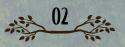
MIA SHERLOCK | PROFESSOR COSBY | ARTS MANAGEMENT AND PRODUCTION 3 | NOV 23RD, FALL 2020



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PRODUCTION Information and Description

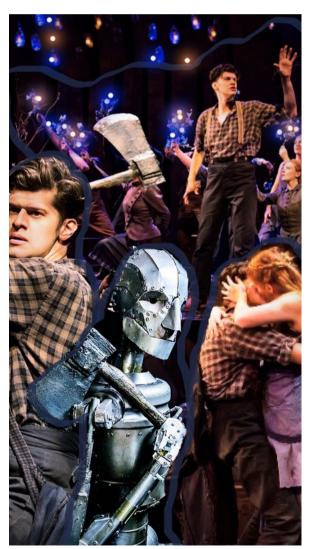
PRODUCTION INFORMATION



Act I, Scene I: Nick Chopper's Opening Monolouge

"The side of Oz you never knew..... "

″THE Woodsman″





PRODUCTION INFORMATION

SCENE FOCUS

This scene is the only spoken dialogue throughout the piece. Nick Chopper tells the audience of the Land of East Oz. He also alludes to the story of how he happily falls in love with a young East Ozian girl. The Wicked Witch of the East has made East Ozians afraid to speak, as she spies on them constantly. Nick's love story takes place without the use of any spoken words....except one....

Nick Chopper's opening monologue introduces our characters and lets the story of love, beauty, comfort and devistation play out before the audience

SYNDPSIS

"The Woodsman" is the untold story of The Land of Oz. Expressed through movement, percussion, puppetry and pantomime this unique theatrical telling of a classic story answers the question, "How did the Tinman lose his heart?"



<u>ARTISTIC STAFF</u>

DIRECTOR

The Director will be in charge of both the artistic and logistic aspects of bringing "The Woodsman" to life. It is important that the director be aware of the unique challenges a show with large puppets presents, and be aware of keeping the original story "The Wizard of Oz" in mind while making artistic or plot driven decisions.

• ASSISTANT DIRECTOR

The Assistant Director will handle more administrative matters, such as typing rehearsal notes, checking sign in sheets, and recording blocking notes. The Assistant Director should be cautious of recording puppetry notes for the cast as well.

• MUSIC DIRECTOR

The Music Director will be in charge of working with the musicians to produce quality, live music to propel the show forward. Since there is little to no dialogue in this particular show, the Music Director will have to be especially intentional about ensuring that the movement on stage and music being played is in sync at all times during the performance.

• CHOREOGRAPHER

The choreographer will be creating the pantomime and movement elements of the show. The choreographer will have the unique opportunity to collaborate with the music director on timing, pace and flow of the movement and music throughout the show.

HEAD OF PROPS

The head of the props will be in charge of designing, and building original props to be used in the show. For "The Woodsman" has many unique and challenging props that need to be functional during the show.

Puppet Instructor

The puppet instructor will work with the cast in order to make them comfortable operating and using the large scale puppets involved in this show.

• Props Team

The props team will assist in building and repairing props throughout the duration of the show. HEAD OF WARDROBE



The head of wardrobe will be responsible for designing, building or renting costumes needed for the show. They will also be in charge of maintaining costumes throughout the duration of the performances. Head of wardrobe will have to be especially aware of the fact that actors' costumes must be compatible with puppet operating.

• Wardrobe Team

The wardrobe team will assist the head of wardrobe in building, repairing and maintaining costumes throughout the duration of the show. They will also be responsible for laundry and dry cleaning.

STAGE MANAGER

The stage manager will be responsible for communication between the cast, crew, artistic staff, and administrative staff. They will be responsible for scheduling rehearsals, running smooth rehearsals, calling the show, and overseeing the deck crew. The stage manager in this production must insure backstage space is available for puppets and set pieces, as well as ensuring crucial lighting cues are called and executed smoothly.

Assistant Stage Manager

The assistant stage manager will be responsible for taking rehearsal notes and communication between the stage manager and other teams or departments.

• Head Deck Crew

Head deck crew will ensure proper placement of props, propper cue execution, and propper traffic patterns backstage. Head deck crew will uniquely be responsible for assisting cast members in operating puppets.

• Deck Crew

Deck crew members will assist in tasks delegated by the head of deck crew.

LIGHTING DESIGNER

The lighting designer will conceptualize the lighting for the production, and influence the overall mood and feel of each scene. The lighting designer will have to pay particular attention to be able to light the stage in green when Oz is referenced, and blue when East Oz specifically is referenced.

• Lighting Technician

The lighting technician will assist in operating and hanging lighting instruments.

• Light Board Operator

The light board operator will be responsible for executing cues being called by the stage manager.



SCENIC DESIGNER

The scenic designer will be responsible for creating a set that contributes to the overly storytelling of this production. The set should be simple so as to not distract from the story, and must include a tree stump somewhere around center center.

• Head Carpenter

The head carpenter will be responsible for leading the carpentry team and bringing the scenic designer's vision to life by building and creating the set.

• Carpentry Team

The head carpenter will be responsible for bringing the scenic designer's vision to life by assisting the head carpenter building and creating the set.

SOUND DESIGNER

The sound designer will be responsible for recording sound effects, mixing sound, and blending the musicians live music into the rest of the sound that happens throughout the show. The sound team will have the unique challenge of not focusing on dialogue throughout the show, but instead focusing on the music, sound effects, and sounds being made on stage by actors.

Sound Technician

The sound technician will be responsible for maintaining and repairing lighting instruments throughout the duration of the performances of "The Woodsman".

• Sound Board Operator

The sound board operator will be responsible for executing cues called by the stage manager at the soundboard.

ADMINISTRATIVE STAFF

HEAD OF ACCOUNTING

The head of accounting will be responsible for keeping the artistic team on budget, and distributing paychecks for staff on a bi-weekly basis.

Accounting Staff

Accounting staff will assist the head of accounting, as well as monitor more daily financial operations such as box office sales, and donations given at intermission.



HEAD OF MARKETING

The head of marketing will be responsible for creating marketing and promotional materials for the show. They will coordinate promotional efforts, create a dynamic marketing plan, and make sure people know when and where they can see "The Woodsman". The head of marketing should note that this particular show is unlike any other straight play. The uniqueness of the show itself should be highlighted and reflected in all aspects of marketing and promotion.

FRONT OF HOUSE STAFF

The front of house staff will be responsible for overall audience experience at the theater itself. They will manage audience relations and ensure a positive relationship between patrons and staff.

• Box Office Staff

The box office staff will be responsible for recording, tracking and documenting ticket sales. They will ensure patrons have tickets to "The Woodsman", and will monitor the overall sale of tickets.

• Ushers

Ushers will assist patrons in navigating the theater. They will help patrons to their seats, and notify patrons of intermission times, and other general rules of the theater.

FACILITIES MANAGER

The facilities manager will oversee the basic running and upkeep of the theater.

Housekeeping Staff

Housekeeping staff will be responsible for keeping the theater clean for patrons.



DESIGN ELEMENT Inspiration

ARCHITECTURAL INSPIRATION



I chose two images for my architectural inspirations. "The Woodsman" is a play set in a hybrid environment that incorporates both industrial and whimsical design. East Oz is rich in lumber and wood. The barn-like structure will help the design reflect the characters dependency on this commodity (particularly the character of Nick Chopper). However, East Oz is also a whimsical place full of magic, love and hope. Nature and people coexist, and the presence of magical creatures and remarkable powers combine to create an atmosphere that is both light and dark.

My ultimate goal is to combine the rigidity of the barn structure with the warmth and magic of the botanical garden to create a design that is inviting, but strangely unfamiliar. The design elements will work together to transport the audience to a land that they recognize...yet have never seen before.

Inspiration words: ~Magical ~ Whimsical ~ Industrial ~ Warm ~ Unfamiliar ~ Inviting ~



COLOR/COMPOSITION Inspiration



This picture of a garden full of fireflies is the perfect color and composition inspiration piece for my production of, "The Woodsman". The picture shows a unique composition featuring rigid straight lines with circular blurs of yellow. While the picture has structure, it also has unfocused shape throughout. Cool hues such as purple, green, and blue are paired with a warmer and contrasting hue of yellow. By using these hues, shades, and tints, the picture emits not only serenity but also warmth.

I feel the combination of the picture's composition and color contribute to its ability to inspire design elements of my production. My scene takes place outdoors during the early morning, which to me is represented in this picture beautifully. This moment at dawn gives me a fantastic color palette to work with in order to create a stage environment of my own.



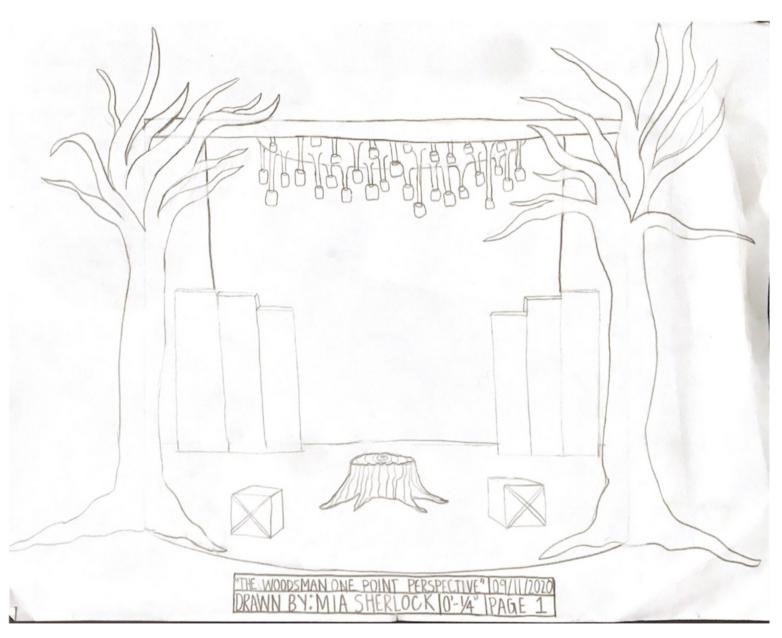
SCENIC PLANNING AND PAPERWORK

SCENIC SKETCH



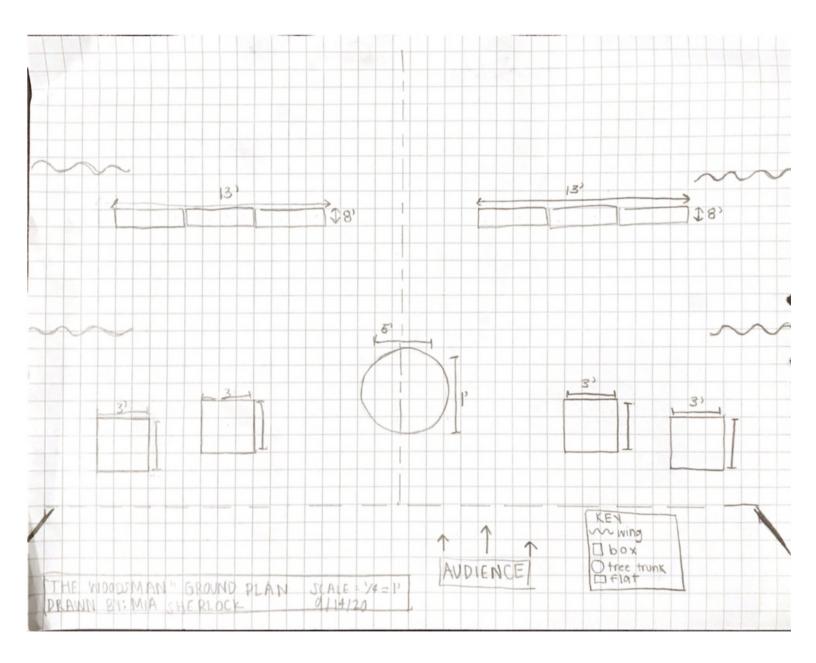


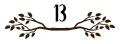
ONE-POINT PERSPECTIVE DRAWING



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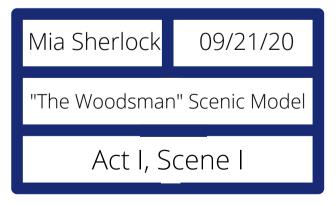
GROUND PLAN



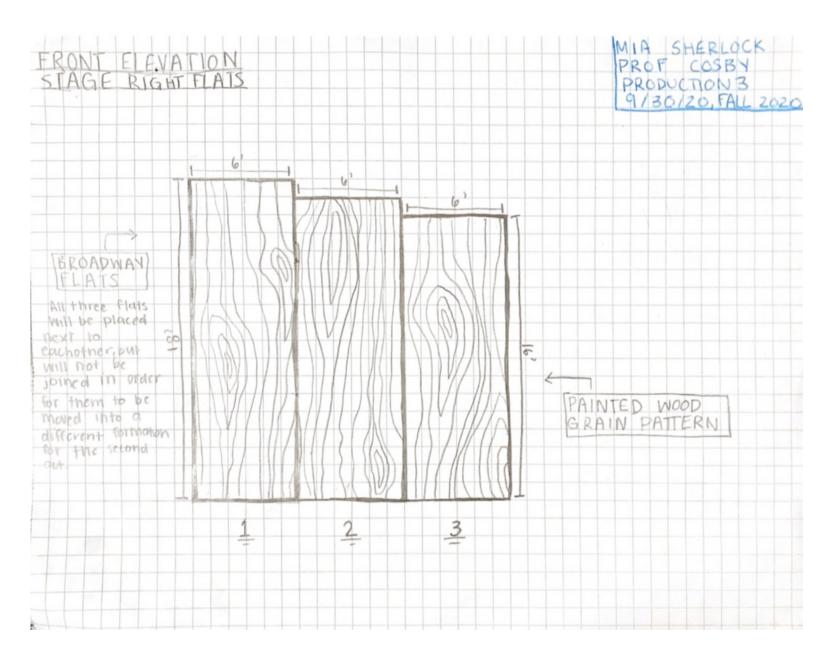


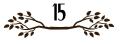
SCENIC MODEL

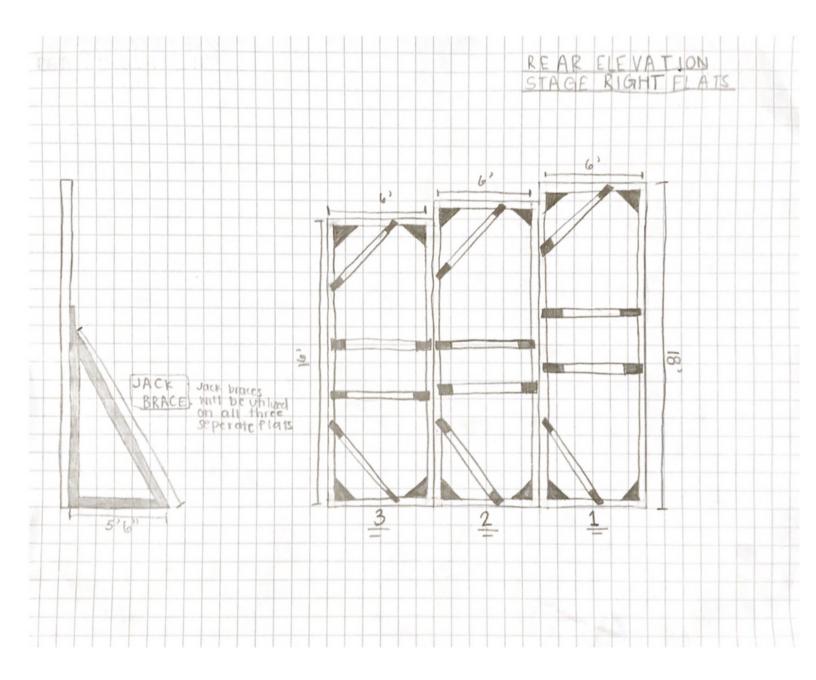


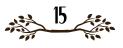


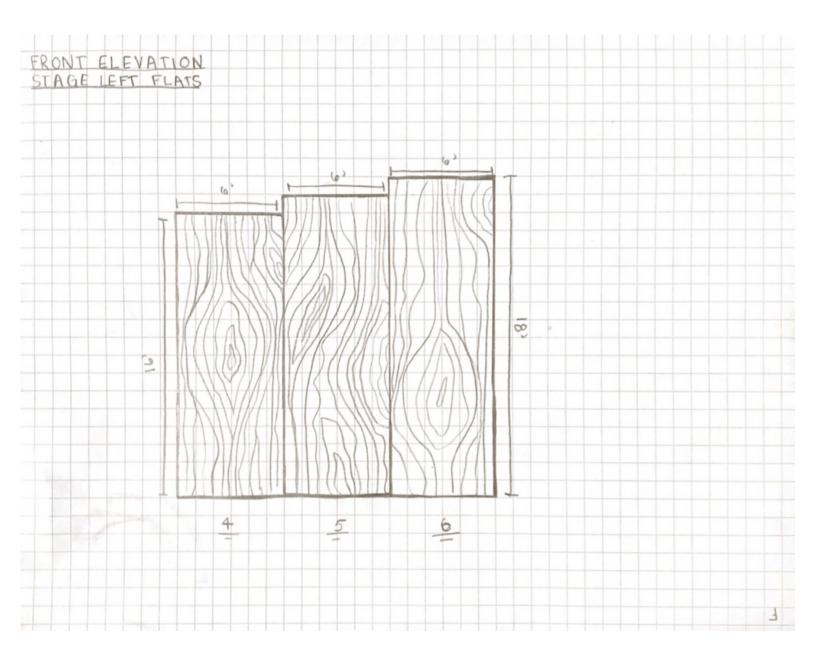


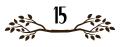


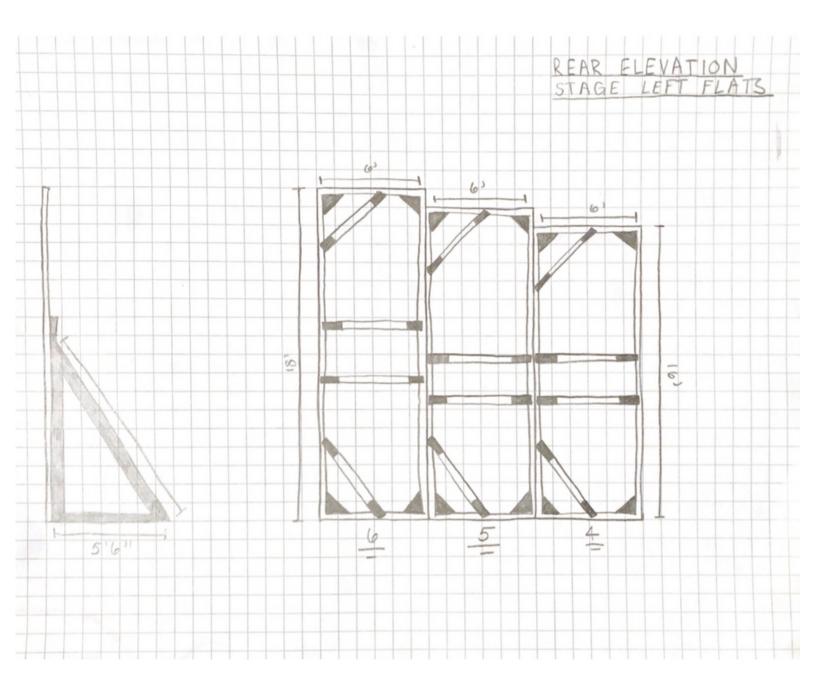














LIGHTING DESIGN AND PAPERWORK

LIGHTING PLOT

please reference plot turned in as of Nov. 9th, Fall 2020



LIGHTING COLOR LIST





Deep moonlight. Great for colour mixing.

| Transmission Y | 8.3 % |
|------------------------------------|-------|
| x | 0.137 |
| У | 0.11 |
| Absorption | 1.08 |
| Source C: Colour Temperature 6774K | |

ROLLS 1" Core 7.62m x 1.22m (25' x 48") 2" Core 7.62m x 1.22m (25' x 48") High Temperature 4m x 1.17m (13' x 46") High Temperature 0.56m x 0.53m (22" x 21") Quick Roll Up to 1.17m (46") x 7.62m (25') long.

Available as a High Temperature filter.

SHEETS Full Sheet 1.22m x 0.53m (48" x 21")

Half Sheet 0.61m x 0.53m (24" x 21")

J.Winter Blue

Transmiss х у Absorption Source C: Co

Very dark blue with high UV content. Good in high concentrations for a moody and powerful stage colour wash.

Accurate and consistent colour from batch to batch.

| sion Y | 1.1 % | Created by Andy Liddle as a part of LEE Designer Series. Available as a High Temperature filter. | |
|-------------------|-------|---|--|
| | 0.148 | ROLLS | SHEETS |
| | 0.037 | 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") |
| n | 1.96 | 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") |
| olour Temperature | 6774K | High Temperature 4m x 1.17m (13' x 46") Quick Roll Up to 1.17m (46") x 7.62m (25') long. | High Temperature 0.56m x 0.53m (22" x 21") |

713

132

Regal Blue

A deep lavender blue that strongly enhances skin tones.

ROLLS

| Transmission Y | 5.4 % |
|----------------|-------|
| x | 0.161 |
| У | 0.07 |
| Absorption | 1.26 |

Accurate and consistent colour from batch to batch. SHEETS 1" Core 7.62m x 1.22m (25' x 48") Full Sheet 1.22m x 0.53m (48" x 21") Half Sheet 0.61m x 0.53m (24" x 21") 2" Core 7.62m x 1.22m (25' x 48") Quick Roll Up to 1.17m (46*) x 7.62m (25') long.

199

LIGHTING COLOR LIST

Ultimate Violet

Used in musical performances for general colour washes and set lighting.

| Transmission Y | 2 % |
|----------------|-------|
| x | 0.17 |
| У | 0.042 |
| Absorption | 1.7 |

Created by Peter Barnes as a part of LEE Designer Series. Available as a High Temperature filter. ROLLS 1" Core 7.62m x 1.22m (25' x 48") 2" Core 7.62m x 1.22m (25' x 48") High Temperature 4m x 1.17m (13' x 46") High Temperature 0.56m x 0.53m (22" x 21") Quick Roll Up to 1.17m (46") x 7.62m (25') long.

SHEETS

Full Sheet 1.22m x 0.53m (48" x 21") Half Sheet 0.61m x 0.53m (24" x 21")

707

Deep Blue

A pleasing effect for theatrical lighting.

| | Transmission Y | 2.1 % | Accurate and consistent colour from batch to batch. Available as a High Temperature filter. | |
|---|---------------------------|------------|--|--|
| | x | 0.149 | ROLLS | SHEETS |
| | У | 0.051 | 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") |
| | Absorption | 1.68 | 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") |
| | Source C: Colour Temperal | ture 6774K | High Temperature 4m x 1.17m (13' x 46") | High Temperature 0.56m x 0.53m (22" x 21") |
|) | | | Quick Roll Up to 1.17m (46*) x 7.62m (25') long. | |

120

No Colour Straw A warm effect. Sunlight.

| Transmission Y | 89.4 % |
|-------------------------|-------------|
| x | 0.325 |
| У | 0.337 |
| Absorption | 0.05 |
| Source C: Colour Temper | atura 6774K |

Accurate and consistent colour from batch to batch.

| ROLLS | SHEETS |
|--|--------------------------------------|
| 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") |
| 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") |
| Quick Roll Up to 1.17m (46") x 7.62m (25') long. | |

rce C: Colour Temperature 6774K

159

790

Moroccan Pink

A rich natural pink, good for producing late afternoon sun effects.

| Transmission Y | 58.1 % |
|--------------------------|-----------|
| x | 0.378 |
| У | 0.324 |
| Absorption | 0.24 |
| Severe C. Celaur Terrare | Aug 07741 |

Created by Durgam Marenghi as a part of LEE Designer Series. ROLLS SHEETS Full Sheet 1.22m x 0.53m (48" x 21") 1" Core 7.62m x 1.22m (25' x 48") 2" Core 7.62m x 1.22m (25' x 48") Half Sheet 0.61m x 0.53m (24" x 21") Quick Roll Up to 1.17m (46") x 7.62m (25') long.

rce C: Colour Temperature 6774K

Gold Amber

Great for sunsets, cyclorama lighting and fire effects.

| Transmission Y | 31.1 % |
|------------------------------------|--------|
| x | 0.586 |
| у | 0.396 |
| Absorption | 0.51 |
| Source C: Colour Temperature 6774K | |

| Accurate and consistent colour from batch to batch. Available as a High Temperature filter. | | |
|--|--|--|
| ROLLS | SHEETS | |
| 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") | |
| 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") | |
| High Temperature 4m x 1.17m (13' x 46") | High Temperature 0.56m x 0.53m (22" x 21") | |
| Quick Roll Up to 1.17m (46") x 7.62m (25') long. | | |

021



LIGHTING COLOR LIST

Golden Amber

Great for emulating a sunset. Also good for side lighting and cyclorama lighting.

| Transmission Y | 37.8 % |
|--------------------------|-------------|
| x | 0.501 |
| У | 0.371 |
| Absorption | 0.42 |
| Source C: Colour Tempera | ature 6774K |

ROLLS 1" Core 7.62m x 1.22m (25' x 48")
 2" Core 7.62m x 1.22m (25 x 48")
 Full Sheet 1.22m x 0.53m (48 x 21")

 Half Sheet 0.61m x 0.53m (24" x 21")
 Quick Roll Up to 1.17m (46") x 7.62m (25') long.

Accurate and consistent colour from batch to batch.

SHEETS Full Sheet 1.22m x 0.53m (48" x 21")

134

765

LEE Yellow

Trans x у Absor

Useful for producing a strong sunlight effect.

| smission Y | 80.2 % | Created by Jesper Kongshaug as a part of LEE Designer Series. | | |
|-----------------------|-----------|--|--|--|
| | 0.389 | ROLLS | SHEETS | |
| | 0.412 | 1" Core 7.62m x 1.22m (25' x 48") 2" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") Half Sheet 0.61m x 0.53m (24" x 21") | |
| rption | 0.1 | Quick Roll Up to 1.17m (46*) x 7.62m (25") long. | | |
| e C: Colour Temperati | Jre 6774K | | | |

Source

Half CTB

Converts tungsten (3200K) to daylight (4300K).

Transmission M ELON Accurate and consistent colour from batch to batch.

| Transmission Y | 54.9 % |
|----------------|--------|
| x | 0.261 |
| У | 0.273 |
| Absorption | 0.26 |
| C | 1 |

| ROLLS | SHEETS | |
|--|-------------------------------------|----|
| 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21" |) |
| 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21 | ') |
| Quick Roll Up to 1.17m (46") x 7.62m (25") long. | | |

Source C: Colour Temperature 6774K

202

Chocolate

Warms light and reduces the intensity.

| Transmission Y | 26.4 % | | |
|------------------------------------|--------|--|--|
| x | 0.38 | | |
| У | 0.363 | | |
| Absorption | 0.58 | | |
| Source C: Colour Temperature 6774K | | | |

| - | |
|--|--------------------------------------|
| Accurate and consistent colour from batch | to batch. |
| ROLLS | SHEETS |
| 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") |
| 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") |
| Quick Roll Up to 1.17m (46*) x 7.62m (25') long. | |

Deep Straw

A warm amber light. Good for effects such as candlelight and fire.

| Transmission Y | 60.8 % | | | |
|------------------------------------|--------|--|--|--|
| x | 0.517 | | | |
| У | 0.46 | | | |
| Absorption | 0.22 | | | |
| Source C: Colour Temperature 6774K | | | | |

| Accurate and consistent colour from batch to batch. Available as a High Temperature filter. | | | | |
|--|--|--|--|--|
| ROLLS SHEETS | | | | |
| 1" Core 7.62m x 1.22m (25' x 48") | Full Sheet 1.22m x 0.53m (48" x 21") | | | |
| 2" Core 7.62m x 1.22m (25' x 48") | Half Sheet 0.61m x 0.53m (24" x 21") | | | |
| High Temperature 4m x 1.17m (13' x 46") | High Temperature 0.56m x 0.53m (22" x 21") | | | |
| Quick Roll Up to 1.17m (46*) x 7.62m (25') long. | | | | |

19

015

156

INSTRUMENT SCHEDULE

| Instrument # | INSTRUMENT TYPE | CHANNEL # | Focus | LOCATION | COLOR |
|--------------|-----------------|-----------|-------|--------------|-------|
| 1 | ML-Wash | C1 | USR | 1st Electric | 159 |
| 2 | Source 4 | C2 | USR | 1st Electric | 790 |
| 3 | Source 4 | C1 | USR | 1st Electric | 765 |
| 4 | Parcan | C3 | USR | 1st Electric | 707 |
| 5 | Source 4 | C4 | USR | 1st Electric | 132 |
| 6 | Rush Par 4 | C5 | USR | 1st Electric | 713 |
| 1 | Rush Par 4 | C6 | USR | 1st Electric | 120 |
| 8 | Rush Par 4 | C6 | USL | 1st Electric | 120 |
| 9 | Rush Par 4 | C5 | USL | 1st Electric | 713 |
| 10 | Source 4 | C4 | USL | 1st Electric | 132 |
| 11 | Parcan | C3 | USL | 1st Electric | 707 |
| 12 | Source 4 | C1 | USL | 1st Electric | 765 |
| 13 | Source 4 | C2 | USL | 1st Electric | 790 |
| 14 | ML-Wash | C1 | USL | 1st Electric | 159 |
| 15 | Source 4 | C7 | USR | 2nd Electric | 15 |
| 16 | Source 4 | C7 | USR | 2nd Electric | 134 |
| 17 | Rush Par 4 | C8 | USR | 2nd Electric | 199 |
| 18 | Rush Par 4 | C9 | USR | 2nd Electric | 790 |
| 19 | Parcan | C10 | USR | 2nd Electric | 134 |
| 20 | Source 4 | C11 | USR | 2nd Electric | 159 |
| 21 | Rush Par 4 | C11 | USR | 2nd Electric | 156 |
| 22 | ML-Spot | C12 | UC | 2nd Electric | 765 |
| 23 | Rush Par 4 | C11 | USL | 2nd Electric | 156 |
| 24 | Source 4 | C11 | USL | 2nd Electric | 159 |
| 25 | Parcan | C10 | USL | 2nd Electric | 134 |
| 26 | Rush Par 4 | C9 | USL | 2nd Electric | 790 |
| 27 | Rush Par 4 | C8 | USL | 2nd Electric | 199 |
| 28 | Source 4 | C7 | USL | 2nd Electric | 134 |
| 29 | Source 4 | C7 | USL | 2nd Electric | 15 |
| 30 | Source 4 | C13 | USR | 3rd Electric | 132 |
| 31 | ML-Wash | C14 | USR | 3rd Electric | 159 |



INSTRUMENT SCHEDULE

| 32 | Parcan | C15 | USR | 3rd Electric | 713 |
|----|------------|-----|-----------|-----------------|-----|
| 33 | Parcan | C16 | USR | 3rd Electric | 713 |
| 34 | Rush Par 4 | C17 | USR | 3rd Electric | 120 |
| 35 | Rush Par 4 | C17 | USL | 3rd Electric | 120 |
| 36 | Parcan | C16 | USL | 3rd Electric | 713 |
| 37 | Parcan | C15 | USL | 3rd Electric | 713 |
| 38 | ML-Wash | C14 | USL | 3rd Electric | 159 |
| 39 | Source 4 | C13 | USL | 3rd Electric | 132 |
| 40 | Source 4 | C18 | DSR | 4th Electric | 707 |
| 41 | Rush Par 4 | C19 | DSR | 4th Electric | 21 |
| 42 | Source 4 | C20 | DSR | 4th Electric | 790 |
| 43 | Rush Par 4 | C21 | DSR | 4th Electric | 199 |
| 44 | Rush Par 5 | C22 | DSR | 4th Electric | 132 |
| 45 | ML-Spot | C23 | DSC | 4th Electric | 15 |
| 46 | Rush Par 4 | C22 | DSL | 4th Electric | 132 |
| 47 | Rush Par 4 | C21 | DSL | 4th Electric | 199 |
| 48 | Source 4 | C20 | DSL | 4th Electric | 790 |
| 49 | Rush Par 4 | C19 | DSL | 4th Electric | 21 |
| 50 | Source 4 | C18 | DSL | 4th Electric | 707 |
| 51 | Source 4 | C62 | Section A | House Truss 1 | 790 |
| 52 | Source 4 | C63 | Section A | House Truss 2 | 713 |
| 53 | Parcan | C64 | Section A | House Truss 3 | 120 |
| 54 | ML-Spot | C65 | Section A | House Truss 4 | 765 |
| 55 | Rush Par 4 | C66 | Section A | House Truss 5 | 159 |
| 56 | Rush Par 4 | C67 | Section B | House Truss 6 | 159 |
| 57 | ML-Spot | C68 | Section B | House Truss 7 | 765 |
| 58 | Parcan | C64 | Section B | House Truss 8 | 120 |
| 59 | Source 4 | C63 | Section B | House Truss 9 | 713 |
| 60 | Source 4 | C62 | Section B | House Truss 10 | 790 |
| 61 | Rush Par 4 | C46 | Section D | SR Light Tree 1 | 134 |
| 62 | Source 4 | C47 | Section D | SR Light Tree 1 | 159 |
| 63 | Rush Par 4 | C48 | Section D | SR Light Tree 1 | 159 |

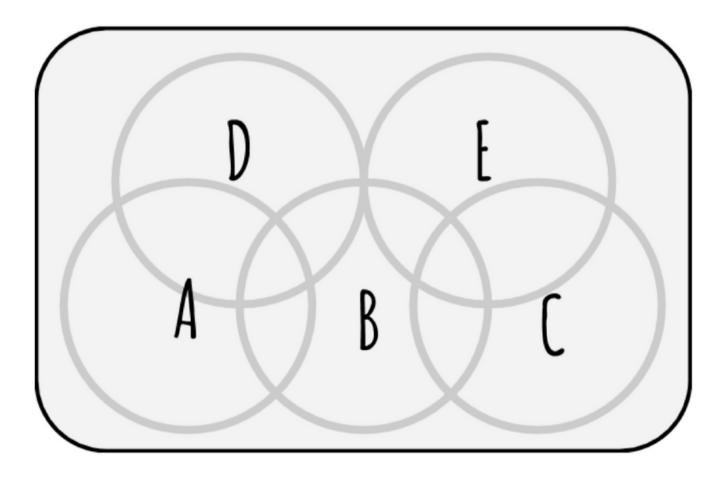


INSTRUMENT SCHEDULE

| 64 | Rush Par 4 | C49 | Section A | SR Light Tree 2 | 199 |
|----|-----------------|--------|-----------|-----------------|-----|
| 65 | Source 4 | C50 | Section A | SR Light Tree 2 | 159 |
| 66 | Rush Par 4 | C51 | Section A | SR Light Tree 2 | 713 |
| 67 | Rush Par 4 | C46 | Section E | SL Light Tree 1 | 134 |
| 68 | Source 4 | C47 | Section E | SL Light Tree 1 | 159 |
| 69 | Rush Par 4 | C48 | Section E | SL Light Tree 1 | 156 |
| 70 | Rush Par 4 | C49 | Section C | SL Light Tree 2 | 199 |
| 71 | Source 4 | C50 | Section C | SL Light Tree 2 | 159 |
| 72 | Rush Par 4 | C51 | Section C | SL Light Tree 2 | 712 |
| 73 | Source 4 | C58 | Section B | SR Box Boom 1 | 713 |
| 74 | Source 4 | C59 | Section B | SR Box Boom 1 | 765 |
| 75 | Source 4 | C60 | Section B | SR Box Boom 1 | 790 |
| 76 | Source 4 | C61 | Section B | SR Box Boom 1 | 134 |
| Π | Source 4 | C61 | Section B | SL Box Boom 2 | 134 |
| 78 | Source 4 | C60 | Section B | SL Box Boom 2 | 790 |
| 79 | Source 4 | C59 | Section B | SL Box Boom 2 | 765 |
| 80 | Source 4 | C58 | Section B | SL Box Boom 2 | 713 |
| 81 | LED Strip Light | C24-34 | CYC | US Ground | - |
| 82 | LED Strip Light | C35-46 | CYC | US Ground | - |
| 83 | LED Strip Light | C35-46 | CYC | US Ground | - |
| 84 | LED Strip Light | C24-34 | CYC | US Ground | - |

MAGIC SHEET

| Color | Channels | Groups (A-E) |
|-------------------------------|--|---------------|
| Blues (132, 713,120) | C4 ,C5, C6 ,C13, C22, C15, C16, C17, C51, C58, C63, C64 | A, C, D, E |
| Purples (199, 707) | C3, C8, C18, C21, C49 | A, D, C, E |
| Yellows (765, 015) | C1, C7, C12, C23, C59, C65, C68, | A, B, C, D, E |
| Oranges (021, 134) | C7, C10, C46, C19, C61 | B, D, E, |
| Neutrals (159, 156, 202, 790) | C1, C2, C9, C11, C14, C20, C47, C48, C50, C60, C62, C66, C67, | A, B, C, D, E |





SOUND DESIGN AND PAPERWORK

SOUND/MIC PLOT

| ACT | SCENE | MIC # | CHARACTER | ACTOR | MIC TYPE | NOTES |
|-----|----------------------|-------|--------------|-------------------|------------|--|
| 1 | 1 | 1 | Nick Chopper | Carl Bieber | Body Mic | • One spoken line |
| | Opening Monologue | | Nimmie | Sav Demers | Body Mic | No spoken lines Body mic required in order to pick up claps, snaps, breath sound effects, and humming |
| | | 3 | The Witch | Morgan Andrews | Body Mic | No spoken lines Body mic required in order to pick up claps, snaps, breath sound effects, and humming |
| | | 4 | Ma | Julie Fitzgerald | Ground Mic | No spoken lines |
| | | | Pa | Ablan Robbins | | No spoken lines |
| | | 5 | Tinker 1 | Reid Sarri | Ground Mic | • No spoken lines |
| | | | Tinker 2 | Cooper Clack | | • No spoken lines |
| | | 6 | Munchkin 1 | Kiera McGovern | Ground Mic | No spoken lines |
| | | | Munchkin 2 | Isabelle deLaVega | | No spoken lines |
| | | 10 | Munchkin 3 | Erica Saldona | Ground Mic | • No spoken lines |
| | | 11 | Violin | Brett Yang | Lapel Mic | Lapel mic clipped to instrument |
| | | 12 | Viola | Emily Jones | Lapel Mic | Lapel mic clipped to instrument |
| | | 13 | Chello | Betsy Foy | Lapel Mic | Lapel mic clipped to instrument |

| "THE WOODSMAN" | |
|-------------------|-----------------------|
| ACT I SCENE I | 7 MINUTES, 30 SECONDS |
| OPENING MONOLOGUE | PGS 1-15 |

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SOUND/MIC PLOT SYNOPSIS

"The Woodsman" is a straight play, with only one spoken line throughout the entirety of the performance. In place of dialogue is instrumental music, humming, and other sound effects that will physically be created by the actors themselves. Ground Mics will be placed along the front ground of the apron in order to pick up the sounds made by actors without body mics. Lapel Mics will be placed on all instruments in order to pick up the musicians.





WORKS CITED

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"Blossoms of Light." Denver Botanic Gardens,

www.botanicgardens.org/events/special-events/blossoms-light.

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"Complete LEE Colour Range." Complete Colour Range for LEE Lighting Filters and Gels, leefilters.com/lighting/colour-list.html.

"Firefly Prints and Artwork." *Firefly Experience*, fireflyexperience.org/collections/photographs.

"Gallery - The Enchanted Barn: Destination Wedding & Event Venue." *The Enchanted Barn* | *Destination Wedding & Event Venue*, www.theenchantedbarn.com/gallery.

"THE WOODSMAN PLAY." The Woodsman Play, www.woodsmantheplay.com/.

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