



NEWSLETTER

November 2021

THANKSGIVING EDITION

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ANNOUNCEMENTS

Congratulations to Rachel Nolen as our new junior board member!

UPCOMING EVENTS

Scenic painting workshop: Friday 11/12

Social event: Thursday, 11/18
more details to come!

Stay tuned for many great workshops coming next semester!

SPRING SHOWS

Mamma Mia

Directed by Mikki Monfalcone

Light Designer: Maya Lehman

Sound Designer: Shamus Bonner

Costume Designers: Becca Hobart, Quinn Murphy

February 10th-13th, 2022

A New Brain

Directed by Tru Verret-Fleming

Stage Manager: Gabriella Walko

Assistant Stage Managers: Rachel Nolen, Lauren Scheller-Wolf

Light Designer: TJ Hays

Scenic Designer: Jillian Werbisky

February 18th-27th, 2022

Why We Have a Body

Directed by Julia Kreutzer

Stage Manager: Emily Niedbala

Assistant Stage Managers: Mikki Monfalcone, Amanda Cooke

Light Designer: JR Shaw

Costume Designer: Frances Russo

April 1st-10th, 2022

Emilia

Directed by Bria Walker

Stage Manager: Shamus Bonner

Assistant Stage Managers: Megan Franco, Anabel Blackford, Ty'Maria Moss

Costume Designer: Becca Hobart

April 8th-16th, 2022

STAY UPDATED!



With 2 shows down, and 3 more on the way, our department has had a fantastic return to live theater. We've gone through some troubles with the budget that may not get resolved, but we have nonetheless managed to create some amazing work together. The feeling of actually being in a room together again has been unmatched, and allowed us to do some great workshops as a club as well. With this being the last newsletter of the semester, on behalf of the entire board I would just like to thank everyone for making this such a great semester back, and here's to an even better spring!

Shamus

INTRODUCING MY PUMPKINS

I was really feeling the pumpkin vibes this fall and decided to get not one, but three pumpkins to decorate my dorm and bring me some autumnal joy.

Piper

The baby of the family
Just started Kindergarten
Eats Ramen for every meal
Is a simp for Toad from Mario Kart
Collects banana stickers
"Gifted" but on the verge of "mentally unstable"
Would love Drag Seed



Georgie

Is a vampire
From an unidentifiable Slavic country
Also a wizard (hence the hat)
Does magic tricks
Big fan of "What We Do In The Shadows"
Makes a mean strudel
*Yes, I did make a costume for Georgie



Terry

Big Boi Mama Bear
Loves Crocheting
Rewatches first 10 minutes of "Up" just to cry
Can score a perfect 300 in Wii Bowling
Religiously listens to Tina Turner
Vegan and has homemade compost system
PoliSci and Linguistics Major



By Elizabeth Amstutz

LIGHTING OF THE PAST, PRESENT, AND FUTURE

One of my favorite questions to ask anyone who works in live events is "What do you think the future of your industry will look like?" Though it may seem like the practices of theatre haven't changed too drastically in the past few years, when you take a look back and really think about it, you'll be amazed at how far it has evolved in such a short time. With this in mind, the possibilities for the future are endless. I would like to take a minute to reflect on the past, how we got to the present, and what the future may hold for us. Of course I am interested in lighting design, so that is specifically what I will be writing about. I would love to hear other views from others in different areas. I want to hear your reflections, and your predictions. But for now, you are stuck with mine!

I always find it funny when I look up the history of lighting design, because it's pretty straight forward until it isn't. First you do plays at certain times of days and use the sun as your source. Next there's candles, and then light bulbs to simply just light up a space. After that it just sort of explodes in a million different directions. People learned to control the color and the shape and the properties of a light in a lot of different ways and then lighting design became much more about design than just seeing everybody on stage. Light boards give the ability to change the lights on stage from time to time, starting off as a bunch of levels you have to manually flip, and evolving to machines that can crank out tens of thousands of lighting cues. Moving lights pop out and allow you to have one light in a bunch of different positions, and also allow you to have legitimate movement of lights on stage. LEDs may be the biggest and most notable change in theatrical lighting. Starting off with dim and poorly mixed sources, they have evolved to be much more practical sources that can replace just about every sort of light (in my personal opinion). I am clearly not alone as shows such as Lion King have gone on to replace their entire lighting package on tour with full LED rigs. It's amazing to think that all of this technology came to be within the last century, with most of it coming about in the last few decades, or even simply years.

As we see, things have changed quickly in lighting design, so it's easy to imagine the future moving even quicker and further. What's the future in lighting? There's a million answers to this question. Most of the answers are just everything more. The lights will be brighter, more colorful, larger, faster, quieter, they'll shoot 1000x further than they used to and they'll zoom from 0.005 degrees to 360. There will be more control over the lights because lighting designers always want more control, such as a single light that can take up an entire universe for just that single light! This already exists by the way. I've heard of lights integrating laser technology in order to be brighter and crisper. I've heard of integrating artificial intelligence into show control. For instance, changing the color of a light based on the temperature on the stage, or having the speed of a light cue match the speed of the performer on stage. There's always more technology to be thrown in, and I am sure that 95% of the stuff we will be using doesn't even exist yet. In my opinion, I think there will be a turn in which technology gets too much, and designers will go back to the basics of incandescent lights and it will be a big deal in 30 years once LEDs completely take over. Again there are so many things that could happen but I guess we'll have to wait and see! What do you think? What do you hope to see?

By TJ Hays

A REFLECTION OF DRAG SEED

Taking on Drag Seed was definitely a daunting task. It was my first show as the stage manager in addition to my first in person show with the department. However, from the very first rehearsal I knew it was going to be fun. The show is so much fun to work with and the vibe in the rehearsal room was unmatched. I was also lucky enough to have a great production team by my side to put this show up. While there were quite a few unknowns for me going through this process, I never stopped having fun. As we come to a close, I know I'm going to miss all the jokes and all the laughs this cast and crew has brought to the table. I also can reflect on everything I've learned as a stage manager through this process. From leading my first rehearsal to my first tech this show has brought me so many new experiences and lessons I can take with me going forward. If you have not seen it yet, you should! It's a wild but fun ride from start to finish.

By Megan Franco

TYPES OF WORK CLOTHES

A common question I asked myself when starting to work in the scene shop was “What is the best brand and type of work clothes to wear?” I’m here to give you the lowdown.

Dickies straight leg pants: These are a great option for a solid work pant. Their pockets are a little shallow so there isn’t a lot of storage room. They are thick and sturdy and sure to protect you.

Carhartt Work Pants: These pants come equipped with it all. Deep pockets, side pockets, leg loops, everything you could want. I find them a little less thick and better for working with jobs that require multiple materials at once and somewhere you will not be likely stabbed by something.

Wrangler Jeans: These jeans are sturdy. They’re thick and pliable with deep pockets but no extra storage. A good go to pant if you’re unsure what you might be up to that day.

Carhartt Overalls: These are the best things you will ever buy. As much storage as you could need, thick full body protection, and they always look good. Fantastic purchase, stylish, and good for whatever you might need them for.

Dickies Overalls: These are a similarly great purchase, just a little less durable. If you need space to move around quickly but know you won’t be around wood chips or nails every two seconds, these are a great option. Usually, a little cheaper too.

By Anabel Blackford

CONGRATS!

Congrats to everyone involved with Drag Seed!

Director: Becca Hobart

Assitant Director: Ally Fedor

Stage Manager: Megan Franco

Assistant Stage Manager: Lauren Scheller-Wolf

Assistant Stage Manager: Amanda Cooke

Lighting Designer: Emily-Ann Stephens

Assistant Lighting Designer: Isabel Sinnott

Scenic Designer: Jillian Werbisky

Assistant Scenic Designer: Elizabeth Amstutz

Sound Designer: TJ Hays

Costume Designer: Michelle Chrsitensen

Still 3 more chances to see it! We close on Saturday, November 13th!

MIC TECHNIQUE

Shamus’s Tech Tip!

Whether it be on a cheek, forehead, temple, or glasses, mic placement will vary from show to show, costume to costume, and actor to actor - don’t assume 1 spot fits all! The most important thing is that it is secure, and stays out of the performer’s way as best as it can. Placement will also affect your gain, so make sure to adjust that as necessary.

By Shamus Bonner

STAY SAFE FRIENDS

ENJOY THANKSGIVING BREAK!