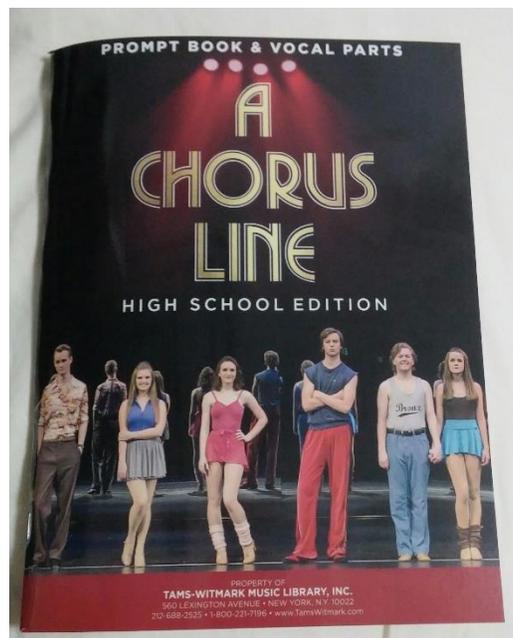
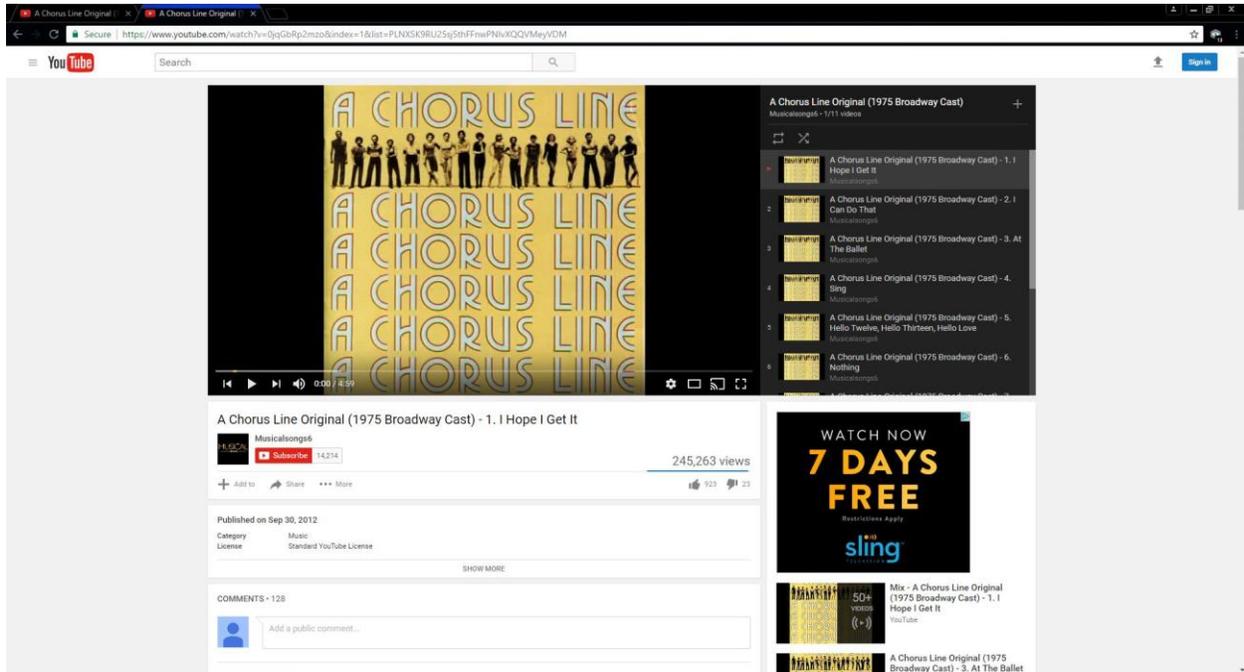


Journal

- February 1, 2017 (4:00 P.M. to 6:30 P.M.) [2 hrs. 30 min.]: I was at the Lycée Français de New York auditorium for my first meeting as a lighting designer. I introduce myself and met the director for the high school musical “A Chorus Line”, Stori Mac Phee. I made some notes that can affect the lighting design such as mirrors onstage, total numbers of performers onstage and the area where the performers will be located for the first number/act.
- February 4, 2017 (12:00 P.M. to 5:00 P.M.) [5 hrs.]: I was at the Lycée Français de New York auditorium watching the rehearsal for the first number/act of “A Chorus Line”. Also, I got the script/prompt book and vocal parts from the director. Even I made a few notes for lighting design purposes from the musical such as Paul solo singing, Zach collecting resumes and the headshots scene, lighting from stage left to stage right for the introduction of each character. In addition of important notes such as actors on stage most of the time, proper lighting for acting and dancing sections, 17 performers onstage and read carefully some lighting cues on the script. Finally, I started taking some measurements of the theater for my light plot.



- February 6, 2017 (1:15 P.M. to 2:00 P.M.) [45 min.]: Drafting the Lycée Français de New York auditorium (Part 1) in Vectorworks.
- February 9, 2017 (8:00 P.M. to 10:00 P.M.) [2 hrs.]: Internet is an essential tool for accessing any type of information. I was able to access in YouTube the music/audio from “A Chorus Line” Original (1975 Broadway Cast) so I can get familiar with the musical numbers.

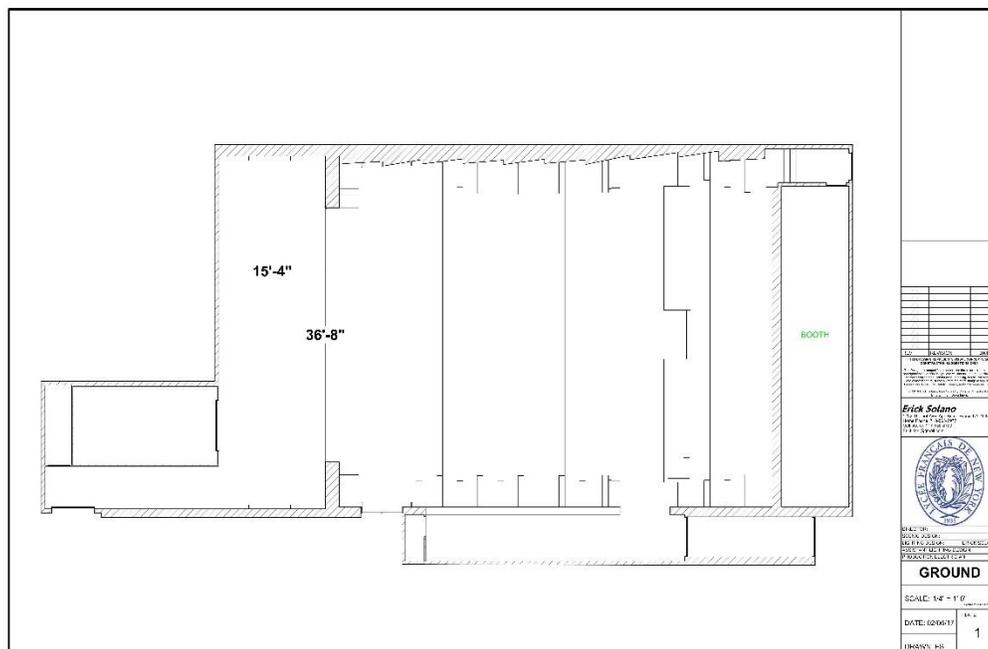


- February 10, 2017 (3:00 P.M. to 5:30 P.M.) [2 hrs. 30 min.]: I was at the Lycée Français de New York auditorium watching the rehearsal for the first number “I Hope I Get It” of “A Chorus Line” with music, blocking, choreography and dialogues. Even I made notes for the changes in the script or cut sections. Finally, I kept taking more measurements of the theater for my light plot.

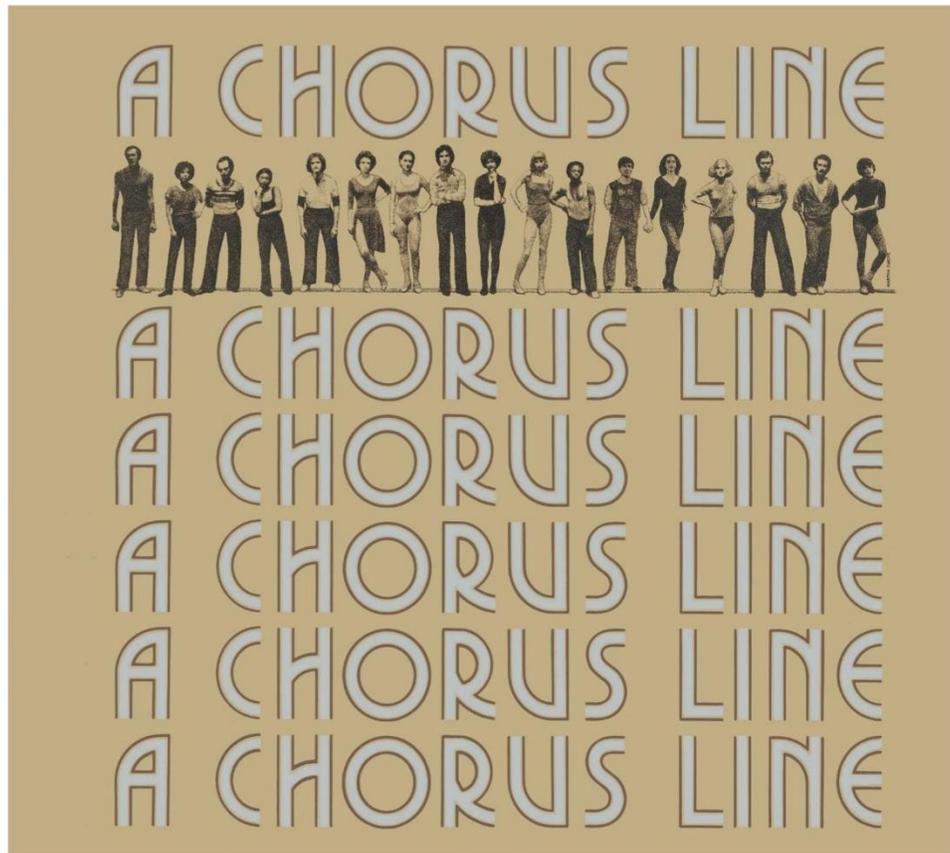
- February 13, 2017 (10:00 A.M. to 4:00 P.M.) [6 hrs.]: Today I had the opportunity to do the Site Survey for the Lycée Français de New York auditorium, both the stage and house for my light plot, section and booms.



- February 14, 2017 (10:00 A.M. to 12:10 P.M.) [2 hrs. 10 min.]: Drafting the Lycée Français de New York auditorium (Part 2) in Vectorworks.
- February 15, 2017 (1:15 P.M. to 3:15 P.M.) [2 hrs.]: Drafting the Lycée Français de New York auditorium (Part 3) in Vectorworks.
- February 16, 2017 (12:25 P.M. to 1:15 P.M.) [50 min.]: Drafting the Lycée Français de New York auditorium (Part 4) in Vectorworks.
- February 17, 2017 (8:00 P.M. to 9:30 P.M.) [1 hr. 30 min.]: First personal reading of “A Chorus Line” prompt book and vocal parts.
- February 21, 2017 (11:40 A.M. to 2:10 P.M.) [2 hrs. 30 min.]: Drafting the Lycée Français de New York auditorium (Part 5) in Vectorworks, the entire auditorium is finished. The Light plot is being develop just focusing on the stage and catwalk. This includes drafting pipes, booms, tormentor, teaser, borders, legs and cyc.
 - February 21, 2017 (9:00 P.M. to 11:00 P.M.) [2 hrs.]: I started to create some of the paperwork for the lighting bible such as the point of view, the visual image, and the light cue master paper layout.

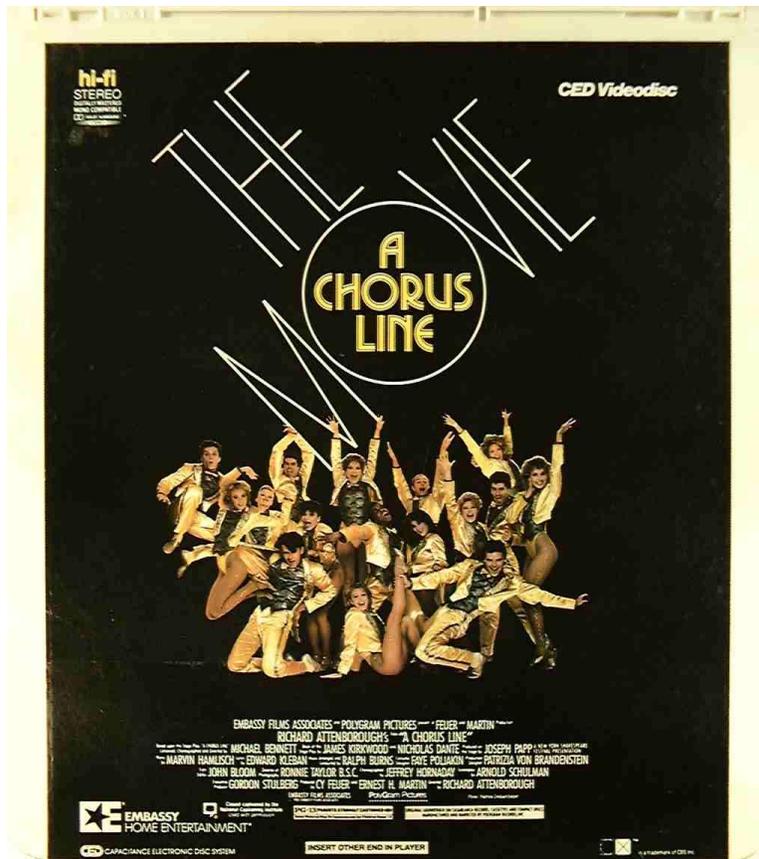


Visual Image – “A Chorus Line”



- February 22, 2017 (6:00 P.M. to 7:30 P.M.) [1 hr. 30 min.]: I kept working on the point of view for the lighting bible.
- February 23, 2017 (11:25 A.M. to 12:25 P.M.) [2 hrs.]: Drafting the Lycée Français de New York light plot and section view (Part 6) in Vectorworks by keep drafting pipes, booms, tormentor, teaser, borders, legs and cyc.
 - February 23, 2017 (9:00 P.M. to 10:05 P.M.) [1 hrs. 5 min.]: I finish the point of view for the lighting bible.

- February 25, 2017 (8:00 P.M. to 9:00 P.M.) [1 hr.]: I kept working on the light cue master for the lighting bible. Musical numbers 1 through 4 cue list. Second personal reading of “A Chorus Line” prompt book and vocal parts.
- February 26, 2017 (8:00 P.M. to 9:00 P.M.) [1 hr.]: I kept working on the light cue master for the lighting bible. Musical numbers 5 through 17 cue list. Continuing second personal reading of “A Chorus Line” prompt book and vocal parts.
- February 27, 2017 (1:00 P.M. to 3:30 P.M.) [2 hrs. 30 min.]: Drafting the Lycée Français de New York light plot, section view and booms (Part 7) in Vectorworks by adding the last pipes, booms, tormentor, teaser, borders, and legs.
- February 28, 2017 (11:00 A.M. to 1:30 P.M.) [2 hrs. 30 min.]: Drafting the Lycée Français de New York light plot, section view and booms (Part 8) in Vectorworks. The building with pipes, booms, catwalk, cyc, tormentor, teaser, borders, and legs is fully drafted. The next steps are to add the lights for the design.
 - February 28, 2017 (8:00 P.M. to 10:00 P.M.) [2 hrs.]: As part of my research I watched “A Chorus Line” film version from December 13, 1985 starring Michael Douglas. The advantage is that the film represents accurately the setting of the musical, a bare Broadway stage with working lights. This could inspire my lighting design. However, for a live musical I need to engage the audience imagination for the internal thoughts and dance scenes.



- March 1, 2017 (3:30 P.M. to 4:20 P.M.) [50 min.]: I finish the light cue master for the lighting bible. Musical numbers 18 through 26 cue list. Continuing second personal reading of "A Chorus Line" prompt book and vocal parts.
- March 2, 2017 (8:00 P.M. to 8:30 P.M.) [1 hr. 30 min.]: I started to create other paperwork for the lighting bible such as the layout for the scene breakdown and shop order. I finish the laundry list, playlist and musical numbers list.

Musical Numbers – “A Chorus Line”

1. Opening: “I Hope I Get It”
2. Morales – Underscore
3. After Opening – The Line
4. Introduction: “I Can Do That”
5. “I Can Do That”
6. Introduction: “... And ...”
7. “... And ...”
8. Introduction: “At The Ballet”
9. “At The Ballet”
10. Introduction: “Sing”
11. “Sing”
12. “Montage, Part 1: Hello Twelve, Hello Thirteen, Hello Love”
13. “Montage, Part 2: Nothing”
14. “Montage, Part 3: Mother”
15. “Montage, Part 4: Gimme the Ball”
16. “Dance: Ten; Looks: Three”
17. Short Paul Scene
18. “The Music and the Mirror”
19. After “The Music and the Mirror”
20. End Of Paul’s Scene
21. “One”
22. “The Tap Combination”
23. Alternatives
24. “What I Did for Love”
25. After “What I Did for Love”
26. “Bows”

Playlist – “A Chorus Line”

- “I Hope I Get It” – Company
 - “I Can Do That” – Mike
 - “... And ...” – Bobby, Richie, Val, and Judy
 - “At the Ballet” – Sheila, Bebe, and Maggie
 - “Sing” – Kristine, Al, and Company
 - “Montage, Part 1: Hello Twelve, Hello Thirteen, Hello Love” – Mark, Connie, and Company
 - “Montage, Part 2: Nothing” – Diana
 - “Montage, Part 3: Mother” – Don, Judy, Val, Diana, Maggie, Cassie, Al, Sheila, Greg, Paul, and Company
 - “Montage, Part 4: Gimme the Ball” – Greg, Richie, and Company
 - “Dance: Ten; Looks: Three” – Val
 - “The Music and the Mirror” – Cassie
 - “One” – Company
 - “The Tap Combination” – Company
 - “What I Did for Love” – Diana and Company
 - “Bows” – Company
-
- March 5, 2017 (1:00 P.M. to 5:30 P.M.) [1 hr. 30 min.]: I was at the Lycée Français de New York auditorium having a meeting with the director to talk about the ideas in the lighting design and if engages the director’s vision. It also was finally set that the mirrors upstage will be a frame(s) with a silver mylar sheet on top. Later I was watching the rehearsal for the musical number “At the Ballet” of “A Chorus Line” with music, blocking, choreography and dialogues. The director established clearly the notes for a pink color onstage and use of gobo pattern. Finally, I requested to the director if I could have a sample of the customs fabric for the finale because they are wearing shiny gold, it’s important to the lighting designer use the proper lighting as the finale resembles the rockettes, which must be memorable. My next step is the choose of color to create environments.



- March 7, 2017 (12:00 P.M. to 1:30 P.M.) [1 hr. 30 min.]: I gave the final touches to the drafting of the Lycée Français de New York (Part 9) in Vectorworks. The elevation, light plot, section view and booms are finish. My next step is to determinate the light positions and add the lights to the drawings.

ELEVATION	
SCALE: 1/4" = 1'-0"	DATE: 02/09/17
ROUTE: 2	DRAWN: ES

- March 9, 2017 (12:30 P.M. to 2:00 P.M.) [1 hr. 30 min.]: I was in room V-119 in the Voorhees Building at New York City College Of Technology using the ETC Ion 1500, the available fixtures, color gel frames and gobos. I was choosing color and gobos for the lighting design of “A Chorus Line” at the Lycée Français de New York auditorium. Some of the colors are based on the director’s vision.



- March 11, 2017 (12:00 P.M. to 5:00 P.M.) [5 hrs.]: I was at the Lycée Français de New York auditorium having a meeting with the director to show the colors and gobos I selected, which were approved by her. Later I was watching the rehearsal for the musical number “Montage, Part 4: Gimme the Ball” of “A Chorus Line” with music, blocking, choreography and dialogues. Also, a full run through for the musical numbers “I Hope I Get It”, “At the Ballet” and “Montage, Part 4: Gimme the Ball” that allowed me to visualize clearly lighting positions, specials and programming decisions. I made a few notes for lighting design purposes from the musical such as the addition of a French scene in certain sections in the musical number “At the Ballet”, making an original version of “A Chorus Line” for the Lycée Français de New York. And the cut of the musical numbers “Introduction: “Sing”” and “Sing””.

- March 18, 2017 (1:00 P.M. to 5:00 P.M.) [4 hrs.]: I was at the Lycée Français de New York auditorium. There was a more fluid full run through for the musical numbers “I Hope I Get It”, this gave me the opportunity to time properly my cues in my head and know the pace of the performance. Later I was watching the rehearsal for the musical numbers “One”, “The Tap Combination” and “Bows” of “A Chorus Line” with music, blocking, choreography and dialogues that allowed me to visualize clearly new looks for lighting, use of spotlights, specials and programming decisions. I made a few notes for lighting design purposes from the musical such as the use of a spotlight for the last musical number in yellow color and a chase effect on the cyc lights which will be on yellow too.
- March 21, 2017 (12:00 P.M. to 1:30 P.M.) [1 hr. 30 min.]: I worked on the drafting of “A Chorus Line” Light Plot (Part 10) in Vectorworks. I added some fixtures to the light plot such as cyc lights, follow spots and booms (side and side back lights).
- March 22, 2017 (6:00 P.M. to 9:00 P.M.) [2 hrs.]: Third personal reading of “A Chorus Line” prompt book and vocal parts.
- March 23, 2017 (10:30 A.M. to 1:30 P.M.) [3 hrs.]: I was at the Lycée Français de New York auditorium. I had a meeting with the Audio-Visual Coordinator or the person in charge of the Auditorium to see the available fixtures that I can borrow for the performance. We went through the calendar/schedule to set the dates for load in, focus, tech rehearsal, dress rehearsal and deadlines so everything is ready before the performance. Also, I was practicing with the Strand Lighting - Preset Palette II 32/64, I was getting familiar with the board before programming and creating my cues.
 - March 23, 2017 (5:00 P.M. to 5:30 P.M.) [30 min.]: I worked on the drafting of “A Chorus Line” Light Plot (Part 11) in Vectorworks. I added more fixtures to the light plot especially on the pipes (Electrics) and Catwalk. I added unit number and channels to the fixtures in the cyc lights [Color for each circuit], booms, pipes (Electrics) and Catwalk.



- March 25, 2017 (1:00 P.M. to 5:00 P.M.) [4 hrs.]: I was at the Lycée Français de New York auditorium. I was watching the rehearsal for the musical numbers “Montage, Part 1: Hello Twelve, Hello Thirteen, Hello Love”, Montage, Part 2: Nothing”, Alternatives, “What I Did for Love”, After “What I Did for Love” and “Bows” of “A Chorus Line” with music, blocking, choreography and dialogues that allowed me to reassess the looks for lighting, use of spotlights, specials and programming decisions I set. These choices help me to engage the director vision.
 - March 25, 2017 (6:00 P.M. to 8:00 P.M.) [2 hrs.]: I revisited the light cue master for the lighting bible. Adding cues for the French section in the musical number “At the Ballet”, spotlight cue for Don at the musical number Alternatives, the entrance for Boys and Girls in the musical number “Bows” and making a note for each musical number that was cut.
- March 27, 2017 (8:00 P.M. to 9:00 P.M.) [1 hr.]: I created more of the paperwork for the lighting bible such as the environment statement.

- March 28, 2017 (10:30 A.M. to 12:30 P.M.) [2 hrs.]: I was at the Lycée Français de New York auditorium (Programming Session 1). I started to program the show in the Strand Lighting - Preset Palette II 32/64. First I created Position Palettes for the Moving Lights that I will be using. Groups for the moving lights, and conventional fixtures which are group based on color [Clear, Yellow, Blue, Pink or Purple]. Also, I started to create all the cues for the first musical number, Opening: “I Hope I Get It”.

- March 28, 2017 (4:30 P.M. to 7:30 P.M.) [3 hrs.]: I worked on the drafting of “A Chorus Line” Light Plot (Part 12) in Vectorworks. I ensured and determinate the positions for the fixtures on the pipes (Electrics), booms and Catwalk. I added color and templates to the fixtures in the booms, pipes (Electrics) and Catwalk. I included the distance of each unit hung from the center.

"A Chorus Line"
Lycée Français de New York
505 E 75th St, New York, NY 10021

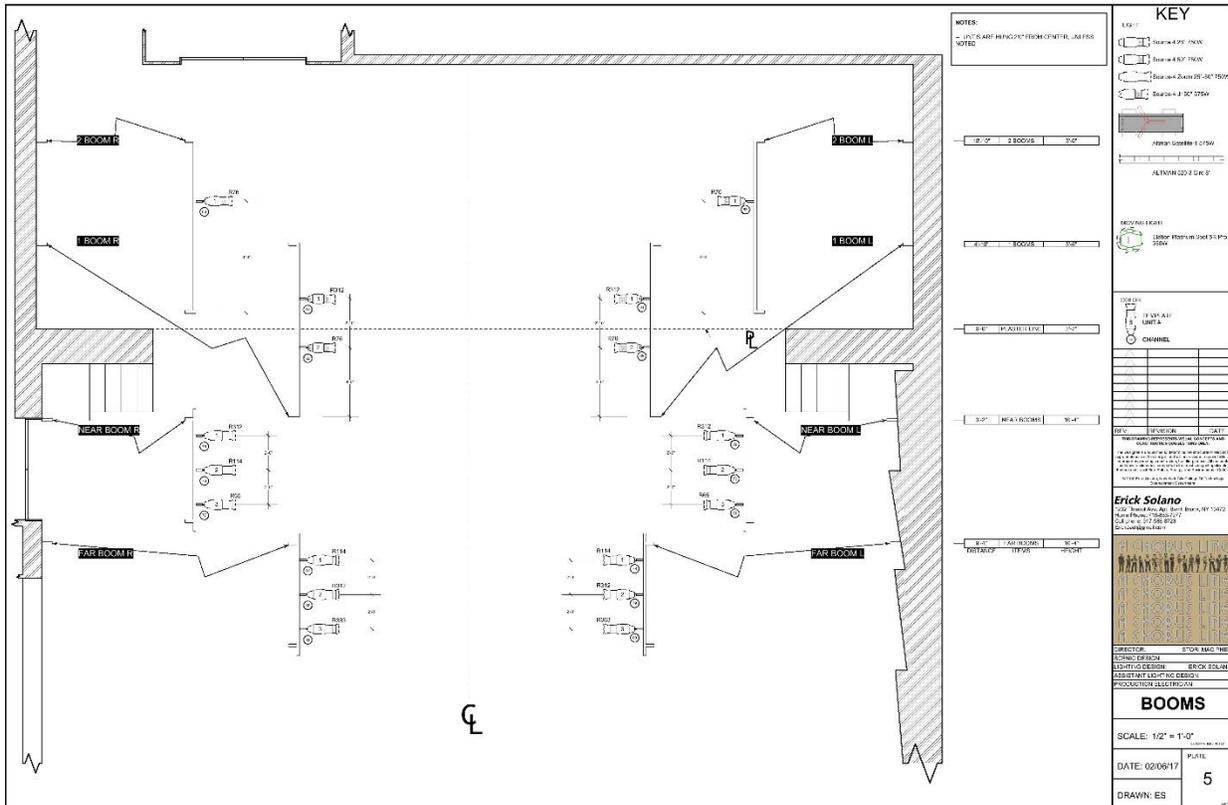
Light Cue Master
1. Opening "I Hope I Get It"

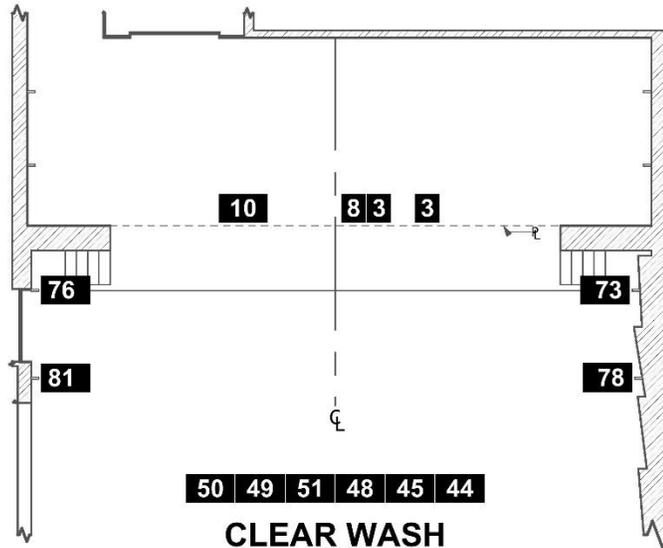
Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
PRE SHOW	0.5	0/0		Audience Arriving	Wait For Stage Manager Call	1
BLACKOUT	1	3/3		Blackout	Wait For Performers Get ON PLACES	1
PERFORMERS ON PLACES	2	2/2		Performer Enter Stage	Wait For Zach's line	1
Zach: "Again, Step, Kick..."	3	0/0		Beginning Of Number	Spotlight On Zach	1
Jazz Combination	4	0/0		Bump Up Lights with Music	Dance Piece, Remove Zach Spotlight	1
Zach: "Okay, I'm going..."	5	0/0		Bump Down Lights	Spotlight On Zach	1
ALL: "God, I hope..."	6	0/0		Internal Thought	Remove Zach Spotlight	2
Tricia: "I really need..."	6.5	0/0		Add Spot on Tricia	Spotlight On Tricia	2
Zach: "Okay, boys..."	7	0.5/0.5		Back To Reality	Spotlight On Zach	2
ALL: "God, I really..."	8	0/0		Internal Thought	Remove Zach Spotlight	3
Zach: "Girl in brown..."	9	0.5/0.5		Back To Reality	Spotlight On Zach	4
ALL: "I really..."	10	0/0		Internal Thought	Remove Zach Spotlight	5
Zach: "Any Broadways..."	11	0.5/0.5		Back To Reality	Spotlight On Zach	5
ALL: "God, I think..."	12	0/0		New Look with Color	Remove Zach Spotlight	6
ALL: "...get this show"	13	1/1		Blackout	Wait For last chord on "Show"	7
Revealing THE LINE	14	0/0		Bump Up Lights	Wait For first chord [vamp]	7
Paul: "Who am I..."	15	0.5/0.5		Dim on THE LINE, Paul special	Spotlight On Paul	7
Zach: "Today, I..."	16	0.5/0.5		Lights on THE LINE	Remove Paul Spotlight	7

- March 30, 2017 (3:30 P.M. to 4:00 P.M.) [30 min.]: I worked on the drafting of “A Chorus Line” Booms (Part 13) in Vectorworks. I gave the final touches to the booms and created a specific sheet for them.
- March 30, 2017 (4:00 P.M. to 5:30 P.M.) [1 hr. 30 min.]: I created my Magic Sheets in Vectorworks. I produced a sheet just for conventional fixtures, independent sheets group by color [Clear, Blue, Pink Purple and Yellow], cyc lights and moving lights. I created a total of 7 magic sheets, this is helpful for the programming sessions.

- March 30, 2017 (6:30 P.M. to 7:30 P.M.) [1 hr.]: I created my Lightwright file. An advantage is to do Data Exchange between Vectorworks and Lightwright, I was able to have all my fixtures in one-click. This file is going to be update in the future.

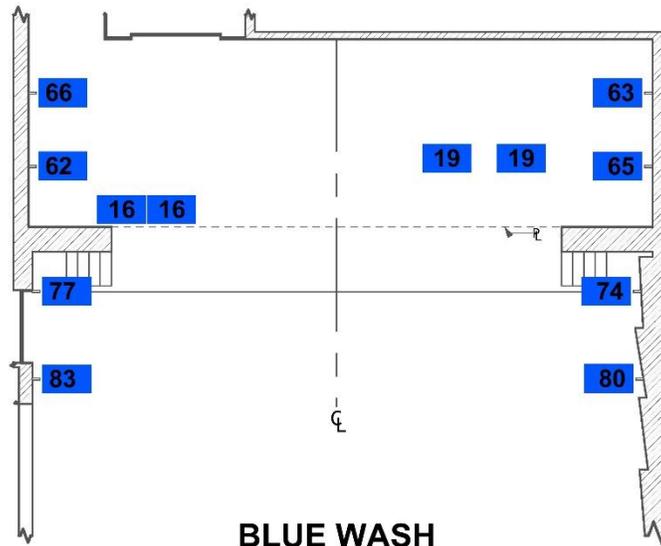
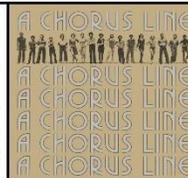




CLEAR WASH

MAGIC SHEET CONVENTIONALS 1

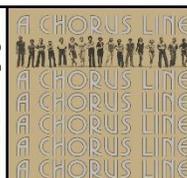
LYCÉE FRANÇAIS DE NEW YORK AUDITORIUM
 LIGHTING DESIGN BY ERICK SOLANO
 02/06/17

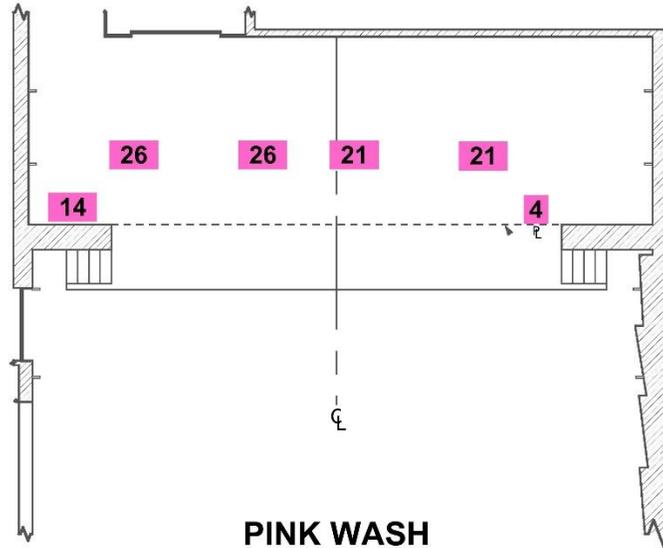


BLUE WASH

MAGIC SHEET CONVENTIONALS 2

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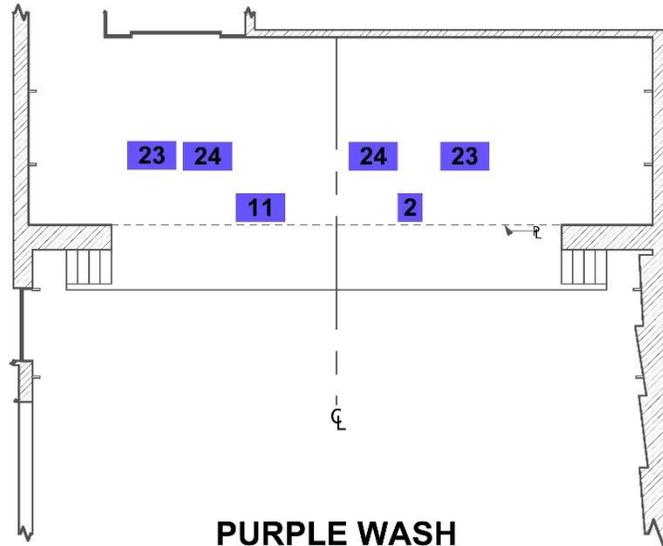
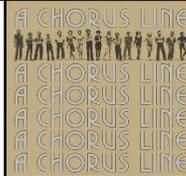




PINK WASH

MAGIC SHEET CONVENTIONALS 3

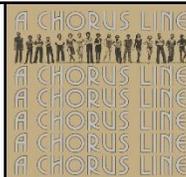
LYCÉE FRANÇAIS DE NEW YORK AUDITORIUM
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 02/06/17

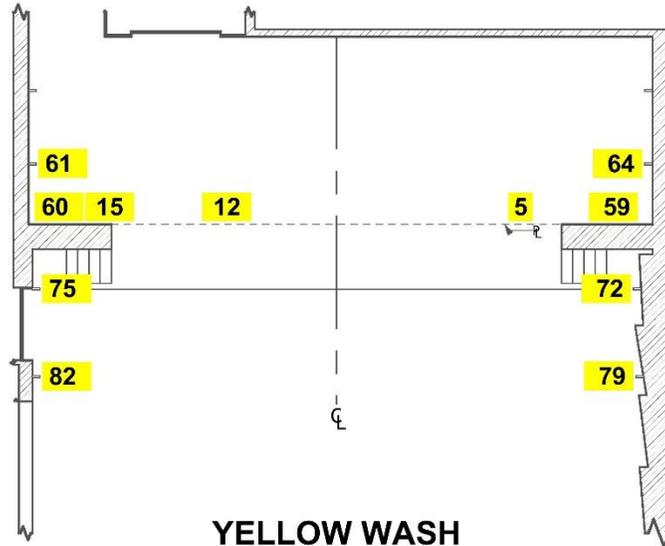


PURPLE WASH

MAGIC SHEET CONVENTIONALS 4

LYCÉE FRANÇAIS DE NEW YORK AUDITORIUM
 LIGHTING DESIGN BY ERICK SOLANO
 02/06/17

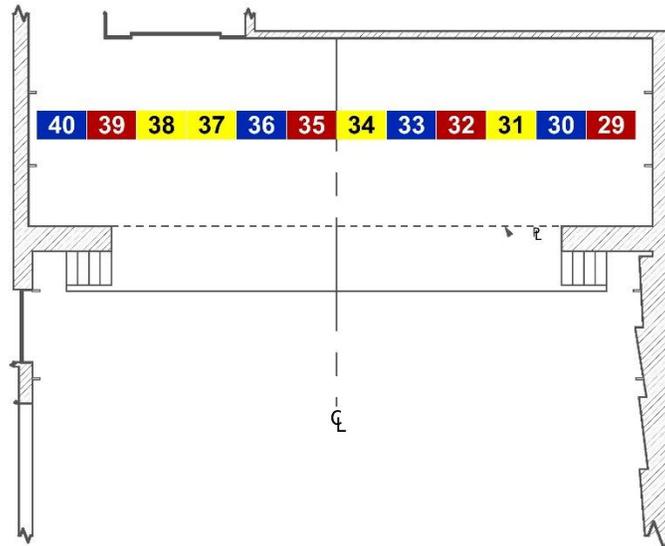
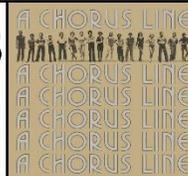




YELLOW WASH

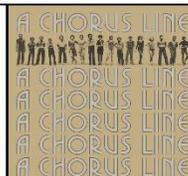
MAGIC SHEET CONVENTIONALS 5

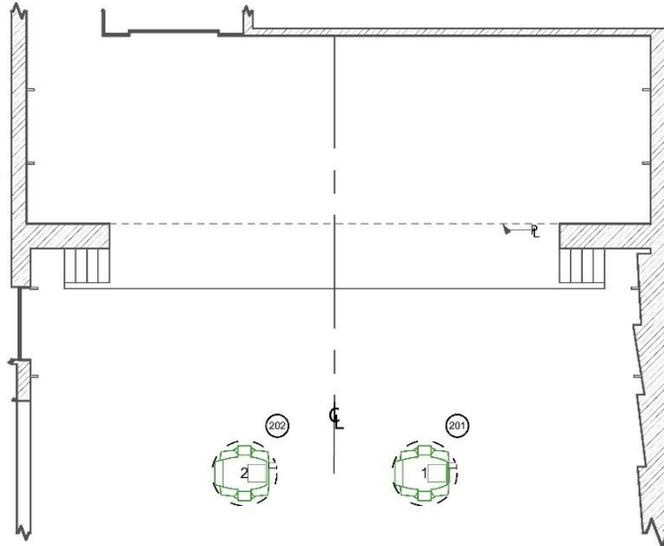
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MAGIC SHEET CYC

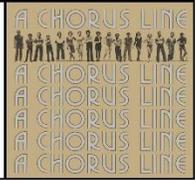
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MAGIC SHEET MOVING LIGHTS

LYCÉE FRANÇAIS DE NEW YORK AUDITORIUM
LIGHTING DESIGN BY ERICK SOLANO
02/06/17



- April 1, 2017 (7:30 A.M. to 12:30 P.M.) [5 hrs.]: I was at the Lycée Français de New York auditorium (Programming Session 2). I created all the cues for the musical numbers Morales – Underscore, After Opening – The Line, Introduction: “I Can Do That”, “I Can Do That”, Introduction: “... And ...”, “... And ...”, Introduction: “At The Ballet”, “At The Ballet”, Introduction: “Sing”, “Sing”, “Montage, Part 1: Hello Twelve, Hello Thirteen, Hello Love”, “Montage, Part 2: Nothing”, “Montage, Part 3: Mother”, “Montage, Part 4: Gimme the Ball”, “Dance: Ten; Looks: Three”, and Short Paul Scene. I will go another day to finish cueing the 8 musical numbers that are left.



- April 2, 2017 (2:30 P.M. to 3:30 P.M.) [1 hr.]: I updated the light cue master for the lighting bible. The musical numbers 1 through 17 based on the changes that were made during the programming session such as changing the time for the cues, adding and deleting some cues.
 - April 2, 2017 (3:30 P.M. to 4:30 P.M.) [1 hr.]: I finish the scene breakdown as part of the paperwork for the lighting bible.

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
2. Morales – Underscore

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
THE LINE	17	0.5/0.5		Revealing each dancer in THE LINE	Lights dim. Spotlight move from SL to SR, in tempo every four counts with music during speech	11

"A Chorus Line"
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Light Cue Master
3. After Opening – The Line

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Lights On THE LINE	18	0.5/0.5		Lights Up	Wait For Zach's end line	12

"A Chorus Line"
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Light Cue Master
4. Introduction "I Can Do That"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Mike: "What do you..."	19	0.5/0.5		Lights Down	Spotlight On Mike	12
End Of Music	20	0/0		Lights Down	Spotlight On Mike	13

"A Chorus Line"
 Lycée Français de New York
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Light Cue Master
5. "I Can Do That"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Mike: "And then everybody..."	21	1/1		Lights Up	Lights On THE LINE	13

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
6. Introduction "... And ..."

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
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"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
7. "... And ..."

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Richie: "And..."	22	0.5/0.5		Lights Down	Spotlight On Richie	15
Bobby: "As I got..."	23	1/1		Lights Up	Lights On THE LINE	15
Val: "And..."	24	0.5/0.5		Lights Down	Spotlight On Val	15
Bobby: "School..."	25	1/1		Lights Up	Lights On THE LINE	15
Judy: "And..."	26	0.5/0.5		Lights Down	Spotlight On Judy	15
Bobby: "And my mother..."	27	1/1		Lights Up	Lights On THE LINE	16

"A Chorus Line"
 Lycée Français de New York
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Light Cue Master
8. Introduction "At The Ballet"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Sheila: "...prima ballerina"	28	0/0		Add Side Light	Light Bothering Sheila	17
Zach: "...about the lights"	29	0/0		Remove Side Light	Light Bothering Sheila	17

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
9. "At The Ballet"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Sheila: "Daddy always..."	30	5/5		Lights Pink Environment	Spotlight On Sheila	19
Bebe: "To the voice..."	30.5	0/0		Add Spot on Bebe	Spotlight On Bebe	19
Bebe: "Mother always..."	31	5/5		Lights Pink Environment	More Intensity	20
Maggie: "Ev'ryone is..."	32	0/0		Add Spot on Maggie	Spotlight On Maggie	20
Tricia: French Scene	33	1/1		Add Spot on Tricia	Spotlight Only on Tricia	20
Sheila, Bebe, Maggie, Tricia: "Up a steep..."	34	1/1		Add Spot on Sheila, Bebe, Maggie, Tricia	Spotlight On Sheila, Bebe, Maggie, Tricia	20
RESTORE	34.5	5/5		Lights Pink Environment	Restore and More Intensity	20
Tricia: French Scene	35	1/1		Add Spot on Tricia	Spotlight Only on Tricia	21
Sheila, Bebe, Maggie, Tricia: "Do-do-do-do..."	36	1/1		Add Spot on Sheila, Bebe, Maggie, Tricia	Spotlight On Sheila, Bebe, Maggie, Tricia	21
RESTORE	36.5	5/5		Lights Pink Environment	Restore and More Intensity	21
Maggie: "Ev'ryone is..."	37	5/5		Lights Pink Environment	More Intensity	21
End Of Music	38	0/0		Lights Up	Remove ALL Spotlights	22
Zach: "Okay Kristine..."	39	0/0		Restore Lights	Lights On THE LINE	22

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
10. Introduction "Sing"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
MUSICAL NUMBER REMOVE						

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
11. "Sing"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
MUSICAL NUMBER REMOVE						

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
12. "Montage, Part 1"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Mark: "Well, I get..."	40	0.5/0.5		Lights Down	Spotlight On Mark	26
ALL: Singing "Hello Twelve"	41	0/0		New Look Onstage	Revealing All Cast with Color	26
Mark: "And from the book..."	42	0.5/0.5		Restore Lights	Spotlight On Mark	27
Connie: "Four foot..."	42.5	0/0		Add Spot on Connie	Spotlight On Connie	27
Mike: "One little..."	42.6	0/0		Add Spot on Connie	Spotlight On Mike	28
ALL: Singing "Hello Twelve"	43	0/0		New Look Onstage	Revealing Dance with Color	28
Bobby: "I'm gonna..."	43.5	0/0		Add Spot on Bobby	Spotlight On Bobby	28
Connie: "But you..."	44	0.5/0.5		Restore Lights	Spotlight On Connie	28

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
13. "Montage, Part 2"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Diana: "... so excited"	44.5	0/0		Add Spot on Diana	Spotlight On Diana	29
Diana: "Ev'ry day..."	45	3/3		Change Color Spot on Diana	Blackout Only Spotlight	29

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
14. "Montage, Part 3"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Don: "The summer..."	46	0.5/0.5		Add Spot on Don	Spotlight On Don	31
ALL: Singing "Mother"	47	0/0		New Look Onstage	Revealing Dance with Color	32
Don: "Well, when..."	48	0.5/0.5		Restore Lights	Spotlight On Don	32
Judy: "Little brat..."	49	0.5/0.5		Add Spot on Judy	Spotlight On Judy	32
ALL: Singing "Mother"	50	0/0		New Look Onstage	Revealing Dance with Color	33

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
15. "Montage, Part 4"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Judy: "And it was..."	51	0.5/0.5		Add Spot on Judy	Spotlight On Judy	33
Judy: "Did any of you..."	52	1/1		Lights Up	Lights On THE LINE	34
Greg: "There was this..."	53	0.5/0.5		Add Spot on Greg	Spotlight On Greg	34
ALL: Singing "Adolescence"	54	0/0		New Look Onstage	Revealing Dance with Color	34
Richie: "Gimme the ball..."	55	0/0		Add Spot on Richie	Spotlight On Richie	36
End Of Music	56	0/0		Lights Up	Lights On THE LINE	37
Val: "So, the day..."	57	0.5/0.5		Add Spot on Val	Spotlight On Val	37

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
16. "Dance Ten; Looks Three"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Val: "Dance: Ten..."	57.5	0.5/0.5		Change Color Spot on Val	Spotlight On Val	38
Val: "You're all..."	58	0.5/0.5		Lights Up	Lights On THE LINE	39
Val: "Have it all..."	59	0.5/0.5		Change Color Spot on Val	Spotlight On Val	39

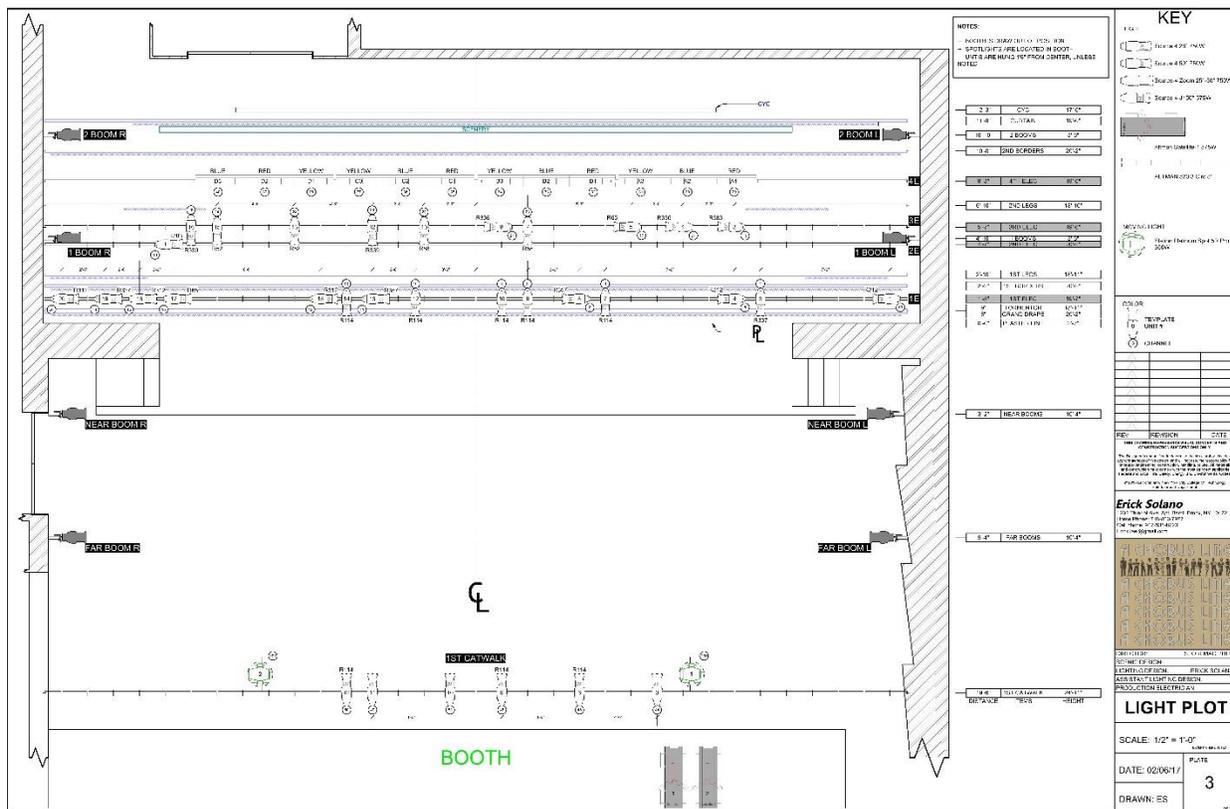
"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
17. Short Paul Scene

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Paul: "Ah, sir..."	59.5	0/0		Add Spot on Paul	Spotlight On Paul	39
Zach: "All right..."	60	0.5/0.5		Lights Up	Lights Onstage	40

- April 4, 2017 (2:15 P.M. to 3:30 P.M.) [1 hr. 15min.]: I worked on the drafting of “A Chorus Line” Light Plot (Part 14) in Vectorworks. I gave the final touches to the light plot.
 - April 4, 2017 (4:00 P.M. to 5:00 P.M.) [1 hr.]: I finish the Lightwright package. I gave the final touches such as creating a gobo wheel for Elation Platinum Spot 5R Pro Manufacture, adding a picture for the steel template R77119 (Leaf Breakup), making the layout of the Channel Hookup and Instrument Schedule legible.
 - April 4, 2017 (5:00 P.M. to 5:30 P.M.) [30 min.]: I created my Color Key in Vectorworks. It will display the color gels from ROSCOLUX that I used for “A Chorus Line” at the Lycée Français de New York.



A Chorus Line

CHANNEL HOOKUP

Page 1 of 5

4/6/2017

Lycée Français de New York Auditorium
505 E 75th St, New York, NY 10021

Lighting Designer: Erick Solano
v1: 04-04-17

Channel	Position	U#	Inst Type & Access & Watt	Color	Gobo
(2)	1ST ELEC	8	Source 4 Jr 50deg 575w	R357	
(3)	1ST ELEC	7	Source 4 Jr 50deg 575w	R114	
	"	9	"	"	
(4)	1ST ELEC	3	Source 4 Jr 50deg 575w	R337	
(5)	1ST ELEC	4	Source 4 Jr 50deg 575w	R312	
(8)	1ST ELEC	10	Source 4 Jr 50deg 575w	R114	
(10)	1ST ELEC	12	Source 4 Jr 50deg 575w	R114	
	"	14	"	"	
(11)	1ST ELEC	13	Source 4 Jr 50deg 575w	R357	
(12)	1ST ELEC	15	Source 4 Jr 50deg 575w	R312	
(14)	1ST ELEC	20	Source 4 Jr 50deg 575w	R337	
(15)	1ST ELEC	19	Source 4 Jr 50deg 575w	R312	
(16)	1ST ELEC	18	Source 4 Jr 50deg 575w	R65	
	2ND ELEC	1	"	R383	
(19)	3RD ELEC	3	Source 4 Jr 50deg 575w	R383	
	"	5	"	R65	
(21)	3RD ELEC	4	Source 4 Jr 50deg 575w	R336	
	"	8	"	"	
(23)	3RD ELEC	7	Source 4 Jr 50deg 575w	R58	
	"	10	"	"	
(24)	3RD ELEC	13	Source 4 Jr 50deg 575w	R52	
	"	15	"	"	

A Chorus Line

INSTRUMENT SCHEDULE

4/6/2017

Lycée Français de New York Auditorium
505 E 75th St, New York, NY 10021

Lighting Designer: Erick Solano
v1: 04-04-17

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1 BOOM L	1	4TH ELEC	3
1 BOOM R	1	FAR BOOM L	4
2 BOOM L	1	FAR BOOM R	4
2 BOOM R	1	NEAR BOOM L	4
1ST ELEC	2	NEAR BOOM R	4
2ND ELEC	2	1ST CATWALK	5
3RD ELEC	3	BOOTH	5

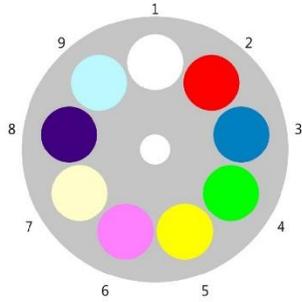
A Chorus Line WHEEL

4/6/2017

Lycée Français de New York Auditorium
505 E 75th St, New York, NY 10021

Lighting Designer: Erick Solano
v1: 04-04-17

#1: Elation Platinum Spot 5R Pro Color Wheel



Slots:

	Description	Rotates	Type	Gobo Size	Count
1		No	Open		No
2	RED	No	Color		No
3	BLUE	No	Color		No
4	GREEN	No	Color		No
5	YELLOW	No	Color		No
6	PINK	No	Color		No
7	CTO	No	Color		No
8	UV	No	Color		No
9		No	Color		No

FIRST ROW NOTES:
- From Left to Right
R312, R336, R337, R339, R357

SECOND ROW NOTES:
- From Left to Right
R58, R65, R76, R383, R114

COLOR KEY

LYCÉE FRANÇAIS DE NEW YORK AUDITORIUM
LIGHTING DESIGN BY ERICK SOLANO
02/06/17

A CHORUS LINE
A CHORUS LINE

- April 5, 2017 (2:30 P.M. to 4:15 P.M.) [2 hrs. 45 min.]: I created and finished the shop order as part of the paperwork for the lighting bible.

ERICK SOLANO - PRODUCTION ELECTRICIAN

SHOP ORDER FOR

“A CHORUS LINE” HIGH SCHOOL MUSICAL

LYCÉE FRANÇAIS DE NEW YORK
AUDITORIUM
505 E 75TH ST, NEW YORK, NY 10021

APRIL 27, 2017

PRODUCER:

LYCÉE FRANÇAIS DE NEW YORK
505 E 75TH ST, NEW YORK, NY 10021

LIGHTING DESIGNER:

ERICK SOLANO

PRODUCTION ELECTRICIAN:

ERICK SOLANO
CELLPHONE: 917-538-8723
EMAIL: ErickJael@gmail.com

SHOP PREP BEGINS: Thursday, April 6, 2017
SHOP LOAD-OUT: Friday, April 14, 2017

- April 8, 2017 (7:30 A.M. to 10:00 A.M.) [2 hrs. 30 min.]: I was at the Lycée Français de New York auditorium (Programming Session 3). I created and finished the cues for the last eight musical numbers “The Music and the Mirror”, After “The Music and the Mirror”, End Of Paul’s Scene, “One”, “The Tap Combination”, Alternatives, “What I Did for Love”, After “What I Did for Love”, and “Bows”. The next step is Tech Rehearsal and make notes of the necessary changes during the process.
 - April 8, 2017 (8:30 P.M. to 9:00 P.M.) [30 min.]: I updated the light cue master for the lighting bible. The musical numbers 18 through 26 based on the changes that were made during the programming session such as changing the time for the cues, adding and deleting some cues.



"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
18. "The Music and the Mirror"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Cassie: "Well, this..."	61	0.5/0.5		Lights Down	Lights Dim	41
Cassie: "Give me somebody..."	62	0.5/0.5		Add Spot on Cassie	Spotlight On Cassie	41
Zach: "So, you're..."	63	0.5/0.5		Lights Up	Lights Onstage	41
Cassie: "To have something..."	64	0.5/0.5		Add Spot on Cassie	Spotlight On Cassie	42
Zach: "I just can't..."	65	0.5/0.5		Lights Up	Lights Onstage	42
Cassie: "God, I'm a dancer..."	66	0.5/0.5		Add Spot on Cassie	Spotlight On Cassie	42
Dance Section	67	0/0		New Look Onstage	Revealing Dance with Color	43
End Of Music	68	0/0		Lights Up	Lights Onstage	43

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
19. After "The Music and the..."

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Zach: "You can't go..."	69	0/0		Restore Lights	Lights Onstage	43

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
20. End Of Paul's Scene

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
MUSICAL NUMBER REMOVE						

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
21. "One"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Girls: "One..."	70	0/0		New Look Onstage	Revealing Dance with Color	48
Cassie: "What's wrong..."	71	0.75/0.75		Lights Up	Lights Onstage	49
[Zach and Cassie look upstage]	72	0/0		New Look Onstage	Revealing Dance with Color	51
Cassie: "Yes... I'd"	72.5	0/0		Add Spot on Cassie and Zach	Spotlight On Cassie and Zach	52

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
22. "The Tap Combination"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Zach: "Okay, everybody..."	73	1/1		Lights Up	Lights Onstage	53
Zach: "...A-five, six..."	74	0.5/0.5		Lights On Center Stage	Focus On Center Stage	53

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
23. Alternatives

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Zach: "What do you..."	75	3/3		Restore Lights	Lights Onstage	56
Don: "Listen, we all..."	75.5	0/0		Add Spot on Don	Spotlight On Don	59
Don: "...the money is"	75.6	0/0		Remove Spot on Don	Remove Don Spotlight	59

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
24. "What I Did for Love"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
Diana: "Kiss today..."	76	0/0		New Look Onstage	Revealing Dance with Color	61
End Of Music	77	0/1		Lights Up	Lights Onstage	62

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
25. After "What I Did for Love"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
[The Group forms THE LINE]	78	2/2		Restore Lights	Lights Onstage	62
Zach: "...working together"	79	2/2	Slow Dim	Blackout	Wait For Zach's last line	62

"A Chorus Line"
 Lycée Français de New York
 505 E 75th St, New York, NY 10021

Light Cue Master
26. "Bows"

Lighting Designer: Erick Solano

Music/Stage Performance	Cue #	Time	Effect	Action	Note	Page #
BOYS ENTRANCE	79.5	0/0		Add Spot on SR	Spotlight On BOYS	62
BOYS DANCE	80	0.5/0.5		Light Up	BOYS Dance Section	62
GIRLS ENTRANCE	81	0/0		Add Spot on SR	Spotlight On GIRLS	62
GIRLS DANCE	82	0.5/0.5		Light Up	GIRLS Dance Section	62
Boys: "One..."	83	0.5/0.5		New Look Onstage	Revealing Dance with Color	62
Line Moves Downstage	84	0.5/0.5	Chase Effect	Cyc Yellow with Effect	Chase Effect	64
ALL: "...She's the one?"	85	5/5	Slow Dim	Blackout	Wait For last bar	64

- April 11, 2017 (1:45 P.M. to 3:00 P.M.) [1 hr. 15 min.]: I was at Voorhees Hall New York City College of Technology to pick-up some materials for my culmination project with the permission of my technical advisor, Professor Scott and the accessibility from Professor Robinson. I submitted my shop order and based on Professor's Scott authorization I was able to borrow some of the materials. I went to collect them, signed a permission slip however what took time was that some of the color gels weren't available on the size that I needed, so they have sheets of those colors and had to cut them.
 - April 11, 2017 (3:00 P.M. to 4:00 P.M.) [1 hr.]: I had to make a last-minute purchase because I was limited to the amount of color gels that I was allowed to borrow, for good reasons. I took the opportunity to cut them in the paper trimmer.



- April 13, 2017 (6:00 P.M. to 7:00 P.M.) [1 hr.]: I created and finished the light cues for spotlights as part of the paperwork for the lighting bible.

"A Chorus Line"
Lycée Français de New York
505 E 75th St, New York, NY 10021

**Light Cue Spotlights
Spotlight 1 (SR)**

Lighting Designer: Erick Solano

Cue #	Target	Color	Size
3	Zach (Mael)	Clear	Large
19	Mike (Justin)	Clear	Large
22	Richie (Maxime)	Lavender	Large
26	Judy (Iga)	Lavender	Large
32	Maggie (Sarah)	Lavender	Large
42.5	Connie (Sierra)	Clear	Large
43.5	Bobby (Roman)	Clear	Large
44.5	Diana (Layla)	Clear	Large
45	Diana (Layla)	Lavender	Large
49	Judy (Iga)	Lavender	Large
55	Richie (Maxime)	Lavender	Large
59.5	Paul (Abarry)	Clear	Large
62	Cassie (Kamila)	Clear	Large
67	Cassie (Kamila)	Lavender	Large
72.5	Zach (Mael)	Clear	Large
79.5	Stage Right	Yellow	Large

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Solano Erick_Culmination Project_ENT 4499_Light Cue Spotlights

"A Chorus Line"
Lycée Français de New York
505 E 75th St, New York, NY 10021

**Light Cue Spotlights
Spotlight 2 (SL)**

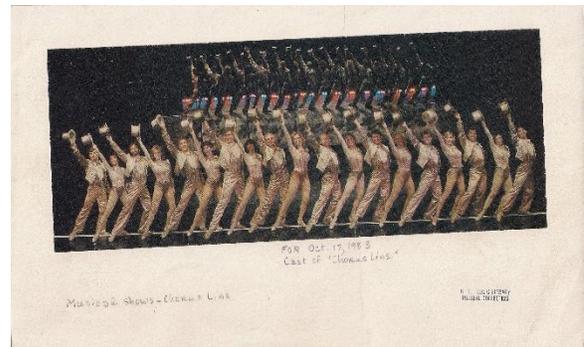
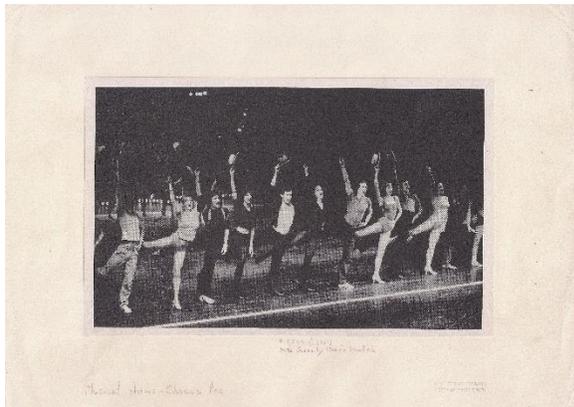
Lighting Designer: Erick Solano

Cue #	Target	Color	Size
6.5	Tricia (Agathe)	Lavender	Large
15	Paul (Abarry)	Lavender	Large
17	First Person on Stage Left	Lavender	Small
24	Val (Alize)	Lavender	Large
33	Tricia (Agathe)	Lavender	Large
40	Mark (James)	Clear	Large
42.6	Mike (Justin)	Clear	Large
44	Connie (Sierra)	Clear	Large
46	Don (Maxime)	Clear	Large
53	Greg (Roman)	Clear	Large
57	Val (Alize)	Clear	Large
57.5	Val (Alize)	Lavender	Large
59	Val (Alize)	Clear	Large
72.5	Cassie (Kamila)	Lavender	Large
75.5	Don (Maxime)	Clear	Large

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Solano Erick_Culmination Project_ENT 4499_Light Cue Spotlights

- April 16, 2017 (3:00 P.M. to 4:00 P.M.) [1 hr.]: I updated the laundry list which is part of the paperwork for the lighting bible.
- April 17, 2017 (6:00 P.M. to 8:00 P.M.) [2 hrs.]: I went to Mid-Manhattan - New York Public Library to pick-up some photos from the Picture Collection that I used as part of my research.



SHUBERT THEATRE

PLAYBILL
SUBJECT MATTER

CHORUS LINE
April 28, 1975

in *Step by Step—I Want to Get Off* (1961), which he wrote with Leslie Bricusse, and its follow-up, *The Rose of the Cross* (1963). *The Smell of the Crowd* (1963), stars the same team.

Crain Stevens and Jarvis Pigg starred in Meredith Willson's *Here's Love* (1963), adapted from the popular movie *Intimate Strangers* on 34th Street, but it did not enjoy the success of either *The Atomic Cafe* or *The Unholy Matrimony*, and proved to be its final Broadway musical.

On Oct. 2, 1965, the Shuberts celebrated the fiftieth anniversary of their spectacular theatre by unveiling a plaque dedicating Shubert Alley to "all those who glorify the theatre" and use the street through time. In court next Shubert Alley's place as the heart of the Broadway theatre district.

The Shubert Theatre hosted Barbara Harris, Alan Alda, Larry Blyden, and Robert Klein in an offbeat three-part musical, *The Apple Tree* (1966), by Jerry Beck and Sheldon Harack. Steve Lawrence, Eddie Corrie, and

The original cast of *A Chorus Line*, Broadway's longest-running musical and *Cap and Glee*. **PLAYBILL** for the first performance of *A Chorus Line* at Shubert Theatre. The chorus sings "Who Am I Singing for Anyway?"

#42439 (2002)

Musical Shows - Chorus Line, a

U.S. FEDERAL COURTS
PHOTO COLLECTION

The company in *A Chorus Line* (1975).
By Martha Swope.

him over the years, including designing the costume culture costumes for *Hair*. Papp called her "the first lady of the New York Shakespeare Company" and credited her with having "an impeccable sense of what is psychologically and dramatically appropriate."²⁹ With *A Chorus Line*, she found that it was "much more difficult to do a rehearsal garment than ... a heated dress. To find a character in each dancer's room in six months, I was in rehearsal every day with my Polaroid, and I watched the kids because they brought their own personalities, and I just borrowed from what they brought."³⁰

Bonnet's choreography descended in a direct line from Agnes de Mille and Jerome Robbins. Like de Mille, he used dance to convey the emotion of a scene. Like Robbins, he made the work a seamless integration of music and dance, and the dance elements were always good. He also employed his hallmark "mirror" effect, the act by Robin Wagner, coming mainly in full, revolving panels of mirrors at the back of the stage. The lights first came up on the full company of dancers at a final audition for a razzle-dazzle Broadway musical, and the audience reflected back to itself from the mirror panels - entirely because integrated into the audition room was the chorus line itself. He also unfolded on each of the twenty-seven dancers - competing for eight roles - not only perform, but speak of the ambitions of the lovely "gypsy" chorus line, looking for a place in the arts. Yet instead of being depressing, the show poses with an abundance of exuberant energy.³¹ As theater historian Ken Mandelbaum has argued, *A Chorus Line* was a hybrid of old and new musicals: as with older musicals in the Rodgers and Hammerstein tradition, it had an

#30,857 (1994)

Musical Shows - Chorus Line, a

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#65,438 (1998)

Musical Shows - Chorus Line

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PHOTO COLLECTION

A Galaxy of Cultural Magnets

Some people say that they live in New York to take advantage of Broadway, Carnegie Hall, Lincoln Center, the Metropolitan Opera, the Metropolitan Museum of Art, the Museum of Modern Art, the Guggenheim Museum uptown and downtown, Ollie Berenson, the Brooklyn Academy of Music, and the myriad cultural institutions offering exhibitions, concerts, dance programs, lectures, and film programs. Millions of people come to New York every year to participate in the city's incredible diversity of cultural riches. No other city in the world equates New York in the number and variety of its cultural institutions. Culture is big business here.

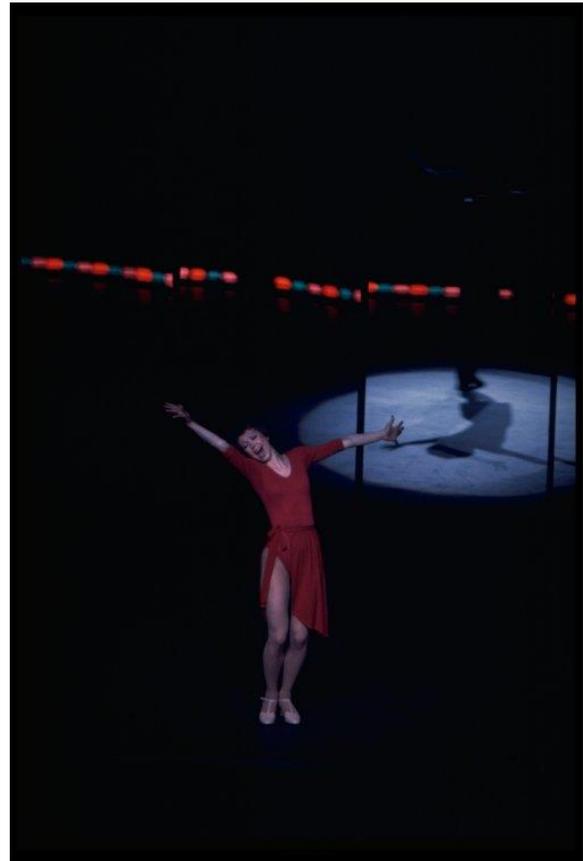
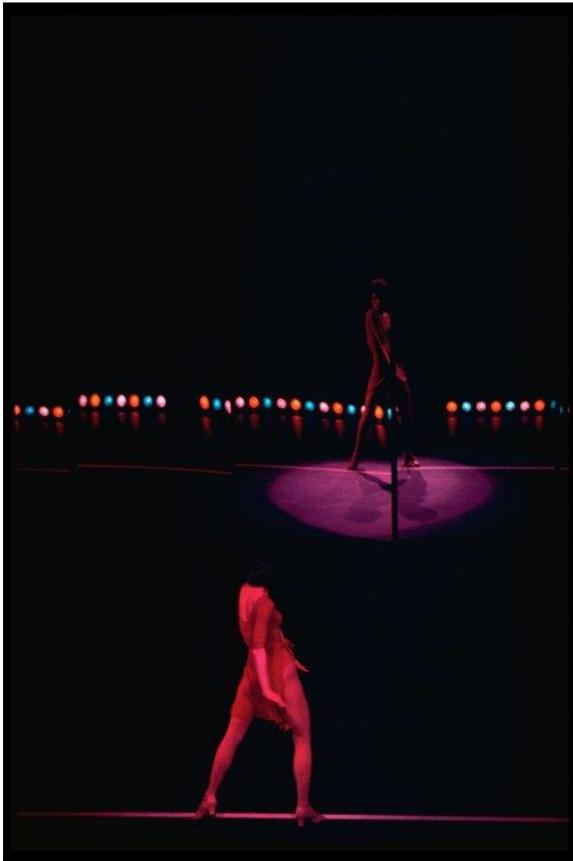
According to the Alliance for the Arts, in the fiscal year 1995 nonprofit cultural organizations with 40,728 employees, \$1,882,100,000, commercial theater 10,233 employees generated \$541 and commercial galleries and museums with 4,231 employees generated \$437,000,000. Cultural institutions flourish without artifice. Living and in New York are actors, dancers, filmmakers, musicians, opera singers, painters, poets, sculptors, writers, tens of thousands of other artists, models for creative activities, for continuous exchange. Collective contribute to an ambience, bring independent thinking and nervous life.

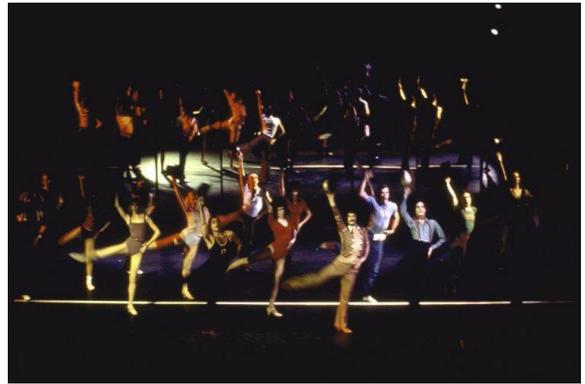
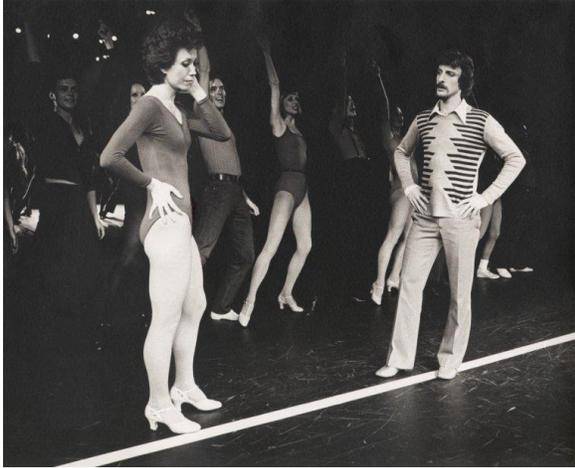
#25,140 (1994)
#40,800 (1994)

Musical Shows - Chorus Line

U.S. FEDERAL COURTS
PHOTO COLLECTION

- April 18, 2017 (1:30 P.M. to 2:30 P.M.) [1 hr.]: I updated the environment statement which is part of the paperwork for the lighting bible.
 - April 18, 2017 (7:00 P.M. to 7:30 P.M.) [30 min.]: I went to STAPLES to print some photos that I used as part of my research from THE NEW YORK PUBLIC LIBRARY DIGITAL COLLECTIONS.

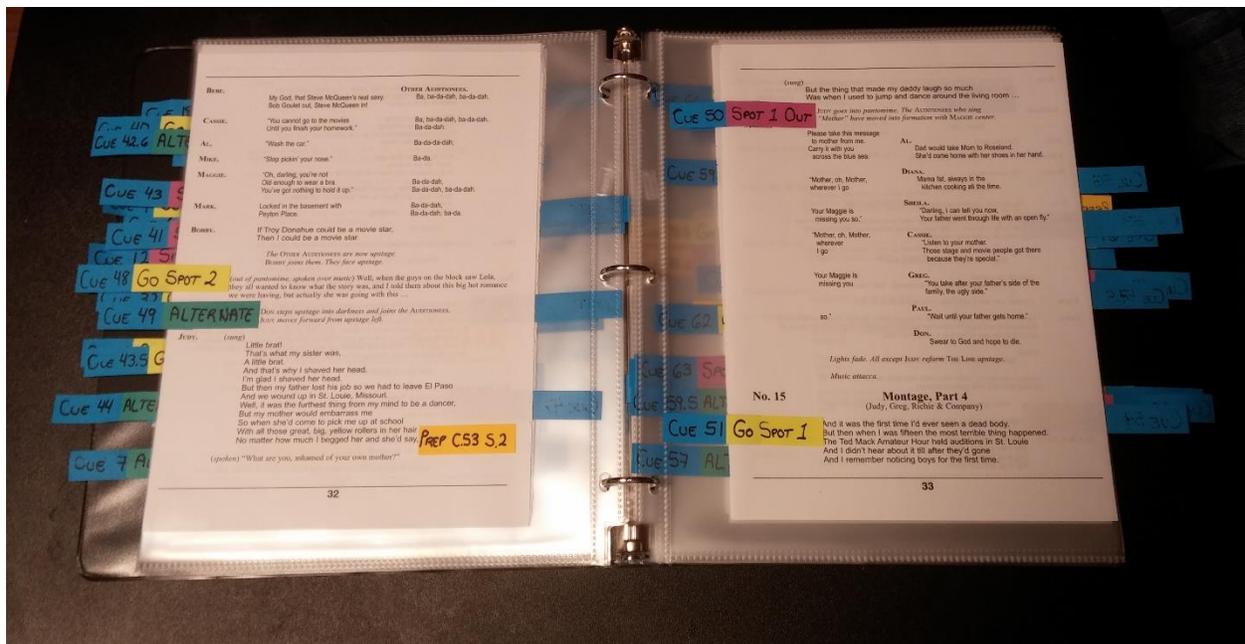




- April 19, 2017 (10:00 A.M. to 2:30 P.M.) [4 hrs. 30 min.]: I was at the Lycée Français de New York for the Load In and Focusing. I was able to change color gels, add frost, move and refocus certain lights everything based on the light plot. It wasn't an issue with the lights because they were all hanged however I had to do it by myself which it was the challenge.



- April 22, 2017 (1:00 P.M. to 6:00 P.M.) [5 hrs.]: I was at the Lycée Français de New York auditorium for the Tech Rehearsal. I only had 1 out of the 2 Follow Spot Operators, however I was able to go over the important notes of the performance for the follow spots, what are the expectations, which colors I determinate to use for the show, the vocabulary I am going to use [Go Spot #, Spot # Out, Alternate, Prep Cue# Spot#] when I talk through the Walkie Talkie, the task of a follow spot operator, some training on load-in, prep and strike the follow spot for the show.
- April 23, 2017 (3:00 P.M. to 7:30 P.M.) [4 hrs. 30 min.]: I was labeling the script with all the cues for the performance.
 - April 23, 2017 (8:00 P.M. to 9:30 P.M.) [1 hr.]: I updated the point of view which is part of the paperwork for the lighting bible.



- April 26, 2017 (9:00 A.M. to 7:30 P.M.) [10 hrs. 30 min.]: I was at the Lycée Français de New York auditorium for the Dress Rehearsal. I was able to have 2 Follow Spot Operators, I was able to go over the important notes of the performance for the follow spots, what are the expectations, which colors I determinate to use for the show, the vocabulary I am going to use [Go Spot #, Spot # Out, Alternate, Prep Cue# Spot#] when I call a cue because I was not allow to use Walkie Talkies, the task of a follow spot operator, some training on load-in, prep and strike the follow spot for the show. The first run-through went okay because the first half of the performance there were issues with lighting, in particular the lighting crew was getting familiar with the production. The second run-through went unsatisfactory because we had miscommunication between the director and myself creating a stressful environment, and in addition of the director treating Dress Rehearsal as Tech Rehearsal a day before opening night.



- April 27, 2017 (7:00 P.M. to 8:30 P.M.) [1 hr. 30 min.]: It was Open Night the high school musical “A Chorus Line” at the Lycée Français de New York auditorium. The show went great even there were certain issues with the lighting cues and spotlights because I designed, I was running the board and spotlight cues. However, the director was satisfied with the final product and even there were miscommunication issues, I was able to update the last-minute changes.



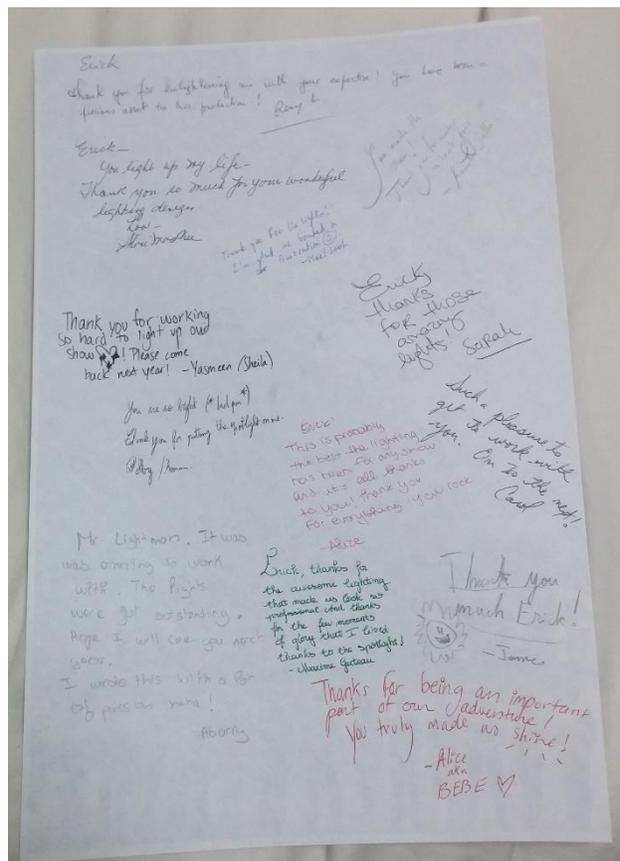
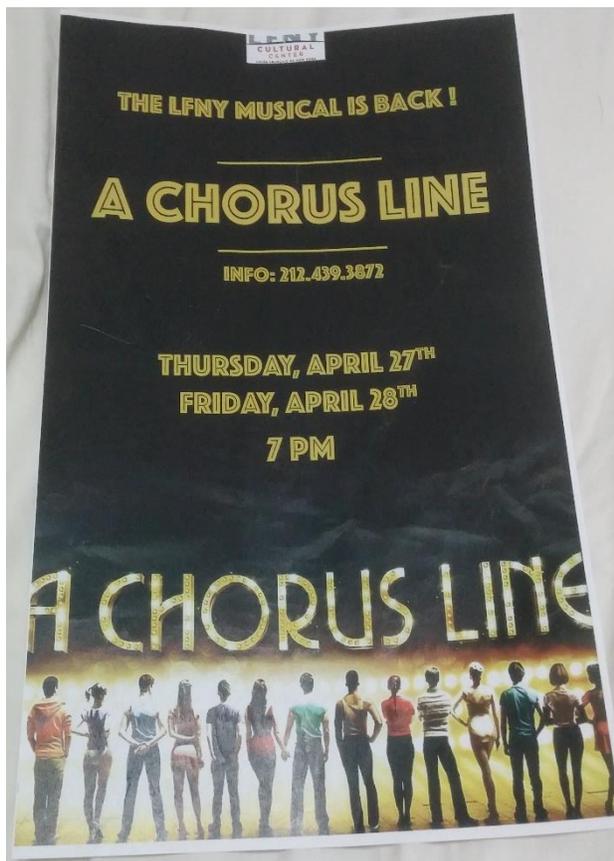
- April 28, 2017 (7:00 P.M. to 8:30 P.M.) [1 hr. 30 min.]: It was last show of the high school musical “A Chorus Line” at the Lycée Français de New York auditorium. The show went smoother than the first one. The audience had a great feedback and enjoyed it. At the end of the show as gratitude I gave gifts to Jérémie Bourdon (Director of Information Technology), Kamel Ouazzi (Audio Visual Coordinator), Rémy Loumbrozo (Musical Director/Producer), Stori MacPhee, (Director/Producer), Mali Gruber and Nina Fishman (Followspot Operators).



- May 3, 2017 (3:00 P.M. to 5:30 P.M.) [2 hrs. 30 min.]: I was at the Lycée Français de New York for the Load Out. I changed the color gels that I used to the original ones. I got back the color gels and gobos that I borrowed from the Entertainment Department in New York City College of Technology.



- May 4, 2017 (2:00 P.M. to 2:15 P.M.) [15 min.]: I was at Voorhees Hall New York City College of Technology to return some materials for my culmination project that I borrowed with permission of my technical advisor, Professor Scott and the accessibility from Professor Robinson.
 - May 4, 2017 (6:30 P.M. to 9:30 P.M.) [3 hrs.]: Finally, I had dinner with Rémy Loumbrozo (Musical Director/Producer), Stori MacPhee, (Director/Producer) and the cast of “A Chorus Line” from the Lycée Français de New York as a celebration of our success in this amazing production. I even got a poster signed by all of them.



—THE END—