

The Realization of Dave Malloy's

Natasha, Pierre & the Great Comet of 1812

By

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Abstract:

Natasha, Pierre & the Great Comet of 1812 pays testament to the all too familiar idea that a single moment can change your whole life. Leo Tolstoy's *War and Peace* inspired this musical. *Natasha, Pierre & the Great Comet of 1812* tells the story of a group of individuals living in Moscow during Napoleon's invasion of Russia. The principal characters experience the rise and fall of their own worlds, each affected by their own decisions or the influence of others. Dave Malloy's relatable musical is relevant in today's world, where people refuse to take responsibility for their actions, or lack of action, and forethought. People in the present seem to lack the introspection to be able to have positive judgment. *Natasha, Pierre & the Great Comet of 1812* is a period musical that touches on important topics that today, in 2020, still feel incredibly relevant.

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The Realization of Dave Malloy's *Natasha, Pierre & the Great Comet of 1812*

INTRODUCTION

The script I chose for my thesis is *Natasha, Pierre & the Great Comet of 1812* by Dave Malloy. The theme of the musical that I found most enticing is this: a single moment or decision you make in your life can sometimes end up defining it. I find this to be incredibly relevant and important, especially in today's world where society encourages its people to seize the moment and make the most of every day, but very few people actually live this way. I wanted to use this musical as a sounding board for people today and for people of the future to see the importance of taking advantage of every moment they have and make the most out of what they are given, because you never know when your time will run out.

SET

Upon reading *Natasha, Pierre & the Great Comet of 1812*, I was enthralled by the opportunity to research architecture that was built during the mid 1700's to early 1800's in Russia. When I started looking at visual research, I looked for geometric shapes that could be simplified and operate as multiple locations instead of using different scenery for each individual place the musical occurs. My research revealed that the architecture of the aforementioned time included rounded rooms, onion domes, and columns. Because this musical takes place mainly indoors, I decided to use a skeletal design inspired by architect Auguste de Montferrand's *Rotunda of the Winter Palace*. I loved the open frieze and tall columns that allowed for extensive lighting options and minimal sight line issues. With its rounded top and slanted frieze in artist

Yefim Tukharinov's painting *The Rotunda*, I envisioned a beautiful sun dial that drives another of *Natasha, Pierre & the Great Comet's* themes: time waits for no one, so one should always seize the moment!

My scenic research is clearly reflected in my scenic design. I directly transferred my set from Auguste de Montferrand's *Rotunda of the Winter Palace* before adding my own abstract twist. Instead of designing my scenery to be strictly Russian, I simplified the architecture to be grander and to make sure I did not exclude outside influences on Russian architecture. The manner in which I abstracted this was by removing all but three columns, removing the dome ceiling and walls, and tilting the oval-shaped ring frieze. The circular shaped set rests upon a series of rectangular platforms, symbolizing that, like fate, you can't force a square peg through a round hole; fate will happen naturally and on its own.

Images I found while researching show symmetry and balance, something that I appreciated but wanted to change to be more visually striking. I angled and shifted the circular frieze so it is not centered above the rectangular platforms. I chose this to symbolize that life and all its events rarely align perfectly.

Behind the circular set is a large maroon swag that hangs throughout the entire musical without changing until the very end when Natasha and Pierre sing their duet. During this duet, the swag will fall just before the end of the song to show the collapse of dreams and plans that Natasha and Pierre tried to set for themselves. The swag's purpose is to serve as an organic wall that shows the weight that each character carries with them as they grow throughout the script, as well as serving as a prop that helps to highlight the interior of the set.

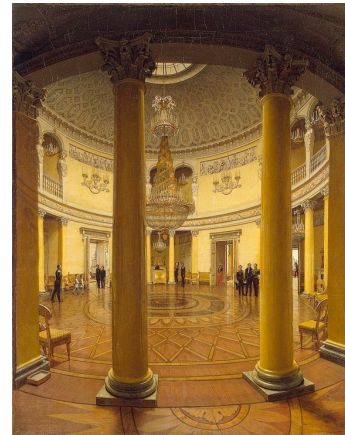
The black and gold damask backdrop serves as an extra layer of texture against the white scenery and red swag. The intricacy of the design highlights the complexities of the story and characters, as well as acknowledges traditional Russian aesthetics, architecture and color palette as it shifts into the Empire period.



Marble texture reference for scenery.



Painting by Edward Petrovich Hau



Painting by Auguste de Montferrand

The color of the scenery mirrors that of the interior of the *Rotunda of the Winter Palace*, a clean neutral white marble. The white interior is a historically accurate and symbolically smart way to show the upper class of the characters and their spotless privileged lives. As the production progresses, the use of lighting will aid in making the white scenery dark and heavy to replace the feeling of being light and flawless with the feeling of helplessness and doomed. Natasha and Pierre face a fate they did not envision for themselves and I plan to show the weight of that feeling through lighting. This will be accomplished by less saturated lighting on the scenery and the red swag slowly being dropped to the floor.

To help establish the different locations of the show, I will utilize different props that will be moved and shifted by crew dressed in period costume. The change of lighting will also help emphasize the different places the production encompasses. For example, during the song and scene *The Abduction*, Anatole, Balaga and Fedya will be placed outside of the rectangular platforms and will be dimly lit with leafy texture, which is achieved through the use of a gobo, to show that they are on the exterior of Marya's home. This will contrast the interior of her home, which will be decorated with furniture and lit with warm colors.

The rectangular platforms and floor surrounding them will be painted to resemble a parquet floor that was quite popular during this time, especially in places where the prestigious would visit or reside. A parquet floor is a geometric assortment of wood portions used for decorative results in flooring

COSTUMES

The costumes will be accurate to the early 19th century, ranging between the dates of 1800 and 1820. Silhouettes of the costumes will reflect those found in Russia or France during this time period. France had a major influence on Russian fashion during the 1800s. The color palette is predominantly jewel toned with organic patterns that were popular during the Empire period in Russia.

In my costume renderings, I include a multi-racial cast that matches the original Broadway cast. These specific choices in regards to multi-racial casting were made to reflect a more contemporary view of this production. The casting choice becomes the undertone of this original production allowing multiple races and ethnicities to join together in creating a show that reflects a more modern era.

Characters that are related or involved with each other in some way will be visually tied together by using small amounts of color, intricate designs or trims that will help tie them together visually for the audience. Small details for each character will help define who they are as individuals. For example, Helene, the show's flashiest busybody, will wear a layered dress with busy feminine swirl patterns, glittery fabrics and intricate trims. Natasha, the sweet young ingenue, wears a soft white gown with minimal detail and delicate circular patterns to indicate her naivety and virtue.

Since nearly all the characters come from the same class, color will not necessarily help define social status. All the principles have at least one costume change as the story takes place in multiple locations, while the minor characters never change their costumes. Quick changes will occur offstage because of the simplicity of the designs. No makeup or hair changes will occur during the run of the show.

Natasha

“Natasha is young, she loves Andrey with all her heart” (*Natasha, Pierre & the Great Comet of 1812*).

Natasha Rostova is a romantic and unequivocally naive young woman who learns that even the smallest choice can lead to a change in fate. When we first see her in the Prologue, she is adorned in a simple chiffon gown with an empire waist and small gold polka dots and a long white wool pelisse coat with fur trim. She is dreamy and starry eyed, awaiting her betrothed to return from war. The white gown, otherwise known as a round gown, was quite prominent amongst young ladies during the early 1800s; the gown represents purity and softness, something society regarded as important characteristics of a young lady during this time period. When she arrives in

Moscow and attends the ball with her aunt and cousin, she trades her white walking coat for a pair of satin opera gloves. She must look presentable and sweet as this is most likely her first major social outing as a young woman looking to marry. Her next change is for her attendance to the Opera. Natasha will add her bold red satin overdress with gold appliques to dress up her white round gown. It is likely she would have picked something bold and eye-catching to attract Anatole, a young rogue who has seduced Natasha into falling in love with him. Natasha's final outfit is a satin slip and empire waisted housecoat with black lace trim. It should be flowy to move with her as she mourns her broken engagement to Andrey and broken friendship with Sonya. The costumes are a representation of Natasha's changing identity and self-image. They reflect her rise and fall. She is a young woman who has much to learn about treading carefully in a world that is anything but forgiving towards young women.



Photo credit: © Fondation Napoléon - Patrice Maurin-Berthier



Portrait of Félicité-Louise-Julie-Constance de Durfort, Maréchale de Beurnonville by Merry-Joseph Blondel

Sonya

“Sonya is good, Natasha’s cousin and closest friend” (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Sonya Rostova is Natasha's loyal cousin who will do anything to protect Natasha and her family name, including turning in Natasha to their godmother Marya Demitrievna for being disloyal to her betrothed. Such an act would ruin the family's reputation. Sonya is a young woman concerned with staying out of the spotlight and protecting her naive cousin. When we first see Sonya, she is dressed in her simple white round gown and an extremely plain white wool pelisse. As she enters the opera with her godmother and cousin, she also trades her coat for satin opera gloves. Her appearance should seem subdued and quiet, letting her more excitable cousin take the spotlight at this social gathering. The next time Sonya changes costume is for the ball. She contrasts her cousin by wearing an asymmetrical blue floral blue velvet overdress, which wraps around her front and around her white gown. Her overdress is trimmed with lace and silver accents. A little more thought should be put into her ball gown to help show that she does indeed have some social status. Her final outfit should reflect her cousin's. After Pierre delivers a letter to Marya D. and Sonya about Natasha and Anatole, Natasha breaks off her long friendship with her cousin, causing Sonya to fall into a depression. She is adorned with a similar white flowy slip and taupe trimmed housecoat. She is now alone and forgotten by the only person she ever cared for.



La Belle Assemblée, June 1809.



[Florilegius](#) / Alamy Stock Photo



Portrait of Lady Caroline Bonaparte Murat Queen of Naples by Robert Lefevre, 1813

Marya Dmitrievna

“Marya is old-school, a grand dame of Moscow, Natasha’s godmother, strict yet kind”
(*Natasha, Pierre & the Great Comet of 1812*).

Marya Dmitrievna is Natasha’s traditional godmother and chaperone. She is rough around the edges but bold and elegant when she needs to be. Her first costume is inspired by traditional Russian garb worn by women during the early 1400s and Russian opera singer and dancer Maria Kuznetsova. Her first outfit is designed to resemble an *andarak* outfit. An *andarak* outfit consists of a blousy shirt with a ruffled neckline and cuffs, an ankle length skirt that is heavily patterned and sits at the natural waist, a wide brightly colored belt and some sort of vest or jacket. She wears red brocade satin jacket and skirt and an asymmetrical overskirt with a paisley motif to show she is the boss of the family, the one to not be messed with. She is strong and unapologetic, so putting her in bold warm colors seemed to suit her character. She wears her blouse and skirt with a matching jacket to the opera. She doesn’t stray from her old-school roots until she attends the ball with Sonya and Natasha. The second costume change she has is into her Empire period style gown that she slips over her base skirt. The deep blush satin tunic dress with black embroidery and puffed shoulders and long straight jacket sleeves shows a more mellow side of Marya as she lets her goddaughters shine in the spotlight at this social gathering. Her final change is back into her base outfit but instead of a jacket, she wears a woven shawl because her last appearance is in her own home. She should appear comfortable but still strict and uptight as she chases off the men outside her home who intend to kidnap Natasha.



M.M.Gromyko,
"Everyday
Behaviour of
Russian Village in
the 19th century"



Maria Kuznetsova in
Russian peasant costume
© User: Historybuff2283
/ Wikimedia Commons /
CC-BY-SA-3.0



Gift of Bernice Chrysler Garbisch,
1979.
Designer: Yves Saint Laurent



Francois-Joseph Kinsoen
(1770-1839), Portrait of a
Russian Lady

Anatole Kuragin

"Anatole is hot, he spends his money on women and wine" (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Anatole is a flirtatious rogue who is secretly married but does not let that stop him from seducing Natasha into falling in love with him. His bold personality screams for an eye catching "Prince Charming" look to match. His whole purpose in life is to drink and attract women, so his appearance should show his cockiness. His first costume is a white military heavy canvas coat complete with epaulettes and gold braiding on the chest. He wears black knee-high leather boots and dark grey velvet trousers with black and gold decoration on the top of the thighs and a green satin cravat. His appearance is an illusion, but is enough to entice Natasha into falling in love with him. Anatole changes into his second costume for the ball. He wears a green tailcoat with a gold double-breasted waistcoat and red cravat. The red cravat serves as a nod toward his love of Natasha and his green coat symbolizes his familial tie to his sister, Helene. He wears

white breeches with embroidered black detailing that is mirrored on his great jacket. He still wants to show the “Prince Charming” aesthetic that Natasha fell for so quickly.



Chrisman-Campbell, Kimberly. "Reigning Men." Ornament 39, no.1 (2016): 34-39.

Takeda, Sharon Sadako, Kaye Durland Spilker, and Clarrisa M. Esguerra. Reigning Men: Fashion in Menswear, 1715-2015. Los Angeles: Los Angeles County Museum of Art; Munich: DelMonico Books-Prestel, 2016.



Takeda, Sharon Sadako, Kaye Durland Spilker, and Clarrisa M. Esguerra. Reigning Men: Fashion in Menswear, 1715-2015. Los Angeles: Los Angeles County Museum of Art; Munich: DelMonico Books-Prestel, 2016.

Helene Bezukhova

“Helene is a slut, Anatole’s sister, married to Pierre” (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Helene is an unapologetic flashy woman who will do anything to stir the pot. Her devil-may-care attitude is a complete contrast to that of her husband, Pierre. She is a seductive temptress, much like her brother, Anatole.

Announcing Countess Helene Bezukhova, the queen of society. Beautiful, barely clothed, plump bare shoulders, and much exposed neck round

which she wears a double string of pearls (Male Servant, *Natasha, Pierre & the Great Comet of 1812*, pg 41).

She is like an evil cupid, constantly confusing hearts for her own entertainment and amusement. Her first dress is a mossy green satin overdress with a black and silver dobbie weave petticoat and an over layer of gold sequin fabric. Her low-cut gown and exposed shoulders show her bold and sexy demeanor. The gown has two under layers: one that is a transparent sparkly gold skirt and the bottom is a shiny black material. This represents the layers of her personality and the extent she will go to appear more appealing to the men she hunts at social gatherings. Her second gown is for the ball. She keeps the black petticoat but changes the overdress. This dress is a darker mossy green with feather trim to play into her “evil cupid” aesthetic. This gown also has a gold lame patterned layer over the black petticoat to give her extra movement and to help her appear luxurious and beautiful. She flaunts a gold crown to further show off her sexy exterior and power from being a beautiful woman.



Journal des Dames et des Modes,
Costume Parisien, 20 novembre 1810,
 (1103): Redingote de Lévantine (...),
 Pierre Charles Baquoy, after Martial
 Deny, 1810



Ball costumes from the time of the Consulate,
 1801 by Hippolyte Pauquet after sketches of
 the period. Plate LXXXVI. (Photo by Culture
 Club/Getty Images)



Ackermann's Repository, April 1824, p. 242

Pierre Bezukhov

“And what about Pierre? Dear, bewildered and awkward Pierre? Rich, unhappily married Pierre” (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Pierre Bezukhov, a count, a gentleman and a true friend to all that come into his life. Pierre is dressed very modestly for a man with money. As a recluse, Pierre doesn't attend social gatherings such as the ball or the opera.

Our merry feasting crank, our most dear, most kind, most smart and eccentric. A warm-hearted Russian of the old school. His purse is always empty cuz it's open to all (Chorus, *Natasha, Pierre & the Great Comet of 1812*, pg 21).

He wears one outfit throughout the show. He is dressed in a neutral brown frock coat made of melton wool with an ivory and green ribbed wool double-breasted waistcoat, a green cravat and wool trousers that extend into his boots. The green is important to show his tie to Helene, his wife. He and his wife are mildly estranged, they don't seem to really be connected other than by a marriage license, so a small touch of green is all I find necessary to show their relationship. He wears a brown suit because Pierre lives his life comfortably in the background and appears in heavy fabrics to allude to weight Pierre carries in his mind. When we first meet Pierre, he mentions, “the zest of life has vanished, only the skeleton remains, unexpectedly vile, I used to be better” (Pierre, *Natasha, Pierre & the Great Comet of 1812* pg 21). He doesn't want to stand out and doesn't find his true passion (to kill Napoleon) until the end of the show.

Fedya Dolokhov

“Dolohov is fierce, but not too important, Anatole's friend, a crazy good shot”, (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Fedya is Anatole's wingman, always up for a good time and always there if Anatole needs help kidnapping a young woman. He follows Anatole's lead, so I dressed Fedya in a formal three-piece suit. He wears a warm brown wool with bouclé yarn coat with navy blue trims to match his lighter warm brown double-breasted waistcoat and khaki colored breeches. He finishes his look with black leather boots and a white cravat. He should not stand out, but thrive off of his friends' leadership and scheming while still looking like he cares about looking attractive and approachable to ladies around him.

Bolkonsky and Mary

"Old Prince Bolkonsky is crazy and Mary is plain, Andrey's family, totally messed up" (Prologue, *Natasha, Pierre & the Great Comet of 1812*).

Bolkonsky is Andrey's father and Mary is Andrey's sister, both are selfish, suspicious and rude in regards to Andrey's engagement to Natasha. Bolkonsky is the miser of *Natasha, Pierre & the Great Comet of 1812*, so his ensemble includes long, dirty white underwear, a tattered green and gold jacquard weave banyan which is lined with a burgundy brocade and a sash accessorized with all of his adornments from his time at war. I have substituted a union suit for a modern audience to downplay his role as a prince. His look is topped with broken glasses, ribbed stockings that are rolled to mid-calf and a dirty old powdered wig. He is an old grump who hates company and hates being disturbed, so pushing an unfriendly appearance was important to counter-balance Natasha's bright sweet attire.

Mary, meek, young and judgmental Princess Mary, wears a crisp bleached muslin long sleeved blouse under a deep blue shantung round gown. She is her father's servant and would not likely have nice things. Instead, she dresses modestly as if she were being raised in a convent. Her costume is reminiscent of traditional Russian attire. She reminded me of Sweeney Todd's daughter, Johanna, who was depressed, trapped, and horribly treated by Judge Turpin.



Takeda, Sharon Sadako, Kaye Durland Spilker, and Clarrisa M. Esguerra. Reigning Men: Fashion in Menswear, 1715-2015. Los Angeles: Los Angeles County Museum of Art; Munich: DelMonico Books-Prestel, 2016.

A lady in Polish - Russian costume, Journal of Luxury and Fashion, 1809, April



Andrey Bolkonsky

Andrey Bolkonsky is only seen once during the musical, as he returns from the War only to find out his betrothed has been disloyal. Because he has returned from war, I have dressed him in a military uniform: a military jacket, wool gabardine trousers which are tucked into Wellington boots. His attire is topped with gold epaulettes and gold brass buttons. He should appear stiff and unforgiving.

Balaga

“Balaga is just for fun” (*Natasha, Pierre & the Great Comet of 1812*).

Balaga is a troika driver for Anatole and Fedya. His exterior should be rough and textured because his livelihood depends on driving his horses, sled and passengers

through bad weather. I dressed him in emerald green pinstriped trousers and two-toned boots on his bottom half. I really want his costume to show the crazy side of this minor character. His upper half is dressed in a dirty white long sleeve shirt, and a tattered brown leather double-breasted coat, which is decorated with multicolored tassels and a red waist sash. His cold should be old and worn so it no longer holds its shape. He is crowned with an *ushanka* hat, a fur hat that was typical of men to wear who were in the troika driving profession. His bright exterior should oppose the rough-around-the-edges man that we find out Balaga to actually be.



The treukh. Aquarel. Feodor Solntsev

Streltsy by Sergey Ivanov



Male Servant

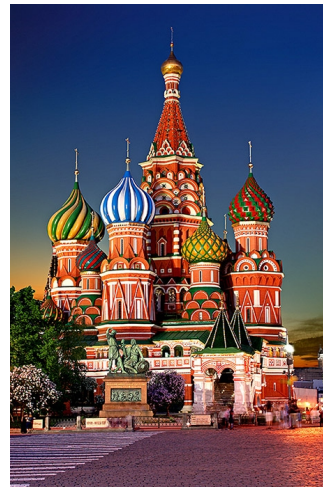
The male servant appears a few times throughout the show and his costume needs to be appropriate for several locations. He is dressed to appear as a house manager of the time. He wears a black tailcoat, black waistcoat, creamy white trousers, knee high stockings and black leather shoes. He should appear professional and put together, as he works over a staff and for a wealthy man.

Opera Actors

The opera actors only appear during the Opera scene, and which is described as “two singers perform a scene from an avant-garde opera. It is grotesque and amazing” (Designer/Director Notes, *Natasha, Pierre & the Great Comet of 1812*). Because avant-garde styles did not exist until the early 1900s, I decided to design my opera actors based on famous Russian architecture and traditional royal Russian garb. I took the colors directly from *dvoryanstvo* (Russian nobility) and the famous Russian building Blue Building in Moscow. In my research, Russian royalty wears ornate and geometric shapes and primary colors, red and yellow being the most popular. The onion shaped skirt is derived from the famous onion domes and the crown frequently worn by Russian princesses, otherwise known as a *kokoshnik* headdress. The block-like geometric layered armor and decor of the male actor is inspired by the multi-layered detail of traditional Russian architecture. Though this is not true to the avant-garde style, this ties in all the important elements of Russian architecture and royal fashion.



The portrait of an unknown girl in the Russian Costume by Ivan Agunov, 1784. She is wearing a kokoshnik headdress.



Saint Basil's Cathedral (1482-95)

Photo source:

https://commons.wikimedia.org/wiki/File:1_Saint_Basil's_Cathedral.jpg

Photographer: Julius Silver

LIGHTING

Lighting for this musical will be colorful and brilliant. The lighting for each scene will highlight the emotions of the characters. While researching lighting for the show, I wanted to highlight the scenery while still showing the bold colors of the music and costumes. The primary research images were of warm fiery lighting that would best help tell the story and show the intensity of the characters. The sharp angles and brilliant bold colors will balance the soft curves of the frieze and sweetness of the costumes.

For the opening scene, I want to blow the audience away with color and movement, as this particular moment introduces all the characters and the tone for the whole production. Since most of the colors I will utilize in this scene will be warm and exciting, this will give me the opportunity to use the cool and warm lights to further illustrate the emotions of characters later in the musical. The side lighting I have picked is warm amber and yellow and two different tones of blue. Because there is so much tension between characters in the musical, I wanted to use contrasting tones to show the struggle between individuals. The top light is a brilliant red to further pop the characters and tie in the red from the swag behind the scenery.

At the opera, I want to utilize minimal light during the scene. The opera actors should be only lit with side and cool front light while the two dancers perform. After they perform, I will utilize more light to show the interactions happening between Natasha and Anatole during this scene. When Anatole and Natasha meet, I want to use warm tones to show the heat growing between the two. I will fade into warm front light, red top light, amber sidelight and purple backdrop light during this scene. I want to use

contrasting tones during this moment that are both romantic and mildly harsh because this is the scene when Natasha begins to pull away from Andrey.

When we enter the ball scene, I use more cool romantic tones because this is the scene when Natasha falls for Anatole and momentarily forgets about her betrothal to Andrey. We will use a warm front light to contrast the purple backdrop, blue side light and blue and purple light on the red swag. This should be a spectacle for the audience as well as Natasha, as she becomes entranced by the romance of the ball and the attractiveness of Anatole.

During the scene when Natasha goes to meet Old Prince Bolkonsky and Princess Mary, Natasha is uncomfortable with and disgusted by the individuals that she will become her family through her marriage to Andrey. To show her discomfort, I will utilize the amber side light with a special green top light to highlight the filthiness of Bolkonsky and his home. This warm lighting will be contrasted with the blue backdrop lighting to provide more depth in this scene.

For Sonya's song, the saddest moment during the show, Sonya will be lit with cool front light and blue side light. She has just lost her best friend and cousin to her cousin's poor decision-making. She feels alone and sad. This lighting should show her vulnerability and heartbreak through the colors chosen.

The final scene is the comet. A single light bulb will descend and will grow in brightness to symbolize the comet approaching the Earth's atmosphere. I want this to be the single moment when Pierre and Natasha realize that a single decision, a single moment, can completely change their lives. They will be lit with warm front light and

blue side light to show the sadness that exists between these two individuals. During this scene, the swag will fall and the comet will fade at the end of the song. I want this look to completely contrast the opening song by using less light and more shadows to show the sadness that has grown in Natasha and the self worth that Pierre has gained.

CONCLUSION

Natasha, Pierre & the Great Comet of 1812 is a timeless story, even though it is based on a novel written for the early 1800s, the moral of the musical will always stand strong. The audience can identify with the naivety of Natasha and the passion of Pierre. They can identify with making mistakes and having to learn hard lessons because of bad choices they have made. The music and development of the characters are the centerpiece of this musical which allows the scenery, costumes and lighting to further highlight the musical's relevancy and beauty. The simple set I chose allows for fluidity in location and blocking for the actors so they can truly move through and live inside the set. The costume colors and silhouettes complement the time period but also help the actors define who they are. The lighting will be key in illustrating the emotions and contrasting characters throughout the musical. The most important thing for the audience to take away is resilience, the resilience to survive beyond their mistakes and push themselves to make good choices, because any single decision can change their whole life.

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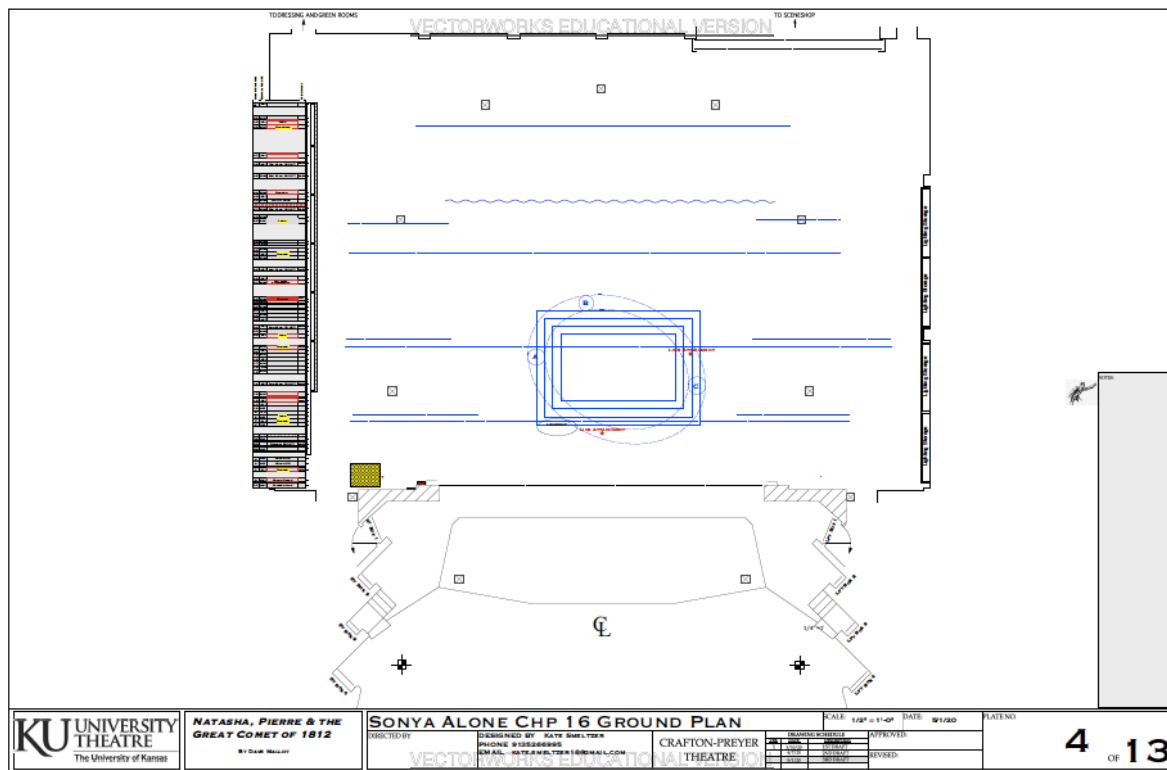
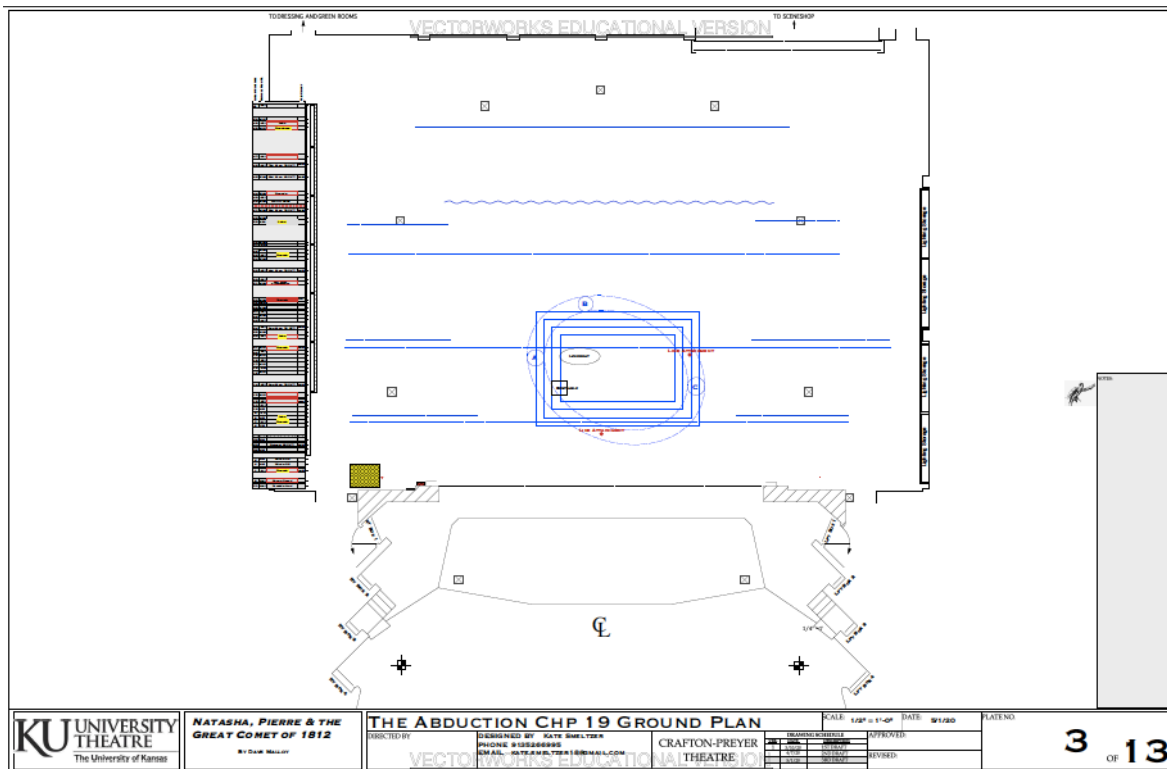
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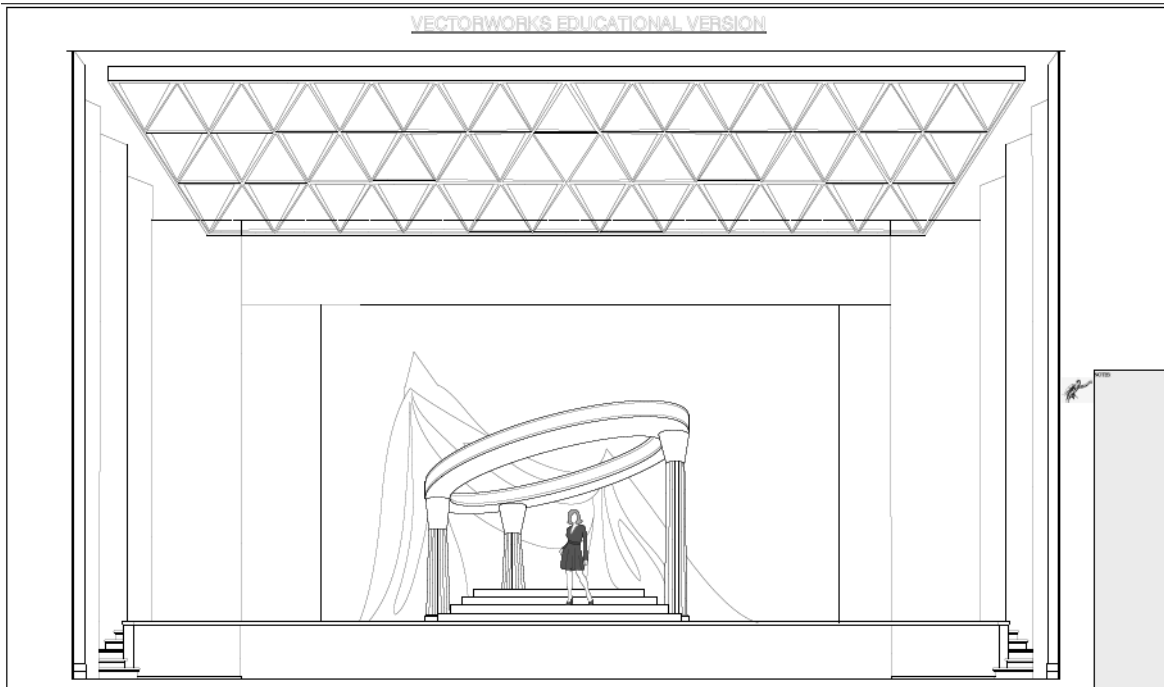
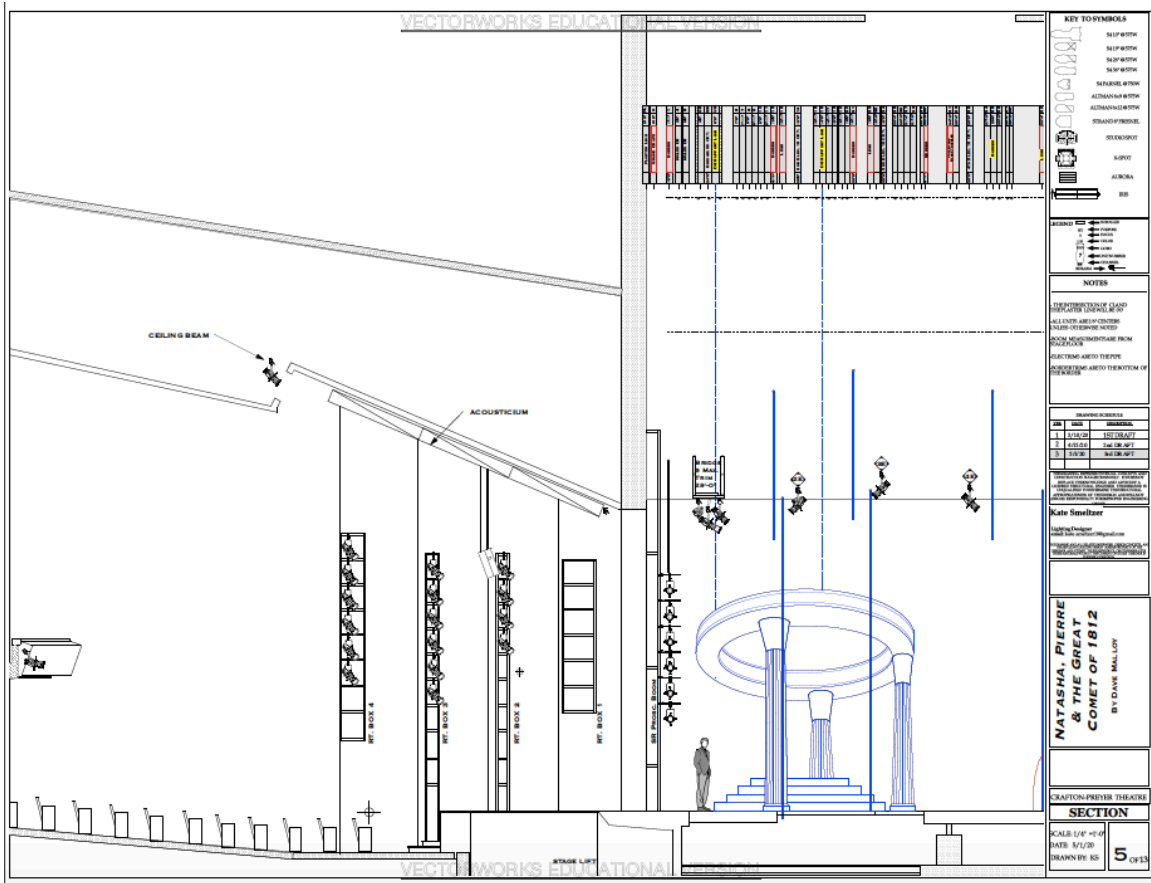
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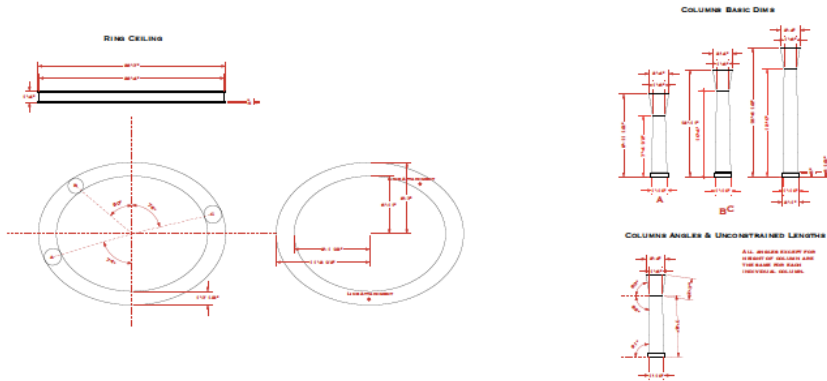






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		DESIGNED BY: KATE SELLNER PHONE: 816.234.6666 EMAIL: NATASHA@THEATRE.KU.EDU	CRAFTON-PREYER THEATRE	DRAWN BY:	CHECKED BY:

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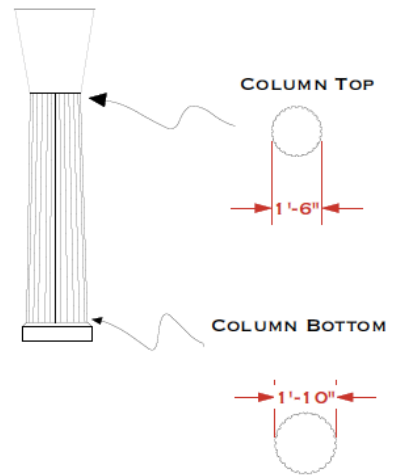


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	NATASHA, PIERRE & THE GREAT CONEY OF 1812 BY DAN MALLOY	RING TOPPER & COLUMN DIMENSIONS		SCALE: 1/2" = 1'-0"	DATE: 01/20	PLATINO	7 OF 13
		DESIGNED BY: KATE SMELTER PHONE: 855-888-8888 EMAIL: KATE@SMELTER1812.COM	CRAFTON-PREYER THEATRE	DRAWING NUMBER:	APPROVED:	REVISIONS:	

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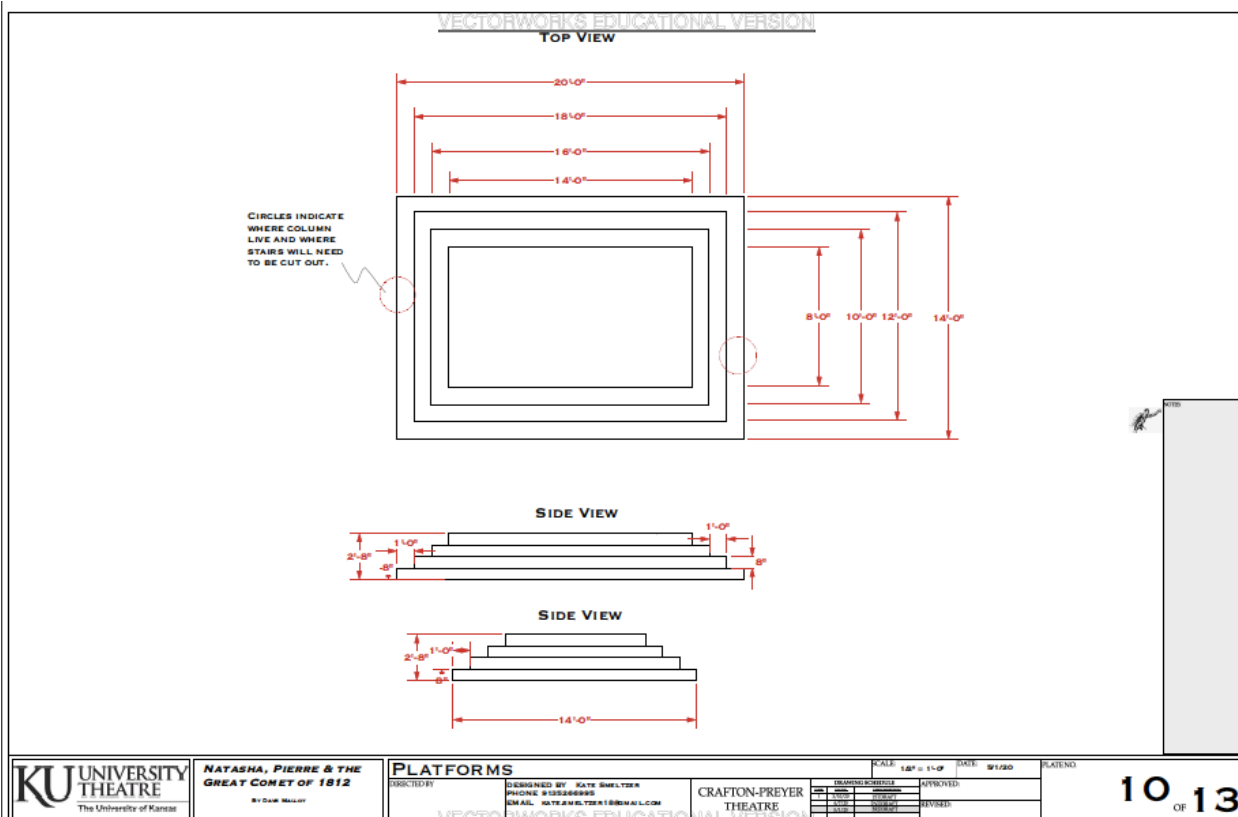
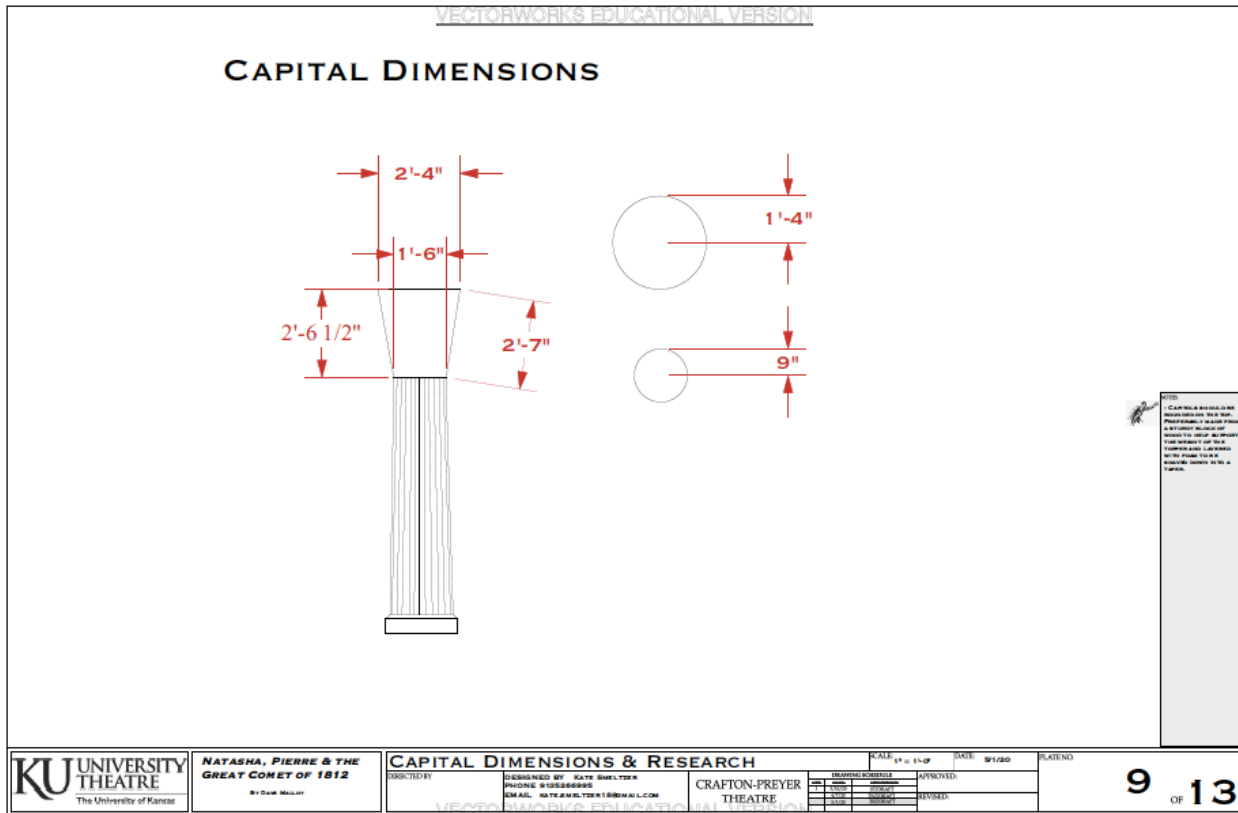
COLUMN RIBBING



COLUMN RIBBING IS 1" WIDE AND 1" DEEP.

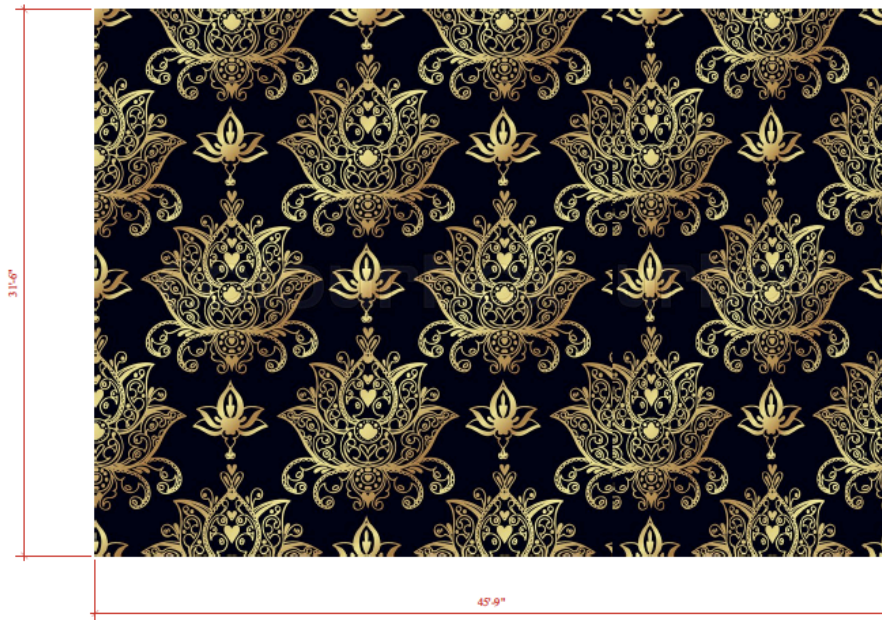
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	NATASHA, PIERRE & THE GREAT CONEY OF 1812 BY DAN MALLOY	COLUMN RIBBING		SCALE: 1/2" = 1'-0"	DATE: 01/20	PLATINO	8 OF 13
		DESIGNED BY: KATE SMELTER PHONE: 855-888-8888 EMAIL: KATE@SMELTER1812.COM	CRAFTON-PREYER THEATRE	DRAWING NUMBER:	APPROVED:	REVISIONS:	



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Backdrop



	NATASHA, PIERRE & THE GREAT COMET OF 1812 <small>By Dan Mallory</small>	BACKDROP DESIGNED BY KATE SHELTER PHONE 9132868855 EMAIL KATE@MLTEXT1@MAIL.COM	CRAFTON-PREYER THEATRE	SCALE: 1/8" = 1'-0" DATE: 9/1/20 PLATENO:	11 OF 13				
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BORDERS



	NATASHA, PIERRE & THE GREAT COMET OF 1812 <small>By Dan Mallory</small>	BORDERS DESIGNED BY KATE SHELTER PHONE 9132868855 EMAIL KATE@MLTEXT1@MAIL.COM	CRAFTON-PREYER THEATRE	SCALE: 1/8" = 1'-0" DATE: 9/1/20 PLATENO:	12 OF 13				
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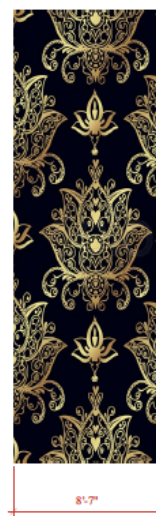
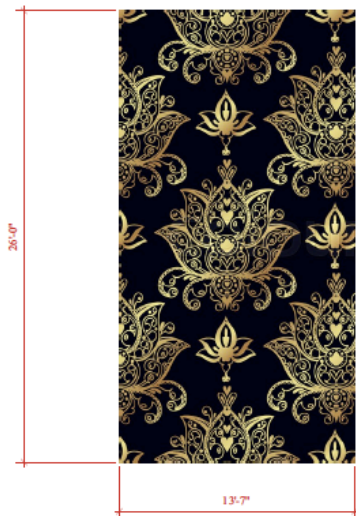
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LEGS

DOWNSTAGE X2

MIDSTAGE X2

UPSTAGE X2



	NATASHA, PIERRE & THE GREAT COMET OF 1812 <small>By David Mallory</small>	LEGS <small>DRAWN BY</small>	<small>DESIGNED BY</small> KATE SWELTER <small>PHONE</small> 785-843-6885 <small>EMAIL</small> KATE.SWELTER1@KU.EDU	<small>CRAFTON-PREYER THEATRE</small>	<small>SCALE</small> 1/8" = 1'-0" <small>DATE</small> 9/1/20	<small>PLATENO</small>
			<small>APPROVED:</small> <small>DATE</small> <small>BY</small>		<small>APPROVED:</small> <small>DATE</small> <small>BY</small>	

COSTUME RENDERINGS





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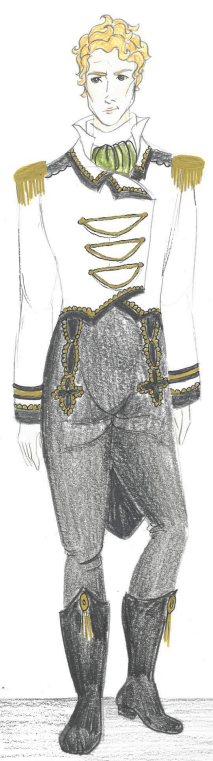
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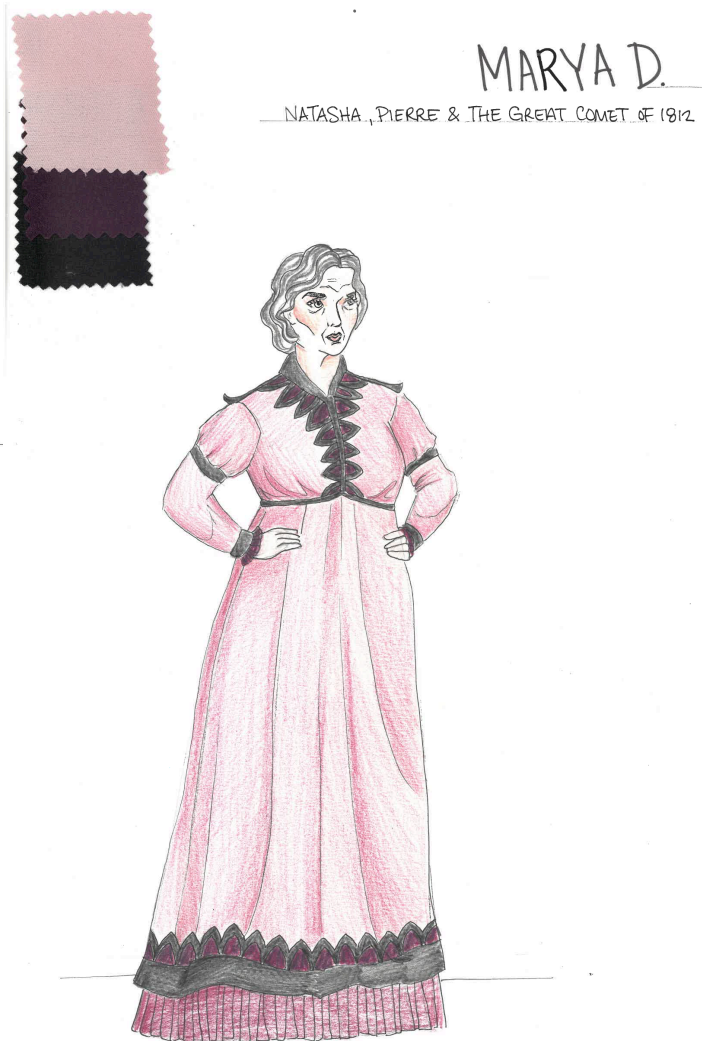
KatyaCher

ANATOLE

NATASHA, PIERRE & THE GREAT COMET OF 1812



KatyaCher



HELENE

NATASHA, PIERRE & THE GREAT COMET OF 1812



Katherine



HELENE

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Katherine



PIERRE

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KateFulmer



FEDYA

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KateFulmer



MARY

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Katyalina



BOLKONSKY

NATASHA, PIERRE & THE GREAT COMET OF 1812



Katyalina

BALAGA

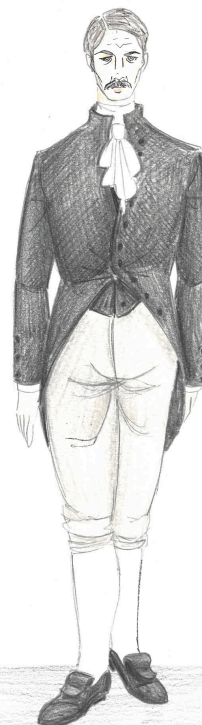
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KateGulbransen

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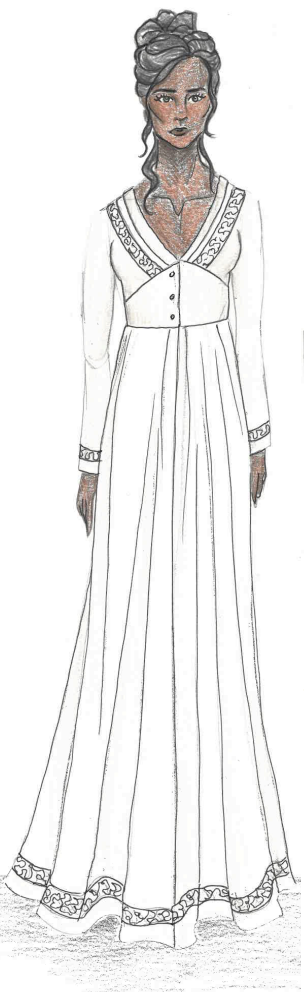
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KateGulbransen

NATASHA

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KateMuller

SONYA

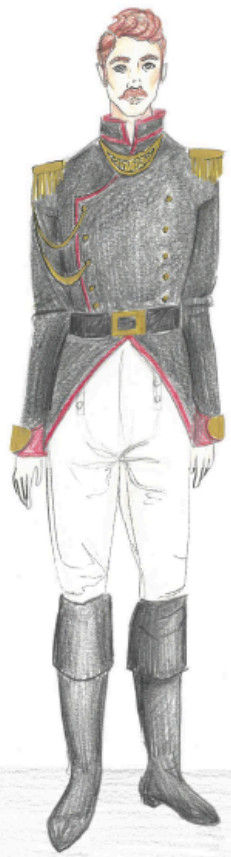
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KateMuller



ANDREY
NATASHA, PIERRE & THE GREAT COMET OF 1812



Katya Shyba

OPERA ACTORS



Katya Shyba

LIGHTING STORYBOARDS

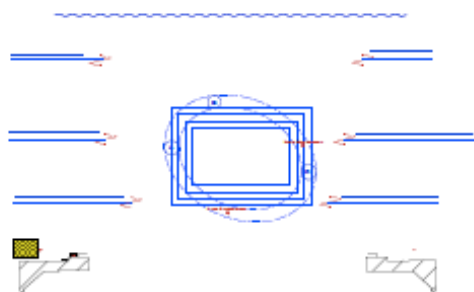




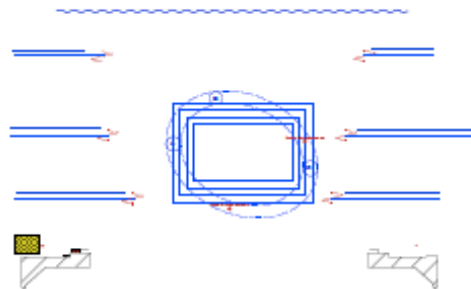




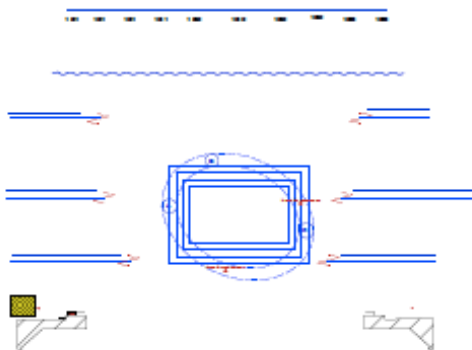
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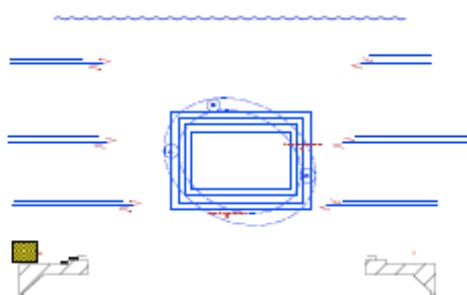
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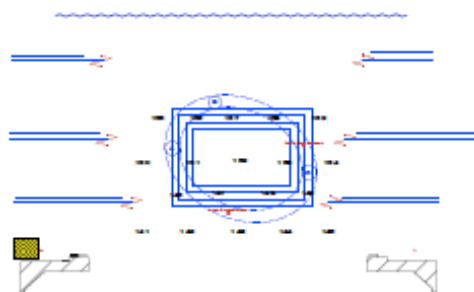
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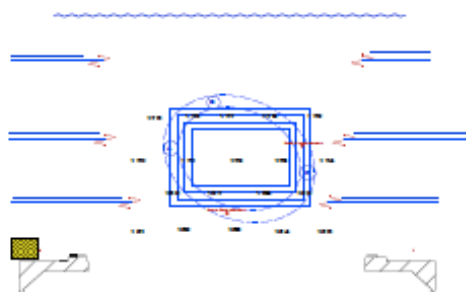
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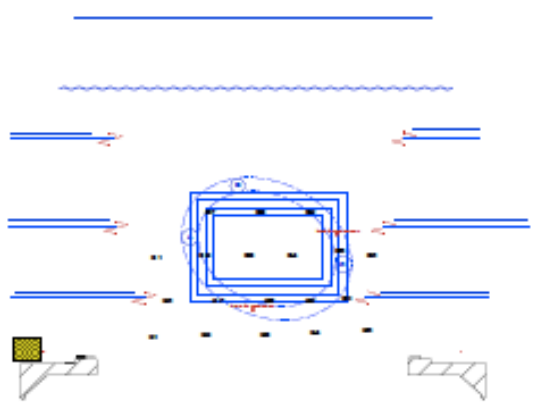
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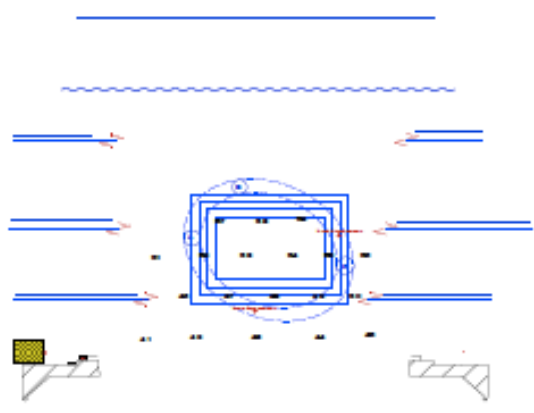
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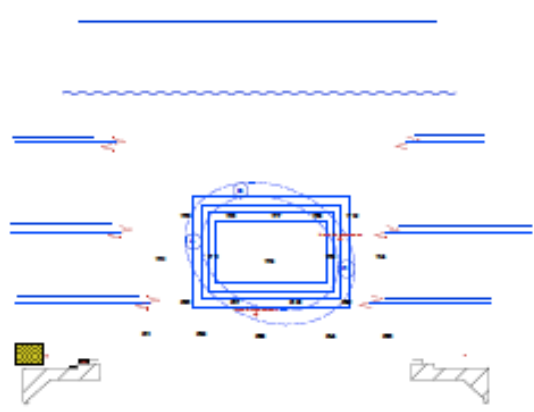
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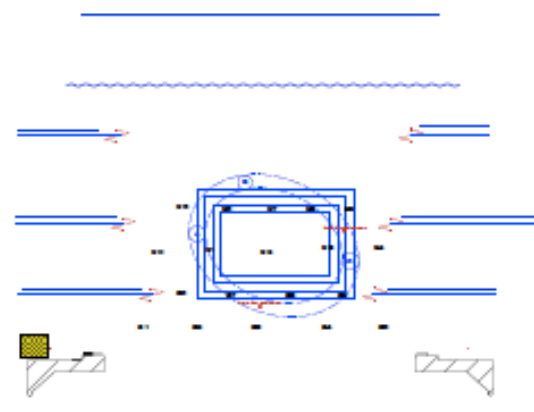
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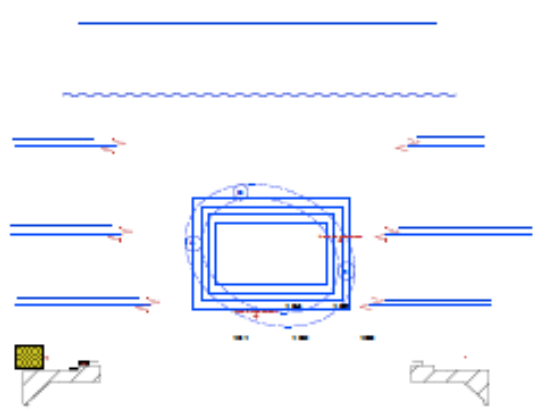
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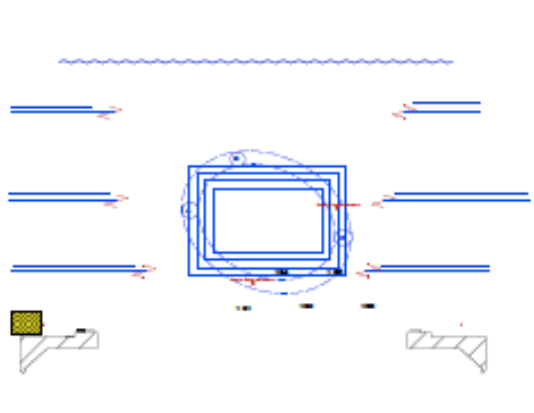
DOWN LIGHT L199



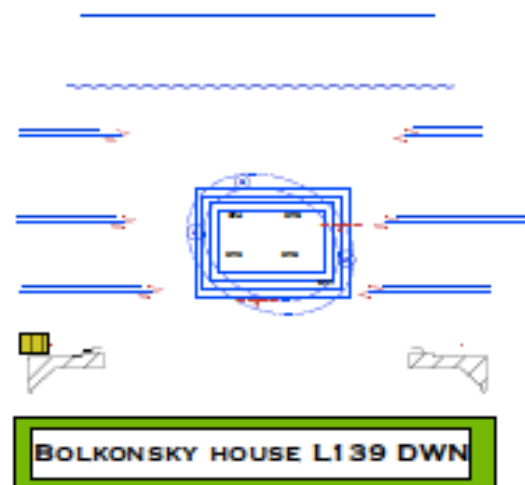
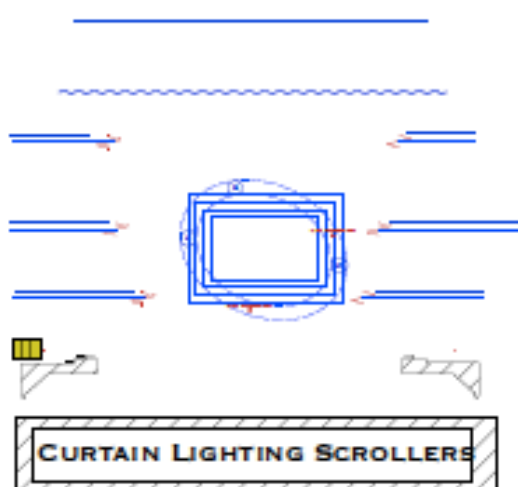
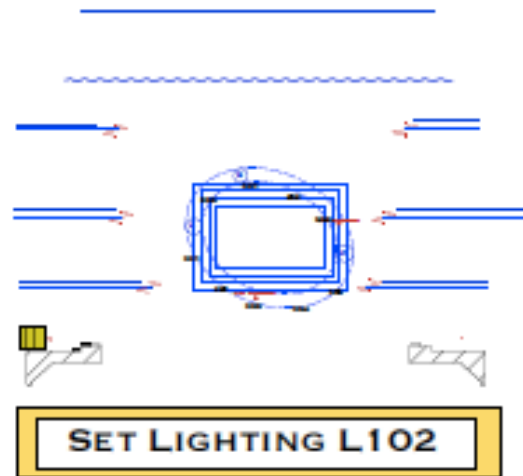
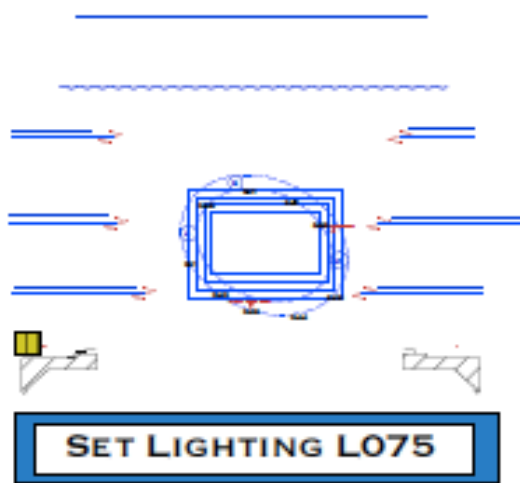
DOWN LIGHT L027



SIDE LIGHT L071



SIDE LIGHT L132



CHANNEL HOOKUP

Natasha, Pierre & the Great Comet of 1812

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5/5/20

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(21)	2nd Beam	1	S4 10 DEG	575w	-	A	⊙ L201	-
(22)	2nd Beam	5	S4 10 DEG	575w	-	B	⊙ L201	-
(23)	2nd Beam	9	S4 10 DEG	575w	-	C	⊙ L201	-
(24)	2nd Beam	13	S4 10 DEG	575w	-	D	⊙ L201	-
(25)	2nd Beam	17	S4 10 DEG	575w	-	E	⊙ L201	-
(26)	2nd Beam	3	S4 10 DEG	575w	-	F	⊙ L201	-
(27)	2nd Beam	7	S4 10 DEG	575w	-	G	⊙ L201	-
(28)	2nd Beam	11	S4 10 DEG	575w	-	H	⊙ L201	-
(29)	2nd Beam	15	S4 10 DEG	575w	-	I	⊙ L201	-
(30)	1st Beam	12	19° S4	575w	Front	J	⊙ L201	-
(31)	1st Beam	9	19° S4	575w	Front	M	⊙ L201	-
(32)	1st Beam	7	19° S4	575w	Front	L	⊙ L201	-
(33)	1st Beam	5	19° S4	575w	Front	K	⊙ L201	-
(34)	1st Beam	2	19° S4	575w	Front	N	⊙ L201	-
(35)	BRIDGE-DS	3	19° S4	575w	Front	O	⊙ L201	-
(36)	BRIDGE-DS	9	19° S4	575w	Front	P	⊙ L201	-
(37)	BRIDGE-DS	14	19° S4	575w	Front	Q	⊙ L201	-
(38)	BRIDGE-DS	19	19° S4	575w	Front	R	⊙ L201	-
(39)	BRIDGE-DS	25	19° S4	575w	Front	S	⊙ L201	-
(41)	2nd Beam	2	S4 10 DEG	575w	-	A	⊙ L169	-
(42)	2nd Beam	6	S4 10 DEG	575w	-	B	⊙ L169	-
(43)	2nd Beam	10	S4 10 DEG	575w	-	C	⊙ L169	-
(44)	2nd Beam	14	S4 10 DEG	575w	-	D	⊙ L169	-
(45)	2nd Beam	18	S4 10 DEG	575w	-	E	⊙ L169	-
(46)	2nd Beam	4	S4 10 DEG	575w	-	F	⊙ L169	-

Natasha, Pierre & the Great Comet of 1812

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Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(47)	2nd Beam	8	S4 10 DEG	575w	-	G	☉ L169	-
(48)	2nd Beam	12	S4 10 DEG	575w	-	H	☉ L169	-
(49)	2nd Beam	16	S4 10 DEG	575w	-	I	☉ L169	-
(50)	1st Beam	13	19° S4	575w	Front	J	☉ L169	-
(51)	1st Beam	10	19° S4	575w	Front	M	☉ L169	-
(52)	1st Beam	8	19° S4	575w	Front	L	☉ L169	-
(53)	1st Beam	6	19° S4	575w	Front	K	☉ L169	-
(54)	1st Beam	3	19° S4	575w	Front	N	☉ L169	-
(55)	BRIDGE-DS	4	19° S4	575w	Front	O	☉ L169	-
(56)	BRIDGE-DS	10	19° S4	575w	Front	P	☉ L169	-
(57)	BRIDGE-DS	15	19° S4	575w	Front	Q	☉ L169	-
(58)	BRIDGE-DS	20	19° S4	575w	Front	R	☉ L169	-
(59)	BRIDGE-DS	26	19° S4	575w	Front	S	☉ L169	-
(61)	BRIDGE-DS	1	S4 PARNel	750w	Down	A	☉ L199	-
(62)	BRIDGE-DS	7	S4 PARNel	750w	Down	B	☉ L199	-
(63)	BRIDGE-DS	13	S4 PARNel	750w	Down	C	☉ L199	-
(64)	BRIDGE-DS	21	S4 PARNel	750w	Down	D	☉ L199	-
(65)	BRIDGE-DS	27	S4 PARNel	750w	Down	E	☉ L199	-
(66)	BRIDGE-US	2	S4 PARNel	750w	Down	F	☉ L199	-
(67)	BRIDGE-US	8	S4 PARNel	750w	Down	G	☉ L199	-
(68)	BRIDGE-US	13	S4 PARNel	750w	Down	H	☉ L199	-
(69)	BRIDGE-US	16	S4 PARNel	750w	Down	I	☉ L199	-
(70)	ELEC- 2	3	S4 PARNel	750w	Down	J	☉ L199	-
(71)	ELEC- 2	10	S4 PARNel	750w	Down	K	☉ L199	-
(72)	ELEC- 2	15	S4 PARNel	750w	Down	L	☉ L199	-

Kansas University Theatre / Lightwright 6

(47) thru (72)

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(73)	ELEC-2	23	S4 PARNel	750w	Down	M	● L199	-
(74)	ELEC-2	32	S4 PARNel	750w	Down	N	● L199	-
(75)	ELEC-3	3	S4 PARNel	750w	Down	O	● L199	-
(76)	ELEC-3	7	S4 PARNel	750w	Down	P	● L199	-
(77)	ELEC-3	12	S4 PARNel	750w	Down	Q	● L199	-
(78)	ELEC-3	17	S4 PARNel	750w	Down	R	● L199	-
(79)	ELEC-3	19	S4 PARNel	750w	Down	S	● L199	-
(81)	BRIDGE-DS	2	S4 PARNel	750w	Down	A	● L027	-
(82)	BRIDGE-DS	8	S4 PARNel	750w	Down	B	● L027	-
(83)	BRIDGE-DS	16	S4 PARNel	750w	Down	C	● L027	-
(84)	BRIDGE-DS	22	S4 PARNel	750w	Down	D	● L027	-
(85)	BRIDGE-DS	28	S4 PARNel	750w	Down	E	● L027	-
(86)	BRIDGE-US	3	S4 PARNel	750w	Down	F	● L027	-
(87)	BRIDGE-US	9	S4 PARNel	750w	Down	G	● L027	-
(88)	BRIDGE-US	14	S4 PARNel	750w	Down	H	● L027	-
(89)	BRIDGE-US	17	S4 PARNel	750w	Down	I	● L027	-
(90)	ELEC-2	4	S4 PARNel	750w	Down	J	● L027	-
(91)	ELEC-2	11	S4 PARNel	750w	Down	K	● L027	-
(92)	ELEC-2	16	S4 PARNel	750w	Down	L	● L027	-
(93)	ELEC-2	25	S4 PARNel	750w	Down	M	● L027	-
(94)	ELEC-2	33	S4 PARNel	750w	Down	N	● L027	-
(95)	ELEC-3	4	S4 PARNel	750w	Down	O	● L027	-
(96)	ELEC-3	9	S4 PARNel	750w	Down	P	● L027	-
(97)	ELEC-3	14	S4 PARNel	750w	Down	Q	● L027	-
(98)	ELEC-3	18	S4 PARNel	750w	Down	R	● L199	-

Channel Hookup

5/5/20

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(99)	ELEC-3	20	S4 PARNel	750w	Down	S	● L027	-
(101)	Left Box 3	5	36° S4	575w	Side	A	● L101	-
(102)	Left Box 3	3	26° S4	575w	Side	B	● L101	-
(103)	Left Box 4	3	26° S4	575w	Side	C	● L101	-
(104)	Left Box 3	1	19° S4	575w	Side	F	● L101	-
(105)	Left Box 4	1	19° S4	575w	Side	G	● L105	-
(111)	Left Box 3	6	36° S4	575w	Side	A	● L021	-
(112)	Left Box 3	4	26° S4	575w	Side	B	● L021	-
(113)	Left Box 4	4	26° S4	575w	Side	C	● L021	-
(114)	Left Box 3	2	19° S4	575w	Side	F	● L021	-
(115)	Left Box 4	2	19° S4	575w	Side	G	● L021	-
(121)	Right Box 4	2	26° S4	575w	-	C	● L071	-
(122)	Right Box 3	3	26° S4	575w	Side	D	● L071	-
(123)	Right Box 3	5	36° S4	575w	Side	E	● L071	-
(124)	Right Box 4	1	19° S4	575w	Side	H	● L071	-
(125)	Right Box 3	6	19° S4	575w	Side	I	● L071	-
(131)	Right Box 4	5	26° S4	575w	Side	C	● L132	-
(132)	Right Box 3	4	26° S4	575w	Side	D	● L132	-
(133)	Right Box 3	1	36° S4	575w	Side	E	● L132	-
(134)	Right Box 4	4	19° S4	575w	Side	H	● L132	-
(135)	Right Box 3	2	19° S4	575w	Side	I	● L132	-
(141)	ELEC- 2	2	26° S4	575w	Backlight	A	● L343	-
(142)	ELEC- 2	6	26° S4	575w	Backlight	F	● L343	-
(143)	ELEC- 2	9	26° S4	575w	Backlight	B	● L343	-
(144)	ELEC- 2	13	26° S4	575w	Backlight	G	● L343	-

Channel Hookup

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Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(145)	ELEC- 2	19	26° S4	575w	Backlight	C	● L343	-
(146)	ELEC- 2	26	26° S4	575w	Backlight	H	● L343	-
(147)	ELEC- 2	28	26° S4	575w	Backlight	D	● L343	-
(148)	ELEC- 2	30	26° S4	575w	Backlight	I	● L343	-
(149)	ELEC- 2	34	26° S4	575w	Backlight	E	● L343	-
(150)	ELEC-3	1	26° S4	575w	Backlight	J	● L343	-
(151)	ELEC-3	6	26° S4	575w	Backlight	K	● L343	-
(152)	ELEC-3	10	26° S4	575w	Backlight	L	● L343	-
(153)	ELEC-3	16	26° S4	575w	Backlight	M	● L343	-
(154)	ELEC-3	21	26° S4	575w	Backlight	N	● L343	-
(155)	ELEC-4	2	26° S4	575w	Backlight	O	● L343	-
(156)	ELEC-4	5	26° S4	575w	Backlight	P	● L343	-
(157)	ELEC-4	8	26° S4	575w	Backlight	Q	● L343	-
(158)	ELEC-4	10	26° S4	575w	Backlight	R	● L343	-
(159)	ELEC-4	13	26° S4	575w	Backlight	S	● L343	-
(161)	ELEC- 2	1	26° S4	575w	Backlight	A	● L770	-
(162)	ELEC- 2	7	26° S4	575w	Backlight	F	● L770	-
(163)	ELEC- 2	8	26° S4	575w	Backlight	B	● L770	-
(164)	ELEC- 2	12	26° S4	575w	Backlight	G	● L770	-
(165)	ELEC- 2	20	26° S4	575w	Backlight	C	● L770	-
(166)	ELEC- 2	22	26° S4	575w	Backlight	H	● L770	-
(167)	ELEC- 2	29	26° S4	575w	Backlight	D	● L770	-
(168)	ELEC- 2	31	26° S4	575w	Backlight	I	● L770	-
(169)	ELEC- 2	35	26° S4	575w	Backlight	E	● L770	-
(170)	ELEC-3	2	26° S4	575w	Backlight	J	● L770	-

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(171)	ELEC-3	5	26° S4	575w	Backlight	K	● L770	-
(172)	ELEC-3	11	26° S4	575w	Backlight	L	● L770	-
(173)	ELEC-3	15	26° S4	575w	Backlight	M	● L770	-
(174)	ELEC-3	22	26° S4	575w	Backlight	N	● L770	-
(175)	ELEC-4	3	26° S4	575w	Backlight	O	● L770	-
(176)	ELEC-4	6	26° S4	575w	Backlight	P	● L770	-
(177)	ELEC-4	9	26° S4	575w	Backlight	Q	● L770	-
(178)	ELEC-4	11	26° S4	575w	Backlight	R	● L770	-
(179)	ELEC-4	14	26° S4	575w	Backlight	S	● L770	-
(181)	STAGE	1	Aurora Gr	1kW	BD	AB	● L119	-
	STAGE	3	Aurora Gr	1kW	BD	AC	● L119	-
	STAGE	5	Aurora Gr	1kW	BD	AC/AD	● L119	-
	STAGE	7	Aurora Gr	1kW	BD	AD	● L119	-
(182)	STAGE	9	Aurora Gr	1kW	BD	AE	● L119	-
	STAGE	11	Aurora Gr	1kW	-	AE/AF	● L119	-
	STAGE	13	Aurora Gr	1kW	BD	AF	● L119	-
	STAGE	15	Aurora Gr	1kW	BD	AG	● L119	-
(183)	STAGE	17	Aurora Gr	1kW	BD	AG/AH	● L119	-
	STAGE	19	Aurora Gr	1kW	BD	AH	● L119	-
	STAGE	21	Aurora Gr	1kW	BD	AI	● L119	-
	STAGE	23	Aurora Gr	1kW	BD	AJ	● L119	-
(191)	STAGE	2	Aurora Gr	1kW	BD	AB	● L343	-
	STAGE	4	Aurora Gr	1kW	BD	AC	● L343	-
	STAGE	6	Aurora Gr	1kW	BD	AD	● L343	-
	STAGE	8	Aurora Gr	1kW	BD	AD/AE	● L343	-

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(192)	STAGE	10	Aurora Gr	1kW	BD	AE	L343	-
	STAGE	12	Aurora Gr	1kW	BD	AF	L343	-
	STAGE	14	Aurora Gr	1kW	BD	AF/AG	L343	-
	STAGE	16	Aurora Gr	1kW	BD	AG	L343	-
(193)	STAGE	18	Aurora Gr	1kW	BD	AH	L343	-
	STAGE	20	Aurora Gr	1kW	BD	AH/AI	L343	-
	STAGE	22	Aurora Gr	1kW	BD	AI	L343	-
(201)	ELEC-6	1a	Iris 4	1kW	BD	AB	L780	-
	ELEC-6	2a	Iris 4	1kW	BD	AC	L780	-
	ELEC-6	3a	Iris 4	1kW	BD	AD	L780	-
	ELEC-6	4a	Iris 4	1kW	BD	AE	L780	-
	ELEC-6	5a	Iris 4	1kW	BD	AE/AF	L780	-
	ELEC-6	6a	Iris 4	1kW	BD	AF/AG	L780	-
	ELEC-6	7a	Iris 4	1kW	BD	AG/AH	L780	-
	ELEC-6	8a	Iris 4	1kW	BD	AH	L780	-
	ELEC-6	9a	Iris 4	1kW	BD	AH/AI	L780	-
	ELEC-6	10a	Iris 4	1kW	BD	AI	L780	-
(202)	ELEC-6	1b	Iris 4	1kW	BD	AB	L119	-
	ELEC-6	2b	Iris 4	1kW	BD	AC	L119	-
	ELEC-6	3b	Iris 4	1kW	BD	AD	L119	-
	ELEC-6	4b	Iris 4	1kW	BD	AE	L119	-
	ELEC-6	5b	Iris 4	1kW	BD	AE/AF	L119	-
	ELEC-6	6b	Iris 4	1kW	BD	AF/AG	L119	-
	ELEC-6	7b	Iris 4	1kW	BD	AG/AH	L119	-
	ELEC-6	8b	Iris 4	1kW	BD	AH	L119	-
	ELEC-6	9b	Iris 4	1kW	BD	AH/AI	L119	-
	ELEC-6	10b	Iris 4	1kW	BD	AI	L119	-

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(203)	ELEC-6	1c	Iris 4	1kW	BD	AB	L343	-
	ELEC-6	2c	Iris 4	1kW	BD	AC	L343	-
	ELEC-6	3c	Iris 4	1kW	BD	AD	L343	-
	ELEC-6	4c	Iris 4	1kW	BD	AE	L343	-
	ELEC-6	5c	Iris 4	1kW	BD	AE/AF	L343	-
	ELEC-6	6c	Iris 4	1kW	BD	AF/AG	L343	-
	ELEC-6	7c	Iris 4	1kW	BD	AG/AH	L343	-
	ELEC-6	8c	Iris 4	1kW	BD	AH	L343	-
	ELEC-6	9c	Iris 4	1kW	BD	AH/AI	L343	-
	ELEC-6	10c	Iris 4	1kW	BD	AI	L343	-
(204)	ELEC-6	1d	Iris 4	1kW	BD	AB	L029	-
	ELEC-6	2d	Iris 4	1kW	BD	AC	L029	-
	ELEC-6	3d	Iris 4	1kW	BD	AD	L029	-
	ELEC-6	4d	Iris 4	1kW	BD	AE	L029	-
	ELEC-6	5d	Iris 4	1kW	BD	AE/AF	L029	-
	ELEC-6	6d	Iris 4	1kW	BD	AF/AG	L029	-
	ELEC-6	7d	Iris 4	1kW	BD	AG/AH	L029	-
	ELEC-6	8d	Iris 4	1kW	BD	AH	L029	-
	ELEC-6	9d	Iris 4	1kW	BD	AH/AI	L029	-
	ELEC-6	10d	Iris 4	1kW	BD	AI	L029	-
(241)	BRIDGE-DS	6	36° S4	575w	Scenic	Set	L075	-
(242)	BRIDGE-DS	11	36° S4	575w	Scenic	Set	L075	-
(243)	BRIDGE-DS	18	36° S4	575w	Scenic	Set	L075	-
(244)	BRIDGE-DS	23	36° S4	575w	Scenic	Set	L075	-
(245)	BRIDGE-US	6	36° S4	575w	Scenic	Set	L075	-
(246)	BRIDGE-US	15	36° S4	575w	Scenic	Set	L075	-

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(247)	ELEC-2	14	36° S4	575w	Scenic	Set	● L075	-
(248)	ELEC-2	18	36° S4	575w	Scenic	Set	● L075	-
(249)	ELEC-2	21	36° S4	575w	Scenic	Set	● L075	-
(251)	BRIDGE-DS	5	36° S4	575w	Scenic	Set	● L102	-
(252)	BRIDGE-DS	12	36° S4	575w	Scenic	Set	● L102	-
(253)	BRIDGE-DS	17	36° S4	575w	Scenic	Set	● L102	-
(254)	BRIDGE-DS	24	36° S4	575w	Scenic	Set	● L102	-
(255)	BRIDGE-DS	5	36° S4	575w	Scenic	Set	● L102	-
(256)	BRIDGE-US	10	36° S4	575w	Scenic	Set	● L102	-
(257)	BRIDGE-US	11	36° S4	575w	Scenic	Set	● L102	-
(258)	BRIDGE-US	12	36° S4	575w	Scenic	Set	● L102	-
(259)	BRIDGE-US	18	36° S4	575w	Scenic	Set	● L102	-
(261)	ELEC-5	1	36° S4	575w	Down	T	○-	-
(262)	ELEC-5	2	36° S4	575w	Down	U	○-	-
(263)	ELEC-5	3	36° S4	575w	Down	V	○-	-
(264)	ELEC-5	4	36° S4	575w	Down	W	○-	-
(265)	ELEC-5	5	36° S4	575w	Down	Y	○-	-
(266)	ELEC-5	6	36° S4	575w	Down	Z	○-	-
(267)	ELEC-4	4	36° S4	575w	Front	U/V	○-	-
	ELEC-5	7	36° S4	575w	Down	AA	○-	-
(268)	ELEC-4	1	36° S4	575w	Front	T/U	○-	-
	ELEC-4	7	36° S4	575w	Front	V/W	○-	-
(269)	ELEC-4	12	36° S4	575w	Front	W/Y	○-	-
	ELEC-4	15	36° S4	575w	Front	Z/AA	○-	-
(271)	ELEC-2	17	8° Fresnelite	1kW	Bolkonsky	L	● L139	-

Channel Hookup

Channel	Position	U#	Inst Type	Load	Purpose	Focus	Color	Gobo
(272)	ELEC- 2	24	8" Fresnelite	1kW	Bolkonsky	M	● L139	-
(273)	ELEC- 2	27	8" Fresnelite	1kW	Bolkonsky	H/I	● L139	-
(274)	ELEC-3	8	8" Fresnelite	1kW	Bolkonsky	P	● L139	-
(275)	ELEC-3	13	8" Fresnelite	1kW	Bolkonsky	Q	● L139	-
(281)	BRIDGE-US	1	36° S4	575w	Leafy	J	● L139	77805
(282)	BRIDGE-US	4	36° S4	575w	Leafy	O	● L139	77805
(283)	BRIDGE-US	7	36° S4	575w	Leafy	J/K	● L139	77805
(284)	ELEC- 2	5	36° S4	575w	Leafy	O	● L139	77805
(421)	Right Box 4	3	36° S4	575w	-	-	○-	-
(422)	Right Box 4	6	36° S4	575w	-	-	○-	-

INSTRUMENT SCHEDULE

Natasha, Pierre & the Gr...

Instrument Schedule

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2nd Beam

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(21)	S4 10 DEG	-	A	☐ L201	-	575w
2	(41)	S4 10 DEG	-	A	○ L169	-	575w
3	(26)	S4 10 DEG	-	F	☐ L201	-	575w
4	(46)	S4 10 DEG	-	F	○ L169	-	575w
5	(22)	S4 10 DEG	-	B	☐ L201	-	575w
6	(42)	S4 10 DEG	-	B	○ L169	-	575w
7	(27)	S4 10 DEG	-	G	☐ L201	-	575w
8	(47)	S4 10 DEG	-	G	○ L169	-	575w
9	(23)	S4 10 DEG	-	C	☐ L201	-	575w
10	(43)	S4 10 DEG	-	C	○ L169	-	575w
11	(28)	S4 10 DEG	-	H	☐ L201	-	575w
12	(48)	S4 10 DEG	-	H	○ L169	-	575w
13	(24)	S4 10 DEG	-	D	☐ L201	-	575w
14	(44)	S4 10 DEG	-	D	○ L169	-	575w
15	(29)	S4 10 DEG	-	I	☐ L201	-	575w
16	(49)	S4 10 DEG	-	I	○ L169	-	575w
17	(25)	S4 10 DEG	-	E	☐ L201	-	575w
18	(45)	S4 10 DEG	-	E	○ L169	-	575w







1st Beam

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1		MFL Par	-	-	○ -	-	
2	(34)	19° S4	Front	N	○ L201	-	575w
3	(54)	19° S4	Front	N	○ L169	-	575w
4		MFL Par	-	-	○ -	-	
5	(33)	19° S4	Front	K	○ L201	-	575w
6	(53)	19° S4	Front	K	○ L169	-	575w
7	(32)	19° S4	Front	L	○ L201	-	575w
8	(52)	19° S4	Front	L	○ L169	-	575w
9	(31)	19° S4	Front	M	○ L201	-	575w
10	(51)	19° S4	Front	M	○ L169	-	575w
11		MFL Par	-	-	○ -	-	
12	(30)	19° S4	Front	J	○ L201	-	575w
13	(50)	19° S4	Front	J	○ L169	-	575w
14		MFL Par	-	-	○ -	-	







Right Box 3

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(133)	36° S4	Side	E	● L132	-	575w
2	(135)	19° S4	Side	I	● L132	-	575w
3	(122)	26° S4	Side	D	● L071	-	575w
4	(132)	26° S4	Side	D	● L132	-	575w
5	(123)	36° S4	Side	E	● L071	-	575w
6	(125)	19° S4	Side	I	● L071	-	575w





Right Box 4

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(124)	19° S4	Side	H	 L071	-	575w
2	(121)	26° S4	-	C	 L071	-	575w
3	(421)	36° S4	-	-	 -	-	575w
4	(134)	19° S4	Side	H	 L132	-	575w
5	(131)	26° S4	Side	C	 L132	-	575w
6	(422)	36° S4	-	-	 -	-	575w

Left Box 3



















U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(104)	19° S4	Side	F	 L101	-	575w
2	(114)	19° S4	Side	F	 L021	-	575w
3	(102)	26° S4	Side	B	 L101	-	575w
4	(112)	26° S4	Side	B	 L021	-	575w
5	(101)	36° S4	Side	A	 L101	-	575w
6	(111)	36° S4	Side	A	 L021	-	575w

Left Box 4

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(105)	19° S4	Side	G	 L105	-	575w
2	(115)	19° S4	Side	G	 L021	-	575w
3	(103)	26° S4	Side	C	 L101	-	575w
4	(113)	26° S4	Side	C	 L021	-	575w




BRIDGE-DS

Trim: 24'-7"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(61)	S4 PARNet	Down	A	 L199	-	750w
2	(81)	S4 PARNet	Down	A	 L027	-	750w
3	(35)	19° S4	Front	O	 L201	-	575w
4	(55)	19° S4	Front	O	 L169	-	575w
5	(255)	36° S4	Scenic	Set	 L102	-	575w
5	(251)	36° S4	Scenic	Set	 L102	-	575w
6	(241)	36° S4	Scenic	Set	 L075	-	575w
7	(62)	S4 PARNet	Down	B	 L199	-	750w
8	(82)	S4 PARNet	Down	B	 L027	-	750w
9	(36)	19° S4	Front	P	 L201	-	575w
10	(56)	19° S4	Front	P	 L169	-	575w
11	(242)	36° S4	Scenic	Set	 L075	-	575w
12	(252)	36° S4	Scenic	Set	 L102	-	575w
13	(63)	S4 PARNet	Down	C	 L199	-	750w
14	(37)	19° S4	Front	Q	 L201	-	575w
15	(57)	19° S4	Front	Q	 L169	-	575w
16	(83)	S4 PARNet	Down	C	 L027	-	750w
17	(253)	36° S4	Scenic	Set	 L102	-	575w
18	(243)	36° S4	Scenic	Set	 L075	-	575w
19	(38)	19° S4	Front	R	 L201	-	575w
20	(58)	19° S4	Front	R	 L169	-	575w
21	(64)	S4 PARNet	Down	D	 L199	-	750w
22	(84)	S4 PARNet	Down	D	 L027	-	750w
23	(244)	36° S4	Scenic	Set	 L075	-	575w
24	(254)	36° S4	Scenic	Set	 L102	-	575w
25	(39)	19° S4	Front	S	 L201	-	575w











BRIDGE-DS

Trim: 24'-7"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
26	(59)	19° S4	Front	S	 L169	-	575w
27	(65)	S4 PARNel	Down	E	 L199	-	750w
28	(85)	S4 PARNel	Down	E	 L027	-	750w

BRIDGE-US

Trim: 24'-7"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(281)	36° S4	Leafy	J	 L139	77805	575w
2	(66)	S4 PARNel	Down	F	 L199	-	750w
3	(86)	S4 PARNel	Down	F	 L027	-	750w
4	(282)	36° S4	Leafy	O	 L139	77805	575w
6	(245)	36° S4	Scenic	Set	 L075	-	575w
7	(283)	36° S4	Leafy	J/K	 L139	77805	575w
8	(67)	S4 PARNel	Down	G	 L199	-	750w
9	(87)	S4 PARNel	Down	G	 L027	-	750w
10	(256)	36° S4	Scenic	Set	 L102	-	575w
11	(257)	36° S4	Scenic	Set	 L102	-	575w
12	(258)	36° S4	Scenic	Set	 L102	-	575w
13	(68)	S4 PARNel	Down	H	 L199	-	750w
14	(88)	S4 PARNel	Down	H	 L027	-	750w
15	(246)	36° S4	Scenic	Set	 L075	-	575w
16	(69)	S4 PARNel	Down	I	 L199	-	750w
17	(89)	S4 PARNel	Down	I	 L027	-	750w
18	(259)	36° S4	Scenic	Set	 L102	-	575w










ELEC- 2

Trim: 26'-2 1/2"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(161)	26° S4	Backlight	A	L770	-	575w
2	(141)	26° S4	Backlight	A	L343	-	575w
3	(70)	S4 PARNel	Down	J	L199	-	750w
4	(90)	S4 PARNel	Down	J	L027	-	750w
5	(284)	36° S4	Leafy	O	L139	77805	575w
6	(142)	26° S4	Backlight	F	L343	-	575w
7	(162)	26° S4	Backlight	F	L770	-	575w
8	(163)	26° S4	Backlight	B	L770	-	575w
9	(143)	26° S4	Backlight	B	L343	-	575w
10	(71)	S4 PARNel	Down	K	L199	-	750w
11	(91)	S4 PARNel	Down	K	L027	-	750w
12	(164)	26° S4	Backlight	G	L770	-	575w
13	(144)	26° S4	Backlight	G	L343	-	575w
14	(247)	36° S4	Scenic	Set	L075	-	575w
15	(72)	S4 PARNel	Down	L	L199	-	750w
16	(92)	S4 PARNel	Down	L	L027	-	750w
17	(271)	8" Fresnelite	Bolksnky	L	L139	-	1kW
18	(248)	36° S4	Scenic	Set	L075	-	575w
19	(145)	26° S4	Backlight	C	L343	-	575w
20	(165)	26° S4	Backlight	C	L770	-	575w
21	(249)	36° S4	Scenic	Set	L075	-	575w
22	(166)	26° S4	Backlight	H	L770	-	575w
23	(73)	S4 PARNel	Down	M	L199	-	750w
24	(272)	8" Fresnelite	Bolksnky	M	L139	-	1kW
25	(93)	S4 PARNel	Down	M	L027	-	750w
26	(146)	26° S4	Backlight	H	L343	-	575w



ELEC- 2

Trim: 26'-2 1/2"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
27	(273)	8" Fresnelite	Bolkonsky	H/I	 L139	-	1kW
28	(147)	26° S4	Backlight	D	 L343	-	575w
29	(167)	26° S4	Backlight	D	 L770	-	575w
30	(148)	26° S4	Backlight	I	 L343	-	575w
31	(168)	26° S4	Backlight	I	 L770	-	575w
32	(74)	S4 PARNel	Down	N	 L199	-	750w
33	(94)	S4 PARNel	Down	N	 L027	-	750w
34	(149)	26° S4	Backlight	E	 L343	-	575w
35	(169)	26° S4	Backlight	E	 L770	-	575w

ELEC-3

Trim: 27°-1°

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(150)	26° S4	Backlight	J	 L343	-	575w
2	(170)	26° S4	Backlight	J	 L770	-	575w
3	(75)	S4 PARNel	Down	O	 L199	-	750w
4	(95)	S4 PARNel	Down	O	 L027	-	750w
5	(171)	26° S4	Backlight	K	 L770	-	575w
6	(151)	26° S4	Backlight	K	 L343	-	575w
7	(76)	S4 PARNel	Down	P	 L199	-	750w
8	(274)	8" Fresnelite	Bolkonsky	P	 L139	-	1kW
9	(96)	S4 PARNel	Down	P	 L027	-	750w
10	(152)	26° S4	Backlight	L	 L343	-	575w
11	(172)	26° S4	Backlight	L	 L770	-	575w
12	(77)	S4 PARNel	Down	Q	 L199	-	750w
13	(275)	8" Fresnelite	Bolkonsky	Q	 L139	-	1kW
14	(97)	S4 PARNel	Down	Q	 L027	-	750w
15	(173)	26° S4	Backlight	M	 L770	-	575w
16	(153)	26° S4	Backlight	M	 L343	-	575w
17	(78)	S4 PARNel	Down	R	 L199	-	750w
18	(98)	S4 PARNel	Down	R	 L199	-	750w
19	(79)	S4 PARNel	Down	S	 L199	-	750w
20	(99)	S4 PARNel	Down	S	 L027	-	750w
21	(154)	26° S4	Backlight	N	 L343	-	575w
22	(174)	26° S4	Backlight	N	 L770	-	575w

ELEC-4



























Trim: 26'-0"

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(268)	36° S4	Front	T/U	○ -	-	575w
1		Coloram II 4"	-	T/U	○ -	-	
2	(155)	26° S4	Backlight	O	● L343	-	575w
3	(175)	26° S4	Backlight	O	● L770	-	575w
4	(267)	36° S4	Front	U/V	○ -	-	575w
4		Coloram II 4"	-	U/V	○ -	-	
5	(156)	26° S4	Backlight	P	● L343	-	575w
6	(176)	26° S4	Backlight	P	● L770	-	575w
7	(268)	36° S4	Front	V/W	○ -	-	575w
7		Coloram II 4"	-	V/W	○ -	-	
8	(157)	26° S4	Backlight	Q	● L343	-	575w
9	(177)	26° S4	Backlight	Q	● L770	-	575w
10	(158)	26° S4	Backlight	R	● L343	-	575w
11	(178)	26° S4	Backlight	R	● L770	-	575w
12	(269)	36° S4	Front	W/Y	○ -	-	575w
12		Coloram II 4"	-	W/Y	○ -	-	
13	(159)	26° S4	Backlight	S	● L343	-	575w
14	(179)	26° S4	Backlight	S	● L770	-	575w
15	(269)	36° S4	Front	Z/AA	○ -	-	575w
15		Coloram II 4"	-	Z/AA	○ -	-	















ELEC-5

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(261)	36° S4	Down	T	<input type="checkbox"/> -	-	575w
1		Coloram II 4"	-	T	<input type="checkbox"/> -	-	
2	(262)	36° S4	Down	U	<input type="checkbox"/> -	-	575w
2		Coloram II 4"	-	U	<input type="checkbox"/> -	-	
3	(263)	36° S4	Down	V	<input type="checkbox"/> -	-	575w
3		Coloram II 4"	-	V	<input type="checkbox"/> -	-	
4	(264)	36° S4	Down	W	<input type="checkbox"/> -	-	575w
4		Coloram II 4"	-	W	<input type="checkbox"/> -	-	
5	(265)	36° S4	Down	Y	<input type="checkbox"/> -	-	575w
5		Coloram II 4"	-	Y	<input type="checkbox"/> -	-	
6	(266)	36° S4	Down	Z	<input type="checkbox"/> -	-	575w
6		Coloram II 4"	-	Z	<input type="checkbox"/> -	-	
7	(267)	36° S4	Down	AA	<input type="checkbox"/> -	-	575w
7		Coloram II 4"	-	AA	<input type="checkbox"/> -	-	
























ELEC-6

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1a	(201)	Iris 4	BD	AB	 L780	-	1kW
1b	(202)	Iris 4	BD	AB	 L119	-	1kW
1c	(203)	Iris 4	BD	AB	 L343	-	1kW
1d	(204)	Iris 4	BD	AB	 L029	-	1kW
2a	(201)	Iris 4	BD	AC	 L780	-	1kW
2b	(202)	Iris 4	BD	AC	 L119	-	1kW
2c	(203)	Iris 4	BD	AC	 L343	-	1kW
2d	(204)	Iris 4	BD	AC	 L029	-	1kW
3a	(201)	Iris 4	BD	AD	 L780	-	1kW
3b	(202)	Iris 4	BD	AD	 L119	-	1kW
3c	(203)	Iris 4	BD	AD	 L343	-	1kW
3d	(204)	Iris 4	BD	AD	 L029	-	1kW
4a	(201)	Iris 4	BD	AE	 L780	-	1kW
4b	(202)	Iris 4	BD	AE	 L119	-	1kW
4c	(203)	Iris 4	BD	AE	 L343	-	1kW
4d	(204)	Iris 4	BD	AE	 L029	-	1kW
5a	(201)	Iris 4	BD	AE/AF	 L780	-	1kW
5b	(202)	Iris 4	BD	AE/AF	 L119	-	1kW
5c	(203)	Iris 4	BD	AE/AF	 L343	-	1kW
5d	(204)	Iris 4	BD	AE/AF	 L029	-	1kW
6a	(201)	Iris 4	BD	AF/AG	 L780	-	1kW
6b	(202)	Iris 4	BD	AF/AG	 L119	-	1kW
6c	(203)	Iris 4	BD	AF/AG	 L343	-	1kW
6d	(204)	Iris 4	BD	AF/AG	 L029	-	1kW
7a	(201)	Iris 4	BD	AG/AH	 L780	-	1kW
7b	(202)	Iris 4	BD	AG/AH	 L119	-	1kW

ELEC-6

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
7c	(203)	Iris 4	BD	AG/AH	 L343	-	1kW
7d	(204)	Iris 4	BD	AG/AH	 L029	-	1kW
8a	(201)	Iris 4	BD	AH	 L780	-	1kW
8b	(202)	Iris 4	BD	AH	 L119	-	1kW
8c	(203)	Iris 4	BD	AH	 L343	-	1kW
8d	(204)	Iris 4	BD	AH	 L029	-	1kW
9a	(201)	Iris 4	BD	AH/AI	 L780	-	1kW
9b	(202)	Iris 4	BD	AH/AI	 L119	-	1kW
9c	(203)	Iris 4	BD	AH/AI	 L343	-	1kW
9d	(204)	Iris 4	BD	AH/AI	 L029	-	1kW
10a	(201)	Iris 4	BD	AI	 L780	-	1kW
10b	(202)	Iris 4	BD	AI	 L119	-	1kW
10c	(203)	Iris 4	BD	AI	 L343	-	1kW
10d	(204)	Iris 4	BD	AI	 L029	-	1kW

STAGE

U#	Ch	Inst Type	Purpose	Focus	Color	Gobo	Load
1	(181)	Aurora Gr	BD	AB	 L119	-	1kW
2	(191)	Aurora Gr	BD	AB	 L343	-	1kW
3	(181)	Aurora Gr	BD	AC	 L119	-	1kW
4	(191)	Aurora Gr	BD	AC	 L343	-	1kW
5	(181)	Aurora Gr	BD	AC/AD	 L119	-	1kW
6	(191)	Aurora Gr	BD	AD	 L343	-	1kW
7	(181)	Aurora Gr	BD	AD	 L119	-	1kW
8	(191)	Aurora Gr	BD	AD/AE	 L343	-	1kW
9	(182)	Aurora Gr	BD	AE	 L119	-	1kW
10	(192)	Aurora Gr	BD	AE	 L343	-	1kW
11	(182)	Aurora Gr	-	AE/AF	 L119	-	1kW
12	(192)	Aurora Gr	BD	AF	 L343	-	1kW
13	(182)	Aurora Gr	BD	AF	 L119	-	1kW
14	(192)	Aurora Gr	BD	AF/AG	 L343	-	1kW
15	(182)	Aurora Gr	BD	AG	 L119	-	1kW
16	(192)	Aurora Gr	BD	AG	 L343	-	1kW
17	(183)	Aurora Gr	BD	AG/AH	 L119	-	1kW
18	(193)	Aurora Gr	BD	AH	 L343	-	1kW
19	(183)	Aurora Gr	BD	AH	 L119	-	1kW
20	(193)	Aurora Gr	BD	AH/AI	 L343	-	1kW
21	(183)	Aurora Gr	BD	AI	 L119	-	1kW
22	(193)	Aurora Gr	BD	AI	 L343	-	1kW
23	(183)	Aurora Gr	BD	AJ	 L119	-	1kW