

Samantha Brown

Lighting Design

Natasha, Pierre & the Great Comet of 1812

University of Minnesota Duluth - 2024

Director: Thomas Jacobsen

Scenic Design: Lisa Scott

Asst. Scenic Design: Sheridan Cornett

Props Coordinator: Scott Boyle

Costume Design: Moriah Babinski

Asst. Costume Design : Morgan Ryals & Jennika Bunney

Makeup/Hair Design: Caitlin Quinn

Asst Makeup/Hair Design: Emmi Dunkin

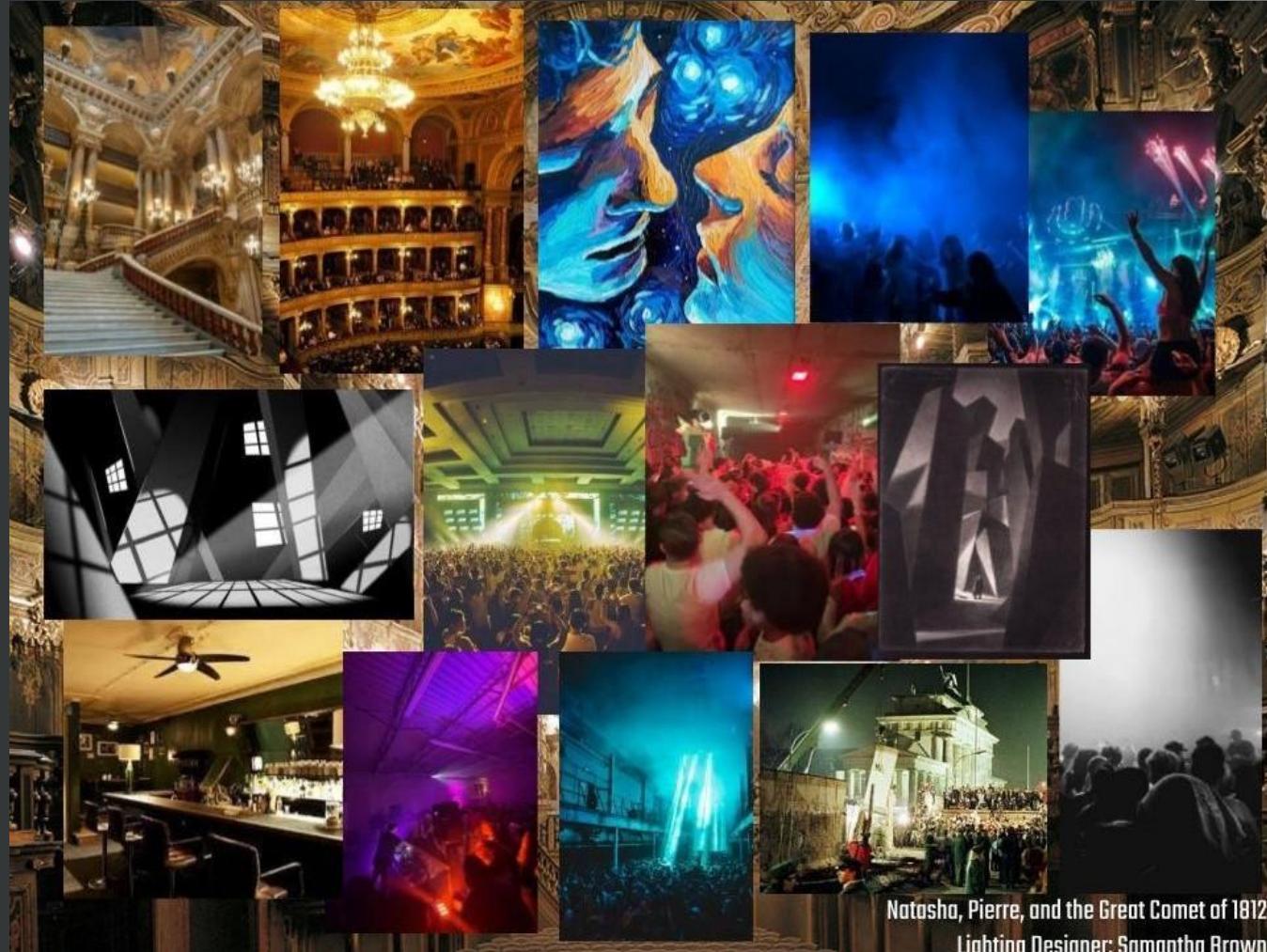
Lighting Design: Samantha Brown

Sound Design: Jon Brophy



Photo credits to UMD Publicity

With emotions soaring and plummeting, the lighting had to take us to many places and feelings. The beginning was inspired by traditional opera houses and their aristocratic tastes. The “post-Anatole” world took inspiration from clubs, creating a space that is almost too much for young Natasha. After the failed abduction, the lighting signaled another change into unfamiliarity, hostility, and numbness as Natasha's world falls apart. Finally, the comet, new life and catharsis, washed over both the characters and the audience.



Natasha, Pierre, and the Great Comet of 1812
Lighting Designer: Samantha Brown



Welcome to Moscow - "Moscow"



This Winter Sky - "No One Else"



Anatole Enters - "The Opera"



Hey Balaga, Ho Balaga - "Balaga"

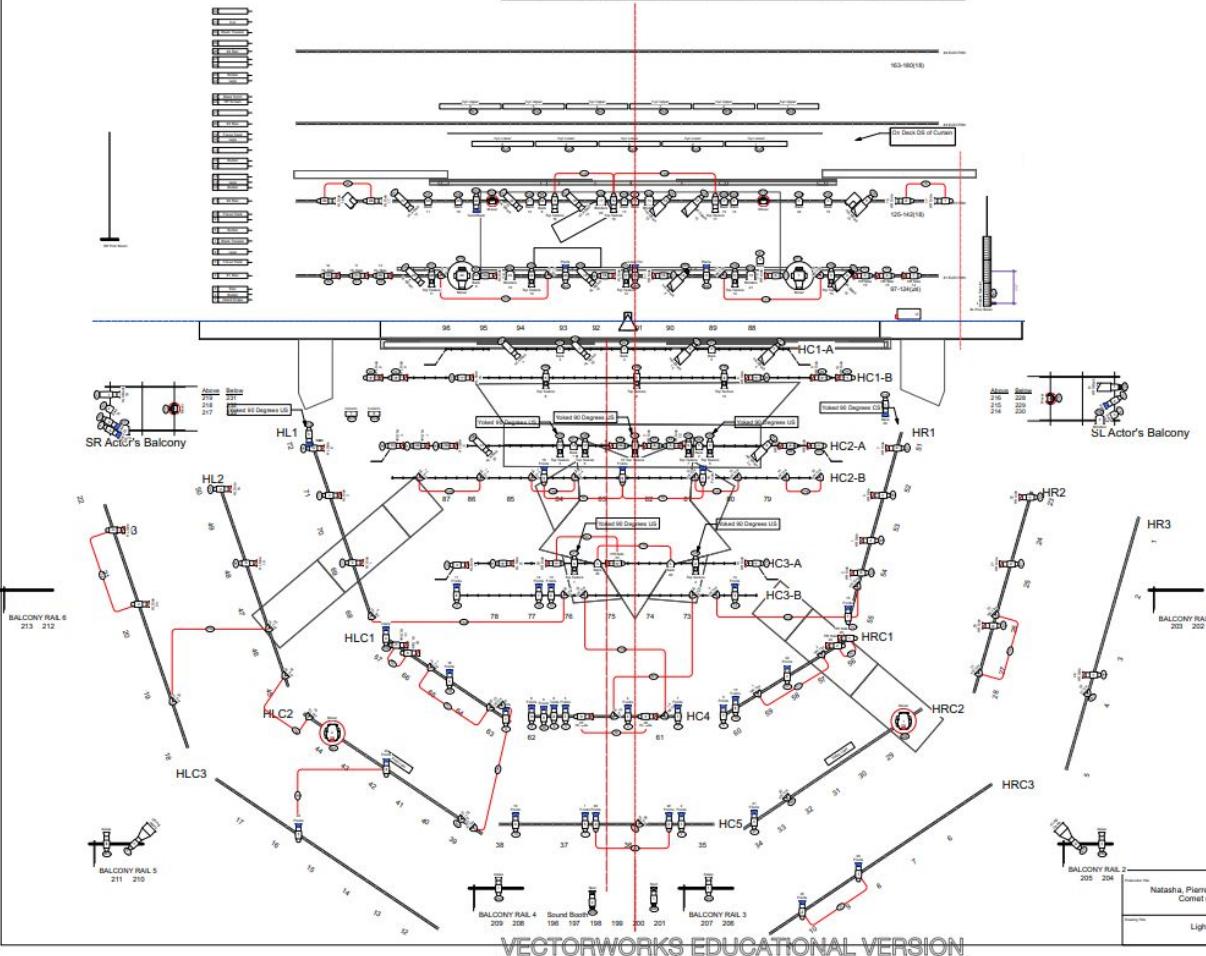


You Will Not Enter - "The Abduction"



Into a New Life - "The Great Comet of 1812"

VECTORWORKS EDUCATIONAL VERSION



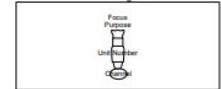
Instrument Key

	ETC Sourc4 25deg	2 / 2
	ETC Sourc4 19deg	39 / 46
	ETC Sourc4 19deg 75W	2 / 46
	ETC Sourc4 26deg	50 / 53
	ETC Sourc4 LED 35deg	9 / 10
	ETC Sourc4 35deg	28 / 50
	ETC Sourc4 25m 15-30deg	6 / 12
	ETC S4 PAR WFL	38 / 50
	ETC E' Free	21 / 40
	E' Free	6 / 9
	Colorforce 72	11 / 12
	Colorforce 12	2 / 2
	Mac Aura	4 / 4
	SerialFrame 750	2 / 2
	Verlite VL-1100	2 / 2
	High End Systems PD 100	1 / 1
	UltraTech FX Redence Hazer	2 / 2
	USITT Practical	2 / 4

Notes

- Fogger placed on deck is used for Anatolie's entrance during The Opens. Placement is not exact, so long as it sits behind the proscenium SL.
- LED tape on set is placed at the edges of the back panel
- LED tape in chandelier is placed inside of rings (See scenic drawings)
- 9011-902 are spotlights
- Lights 91-05 + 110 should be yoked 90 degrees US

Label Legend



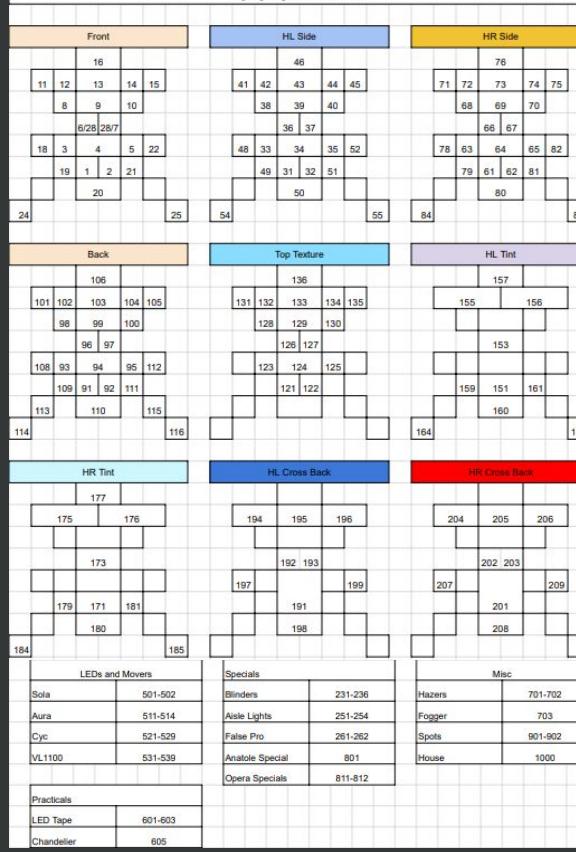
Design Samantha Brown	Pattern Thomas Jacobson
Size S8, 36	Size 14F: Y-4 ⁰ Size A4
Style MPWC	Length 1
Date 3/11/2024	at _____
Designer Samantha Brown	1

Great Comet Light Cues

Lighting Designer: Samantha Brown Last Updated: 4/10/24

Great Comet Magic Sheet

Lighting Designer: Sementhe Brown



Stage Blood

Stage 2 - 2024

Director: Lou Divine

Asst. Director: Erik Rasmussen

Scenic Design: Sheridan Cornett

Props Coordinator: Regan Peterson

Costumes/Hair/Makeup Design: Kade Gau

Lighting Design: Samantha Brown



Photo credits to Katy Lacy

The lighting played heavily with color and angle to be able to support this whirlwind of a show. The beginning was bright and colorful to match the players' comedic antics, and the *Hamlet* scenes were just as moody and dramatic as its leading man. During act 2, the lighting became more shadowy (but still playful) as murder, ghosts, and mystery abound before the whole plot is revealed and the lighting is again bright and colorful as the cast celebrates their incredible performance.





There's Something About an Empty Theater - Act 1



That is the Question - Act 2

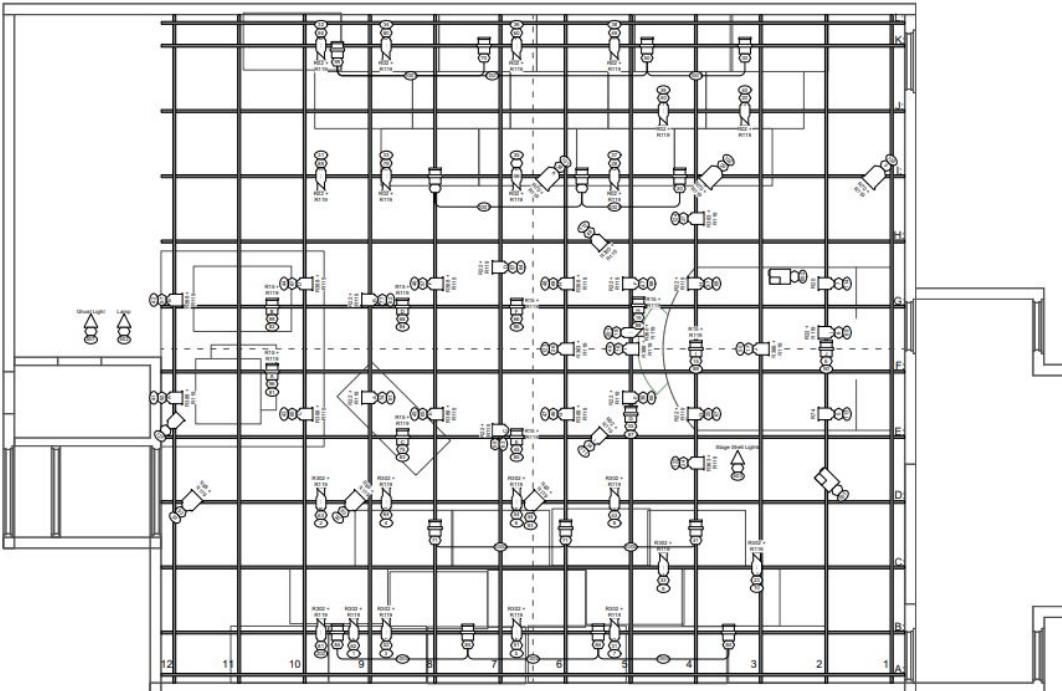


Look you, How Pale He Glares - Act 2



Don't Sign, Carl - Act 2

Vectorworks Educational Version



—INSTRUMENT KEY—

	Strand 6x12 Short	23 / 40
	USITT Practical Luminaire	3 / 0
	NSI Colorbar B11 Fresnel	3 / 0
	Strand 6" Fresnel	27 / 0
	ETC Source4 Fresnel	24 / 0
	UltimateFX Radiance Hazer	2 / 0

LABEL LEGEND

—NOTES—

- Stage Shell Lights are a strand of bistro lights attached to the stage
- The Ghost Light will be placed in the center of the stage and must have enough slack in to accomplish this
- Lamp practical will be placed six the scenic designer wishes

This document details playing positions, shapes and color related to the visual aspects of the production only. It is understood that all specifications relate solely to the appearance of the design, and in no way does the Designer assume responsibility for the safety, structural integrity, building, rigging, construction, fabrication, material or equipment used in the execution of the design.

Production No.	Rehearsal No.	Rehearsal No.	Rehearsal No.
STAGE BLOOD	Garrison Brown	Lou Divine	Eric Rasmussen
Dudley Theatre	First Rehearsal	Date	12/2 = 1
	Rehearsal No.		
	Garrison Brown		1
	Garrison Brown	—	—
LIGHT PLOT	Rehearsal No.		1
	12/20/01		

Stage Blood Light Cues

Lighting Designer: Samantha Brown Last Updated: 1/31/23

Page #	Cue #	Cue Trigger	Timing	Cue Description	Notes	Added
Preshow						Deleted
ACT 1						Updated
	1	Board start	60	warm up	Turn off actual work lights	Need more info
	2		5	Work lights		Updates last noted by SM: 1/29
	3		5	Dim work lights/channel check		
	4		5	Work lights		
	5	SM Call/5 Minutes before house open	5	Blackout check		
	6	SM Call/after blackout check	5	Preshow		
	7	SM Call	5	House to half		
	8	SM Call	3/5	Curtain speech		
Scene 1						
283	10	Show starts	5	Fade to blackout, leaving only the ghostlight on		
283	20	Before cast enters/begins speaking	5	Ghost light off, Normal look on entire set, comedy, fun, light, leave room for color	"the glare of the work light"	
Scene 2						
283	25	People with trunks enter	3	Open up to light others, slightly more warmth		
Scene 2.5						
Scene 3						
Scene 3.5						
284	30	Just before first "Something is rotten..."	5	Pull down further, more color, more Hamlet, drama		
285	33	"a streak of the irrational"	0	Bump		
285	33.5	Follow	3	Return		
285	34	"a streak of the irrational"	0	Bump		
285	34.5	Follow	3	Return		
285	35	".It has left is without an Ophelia..."	7	Pull outwards, less focus		
Scene 4						
286	40	"How should I your..."	5	Closer to Hamlet, less top, some cool tint	Ideally, Elsie gets into character, and sits in it for a while before Helga starts	
287	45	"Will someone stuff this ham..."	0	Back to before		
288	50	Jenkin's collapses	5	more color, dimmer		
Scene 5						
290	60	Jenkins moves to step	7	Focus down on Jenkins, stage-like		
290	65	Applause	7	Back to before		
	309	245 "Yes, Jenkins. My father died..."	3	Focus down		
	310	250 after "perfect the role of the ghost"	2	Blackout		
	310	255 follow	3	Blueout		
	310	256 follow	3	Dim house		
ACT 3						
Scene 19						
310	260	SM call, before "There's just one thing..."	5	Worklights on stage		
Scene 20						
310	265	Others enter	5	Expand to include "audience"		

Stage Blood Magic Sheet

Lighting Designer: Samantha Brown

Warm Front 1	Warm Front 2	Side 1
2 4 6 8	22 24 26 28	42 44 46 48
1 3 5 7 9 10	21 23 25 27 29 30	41 43 45 47 49 50
Side 2		Top
62 64 66 68		82 84 86 88
61 63 65 67 69		81 83 85 87 89 90
Ghost Cross 1		Ghost Cross 2
91 92 93		101 102 103
Specials		Hamlet
Stage Special 201		112 114
Toilet Special 202		
Stage 2 Special 203		111 113
Lamp 502		
Stage Shells 503		
Hazers 601-602		
House 1000-1001		
Ghost Specials		124
121 123		122

Flying Solo

University of Minnesota Duluth - 2022

Director: Tom Isbell

Scenic/Prop Design: Nelson Wennberg & Elyssa Munch

Costume/Makeup Design: Ryan Hamilton

Lighting Design: Samantha Brown & Maddy Uecker

Sound: Syd Boucher, Maddy Uecker, Emily Mattingley, Andrew Norfolk, Jake Pulkrabek, Samantha Brown, Ethan Hollinger



Photo credits to UMD Publicity

Flying Solo - Woman of the Ice written and performed by Thressa Schultz

Flying Solo consisted of 15 one-person plays written and performed by students. Out of 15 shows, I designed 6. One was *Woman of the Ice*, where a woman shares stories of the women aboard the Titanic, while also exploring her and her mother's own connection to the ship. The lighting started out warm and comforting, then shifted to cold and isolated as she confronted the tragic events of her mother's past.





Adventures While Preaching the Gospel of Beauty - Zac Pollitt *Safe Haven* - Mikela Anderson



Part of the challenge of the show was to have every show have their own distinct look and feel. These are the other shows I designed for.



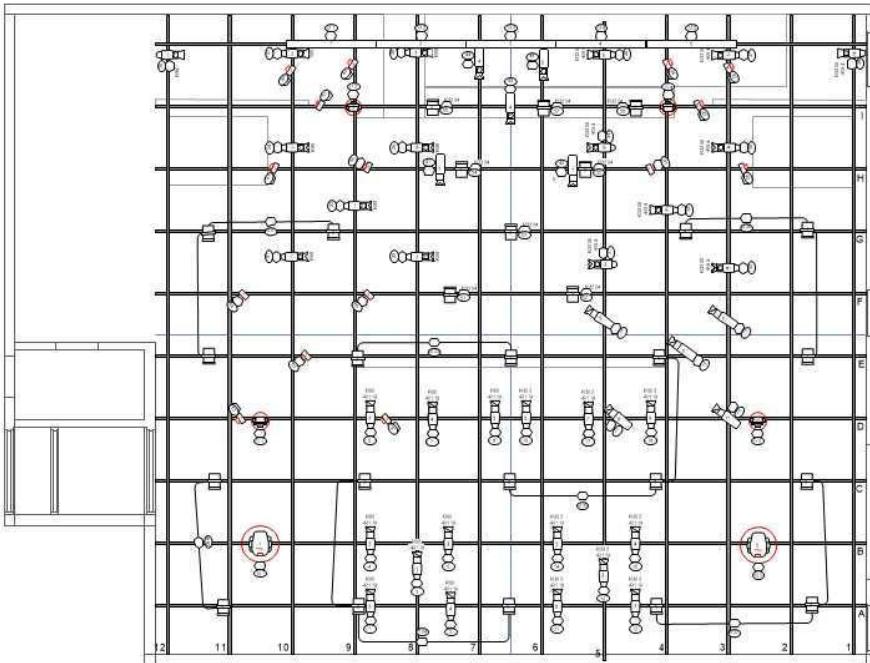
My Friend Anxiety - Emily Bolles



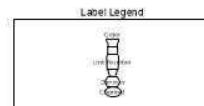
Same Story, Different Ending - Aristotle Taylor



The Odyssey - Jake Lieder



Instrument Key	
CTC 18 Par MFL	0.150
CTC 18 Par VPL	0.150
CTC Beam4 Truss	0.10
CTC Beam4 Truss	TR.0
CTC Beam4 Truss	T.0
CTC Beam4 Truss	0.10
CTC Beam4 Truss	0.10
CTC Beam4 LED Truss	0.10
CTC Beam4 LED Truss	0.10
CTC Beam4 LED Truss	0.10
Marshall	4.00
Stilex 6 in TSL	2.12
Conference T2	0.12
Conference T2	0.12
Projector	0.10
Flame	0.10



My Friend Anxiety - Emily Bolles

49	Scene shift	SMs Call	Scene Shift	
50	Top of show	top of show	nice, neutral, soft, full stage	
55	new friend! :D	"I met my friend"	pale blue stage, little warmth and focus on chair	
65	thanks Dad	"you gotta talk to them" hangs up	less tops, still focus on chair	
70	ew, bug spray	"it just made sense"	Back to bedroom lights	square
75	FIVE HOURS?!	"FIVE HOURS"	fading to cool (because high school)	
80	Woah Bessie	"Woah"	suddenly back to bedroom lights	front
85	not high school again	moves to chair	cool tops again	
90	thank god that's over	"Going to make it worse"	Bedroom lights	
95	oh no its back	"Yeah, I'm not going"	red backs fade in, dim bedroom lights	
100	phone call	phone call	suddenly back to bedroom	: white
105	good friends	"I'll be ready in 5"	bedroom lights with some red	ses DL
110	big feeling	"turn this feeling"	flood stage with red	ont, and
115	small feeling	"into this feeling"	red spot	11
130	pre dance	"the memory of that day"	fade to blue school lights	
135	actually, not as bad as I thought	"So, I guess I gotta figure out"	fade to bedroom lights	
140	Dumbass!	"really looking forward to this"	Fade intense red backs	around
145	anger >:("I didn't get to do normal stuff"	less intense backs, slowly fade up red spot on chair	
460	Ghost Conversation	"Tiresias knew me"	pale blue cross CS dim, cool front	
465	Telresias the vampire	drinks blood	blue cross changes to red, back cross opposite, red cys	
470	Prophecy over	"come true"	back to hades at the start	



Stupid F##king Bird

University of Minnesota Duluth - 2022

Director: Lauren Roth

Scenic Design: Elyssa Munch

Props Coordinator: Matthew Lamers

Costume/Makeup Design: Jeannie Hurley

Asst. Costume Design: Olivia Zastrow

Lighting Design: Samantha Brown

Asst. Lighting Design: Abby Swanson

Sound Design: Ethan Hollinger



Photo credits to Alexander Messenger

Stupid F##king Bird is an introspective show about human connection (and disconnection). The lighting created real places that reflected the emotions of the characters without attempting to mask any stagecraft. As the lives of the characters are upended and become worse and worse, an atmosphere appropriate for introspection and isolation was introduced, then a stark heaviness as the characters' emotions come flooding out and they accept their fates.





Stupid F##king Bird - Scene 12



Want - Scene 14

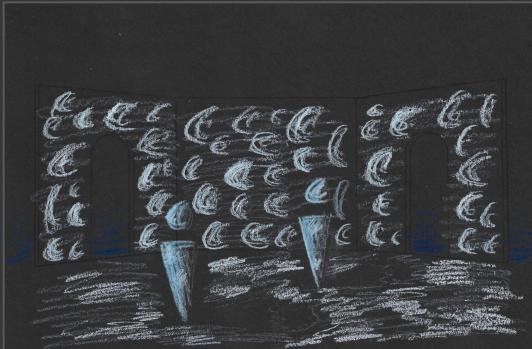


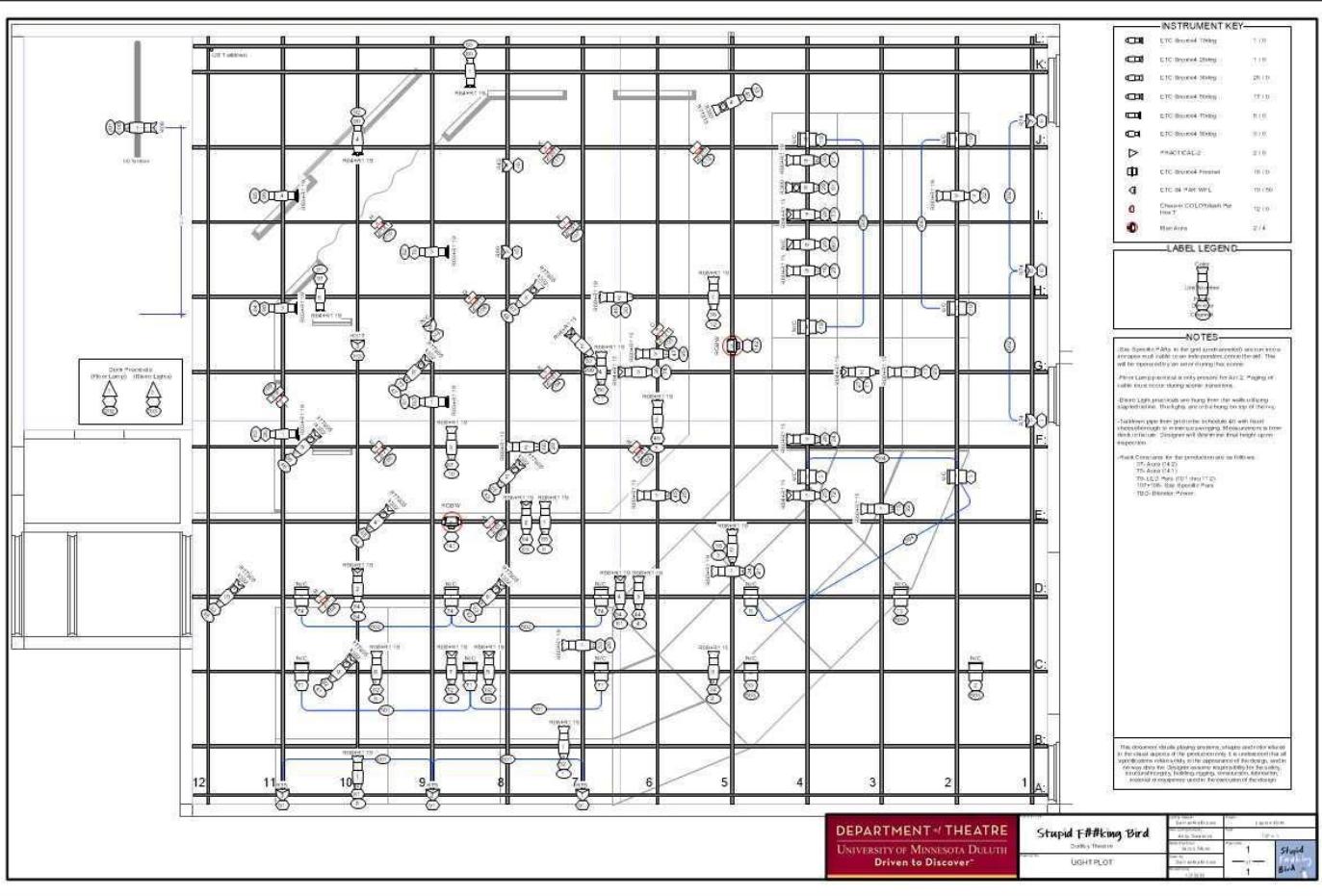


Terrible to Behold - Scene 20



On and On - Scene 23





This plot was
remade twice
for an encore
performance
and for the
KCACTF
Region 5
Festival

Stupid F##king Bird Cue Sheet

ID: Samantha Brown ALD: Abby Swanson Last Updated: 11/3/22

Page #	Cue #	Cue Trigger	Timing	What it Does	Cue Name	Notes
ACT 1						
Preshow						
1	SM Call	5	Work lights	Work lights		
1.3	SM Call	5	Channel check	Channel check		
1.6	SM Call	5	Blackout check	Work lights		
2	SM Call	5	Work lights	blackout check		
3	SM Call	5	House open	House open		
4	SM Call	5	House to half	House to half		
5	SM Call	5	House out; on stage stays the same	House out		
0 - Start						
9	6	audience member says "start the fucking play" beat	10	Fade to act 1 look; late afternoon; open	Late Afternoon	
1 - Disappointing						
2 - The Stark-Naked Heart						
12	15	Nina enters	50	fade to night 1; string lights on	Nina enters	
13	20	"what's he like"	50	fade to night 2	Fade to night 2	
14	25	Emma and co enter	30	fade to night 3; now at actual night time	Fade to night 3	
3 - I Like Art						
16	30	"Okay, here we go" moves to sit	7	fade down nighttime lights a little, look 1 - pink	Site Specific Performance	make sure the char audience can still be seen
4 - Here We Are						
19	35	"Nina, get off the stage" Con shuts the lights off	3	night time lights come back up	Performance shut down	slightly quicker than other fades, more jarring
5 - Worked Up						
6 - So Much Feeling						
7 - New Forms!						
24	45	"down by the lake"	4	some sort of change to indicate change in location; string lights out	Loves me, loves me not	
26	50	Con opens curtain	2	special on portrait	Hello Chekhov	
26	55	"fuck you" end of word	5	special off portrait	Goodbye Chekhov	
8 - Perfect Parenting...						

Stupid F##king Bird Magic Sheet

HL Front	HR Front	HL Side	HR Side
9 10 11	29 30 31	49 50	52
8 5 6 7 12	28 25 26 27 32	45 46 47 48	51
1 4 3	21 24 23	41 44 43	42
2	22		
HL Front Cross	HR Front Cross	HL Back Cross	HR Back Cross
64	74	85	92
62 63	72 73	84 82	91 93
61	71	83 81	
Tops	Specials	Other	
109 110 111	Chekhov Special 200	CYA 141-142	
108 105 106 107 112	Emma Special 201	House Lights 501-506	
101 104 103	String Lights 203	N/C Wall Scraps 601-602	
102	ASL Interpreter Special 901	Blue Scraps/Wash 603-604	

Restructure

University of Minnesota Duluth - 2021

Artistic Director: Matthew Wagner

Choreographer: Rhea Nair

Costume Design: Kaitlyn Mathiowetz

Lighting Design: Samantha Brown

Sound Design: Ethan Hollinger



Photography by David Cowardin

