

I had a lot of fun doing this culmination project, I learned so much doing this project. It was a wonderful opportunity to work alongside lighting designer Miguel Valderrama. For this project, I was able to see everything from a lighting designer's perspective from beginning to end. The first thing we had to do was get the light plot from the lighting crew after they finished hanging all the lights and then patch all the lights from the plot on the light board. After patching, we had to go into the theater and test all the lights I had patched to make sure that they came on individually when I would bring up the channel it was assigned to. First, I had patched the conventional lights and then Miguel and I did patch all the other lights together because the process was a bit different than patching conventional lights. After patching all the lighting fixtures, we tested each one again, then we started to play with the colors on the moving lights and looking at the different colors that were offered on the color scrollers. For the color scrollers, we had to do a calibration for each one so that they would all change to the same color at the same time. When that was done, we started playing around with the moving lights and the cyc lights. We started to change the colors of each and then we ended up grouping colors together to make things easier for us. We made a group of 7 colors which included red, green, blue, yellow, pink, amber and cyan. We are also able to pick colors off of the color picker on screen if we wanted a specific hue instead of the generic colors. For the moving lights, we made sure all the pan and tilts were working. For 2 of the fixtures, the pan and tilt were locked so the next day, Xavier and I had to get up on a Genie lift and unlock it so it could function as it should. After we did that, we made a focus palette so that all the moving lights on the truss would hit the star that is located center stage.

There were lots of trials and errors while we were trying to program the lights for the show. There were also lots of times where we had to call JR to the lighting booth so that we can ask him the 100s of questions we didn't know the answer to. One of the main things that JR helped us with was trying to set up the submasters and faders. We were able to do some of the things that we wanted to do like use the faders to change each cue that we had set up. Xavier and I were trying to watch videos on how to do it but we just couldn't get it done. This project was a great learning experience. I regained so much knowledge from working in Bandlestiff, and I would do this a million times more if I had the opportunity.