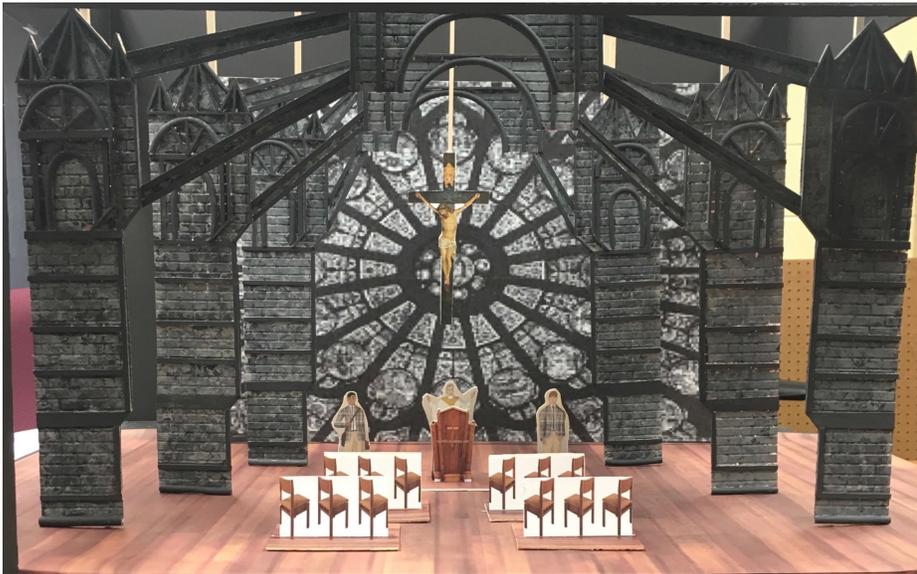
1.



2.



3.



4.



5.



6.



7.



8.



9.



10.

11.



Jason

Unifrom



Bare: A Pop Opera

12.

Ivy

Uniform

Bare: A Pop Opera



13.

Peter

Party

Rave



Bare: A Pop Opera

14.

Jason

Rave



Party



Bare: A Pop Opera

15.



Ivy

Rave

Party

Bare: A Pop Opera

16.

Nadia
Party



Bare: A Pop Opera

17.

Matt
Rave



Bare: A Pop Opera

18.

LUCAS

Party

Rave



Bare: A Pop Opera

19.



20.

Diane

Rave



Bare: A Pop Opera

Party



21.

Kyra

Rave



Party



Bare: A Pop Opera

22.

Rory



Party

Bare: A Pop Opera



23.

Alan

Rave

Party



Bare: A Pop Opera



24.

Zach

Party

Rave

Camera

Bare: A



25.

Claire
Warning



Bare: A Pop Opera

26.

Claire
Epiphany



Bare: A Pop Opera

27.

claire
Wedding



Bare: A Pop Opera

28.

Claire

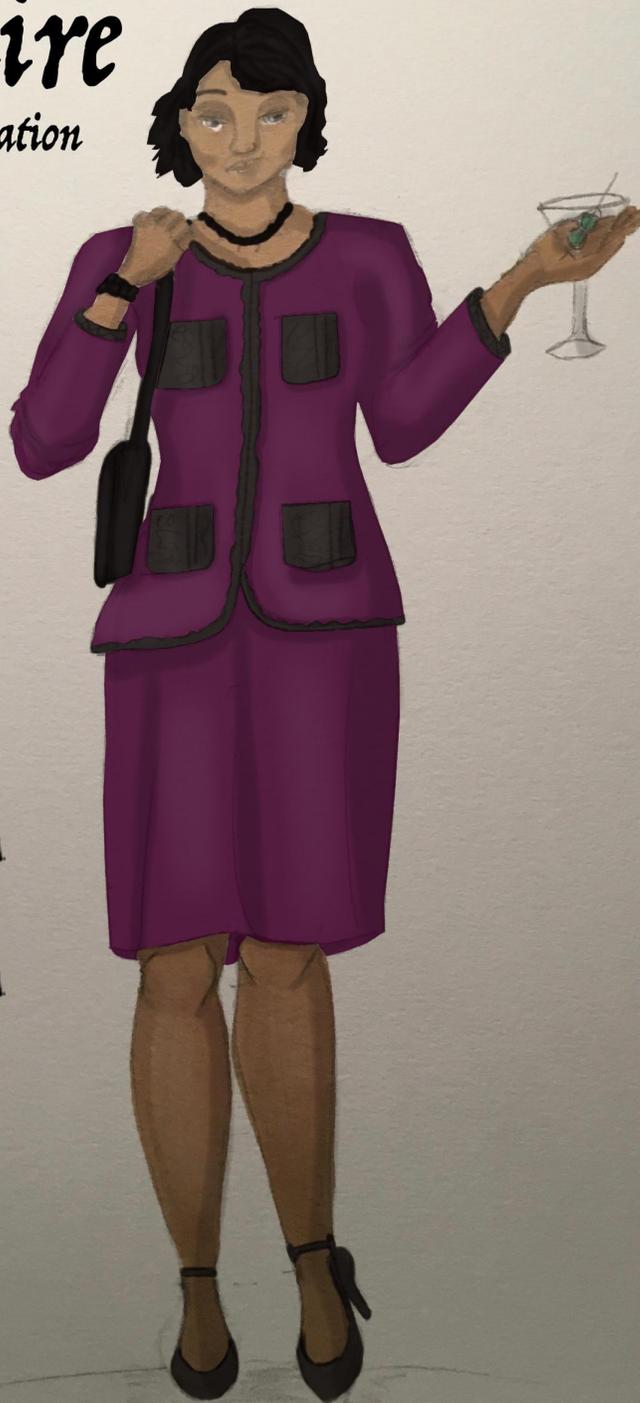
Phone #1



Bare: A Pop Opera

29.

Claire
Graduation



Bare: A Pop Opera

30.

Graduation Gown

All Students except Jason



Bare: A Pop Opera

31.



32.

Sr. Chantelle
Nun



Bare: A Pop Opera

33.

Priest

Epiphany



Bare: A Pop Opera

34.

Priest

Ordinary Time



Bare: A Pop Opera

35.

Rory

Saint



Bare: A Pop Opera

36.

Kyra
Saint



Bare: A Pop Opera

37.

Zach
Saint



Bare: A Pop Opera

38.

Alan
Saints



Bare: A Pop Opera

39.

Sr. Chantelle
Mary



Bare: A Pop Opera

40.



41.

Jason
Wedding



Bare: A Pop Opera

42.

Nadia

wedding

Bare: A Pop Opera



43.

Sr. Chantelle
Wedding



Bare: A Pop Opera

44.



45.



46.

Ivy

Romeo and Juliet

Bare: A Pop Opera



47.

Nadia
Romeo and Juliet



Bare: A Pop Opera

48.

Jason

Romeo and Juliet



Bare: A Pop Opera

49.

Peter

Romeo and Juliet

Bare: A Pop Opera



50.

Matt

Romeo and Juliet

Bare: A Pop Opera



51.

LUCAS

Romeo and Juliet



Bare: A Pop Opera

52.

Tanya

Romeo and Juliet



Bare: A Pop Opera

53.

Diane

Romeo and Juliet

Bare: A Pop Opera



54.

Kyra

Romeo and Juliet



Bare: A Pop Opera

55.

Rory

Romeo and Juliet



Bare: A Pop Opera

56.

Alan
Romeo and Juliet

Bare: A Pop Opera



57.

Zach
Romeo and Juliet



Bare: A Pop Opera

58.



59.

Epiphany 1



60.

ΕΠΙΦΑΝΥ 2



61.

Epiphany 3



62.

WONDERLAND



63.



64.



65.

Rave



66.

Best Kept Secret



67.

Best Kept Secret 2



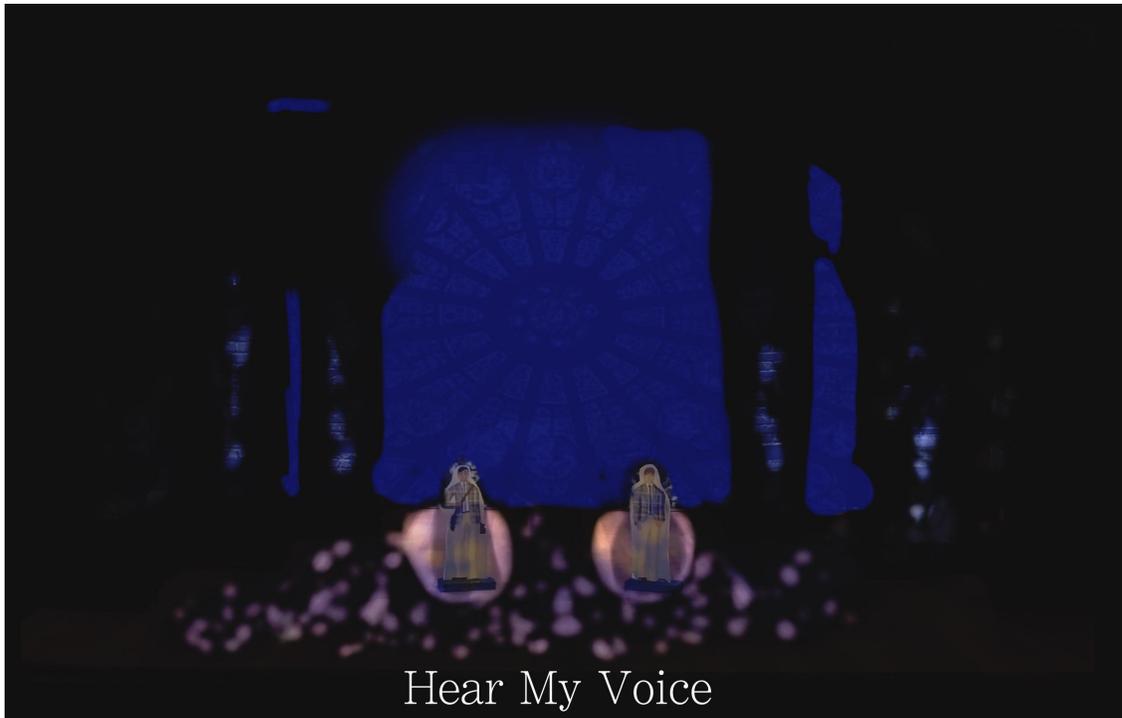
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CONFESSION



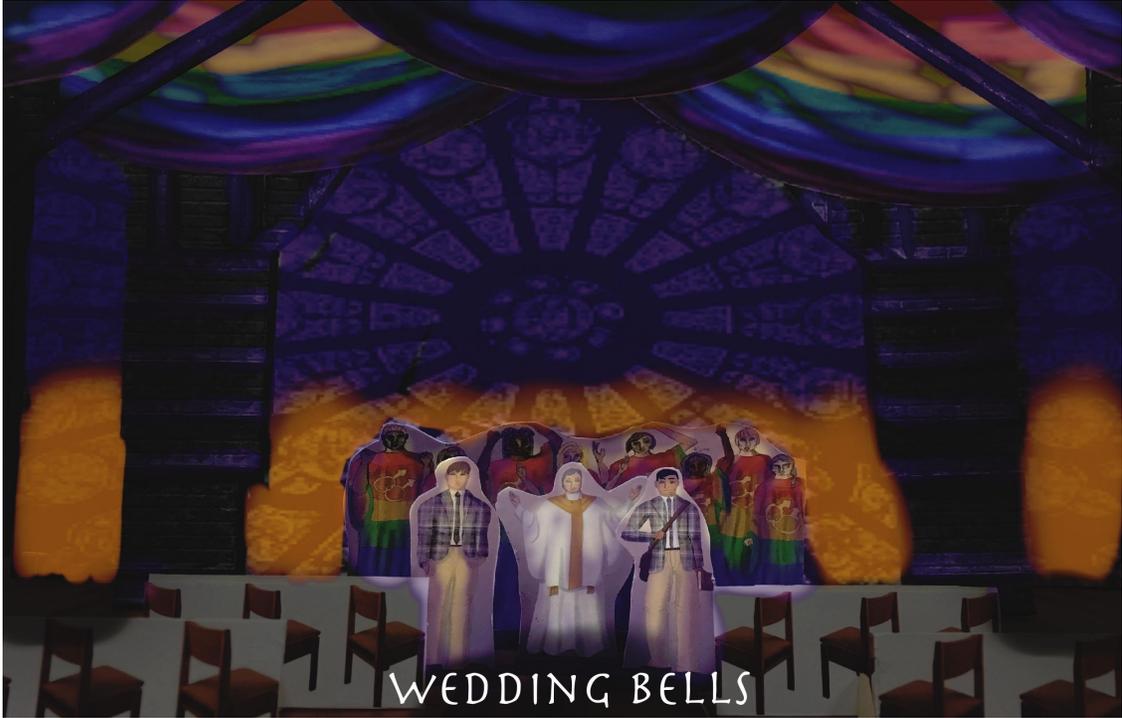
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CONFESSION 2



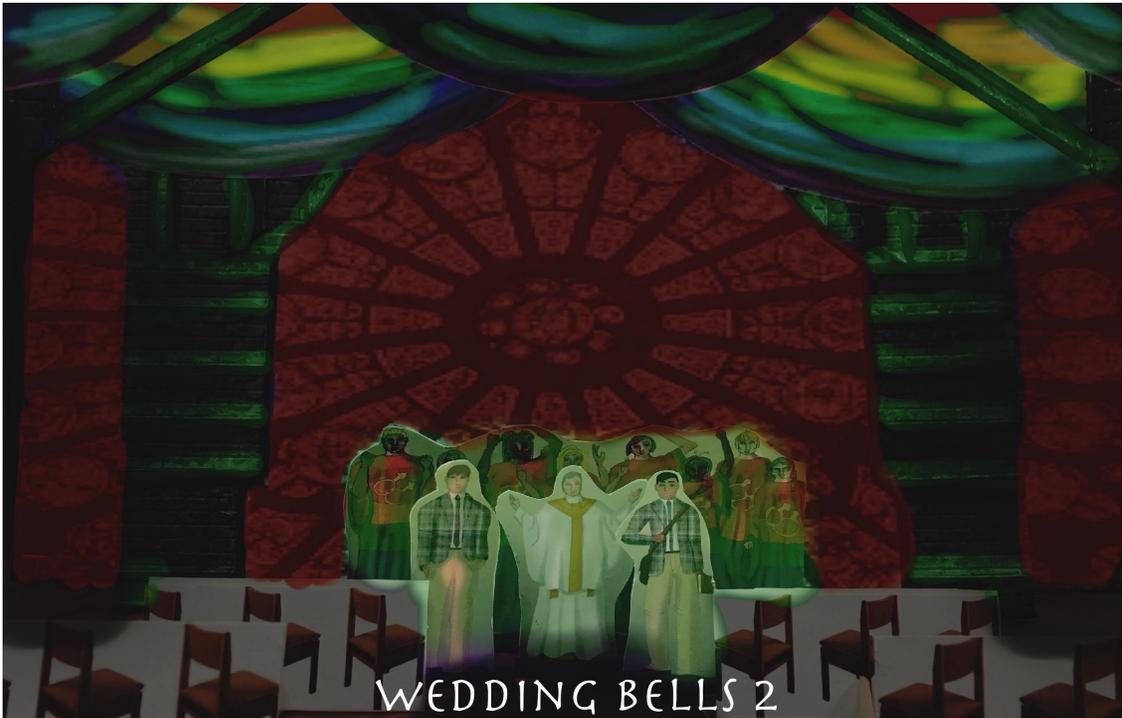
70.

Hear My Voice



71.

WEDDING BELLS



72.

WEDDING BELLS 2



73.

Appendix B: Uncited Images

Costume Renderings that were not mentioned in the body of the text.

Alan

Uniform

Bare: A Pop Opera



Diane

Uniform



Bare: A Pop Opera

Kyra

Unifrom



Bare: A Pop Opera

LUCAS

Uniform



Bare: A Pop Opera

Matt

Uniform



Bare: A Pop Opera

Nadia

Uniform



Bare: A Pop Opera

Peter

Uniform



Bare: A Pop Opera

Rory

Uniform



Bare: Pop Opera

Tanya

Uniform



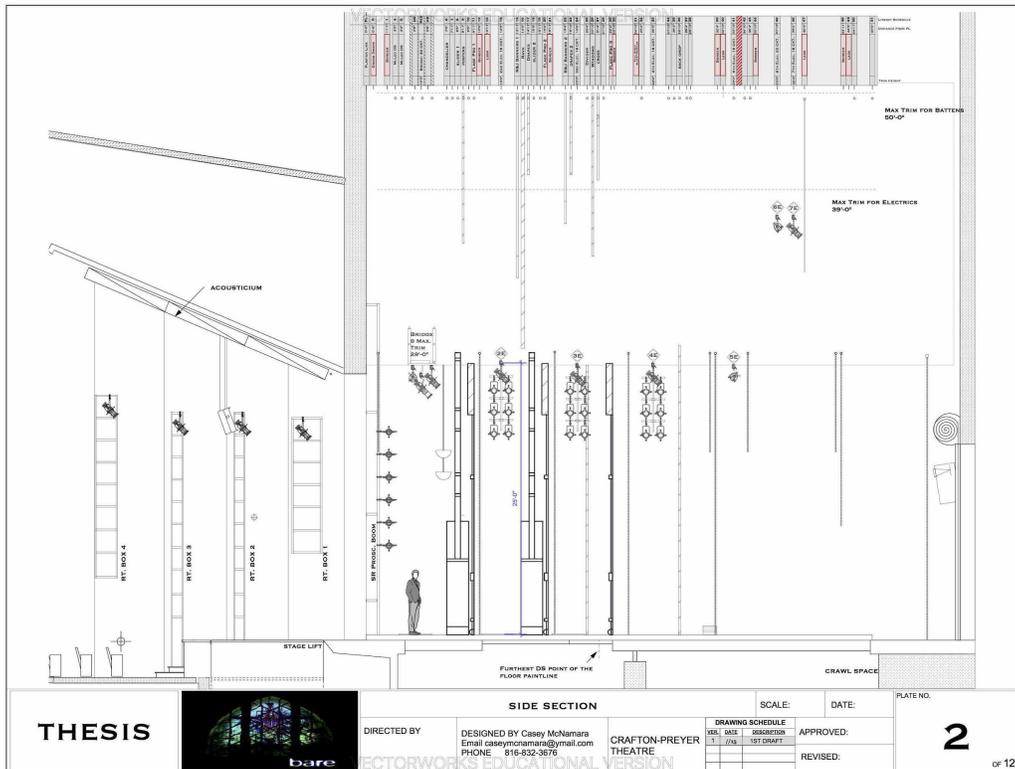
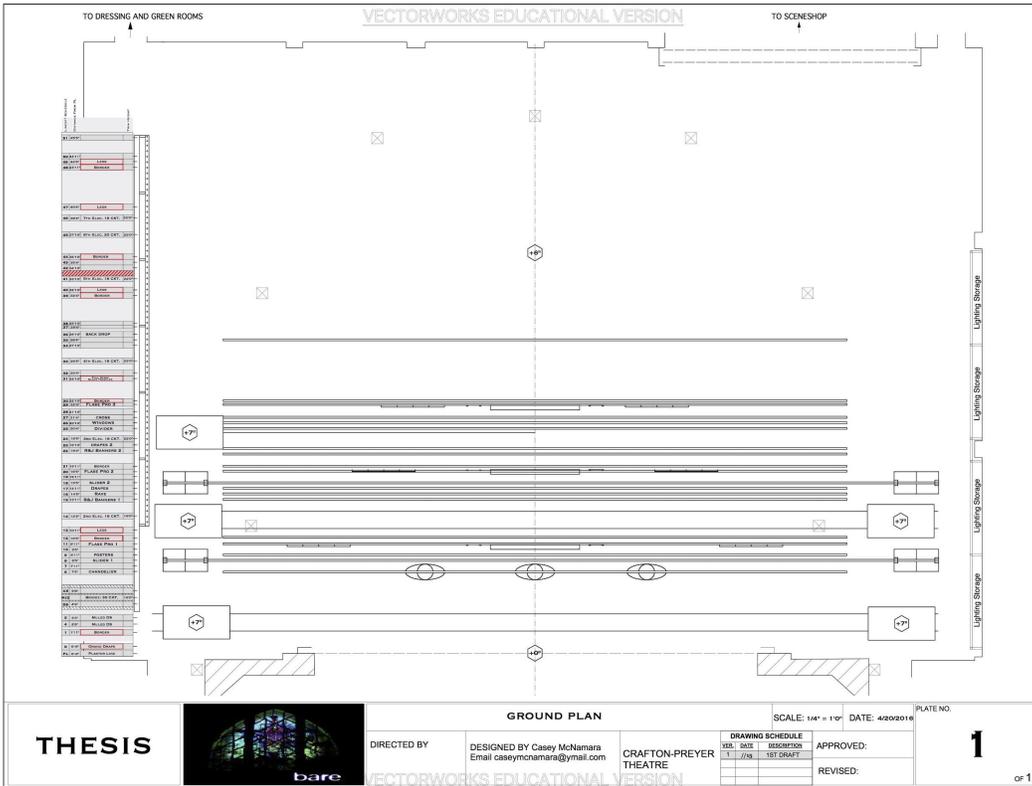
Bare: A Pop Opera

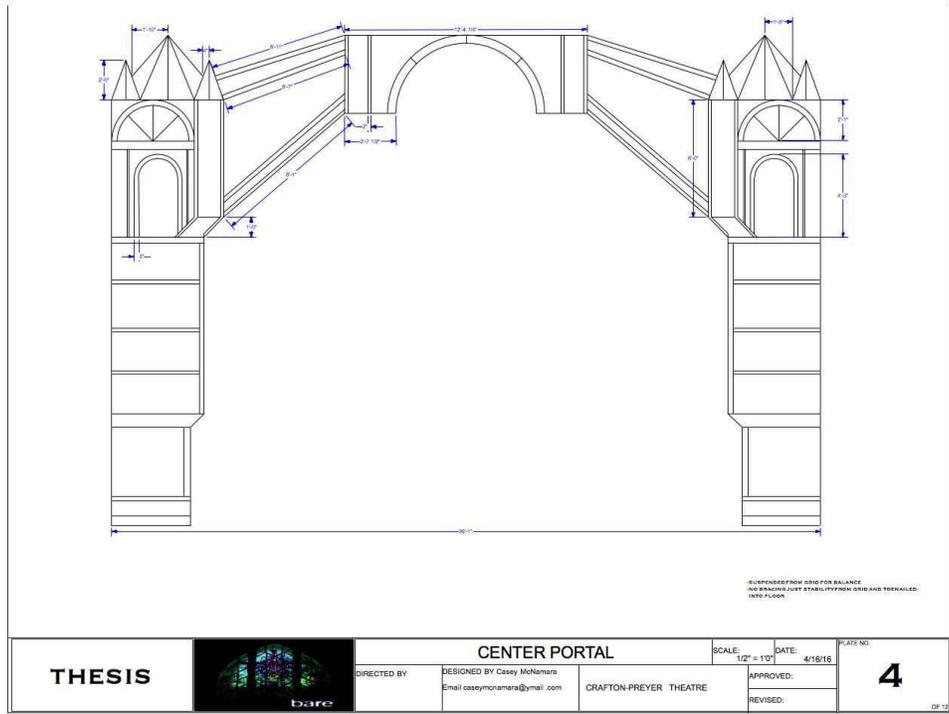
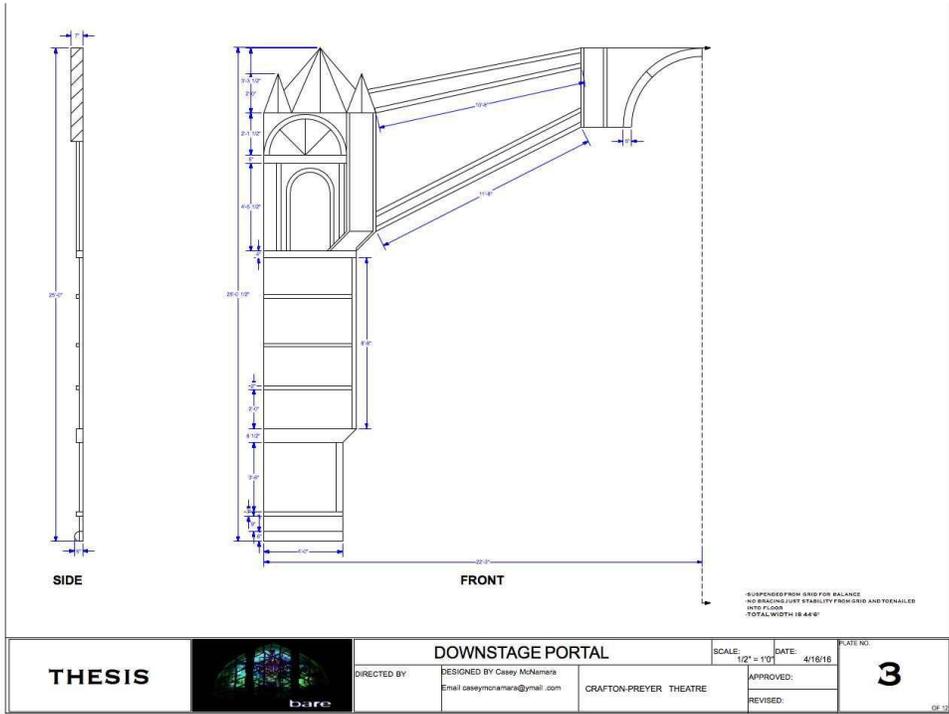
Zach
Uniform

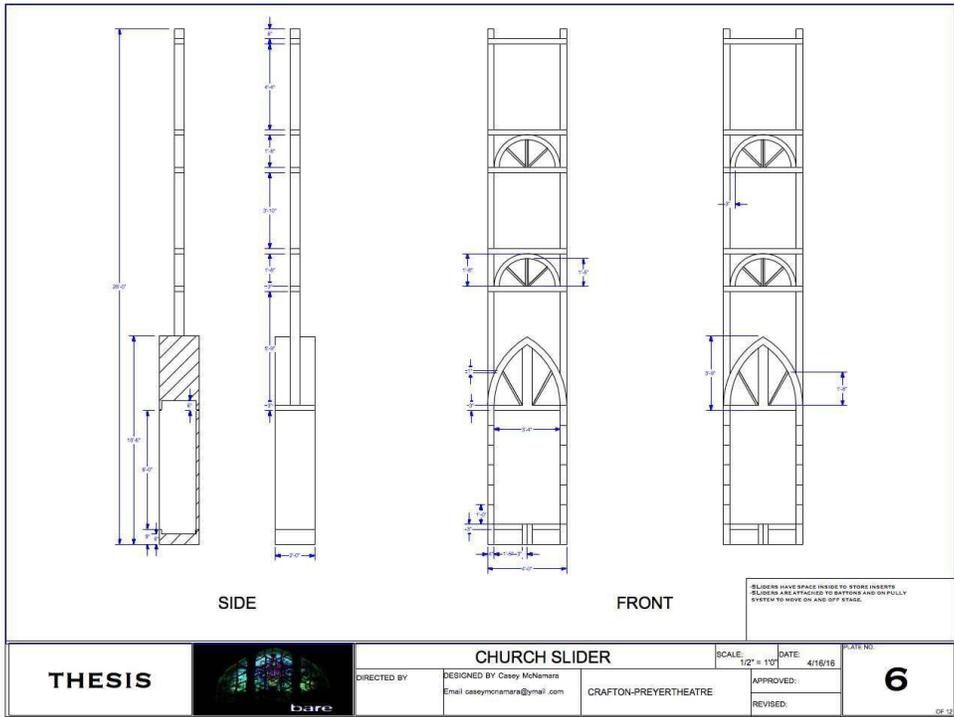
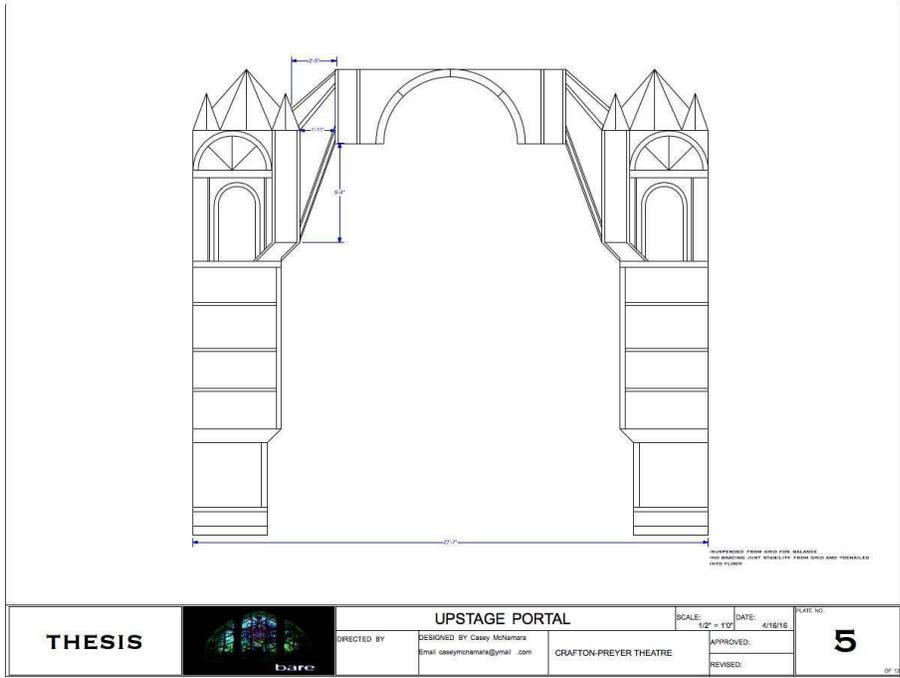


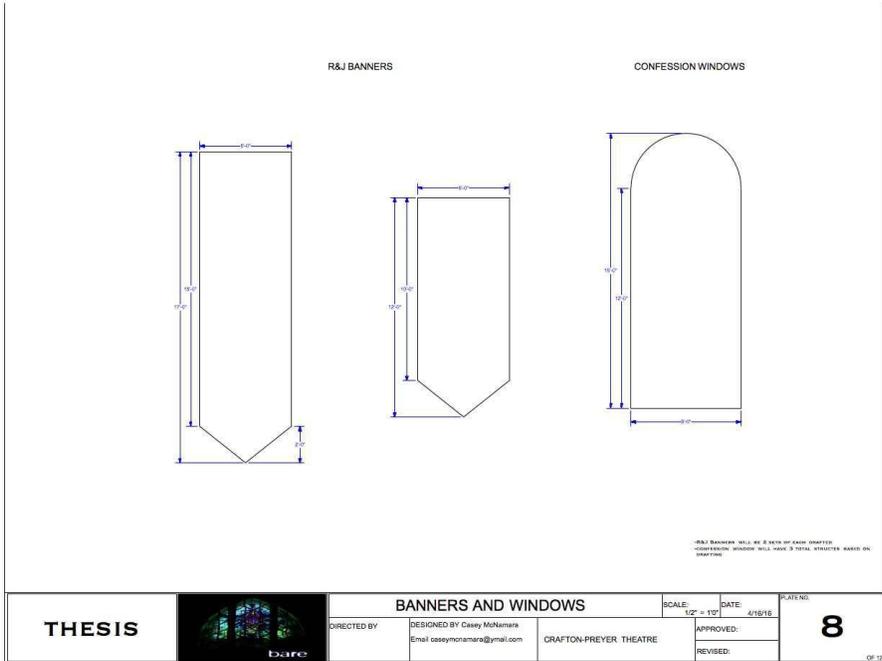
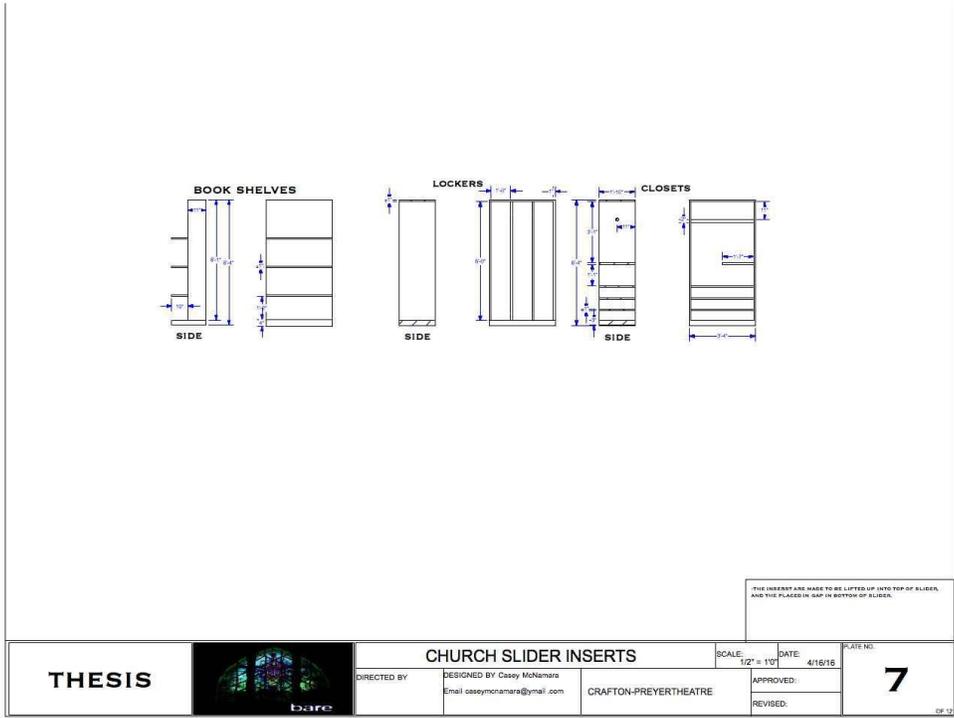
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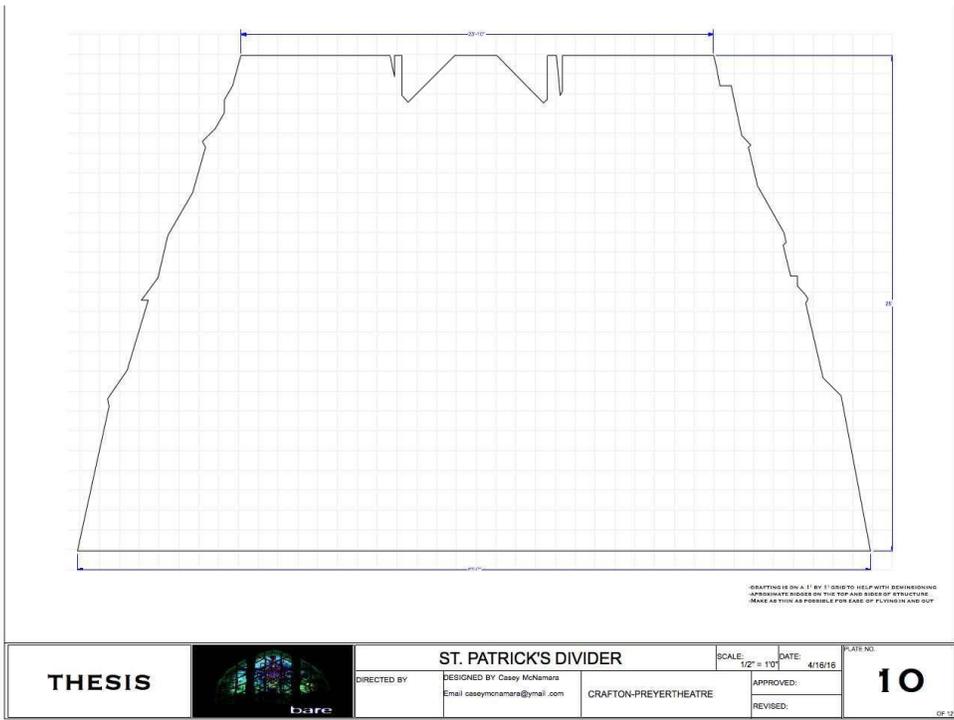
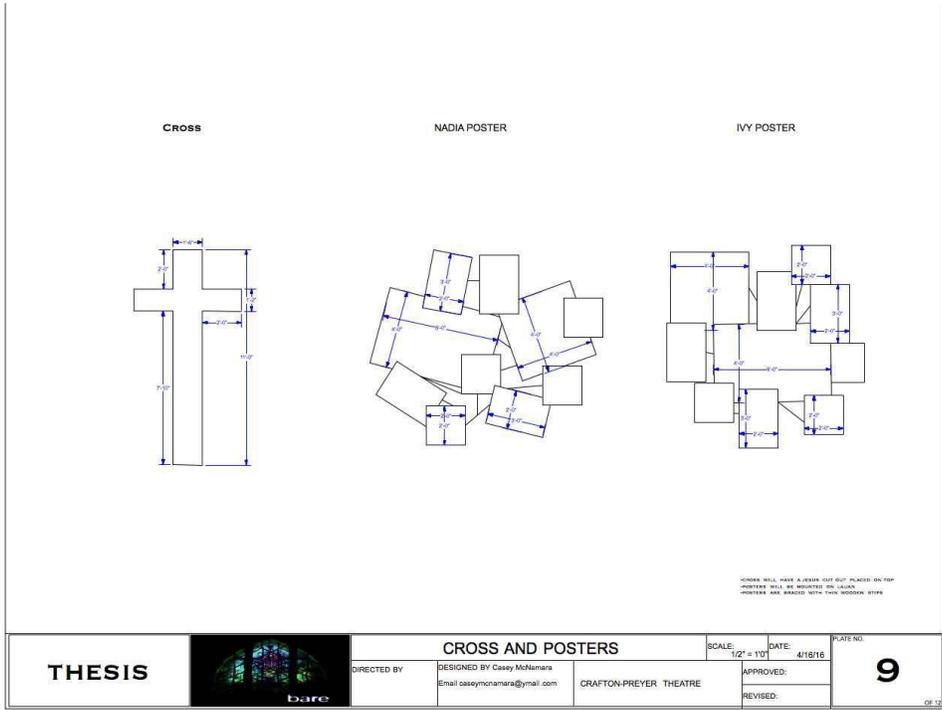
Appendix C: Scenic Paperwork

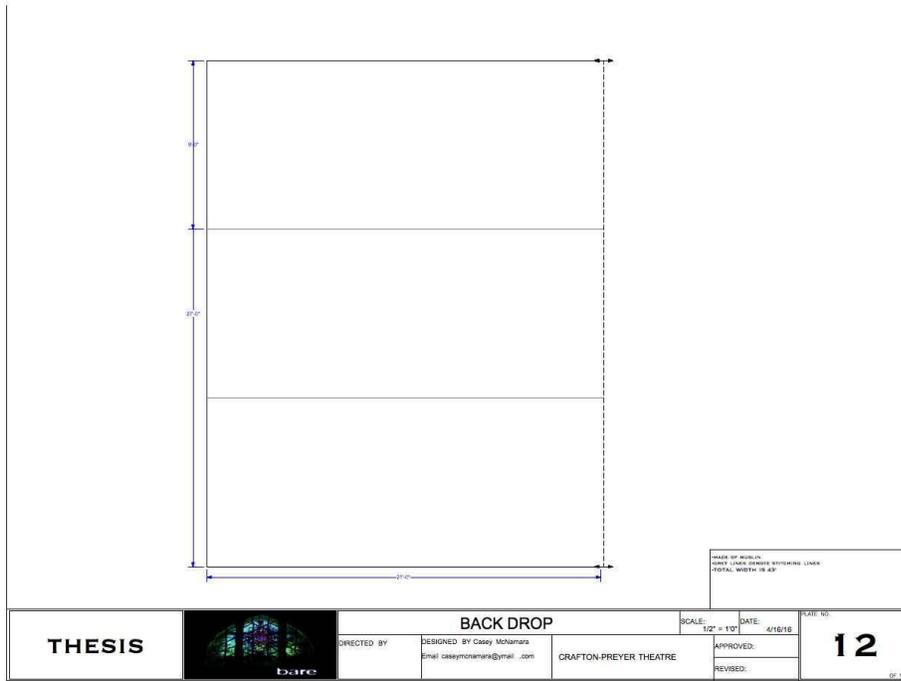
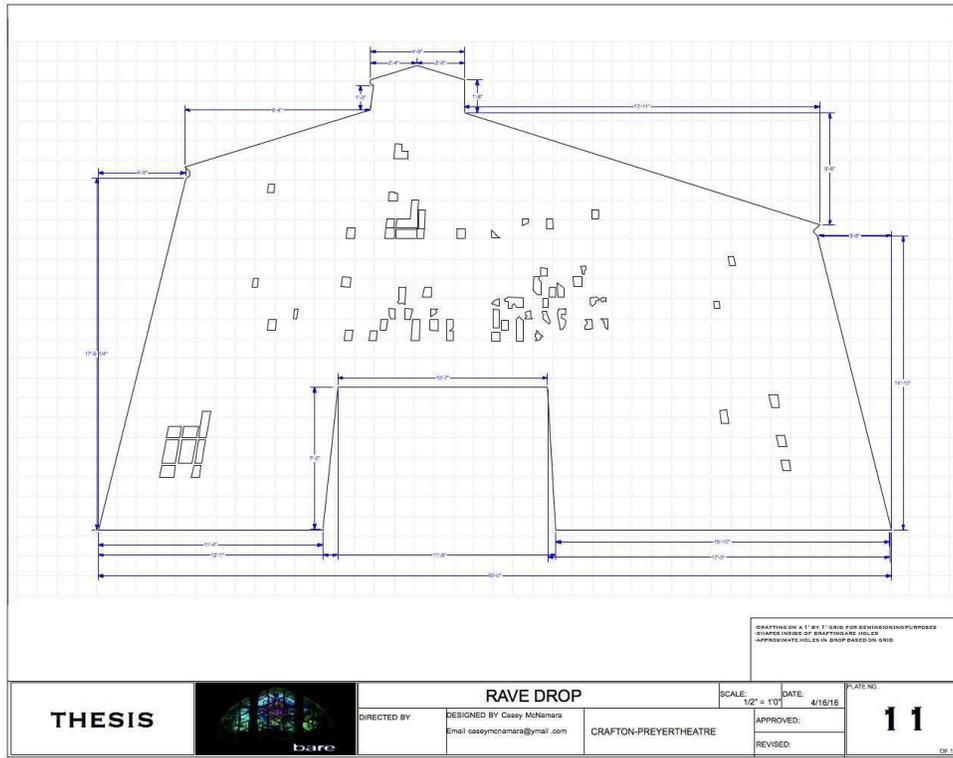


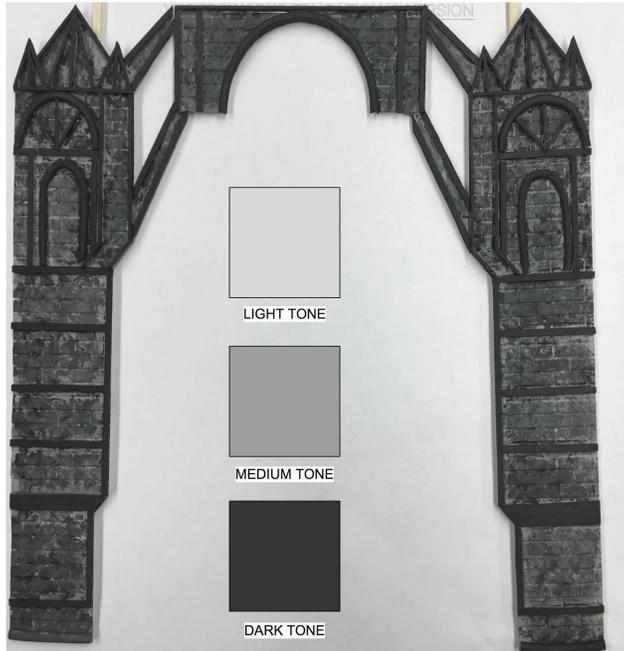












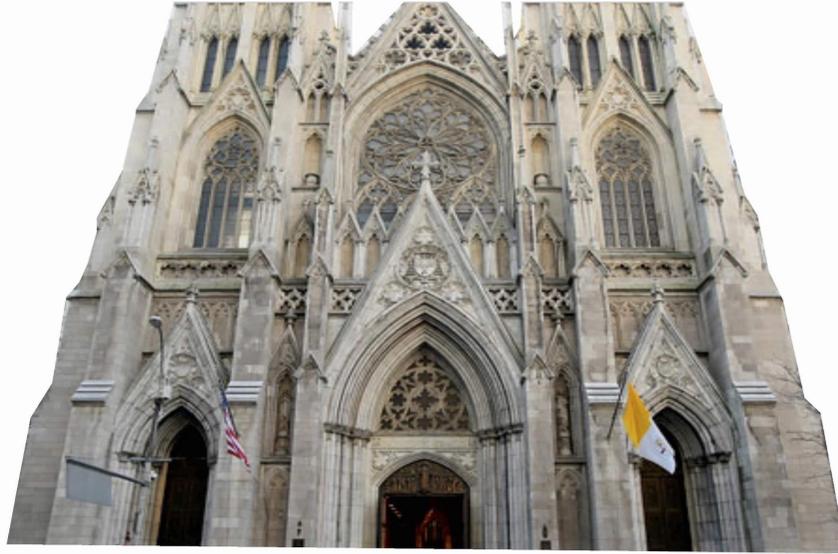
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VECTORWORKS EDUCATIONAL VERSION



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					REVISED:	OF 7

VECTORWORKS EDUCATIONAL VERSION



THESIS



PAINT ELEVATION: DIVIDER

SCALE: 1/2" = 1'0"
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PLATE NO: 3

DIRECTED BY: DESIGNED BY Casey McNamara
Email caseymcnamara@gmail.com
CRAFTON-PREYER THEATRE

APPROVED:
REVISED:

OF 7

VECTORWORKS EDUCATIONAL VERSION



THESIS



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PLATE NO: 4

DIRECTED BY: DESIGNED BY Casey McNamara
Email caseymcnamara@gmail.com
CRAFTON-PREYER THEATRE

APPROVED:
REVISED:

OF 7

WINDOW



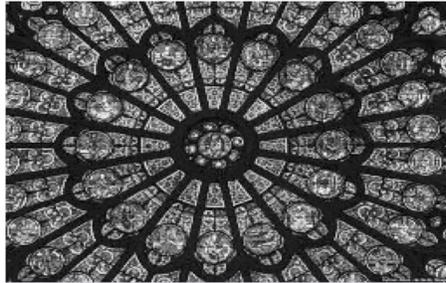
ROMEO AND JULIET BANNERS



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APPROVED:		REVISED:	OF 7		



THESIS



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DESIGNED BY Casey McNamara
Email: caseymcnamara@gmail.com
CRAFTON-PREYER
THEATRE

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NO.	DATE	
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2	8/17	
REVISIONS		REVISOR:
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of 7

TO DRESSING AND GREEN ROOMS

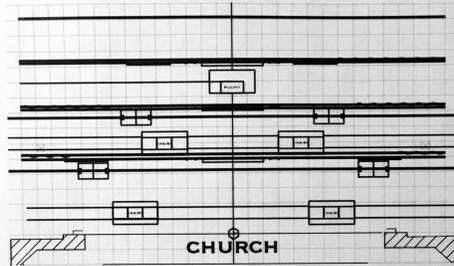
TO SCENESHOP

NO.	DESCRIPTION	QTY	UNIT
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2	PAINT	50	GAL
3	CEILING	200	SQ FT
4	FLOOR	150	SQ FT
5	WALL	300	SQ FT
6	DOOR	2	EA
7	WINDOW	1	EA
8	STAIR	1	EA
9	ELECTRICAL	10	EA
10	PLUMBING	5	EA
11	MECHANICAL	3	EA
12	INSULATION	200	SQ FT
13	CEILING	100	SQ FT
14	FLOOR	50	SQ FT
15	WALL	100	SQ FT
16	DOOR	1	EA
17	WINDOW	1	EA
18	STAIR	1	EA
19	ELECTRICAL	5	EA
20	PLUMBING	2	EA
21	MECHANICAL	1	EA
22	INSULATION	100	SQ FT
23	CEILING	50	SQ FT
24	FLOOR	25	SQ FT
25	WALL	50	SQ FT
26	DOOR	1	EA
27	WINDOW	1	EA
28	STAIR	1	EA
29	ELECTRICAL	2	EA
30	PLUMBING	1	EA
31	MECHANICAL	0	EA
32	INSULATION	50	SQ FT
33	CEILING	25	SQ FT
34	FLOOR	12	SQ FT
35	WALL	25	SQ FT
36	DOOR	1	EA
37	WINDOW	1	EA
38	STAIR	1	EA
39	ELECTRICAL	1	EA
40	PLUMBING	0	EA
41	MECHANICAL	0	EA
42	INSULATION	25	SQ FT
43	CEILING	12	SQ FT
44	FLOOR	6	SQ FT
45	WALL	12	SQ FT
46	DOOR	1	EA
47	WINDOW	1	EA
48	STAIR	1	EA
49	ELECTRICAL	0	EA
50	PLUMBING	0	EA
51	MECHANICAL	0	EA
52	INSULATION	12	SQ FT
53	CEILING	6	SQ FT
54	FLOOR	3	SQ FT
55	WALL	6	SQ FT
56	DOOR	1	EA
57	WINDOW	1	EA
58	STAIR	1	EA
59	ELECTRICAL	0	EA
60	PLUMBING	0	EA
61	MECHANICAL	0	EA
62	INSULATION	6	SQ FT
63	CEILING	3	SQ FT
64	FLOOR	1	SQ FT
65	WALL	3	SQ FT
66	DOOR	1	EA
67	WINDOW	1	EA
68	STAIR	1	EA
69	ELECTRICAL	0	EA
70	PLUMBING	0	EA
71	MECHANICAL	0	EA
72	INSULATION	3	SQ FT
73	CEILING	1	SQ FT
74	FLOOR	0	SQ FT
75	WALL	1	SQ FT
76	DOOR	1	EA
77	WINDOW	1	EA
78	STAIR	1	EA
79	ELECTRICAL	0	EA
80	PLUMBING	0	EA
81	MECHANICAL	0	EA
82	INSULATION	1	SQ FT
83	CEILING	0	SQ FT
84	FLOOR	0	SQ FT
85	WALL	0	SQ FT
86	DOOR	1	EA
87	WINDOW	1	EA
88	STAIR	1	EA
89	ELECTRICAL	0	EA
90	PLUMBING	0	EA
91	MECHANICAL	0	EA
92	INSULATION	0	SQ FT
93	CEILING	0	SQ FT
94	FLOOR	0	SQ FT
95	WALL	0	SQ FT
96	DOOR	1	EA
97	WINDOW	1	EA
98	STAIR	1	EA
99	ELECTRICAL	0	EA
100	PLUMBING	0	EA
101	MECHANICAL	0	EA
102	INSULATION	0	SQ FT
103	CEILING	0	SQ FT
104	FLOOR	0	SQ FT
105	WALL	0	SQ FT
106	DOOR	1	EA
107	WINDOW	1	EA
108	STAIR	1	EA
109	ELECTRICAL	0	EA
110	PLUMBING	0	EA
111	MECHANICAL	0	EA
112	INSULATION	0	SQ FT
113	CEILING	0	SQ FT
114	FLOOR	0	SQ FT
115	WALL	0	SQ FT
116	DOOR	1	EA
117	WINDOW	1	EA
118	STAIR	1	EA
119	ELECTRICAL	0	EA
120	PLUMBING	0	EA
121	MECHANICAL	0	EA
122	INSULATION	0	SQ FT
123	CEILING	0	SQ FT
124	FLOOR	0	SQ FT
125	WALL	0	SQ FT
126	DOOR	1	EA
127	WINDOW	1	EA
128	STAIR	1	EA
129	ELECTRICAL	0	EA
130	PLUMBING	0	EA
131	MECHANICAL	0	EA
132	INSULATION	0	SQ FT
133	CEILING	0	SQ FT
134	FLOOR	0	SQ FT
135	WALL	0	SQ FT
136	DOOR	1	EA
137	WINDOW	1	EA
138	STAIR	1	EA
139	ELECTRICAL	0	EA
140	PLUMBING	0	EA
141	MECHANICAL	0	EA
142	INSULATION	0	SQ FT
143	CEILING	0	SQ FT
144	FLOOR	0	SQ FT
145	WALL	0	SQ FT
146	DOOR	1	EA
147	WINDOW	1	EA
148	STAIR	1	EA
149	ELECTRICAL	0	EA
150	PLUMBING	0	EA
151	MECHANICAL	0	EA
152	INSULATION	0	SQ FT
153	CEILING	0	SQ FT
154	FLOOR	0	SQ FT
155	WALL	0	SQ FT
156	DOOR	1	EA
157	WINDOW	1	EA
158	STAIR	1	EA
159	ELECTRICAL	0	EA
160	PLUMBING	0	EA
161	MECHANICAL	0	EA
162	INSULATION	0	SQ FT
163	CEILING	0	SQ FT
164	FLOOR	0	SQ FT
165	WALL	0	SQ FT
166	DOOR	1	EA
167	WINDOW	1	EA
168	STAIR	1	EA
169	ELECTRICAL	0	EA
170	PLUMBING	0	EA
171	MECHANICAL	0	EA
172	INSULATION	0	SQ FT
173	CEILING	0	SQ FT
174	FLOOR	0	SQ FT
175	WALL	0	SQ FT
176	DOOR	1	EA
177	WINDOW	1	EA
178	STAIR	1	EA
179	ELECTRICAL	0	EA
180	PLUMBING	0	EA
181	MECHANICAL	0	EA
182	INSULATION	0	SQ FT
183	CEILING	0	SQ FT
184	FLOOR	0	SQ FT
185	WALL	0	SQ FT
186	DOOR	1	EA
187	WINDOW	1	EA
188	STAIR	1	EA
189	ELECTRICAL	0	EA
190	PLUMBING	0	EA
191	MECHANICAL	0	EA
192	INSULATION	0	SQ FT
193	CEILING	0	SQ FT
194	FLOOR	0	SQ FT
195	WALL	0	SQ FT
196	DOOR	1	EA
197	WINDOW	1	EA
198	STAIR	1	EA
199	ELECTRICAL	0	EA
200	PLUMBING	0	EA
201	MECHANICAL	0	EA
202	INSULATION	0	SQ FT
203	CEILING	0	SQ FT
204	FLOOR	0	SQ FT
205	WALL	0	SQ FT
206	DOOR	1	EA
207	WINDOW	1	EA
208	STAIR	1	EA
209	ELECTRICAL	0	EA
210	PLUMBING	0	EA
211	MECHANICAL	0	EA
212	INSULATION	0	SQ FT
213	CEILING	0	SQ FT
214	FLOOR	0	SQ FT
215	WALL	0	SQ FT
216	DOOR	1	EA
217	WINDOW	1	EA
218	STAIR	1	EA
219	ELECTRICAL	0	EA
220	PLUMBING	0	EA
221	MECHANICAL	0	EA
222	INSULATION	0	SQ FT
223	CEILING	0	SQ FT
224	FLOOR	0	SQ FT
225	WALL	0	SQ FT
226	DOOR	1	EA
227	WINDOW	1	EA
228	STAIR	1	EA
229	ELECTRICAL	0	EA
230	PLUMBING	0	EA
231	MECHANICAL	0	EA
232	INSULATION	0	SQ FT
233	CEILING	0	SQ FT
234	FLOOR	0	SQ FT
235	WALL	0	SQ FT
236	DOOR	1	EA
237	WINDOW	1	EA
238	STAIR	1	EA
239	ELECTRICAL	0	EA
240	PLUMBING	0	EA
241	MECHANICAL	0	EA
242	INSULATION	0	SQ FT
243	CEILING	0	SQ FT
244	FLOOR	0	SQ FT
245	WALL	0	SQ FT
246	DOOR	1	EA
247	WINDOW	1	EA
248	STAIR	1	EA
249	ELECTRICAL	0	EA
250	PLUMBING	0	EA
251	MECHANICAL	0	EA
252	INSULATION	0	SQ FT
253	CEILING	0	SQ FT
254	FLOOR	0	SQ FT
255	WALL	0	SQ FT
256	DOOR	1	EA
257	WINDOW	1	EA
258	STAIR	1	EA
259	ELECTRICAL	0	EA
260	PLUMBING	0	EA
261	MECHANICAL	0	EA
262	INSULATION	0	SQ FT
263	CEILING	0	SQ FT
264	FLOOR	0	SQ FT
265	WALL	0	SQ FT
266	DOOR	1	EA
267	WINDOW	1	EA
268	STAIR	1	EA
269	ELECTRICAL	0	EA
270	PLUMBING	0	EA
271	MECHANICAL	0	EA
272	INSULATION	0	SQ FT
273	CEILING	0	SQ FT
274	FLOOR	0	SQ FT
275	WALL	0	SQ FT
276	DOOR	1	EA
277	WINDOW	1	EA
278	STAIR	1	EA
279	ELECTRICAL	0	EA
280	PLUMBING	0	EA
281	MECHANICAL	0	EA
282	INSULATION	0	SQ FT
283	CEILING	0	SQ FT
284	FLOOR	0	SQ FT
285	WALL	0	SQ FT
286	DOOR	1	EA
287	WINDOW	1	EA
288	STAIR	1	EA
289	ELECTRICAL	0	EA
290	PLUMBING	0	EA
291	MECHANICAL	0	EA
292	INSULATION	0	SQ FT
293	CEILING	0	SQ FT
294	FLOOR	0	SQ FT
295	WALL	0	SQ FT
296	DOOR	1	EA
297	WINDOW	1	EA
298	STAIR	1	EA
299	ELECTRICAL	0	EA
300	PLUMBING	0	EA
301	MECHANICAL	0	EA
302	INSULATION	0	SQ FT
303	CEILING	0	SQ FT
304	FLOOR	0	SQ FT
305	WALL	0	SQ FT
306	DOOR	1	EA
307	WINDOW	1	EA
308	STAIR	1	EA
309	ELECTRICAL	0	EA
310	PLUMBING	0	EA
311	MECHANICAL	0	EA
312	INSULATION	0	SQ FT
313	CEILING	0	SQ FT
314	FLOOR	0	SQ FT
315	WALL	0	SQ FT
316	DOOR	1	EA
317	WINDOW	1	EA
318	STAIR	1	EA
319	ELECTRICAL	0	EA
320	PLUMBING	0	EA
321	MECHANICAL	0	EA
322	INSULATION	0	SQ FT
323	CEILING	0	SQ FT
324	FLOOR	0	SQ FT
325	WALL	0	SQ FT
326	DOOR	1	EA
327	WINDOW	1	EA
328	STAIR	1	EA
329	ELECTRICAL	0	EA
330	PLUMBING	0	EA
331	MECHANICAL	0	EA
332	INSULATION	0	SQ FT
333	CEILING	0	SQ FT
334	FLOOR	0	SQ FT
335	WALL	0	SQ FT
336	DOOR	1	EA
337	WINDOW	1	EA
338	STAIR	1	EA
339	ELECTRICAL	0	EA
340	PLUMBING	0	EA
341	MECHANICAL	0	EA
342	INSULATION	0	SQ FT
343	CEILING	0	SQ FT
344	FLOOR	0	SQ FT
345	WALL	0	SQ FT
346	DOOR	1	EA
347	WINDOW	1	EA
348	STAIR	1	EA
349	ELECTRICAL	0	EA
350	PLUMBING	0	EA
351	MECHANICAL	0	EA
352	INSULATION	0	SQ FT
353	CEILING	0	SQ FT
354	FLOOR	0	SQ FT
355	WALL	0	SQ FT

Shift Plot

Act 1

Shift 1



Epiphany

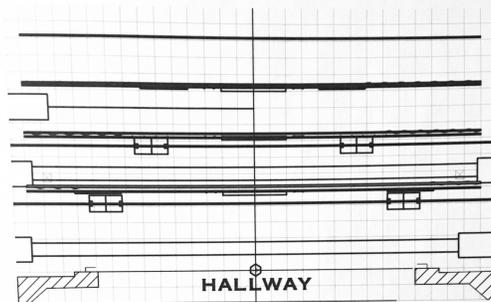
Bring In

- Sliders (no inserts)
- three chairs on the downstage and center stage wagons
- Pulpit on upstage wagon
- Cross flown in (Line set 27)

Take out (During Scene)

- Sliders (after actors have exited)

Shift 2



You and I

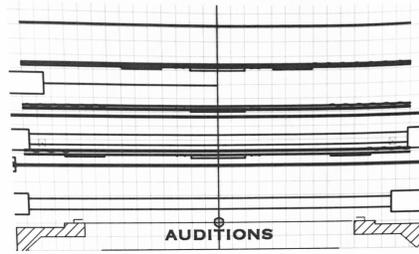
Take out

- All wagons (chairs and pulpit)
- Cross (Line set 27)

Bring In

- Sliders with locker inserts

Shift 3

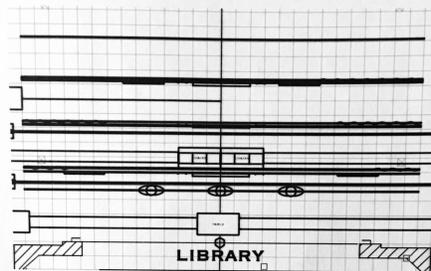


Auditions

Take Out

-Sliders with locker inserts

Shift 4



Wonderland

Bring In

- Downstage Left Wagon with Table
- Center Stage wagons with three chairs each
- Fly in Divider (Line set 25)
- Fly In Chandeliers (Line Set 6)

Shift 5



A Quiet Night At Home

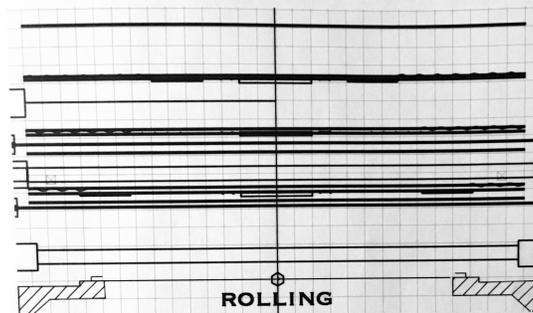
Take Out

- Downstage Left Wagon with Table
- Center Stage wagons with three chairs each
- Fly out Chandeliers (Line set 6)

Bring In

- Downstage Right wagon with bed
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Shift 6



Rolling

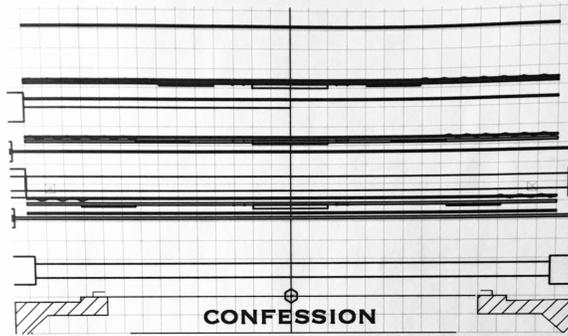
Take out

- Downstage Right wagon with bed
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)
- Fly in Divider (Line set 25)

Bring In

- Rave drop (Line set 16)

Shift 7

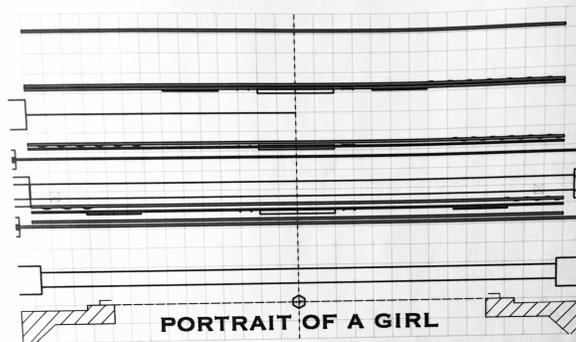


Confession

Take Out
-Rave drop (Line set 16)

Bring In
-Fly in Windows (Line set 26)

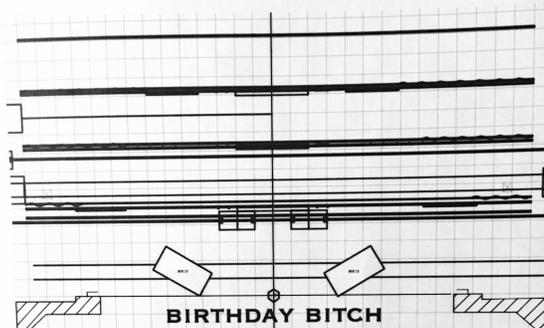
Shift 8



Portrait of a Girl

Take Out
-Fly in Windows (Line set 26)

Shift 9

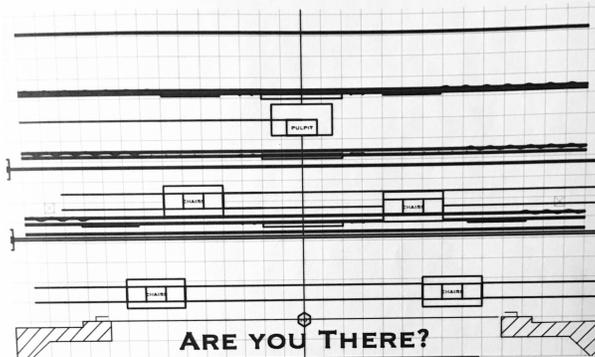


Birthday Bitch

Bring In

- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Shift 10



Are you There?

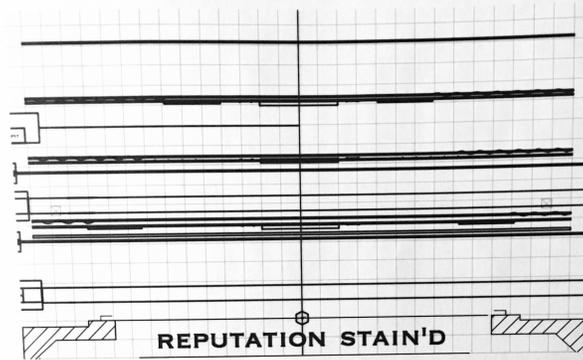
Take Out

- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Bring In

- Center Stage wagons with chairs
- Upstage wagon with pulpit
- Fly in Cross (Line set 27)

Shift 11

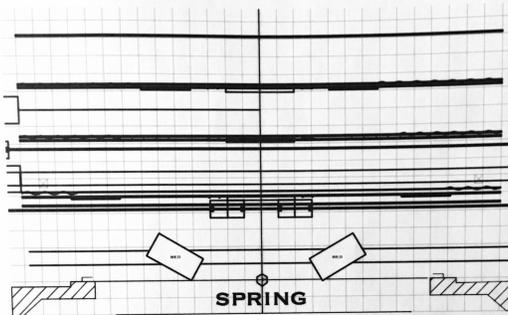


Reputation Stain'd

Take Out

- Center Stage wagons with chairs
- Upstage wagon with pulpit
- Fly in Cross (Line set 27)

Shift 12

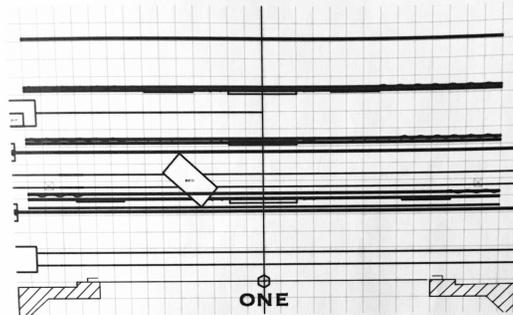


Spring

Bring In

- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Shift 13



One

Take Out

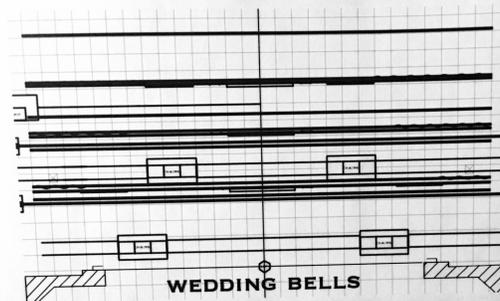
- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Bring In

- Center Stage Left Wagon with bed

Act 2

Shift 14



Wedding Bells

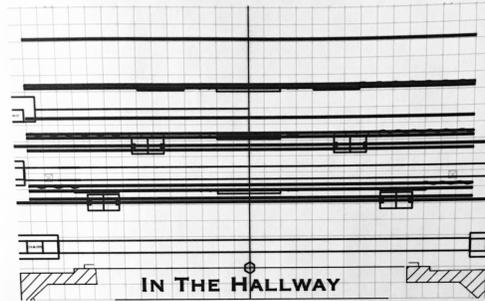
Take Out

- Center Stage Left Wagon with bed

Bring In

- Downstage and Center wagons with chairs
- Fly in Drapes (Line set 17 and 23)

Shift 15



In the Hallway

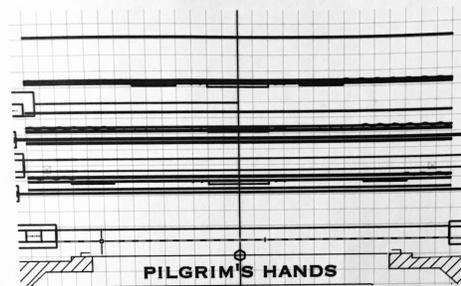
Take Out

- Downstage and Center wagons with chairs
- Fly in Drapes (Line set 17 and 23)

Bring In

- Sliders with Locker Inserts

Shift 16

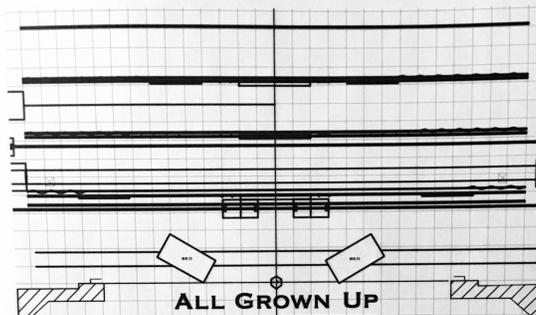


Pilgrim's Hands

Take Out

- Sliders with Locker Inserts

Shift 17

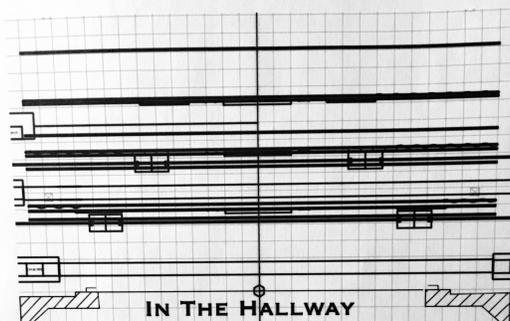


All Grown Up

Bring In

- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Shift 18



Promise

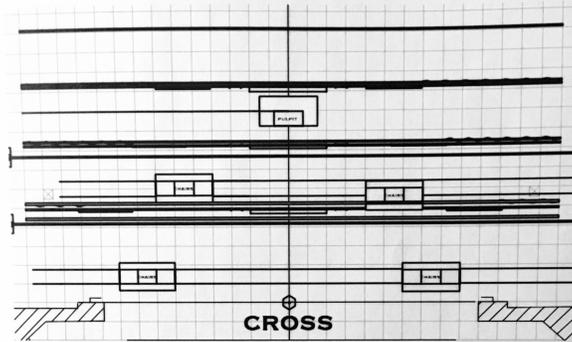
Take Out

- Downstage wagons with beds
- Down stage sliders with closet inserts
- Fly In Posters (Line set 9)

Bring In

- Sliders with Locker inserts

Shift 19



Cross

Take Out

-Sliders with Locker inserts

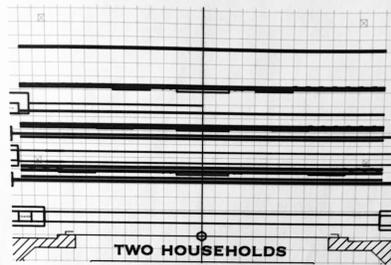
Bring In

-three chairs on the downstage and center stage wagons

-Pulpit on upstage wagon

-Cross flown in (Line set 27)

Shift 20



Two Households

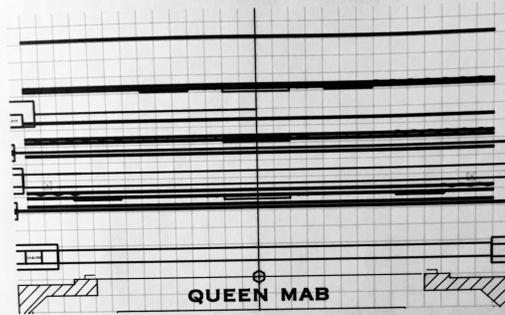
Take Out

-three chairs on the downstage and center stage wagons

-Pulpit on upstage wagon

-Cross flown in (Line set 27)

Shift 21

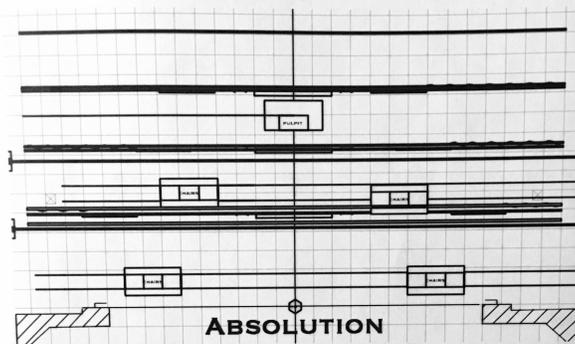


Queen Mab

Bring In

-Romeo and Juliet Banners (Line sets 15 and 22)

Shift 22



Absolution

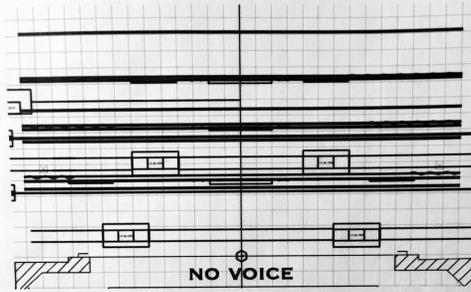
Take Out

-Romeo and Juliet Banners (Line sets 15 and 22)

Bring In

-three chairs on the downstage and center stage wagons
-Pulpit on upstage wagon
-Cross flown in (Line set 27)

Shift 23



No Voice

Take Out

- Pulpit on upstage wagon
- Cross flown in (Line set 27)



ACT 1 "EPIPHANY"



ACT 1 "YOU AND I"



ACT 1 "ROLE OF A LIFETIME"



ACT 1 "AUDITIONS"



ACT 1 "PLAIN JANE FATASS"



ACT 1 "WONDERLAND"



ACT 1 "A QUIET NIGHT AT HOME"



ACT 1 "ROLLING"



ACT 1 "CONFESSION"



ACT 1 "PORTRAIT OF A GIRL"



ACT 1 "BIRTHDAY BITCH"



ACT 1 "ARE YOU THERE?"



ACT 1 "911 EMERGENCY"



ACT 1 "REPUTATION STAIN'D"



ACT 1 "EVER AFTER"



ACT 1 "SPRING"



ACT 1 "ONE"



ACT 2 "WEDDING BELLS"



ACT 2 "IN THE HALLWAY"



ACT 2 "TOUCH MY SOUL"



ACT 2 "SEE ME/WARNING"



ACT 2 "PILGRIMS HAND"



ACT 2 "GOD DON'T MAKE NO TRASH"



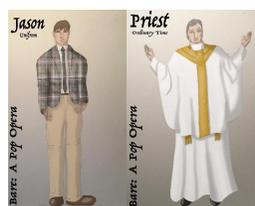
ACT 2 "ALL GROWN UP"



ACT 2 "PROMISE"



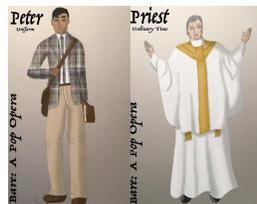
ACT 2 "ONCE UPON A TIME"



ACT 2 "CROSS"



ACT 2 "TWO HOUSEHOLDS"

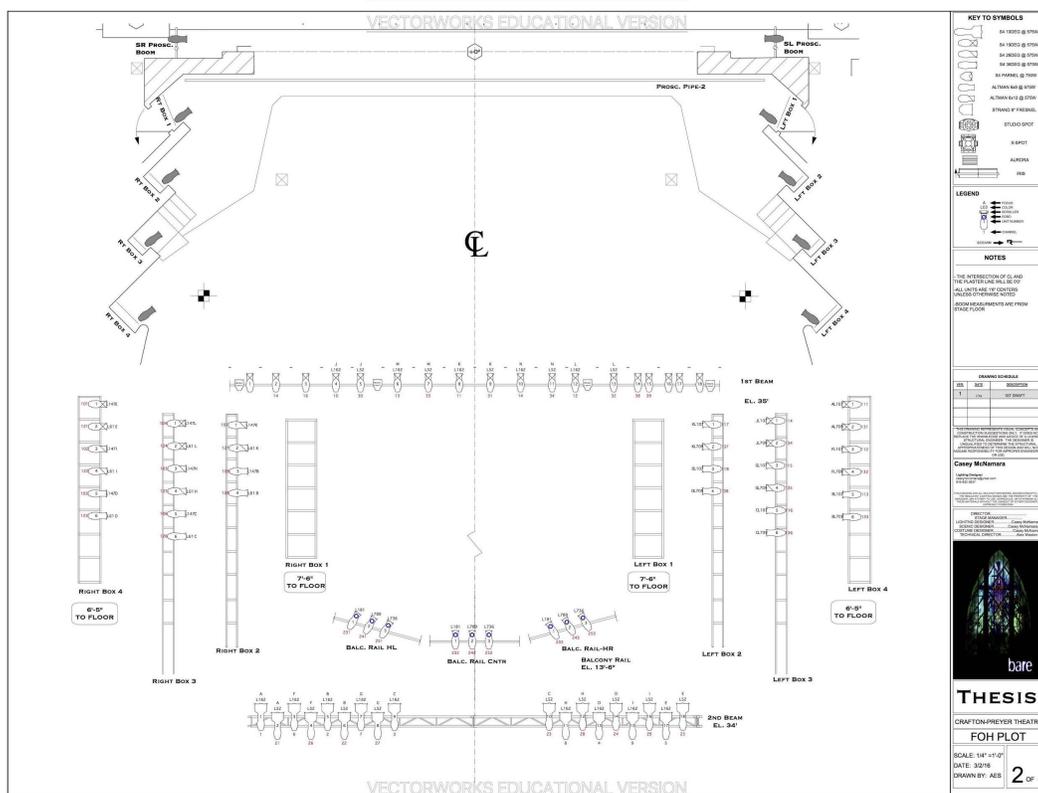
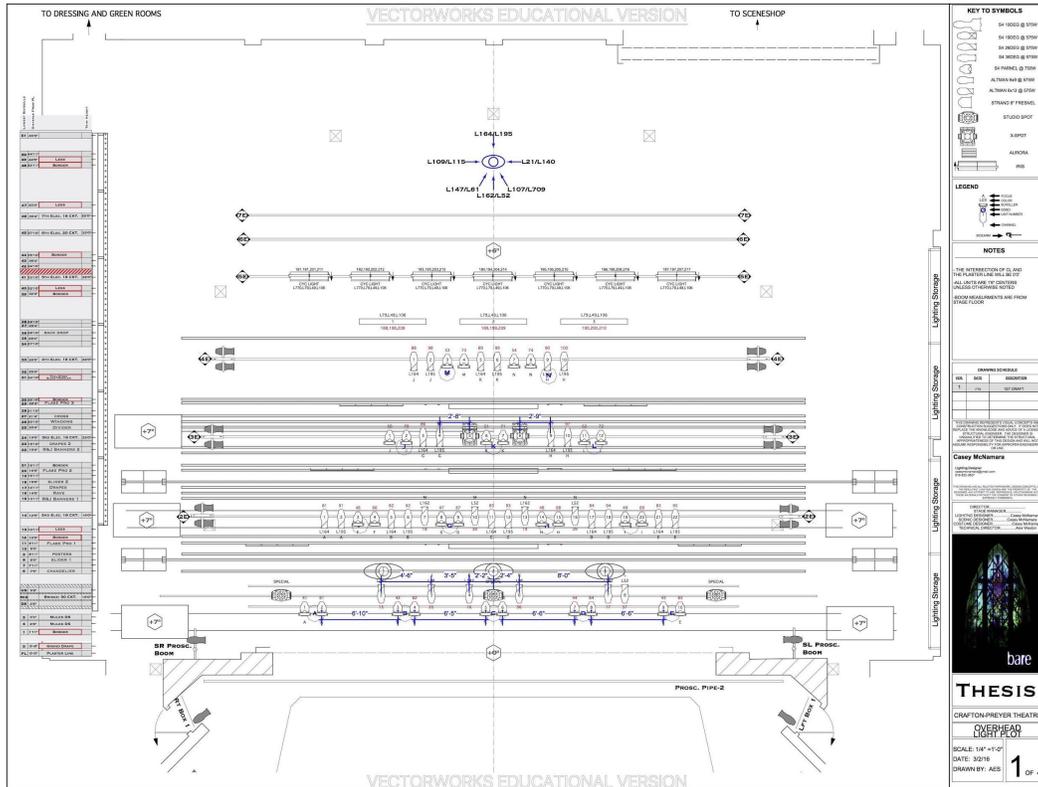


ACT 2 "ABSOLUTION"



ACT 2 "NO VOICE"

Appendix E: Lighting Paperwork



BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(1)	2nd Beam	1	FRONT WARM	S4 10 DEG 575w	L162
(2)	2nd Beam	5	FRONT WARM	S4 10 DEG 575w	L162
(3)	2nd Beam	9	FRONT WARM	S4 10 DEG 575w	L162
(4)	2nd Beam	13	FRONT WARM	S4 10 DEG 575w	L162
(5)	2nd Beam	17	FRONT WARM	S4 10 DEG 575w	L162
(6)	2nd Beam	3	FRONT WARM	S4 10 DEG 575w	L162
(7)	2nd Beam	7	FRONT WARM	S4 10 DEG 575w	L162
(8)	2nd Beam	11	FRONT WARM	S4 10 DEG 575w	L162
(9)	2nd Beam	15	FRONT WARM	S4 10 DEG 575w	L162
(10)	1st Beam	4	FRONT WARM	19 Source-4	L162
(11)	1st Beam	8	FRONT WARM	19 Source-4	L162
(12)	1st Beam	12	FRONT WARM	19 Source-4	L162
(13)	1st Beam	6	FRONT WARM	19 Source-4	L162
(14)	1st Beam	10	FRONT WARM	19 Source-4	L162
(15)	BRIDGE-DS	2	FRONT WARM	26 Deg	L162
(16)	BRIDGE-DS	4	FRONT WARM	26 Deg	L162
(17)	BRIDGE-DS	7	FRONT WARM	26 Deg	L162
(18)	ELEC-2	7	FRONT WARM	26 Deg	L162
(19)	ELEC-2	13	FRONT WARM	26 Deg	L162
(21)	2nd Beam	2	FRONT COOL	S4 10 DEG 575w	L52
(22)	2nd Beam	6	FRONT COOL	S4 10 DEG 575w	L52
(23)	2nd Beam	10	FRONT COOL	S4 10 DEG 575w	L52
(24)	2nd Beam	14	FRONT COOL	S4 10 DEG 575w	L52
(25)	2nd Beam	18	FRONT COOL	S4 10 DEG 575w	L52
(26)	2nd Beam	4	FRONT COOL	S4 10 DEG 575w	L52
(27)	2nd Beam	8	FRONT COOL	S4 10 DEG 575w	L52
(28)	2nd Beam	12	FRONT COOL	S4 10 DEG 575w	L52

Kansas University Theatre / Lightwright 5

(1) thru (28)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(29)	2nd Beam	16	FRONT COOL	S4 10 DEG 575w	L52
(30)	1st Beam	5	FRONT COOL	19 Source-4	L52
(31)	1st Beam	9	FRONT COOL	19 Source-4	L52
(32)	1st Beam	13	FRONT COOL	19 Source-4	L52
(33)	1st Beam	7	FRONT COOL	19 Source-4	L52
(34)	1st Beam	11	FRONT COOL	19 Source-4	L52
(35)	BRIDGE-DS	3	FRONT COOL	26 Deg	L52
(36)	BRIDGE-DS	6	FRONT COOL	26 Deg	L52
(37)	BRIDGE-DS	8	FRONT COOL	26 Deg	L52
(38)	ELEC-2	10	FRONT COOL	26 Deg	L52
(39)	ELEC-2	16	FRONT COOL	26 Deg	L52
(41)	BRIDGE-DS	1	TOP 1	S4 PARNel 750w	
(42)	BRIDGE-DS	3	TOP 1	S4 PARNel 750w	
(43)	BRIDGE-DS	5	TOP 1	S4 PARNel 750w	
(44)	BRIDGE-DS	7	TOP 1	S4 PARNel 750w	
(45)	BRIDGE-DS	9	TOP 1	S4 PARNel 750w	
(46)	ELEC-2	3	TOP 1	S4 PARNel 750w	
(47)	ELEC-2	8	TOP 1	S4 PARNel 750w	
(48)	ELEC-2	14	TOP 1	S4 PARNel 750w	
(49)	ELEC-2	19	TOP 1	S4 PARNel 750w	
(50)	ELEC-3	1	TOP 1	S4 PARNel 750w	
(51)	ELEC-3	6	TOP 1	S4 PARNel 750w	
(52)	ELEC-3	11	TOP 1	S4 PARNel 750w	
(53)	ELEC-4	3	TOP 1	S4 PARNel 750w	
(54)	ELEC-4	7	TOP 1	S4 PARNel 750w	

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(29) thru (54)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(61)	BRIDGE-DS	2	TOP 2	S4 PARNel 750w	
(62)	BRIDGE-DS	4	TOP 2	S4 PARNel 750w	
(63)	BRIDGE-DS	6	TOP 2	S4 PARNel 750w	
(64)	BRIDGE-DS	8	TOP 2	S4 PARNel 750w	
(65)	BRIDGE-DS	10	TOP 2	S4 PARNel 750w	
(66)	ELEC-2	4	TOP 2	S4 PARNel 750w	
(67)	ELEC-2	9	TOP 2	S4 PARNel 750w	
(68)	ELEC-2	15	TOP 2	S4 PARNel 750w	
(69)	ELEC-2	20	TOP 2	S4 PARNel 750w	
(70)	ELEC-3	2	TOP 2	S4 PARNel 750w	
(71)	ELEC-3	7	TOP 2	S4 PARNel 750w	
(72)	ELEC-3	12	TOP 2	S4 PARNel 750w	
(73)	ELEC-4	4	TOP 2	S4 PARNel 750w	
(74)	ELEC-4	8	TOP 2	S4 PARNel 750w	
(81)	ELEC-2	1	BACK WARM	26 Deg	L164
(82)	ELEC-2	5	BACK WARM	26 Deg	L164
(83)	ELEC-2	11	BACK WARM	26 Deg	L164
(84)	ELEC-2	17	BACK WARM	26 Deg	L164
(85)	ELEC-2	21	BACK WARM	26 Deg	L164
(86)	ELEC-3	3	BACK WARM	26 Deg	L164
(87)	ELEC-3	9	BACK WARM	26 Deg	L164
(88)	ELEC-4	1	BACK WARM	26 Deg	L164
(89)	ELEC-4	5	BACK WARM	26 Deg	L164
(90)	ELEC-4	9	BACK WARM	26 Deg	L164
(91)	ELEC-2	2	BACK COOL	26 Deg	L195
(92)	ELEC-2	6	BACK COOL	26 Deg	L195

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(61) thru (92)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(93)	ELEC-2	12	BACK COOL	26 Deg	L195
(94)	ELEC-2	18	BACK COOL	26 Deg	L195
(95)	ELEC-2	22	BACK COOL	26 Deg	L195
(96)	ELEC-3	4	BACK COOL	26 Deg	L195
(97)	ELEC-3	10	BACK COOL	26 Deg	L195
(98)	ELEC-4	2	BACK COOL	26 Deg	L195
(99)	ELEC-4	6	BACK COOL	26 Deg	L195
(100)	ELEC-4	10	BACK COOL	26 Deg	L195
(101)	Right Box 4	1	RIGHT BOX WARM	19 Source-4	L147
(102)	Right Box 4	3	RIGHT BOX WARM	26 Deg	L147
(103)	Right Box 4	5	RIGHT BOX WARM	36 Deg	L147
(104)	Right Box 3	1	RIGHT BOX WARM	19 Source-4	L147
(105)	Right Box 3	3	RIGHT BOX WARM	26 Deg	L147
(106)	Right Box 3	5	RIGHT BOX WARM	36 Deg	L147
(107)	Right Box 2	1	RIGHT BOX WARM	26 Deg	L147
(108)	Right Box 2	3	RIGHT BOX WARM	36 Deg	L147
(111)	Left Box 4	1	LEFT BOX WARM	19 Source-4	L107
(112)	Left Box 4	3	LEFT BOX WARM	26 Deg	L107
(113)	Left Box 4	5	LEFT BOX WARM	36 Deg	L107
(114)	Left Box 3	1	LEFT BOX WARM	19 Source-4	L107
(115)	Left Box 3	3	LEFT BOX WARM	26 Deg	L107
(116)	Left Box 3	5	LEFT BOX WARM	36 Deg	L107
(117)	Left Box 2	1	LEFT BOX WARM	26 Deg	L107
(118)	Left Box 2	3	LEFT BOX WARM	36 Deg	L107

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(93) thru (118)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(121)	Right Box 4	2	RIGHT BOX COOL	19 Source-4	L61
(122)	Right Box 4	4	RIGHT BOX COOL	26 Deg	L61
(123)	Right Box 4	6	RIGHT BOX COOL	36 Deg	L61
(124)	Right Box 3	2	RIGHT BOX COOL	19 Source-4	L61
(125)	Right Box 3	4	RIGHT BOX COOL	26 Deg	L61
(126)	Right Box 3	6	RIGHT BOX COOL	36 Deg	L61
(127)	Right Box 2	2	RIGHT BOX COOL	26 Deg	L61
(128)	Right Box 2	4	RIGHT BOX COOL	36 Deg	L61
(131)	Left Box 4	2	LEFT BOX COOL	19 Source-4	L709
(132)	Left Box 4	4	LEFT BOX COOL	26 Deg	L709
(133)	Left Box 4	6	LEFT BOX COOL	36 Deg	L709
(134)	Left Box 3	2	LEFT BOX COOL	19 Source-4	L709
(135)	Left Box 3	4	LEFT BOX COOL	26 Deg	L709
(136)	Left Box 3	6	LEFT BOX COOL	36 Deg	L709
(137)	Left Box 2	2	LEFT BOX COOL	26 Deg	L709
(138)	Left Box 2	4	LEFT BOX COOL	36 Deg	L709
(141)	SR. PROSC. BOOM	1	RIGHT SIDE WARM	19 Source-4 575w	L109
(142)	SR. PROSC. BOOM	3	RIGHT SIDE WARM	26 Deg	L109
(143)	SR. PROSC. BOOM	5	RIGHT SIDE WARM	36 Deg	L109
(144)	DSR Hover Boom	1	RIGHT SIDE WARM	26 Deg	L109

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(121) thru (144)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(145)	DSR Hover Boom	3	RIGHT SIDE WARM	36 Deg	L109
(146)	CSR Hover Boom	1	RIGHT SIDE WARM	26 Deg	L109
(147)	CSR Hover Boom	3	RIGHT SIDE WARM	36 Deg	L109
(148)	USR Hover Boom	1	RIGHT SIDE WARM	26 Deg	L109
(149)	USR Hover Boom	3	RIGHT SIDE WARM	36 Deg	L109
(151)	SL PROSC. BOOM	1	LEFT SIDE WARM	19 Source-4 575w	L21
(152)	SL PROSC. BOOM	3	LEFT SIDE WARM	26 Deg 575w	L21
(153)	SL PROSC. BOOM	5	LEFT SIDE WARM	36 Deg 575w	L21
(154)	DSL Hover Boom	1	LEFT SIDE WARM	26 Deg 575w	L21
(155)	DSL Hover Boom	3	LEFT SIDE WARM	36 Deg 575w	L21
(156)	CSL Hover Boom	1	LEFT SIDE WARM	26 Deg 575w	L21
(157)	CSL Hover Boom	3	LEFT SIDE WARM	36 Deg 575w	L21
(158)	USL Hover Boom	1	LEFT SIDE WARM	26 Deg 575w	L21
(159)	USL Hover Boom	3	LEFT SIDE WARM	36 Deg 575w	L21

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(145) thru (159)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(161)	SR. PROSC. BOOM	2	RIGHT SIDE COOL	19 Source-4 575w	L115
(162)	SR. PROSC. BOOM	4	RIGHT SIDE COOL	26 Deg	L115
(163)	SR. PROSC. BOOM	6	RIGHT SIDE COOL	36 Deg	L115
(164)	DSR Hover Boom	2	RIGHT SIDE COOL	26 Deg	L115
(165)	DSR Hover Boom	4	RIGHT SIDE COOL	36 Deg	L115
(166)	CSR Hover Boom	2	RIGHT SIDE COOL	26 Deg	L115
(167)	CSR Hover Boom	4	RIGHT SIDE COOL	36 Deg	L115
(168)	USR Hover Boom	2	RIGHT SIDE COOL	26 Deg	L115
(169)	USR Hover Boom	4	RIGHT SIDE COOL	36 Deg	L115
(171)	SL PROSC. BOOM	2	LEFT SIDE COOL	19 Source-4 575w	L140
(172)	SL PROSC. BOOM	4	LEFT SIDE COOL	26 Deg 575w	L140
(173)	SL PROSC. BOOM	6	LEFT SIDE COOL	36 Deg 575w	L140
(174)	DSL Hover Boom	2	LEFT SIDE COOL	26 Deg 575w	L140
(175)	DSL Hover Boom	4	LEFT SIDE COOL	36 Deg 575w	L140

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(161) thru (175)

BARE: A POP OPERA

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(176)	CSL Hover Boom	2	LEFT SIDE COOL	26 Deg 575w	L140
(177)	CSL Hover Boom	4	LEFT SIDE COOL	36 Deg 575w	L140
(178)	USL Hover Boom	2	LEFT SIDE COOL	26 Deg 575w	L140
(179)	USL Hover Boom	4	LEFT SIDE COOL	36 Deg 575w	L140
(231)	Balc. Rail HL	1	BLUE DREAM	36 Deg	L181
(232)	Balc. Rail Cntr	1	BLUE DREAM	36 Deg	L181
(233)	Balc. Rail- HR	1	BLUE DREAM	36 Deg	L181
(241)	Balc. Rail HL	2	RED DREAM	36 Deg	L789
(242)	Balc. Rail Cntr	2	RED DREAM	36 Deg	L789
(243)	Balc. Rail- HR	2	RED DREAM	36 Deg	L789
(251)	Balc. Rail HL	3	GREEN DREAM	36 Deg	L736
(252)	Balc. Rail Cntr	3	GREEN DREAM	36 Deg	L736
(253)	Balc. Rail- HR	3	GREEN DREAM	36 Deg	L736

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(176) thru (253)

BARE: A POP OPERA

LETTERED Channel

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
(1536.2	FLOOR	1	CYC LIGHT	Aurora Groundrow 1kW	L79, L49, L106
"	"	2	"	"	"
"	"	3	"	"	"

BARE: A POP OPERA

Items WITHOUT Channel

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
ELEC-4		3	SCROLLER	Coloram II 7.5"	
"		4	"	"	
"		7	"	"	
"		8	"	"	
ELEC-3		1	"	"	
"		2	"	"	
"		5	SPECIAL	x.Spot 700w	NA
"		6	SCROLLER	Coloram II 7.5"	
"		7	"	"	
"		8	SPECIAL	x.Spot 700w	NA
"		11	SCROLLER	Coloram II 7.5"	
"		12	"	"	
ELEC-2		3	"	"	
"		4	"	"	
"		8	"	"	
"		9	"	"	
"		14	"	"	
"		15	"	"	
"		19	"	"	
"		20	"	"	
BRIDGE-DS		1	"	"	
"		2	"	"	
"		3	"	"	
"		4	"	"	
"		5	"	"	
"		6	"	"	
"		7	"	"	
"		8	"	"	
"		9	"	"	
"		10	"	"	

BARE: A POP OPERA

Items WITHOUT Channel

Channel	Position	Unit#	Purpose	Inst Type & Access & Watt	Color
ELEC-5		1	CYC LIGHT	Iris 4 1kW	L770, L79, L49, L
"	"	2	"	"	"
"	"	3	"	"	"
"	"	4	"	"	"
"	"	5	"	"	"
"	"	6	"	"	"
"	"	7	"	"	"
"	"	8	"	"	"
BRIDGE-MID-1		1	SPECIAL	Studio Spot 575 700w	NA
"	"	5	"	"	"
"	"	9	"	"	"
FLOOR		4	CYC LIGHT	Aurora Groundrow 1kW	L79, L49, L106
"	"	5	"	"	"
LINE SET		1	LIBRARY LAMPS		
"	"	6	"	"	"
"	"	2	"	"	"
"	"	3	"	"	"

BARE: A POP OPERA

ELEC-4

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	BACK WARM	26 Deg	L164	(86)
2	BACK COOL	26 Deg	L195	(98)
3	TOP 1	S4 PARNel 750w		(53)
3	SCROLLER	Coloram II 7.5"		
4	TOP 2	S4 PARNel 750w		(73)
4	SCROLLER	Coloram II 7.5"		
5	BACK WARM	26 Deg	L164	(89)
6	BACK COOL	26 Deg	L195	(99)
7	TOP 1	S4 PARNel 750w		(54)
7	SCROLLER	Coloram II 7.5"		
8	TOP 2	S4 PARNel 750w		(74)
8	SCROLLER	Coloram II 7.5"		
9	BACK WARM	26 Deg	L164	(90)
10	BACK COOL	26 Deg	L195	(100)

ELEC-3

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	TOP 1	S4 PARNel 750w		(50)
1	SCROLLER	Coloram II 7.5"		
2	TOP 2	S4 PARNel 750w		(70)
2	SCROLLER	Coloram II 7.5"		
3	BACK WARM	26 Deg	L164	(86)
4	BACK COOL	26 Deg	L195	(86)
5	SPECIAL	x Spot 700w	NA	
6	TOP 1	S4 PARNel 750w		(51)
6	SCROLLER	Coloram II 7.5"		
7	TOP 2	S4 PARNel 750w		(71)
7	SCROLLER	Coloram II 7.5"		
8	SPECIAL	x Spot 700w	NA	
9	BACK WARM	26 Deg	L164	(87)
10	BACK COOL	26 Deg	L195	(97)
11	TOP 1	S4 PARNel 750w		(52)
11	SCROLLER	Coloram II 7.5"		
12	TOP 2	S4 PARNel 750w		(72)
12	SCROLLER	Coloram II 7.5"		

ELEC-2

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	BACK WARM	26 Deg	L164	(81)
2	BACK COOL	26 Deg	L195	(91)
3	TOP 1	S4 PARNel 750w		(46)
3	SCROLLER	Coloram II 7.5"		
4	TOP 2	S4 PARNel 750w		(66)
4	SCROLLER	Coloram II 7.5"		
5	BACK WARM	26 Deg	L164	(82)
6	BACK COOL	26 Deg	L195	(92)
7	FRONT WARM	26 Deg	L162	(18)
8	TOP 1	S4 PARNel 750w		(47)
8	SCROLLER	Coloram II 7.5"		
9	TOP 2	S4 PARNel 750w		(67)
9	SCROLLER	Coloram II 7.5"		
10	FRONT COOL	26 Deg	L52	(38)
11	BACK WARM	26 Deg	L164	(83)
12	BACK COOL	26 Deg	L195	(93)
13	FRONT WARM	26 Deg	L162	(19)
14	TOP 1	S4 PARNel 750w		(48)
14	SCROLLER	Coloram II 7.5"		
15	TOP 2	S4 PARNel 750w		(68)
15	SCROLLER	Coloram II 7.5"		
16	FRONT COOL	26 Deg	L52	(39)
17	BACK WARM	26 Deg	L164	(84)
18	BACK COOL	26 Deg	L195	(94)
19	TOP 1	S4 PARNel 750w		(49)
19	SCROLLER	Coloram II 7.5"		
20	TOP 2	S4 PARNel 750w		(69)
20	SCROLLER	Coloram II 7.5"		
21	BACK WARM	26 Deg	L164	(85)
22	BACK COOL	26 Deg	L195	(95)

BRIDGE-DS

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	TOP 1	S4 PARNel 750w		(41)
1	SCROLLER	Coloram II 7.5"		
2	FRONT WARM	26 Deg	L162	(15)
2	TOP 2	S4 PARNel 750w		(61)
2	SCROLLER	Coloram II 7.5"		
3	FRONT COOL	26 Deg	L52	(35)
3	TOP 1	S4 PARNel 750w		(42)
3	SCROLLER	Coloram II 7.5"		
4	FRONT WARM	26 Deg	L162	(16)
4	TOP 2	S4 PARNel 750w		(62)
4	SCROLLER	Coloram II 7.5"		
5	TOP 1	S4 PARNel 750w		(43)
5	SCROLLER	Coloram II 7.5"		
6	FRONT COOL	26 Deg	L52	(36)
6	TOP 2	S4 PARNel 750w		(63)
6	SCROLLER	Coloram II 7.5"		
7	FRONT WARM	26 Deg	L162	(17)
7	TOP 1	S4 PARNel 750w		(44)
7	SCROLLER	Coloram II 7.5"		
8	FRONT COOL	26 Deg	L52	(37)
8	TOP 2	S4 PARNel 750w		(64)
8	SCROLLER	Coloram II 7.5"		
9	TOP 1	S4 PARNel 750w		(45)
9	SCROLLER	Coloram II 7.5"		
10	TOP 2	S4 PARNel 750w		(65)
10	SCROLLER	Coloram II 7.5"		

ELEC-5

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
2	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
3	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
4	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
5	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
6	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
7	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	
8	CYC LIGHT	Ins 4 1kW	L770, L79, L49, L106	

BRIDGE-MID-1

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	SPECIAL	Studio Spot 575 700w	NA	
5	SPECIAL	Studio Spot 575 700w	NA	
9	SPECIAL	Studio Spot 575 700w	NA	

DSR Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT SIDE WARM	26 Deg	L109	(144)
2	RIGHT SIDE COOL	26 Deg	L115	(164)
3	RIGHT SIDE WARM	36 Deg	L109	(145)
4	RIGHT SIDE COOL	36 Deg	L115	(165)

USR Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT SIDE WARM	26 Deg	L109	(148)
2	RIGHT SIDE COOL	26 Deg	L115	(168)
3	RIGHT SIDE WARM	36 Deg	L109	(149)
4	RIGHT SIDE COOL	36 Deg	L115	(169)

Balc. Rail-HR

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	BLUE DREAM	36 Deg	L181	(233)
2	RED DREAM	36 Deg	L789	(243)
3	GREEN DREAM	36 Deg	L736	(253)

Balc. Rail Cntr

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	BLUE DREAM	36 Deg	L181	(232)
2	RED DREAM	36 Deg	L789	(242)
3	GREEN DREAM	36 Deg	L736	(252)

Balc. Rail HL

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	BLUE DREAM	36 Deg	L181	(231)
2	RED DREAM	36 Deg	L789	(241)
3	GREEN DREAM	36 Deg	L736	(251)

1st Beam

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
4	FRONT WARM	19 Source-4	L162	(10)
5	FRONT COOL	19 Source-4	L52	(30)
6	FRONT WARM	19 Source-4	L162	(13)
7	FRONT COOL	19 Source-4	L52	(33)
8	FRONT WARM	19 Source-4	L162	(11)
9	FRONT COOL	19 Source-4	L52	(31)
10	FRONT WARM	19 Source-4	L162	(14)
11	FRONT COOL	19 Source-4	L52	(34)
12	FRONT WARM	19 Source-4	L162	(12)
13	FRONT COOL	19 Source-4	L52	(32)

2nd Beam

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	FRONT WARM	S4 10 DEG 575w	L162	(1)
2	FRONT COOL	S4 10 DEG 575w	L52	(21)
3	FRONT WARM	S4 10 DEG 575w	L162	(6)
4	FRONT COOL	S4 10 DEG 575w	L52	(26)
5	FRONT WARM	S4 10 DEG 575w	L162	(2)
6	FRONT COOL	S4 10 DEG 575w	L52	(22)
7	FRONT WARM	S4 10 DEG 575w	L162	(7)
8	FRONT COOL	S4 10 DEG 575w	L52	(27)
9	FRONT WARM	S4 10 DEG 575w	L162	(3)
10	FRONT COOL	S4 10 DEG 575w	L52	(23)
11	FRONT WARM	S4 10 DEG 575w	L162	(8)
12	FRONT COOL	S4 10 DEG 575w	L52	(28)
13	FRONT WARM	S4 10 DEG 575w	L162	(4)
14	FRONT COOL	S4 10 DEG 575w	L52	(24)
15	FRONT WARM	S4 10 DEG 575w	L162	(9)
16	FRONT COOL	S4 10 DEG 575w	L52	(29)
17	FRONT WARM	S4 10 DEG 575w	L162	(5)
18	FRONT COOL	S4 10 DEG 575w	L52	(25)

Left Box 4

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT BOX WARM	19 Source-4	L107	(111)
2	LEFT BOX COOL	19 Source-4	L709	(131)
3	LEFT BOX WARM	26 Deg	L107	(112)
4	LEFT BOX COOL	26 Deg	L709	(132)
5	LEFT BOX WARM	36 Deg	L107	(113)
6	LEFT BOX COOL	36 Deg	L709	(133)

Left Box 3

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT BOX WARM	19 Source-4	L107	(114)
2	LEFT BOX COOL	19 Source-4	L709	(134)
3	LEFT BOX WARM	26 Deg	L107	(115)
4	LEFT BOX COOL	26 Deg	L709	(135)
5	LEFT BOX WARM	36 Deg	L107	(116)
6	LEFT BOX COOL	36 Deg	L709	(136)

Left Box 2

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT BOX WARM	26 Deg	L107	(117)
2	LEFT BOX COOL	26 Deg	L709	(137)
3	LEFT BOX WARM	36 Deg	L107	(118)
4	LEFT BOX COOL	36 Deg	L709	(138)

Right Box 4

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT BOX WARM	19 Source-4	L147	(101)
2	RIGHT BOX COOL	19 Source-4	L61	(121)
3	RIGHT BOX WARM	26 Deg	L147	(102)
4	RIGHT BOX COOL	26 Deg	L61	(122)
5	RIGHT BOX WARM	36 Deg	L147	(103)
6	RIGHT BOX COOL	36 Deg	L61	(123)

Right Box 3

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT BOX WARM	19 Source-4	L147	(104)
2	RIGHT BOX COOL	19 Source-4	L61	(124)
3	RIGHT BOX WARM	26 Deg	L147	(105)
4	RIGHT BOX COOL	26 Deg	L61	(125)
5	RIGHT BOX WARM	36 Deg	L147	(106)
6	RIGHT BOX COOL	36 Deg	L61	(126)

Right Box 2

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT BOX WARM	26 Deg	L147	(107)
2	RIGHT BOX COOL	26 Deg	L61	(127)
3	RIGHT BOX WARM	36 Deg	L147	(108)
4	RIGHT BOX COOL	36 Deg	L61	(128)

Right Box 3 thru Right Box 2

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SL. PROSC. BOOM

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT SIDE WARM	19 Source-4 575w	L21	(151)
2	LEFT SIDE COOL	19 Source-4 575w	L140	(171)
3	LEFT SIDE WARM	26 Deg 575w	L21	(152)
4	LEFT SIDE COOL	26 Deg 575w	L140	(172)
5	LEFT SIDE WARM	36 Deg 575w	L21	(153)
6	LEFT SIDE COOL	36 Deg 575w	L140	(173)

CSR Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	RIGHT SIDE WARM	26 Deg	L109	(146)
2	RIGHT SIDE COOL	26 Deg	L115	(166)
3	RIGHT SIDE WARM	36 Deg	L109	(147)
4	RIGHT SIDE COOL	36 Deg	L115	(167)

LINE SET 6

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LIBRARY LAMPS			
2	LIBRARY LAMPS			
3	LIBRARY LAMPS			

SL. PROSC. BOOM thru LINE SET 6

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USL Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT SIDE WARM	26 Deg 575w	L21	(158)
2	LEFT SIDE COOL	26 Deg 575w	L140	(178)
3	LEFT SIDE WARM	36 Deg 575w	L21	(159)
4	LEFT SIDE COOL	36 Deg 575w	L140	(179)

CSL Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT SIDE WARM	26 Deg 575w	L21	(156)
2	LEFT SIDE COOL	26 Deg 575w	L140	(176)
3	LEFT SIDE WARM	36 Deg 575w	L21	(157)
4	LEFT SIDE COOL	36 Deg 575w	L140	(177)

DSL Hover Boom

Unit#	Purpose	Instrument Type & Accessory & Wattage	Color	Channel
1	LEFT SIDE WARM	26 Deg 575w	L21	(154)
2	LEFT SIDE COOL	26 Deg 575w	L140	(174)
3	LEFT SIDE WARM	36 Deg 575w	L21	(155)
4	LEFT SIDE COOL	36 Deg 575w	L140	(175)

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L109	2	L107	6
L736	2	L61	6
L789	2	L147	6
L181	2	NA	6

BARE: A POP OPERA

Color	Position	U#	Instrument Type	Purpose
L21	SL. PROSC. BOOM	1	19 Source-4	LEFT SIDE WARM
	SL. PROSC. BOOM	3	26 Deg	LEFT SIDE WARM
	SL. PROSC. BOOM	5	36 Deg	LEFT SIDE WARM
	USL Hover Boom	1	26 Deg	LEFT SIDE WARM
	USL Hover Boom	3	36 Deg	LEFT SIDE WARM
	CSL Hover Boom	1	26 Deg	LEFT SIDE WARM
	CSL Hover Boom	3	36 Deg	LEFT SIDE WARM
	DSL Hover Boom	1	26 Deg	LEFT SIDE WARM
	DSL Hover Boom	3	36 Deg	LEFT SIDE WARM
	L79, L49, L106	FLOOR	1	Aurora Groundrow
FLOOR		2	Aurora Groundrow	CYC LIGHT
FLOOR		3	Aurora Groundrow	CYC LIGHT
FLOOR		4	Aurora Groundrow	CYC LIGHT
FLOOR		5	Aurora Groundrow	CYC LIGHT
L770, L79, L49, L106	ELEC-5	1	Iris 4	CYC LIGHT
	ELEC-5	2	Iris 4	CYC LIGHT
	ELEC-5	3	Iris 4	CYC LIGHT
	ELEC-5	4	Iris 4	CYC LIGHT
	ELEC-5	5	Iris 4	CYC LIGHT
	ELEC-5	6	Iris 4	CYC LIGHT
	ELEC-5	7	Iris 4	CYC LIGHT
	ELEC-5	8	Iris 4	CYC LIGHT
L140	SL. PROSC. BOOM	2	19 Source-4	LEFT SIDE COOL
	SL. PROSC. BOOM	4	26 Deg	LEFT SIDE COOL
	SL. PROSC. BOOM	6	36 Deg	LEFT SIDE COOL
	USL Hover Boom	2	26 Deg	LEFT SIDE COOL
	USL Hover Boom	4	36 Deg	LEFT SIDE COOL
	CSL Hover Boom	2	26 Deg	LEFT SIDE COOL
	CSL Hover Boom	4	36 Deg	LEFT SIDE COOL
	DSL Hover Boom	2	26 Deg	LEFT SIDE COOL
	DSL Hover Boom	4	36 Deg	LEFT SIDE COOL

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L21 thru L140

BARE: A POP OPERA

Color	Position	U#	Instrument Type	Purpose
L115	DSR Hover Boom	2	26 Deg	RIGHT SIDE COOL
	DSR Hover Boom	4	36 Deg	RIGHT SIDE COOL
	USR Hover Boom	2	26 Deg	RIGHT SIDE COOL
	USR Hover Boom	4	36 Deg	RIGHT SIDE COOL
	SR. PROSC. BOOM	2	19 Source-4	RIGHT SIDE COOL
	SR. PROSC. BOOM	4	26 Deg	RIGHT SIDE COOL
	SR. PROSC. BOOM	6	36 Deg	RIGHT SIDE COOL
	CSR Hover Boom	2	26 Deg	RIGHT SIDE COOL
	CSR Hover Boom	4	36 Deg	RIGHT SIDE COOL
	L109	DSR Hover Boom	1	26 Deg
DSR Hover Boom		3	36 Deg	RIGHT SIDE WARM
USR Hover Boom		1	26 Deg	RIGHT SIDE WARM
USR Hover Boom		3	36 Deg	RIGHT SIDE WARM
SR. PROSC. BOOM		1	19 Source-4	RIGHT SIDE WARM
SR. PROSC. BOOM		3	26 Deg	RIGHT SIDE WARM
SR. PROSC. BOOM		5	36 Deg	RIGHT SIDE WARM
CSR Hover Boom		1	26 Deg	RIGHT SIDE WARM
CSR Hover Boom		3	36 Deg	RIGHT SIDE WARM
L736		Balc. Rail-HR	3	36 Deg
	Balc. Rail Cntr	3	36 Deg	GREEN DREAM
	Balc. Rail HL	3	36 Deg	GREEN DREAM
L789	Balc. Rail-HR	2	36 Deg	RED DREAM
	Balc. Rail Cntr	2	36 Deg	RED DREAM
	Balc. Rail HL	2	36 Deg	RED DREAM
L181	Balc. Rail-HR	1	36 Deg	BLUE DREAM
	Balc. Rail Cntr	1	36 Deg	BLUE DREAM
	Balc. Rail HL	1	36 Deg	BLUE DREAM

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L115 thru L181

BARE: A POP OPERA

Color	Position	U#	Instrument Type	Purpose	
L164	ELEC-4	1	26 Deg	BACK WARM	
	ELEC-4	5	26 Deg	BACK WARM	
	ELEC-4	9	26 Deg	BACK WARM	
	ELEC-3	3	26 Deg	BACK WARM	
	ELEC-3	9	26 Deg	BACK WARM	
	ELEC- 2	1	26 Deg	BACK WARM	
	ELEC- 2	5	26 Deg	BACK WARM	
	ELEC- 2	11	26 Deg	BACK WARM	
	ELEC- 2	17	26 Deg	BACK WARM	
	ELEC- 2	21	26 Deg	BACK WARM	
	L195	ELEC-4	2	26 Deg	BACK COOL
		ELEC-4	6	26 Deg	BACK COOL
ELEC-4		10	26 Deg	BACK COOL	
ELEC- 3		4	26 Deg	BACK COOL	
ELEC- 3		10	26 Deg	BACK COOL	
ELEC- 2		2	26 Deg	BACK COOL	
ELEC- 2		6	26 Deg	BACK COOL	
ELEC- 2		12	26 Deg	BACK COOL	
ELEC- 2		18	26 Deg	BACK COOL	
ELEC- 2		22	26 Deg	BACK COOL	

BARE: A POP OPERA

Color	Position	U#	Instrument Type	Purpose
L52	ELEC- 2	10	26 Deg	FRONT COOL
	ELEC- 2	16	26 Deg	FRONT COOL
	BRIDGE-DS	3	26 Deg	FRONT COOL
	BRIDGE-DS	6	26 Deg	FRONT COOL
	BRIDGE-DS	8	26 Deg	FRONT COOL
	1st Beam	5	19 Source-4	FRONT COOL
	1st Beam	7	19 Source-4	FRONT COOL
	1st Beam	9	19 Source-4	FRONT COOL
	1st Beam	11	19 Source-4	FRONT COOL
	1st Beam	13	19 Source-4	FRONT COOL
	2nd Beam	2	S4 10 DEG	FRONT COOL
	2nd Beam	4	S4 10 DEG	FRONT COOL
	2nd Beam	6	S4 10 DEG	FRONT COOL
	2nd Beam	8	S4 10 DEG	FRONT COOL
	2nd Beam	10	S4 10 DEG	FRONT COOL
	2nd Beam	12	S4 10 DEG	FRONT COOL
	2nd Beam	14	S4 10 DEG	FRONT COOL
	2nd Beam	16	S4 10 DEG	FRONT COOL
	2nd Beam	18	S4 10 DEG	FRONT COOL

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Color	Position	U#	Instrument Type	Purpose
L162	ELEC- 2	7	26 Deg	FRONT WARM
	ELEC- 2	13	26 Deg	FRONT WARM
	BRIDGE-DS	2	26 Deg	FRONT WARM
	BRIDGE-DS	4	26 Deg	FRONT WARM
	BRIDGE-DS	7	26 Deg	FRONT WARM
	1st Beam	4	19 Source-4	FRONT WARM
	1st Beam	6	19 Source-4	FRONT WARM
	1st Beam	8	19 Source-4	FRONT WARM
	1st Beam	10	19 Source-4	FRONT WARM
	1st Beam	12	19 Source-4	FRONT WARM
	2nd Beam	1	S4 10 DEG	FRONT WARM
	2nd Beam	3	S4 10 DEG	FRONT WARM
	2nd Beam	5	S4 10 DEG	FRONT WARM
	2nd Beam	7	S4 10 DEG	FRONT WARM
	2nd Beam	9	S4 10 DEG	FRONT WARM
	2nd Beam	11	S4 10 DEG	FRONT WARM
	2nd Beam	13	S4 10 DEG	FRONT WARM
	2nd Beam	15	S4 10 DEG	FRONT WARM
	2nd Beam	17	S4 10 DEG	FRONT WARM
	L709	Left Box 4	2	19 Source-4
Left Box 4		4	26 Deg	LEFT BOX COOL
Left Box 4		6	36 Deg	LEFT BOX COOL
Left Box 3		2	19 Source-4	LEFT BOX COOL
Left Box 3		4	26 Deg	LEFT BOX COOL
Left Box 3		6	36 Deg	LEFT BOX COOL
Left Box 2		2	26 Deg	LEFT BOX COOL
Left Box 2		4	36 Deg	LEFT BOX COOL

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L162 thru L709

BARE: A POP OPERA

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Color	Position	U#	Instrument Type	Purpose	
L107	Left Box 4	1	19 Source-4	LEFT BOX WARM	
	Left Box 4	3	26 Deg	LEFT BOX WARM	
	Left Box 4	5	36 Deg	LEFT BOX WARM	
	Left Box 3	1	19 Source-4	LEFT BOX WARM	
	Left Box 3	3	26 Deg	LEFT BOX WARM	
	Left Box 3	5	36 Deg	LEFT BOX WARM	
	Left Box 2	1	26 Deg	LEFT BOX WARM	
	Left Box 2	3	36 Deg	LEFT BOX WARM	
	L61	Right Box 4	2	19 Source-4	RIGHT BOX COOL
		Right Box 4	4	26 Deg	RIGHT BOX COOL
Right Box 4		6	36 Deg	RIGHT BOX COOL	
Right Box 3		2	19 Source-4	RIGHT BOX COOL	
Right Box 3		4	26 Deg	RIGHT BOX COOL	
Right Box 3		6	36 Deg	RIGHT BOX COOL	
Right Box 2		2	26 Deg	RIGHT BOX COOL	
Right Box 2		4	36 Deg	RIGHT BOX COOL	
L147		Right Box 4	1	19 Source-4	RIGHT BOX WARM
		Right Box 4	3	26 Deg	RIGHT BOX WARM
	Right Box 4	5	36 Deg	RIGHT BOX WARM	
	Right Box 3	1	19 Source-4	RIGHT BOX WARM	
	Right Box 3	3	26 Deg	RIGHT BOX WARM	
	Right Box 3	5	36 Deg	RIGHT BOX WARM	
	Right Box 2	1	26 Deg	RIGHT BOX WARM	
	Right Box 2	3	36 Deg	RIGHT BOX WARM	
	NA	ELEC-3	5	x.Spot	SPECIAL
		ELEC-3	6	x.Spot	SPECIAL
BRIDGE--MID-1		1	Studio Spot 575	SPECIAL	
BRIDGE--MID-1		5	Studio Spot 575	SPECIAL	
BRIDGE--MID-1		9	Studio Spot 575	SPECIAL	

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L107 thru NA