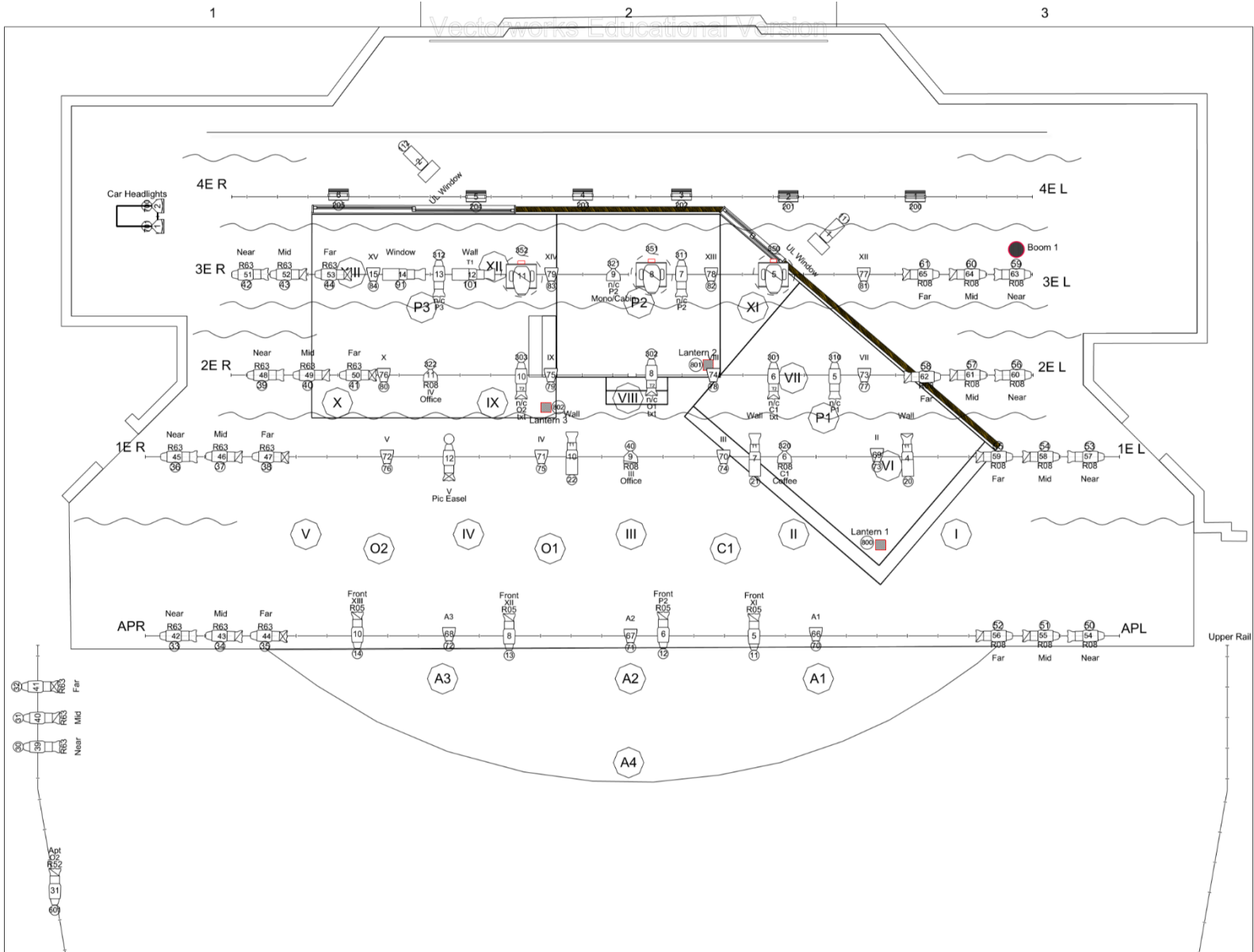

PREFACE

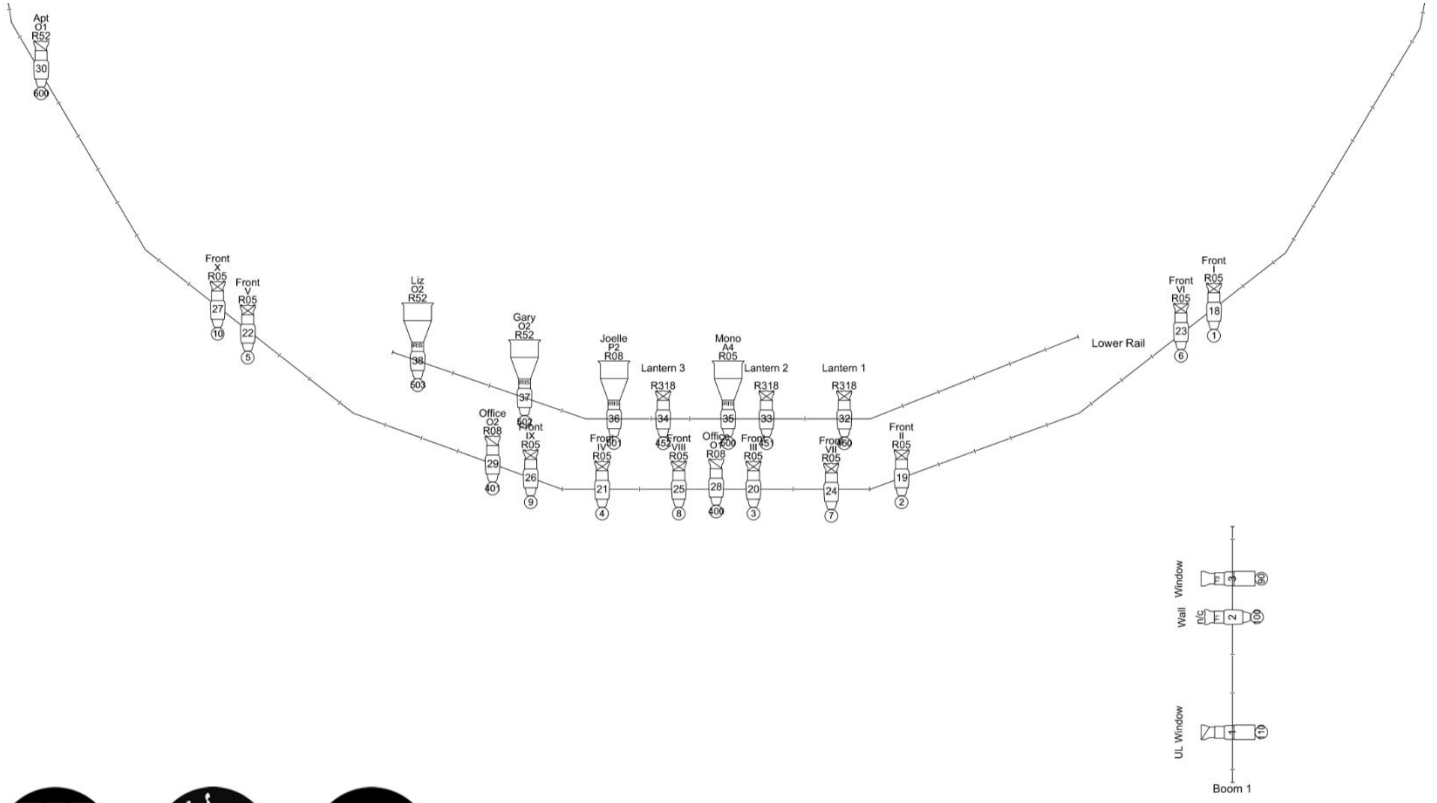
I was excited to be the Lighting Designer for *Miss Me* for the unique opportunity to design a World Premier show. I felt well equipped to design this show due to having experience designing last minute. Although I have never designed a Premier play, the process of coming up with a design quickly is not new to me. I wanted to take on the challenge of designing a play that has never been designed before. I do not know when I will get this opportunity to design a Premier play again and am thankful that I was able to work on *Miss Me* for my Cornerstone. This unique chance gave me knowledge and insight as to how the professional design world schedule works outside of college. With that said, I was more than thrilled to find out what the show was about as soon as the script came in. As soon as I read the play I got an emotional incentive and connection to the play, which drove me to push myself to express these emotions with my design.

PLOT DETAILS

Section 1: 3/8" Scaled Light Plot (Before Edits)

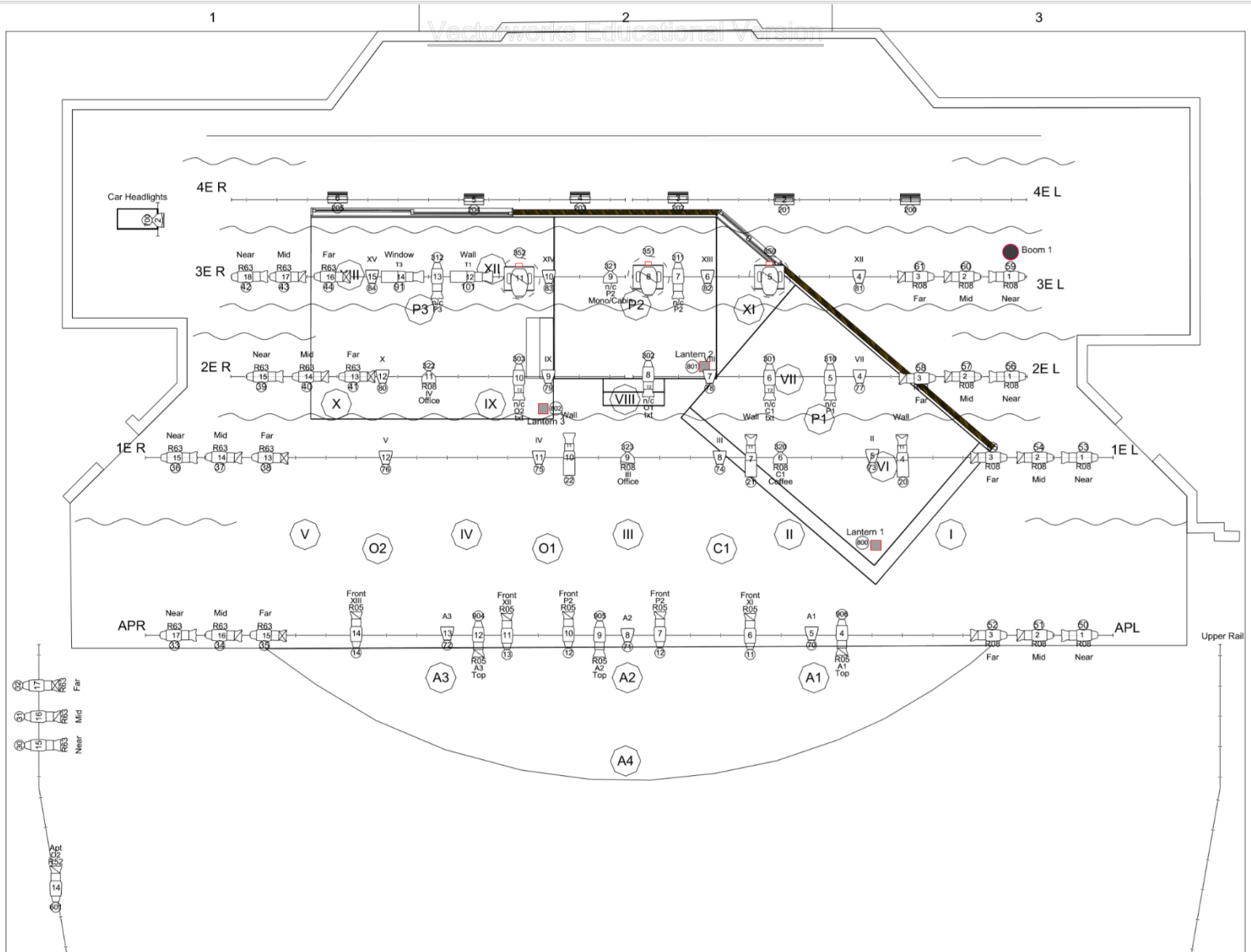


Section 1: 3/8" Scaled Light Plot (Before Edits)

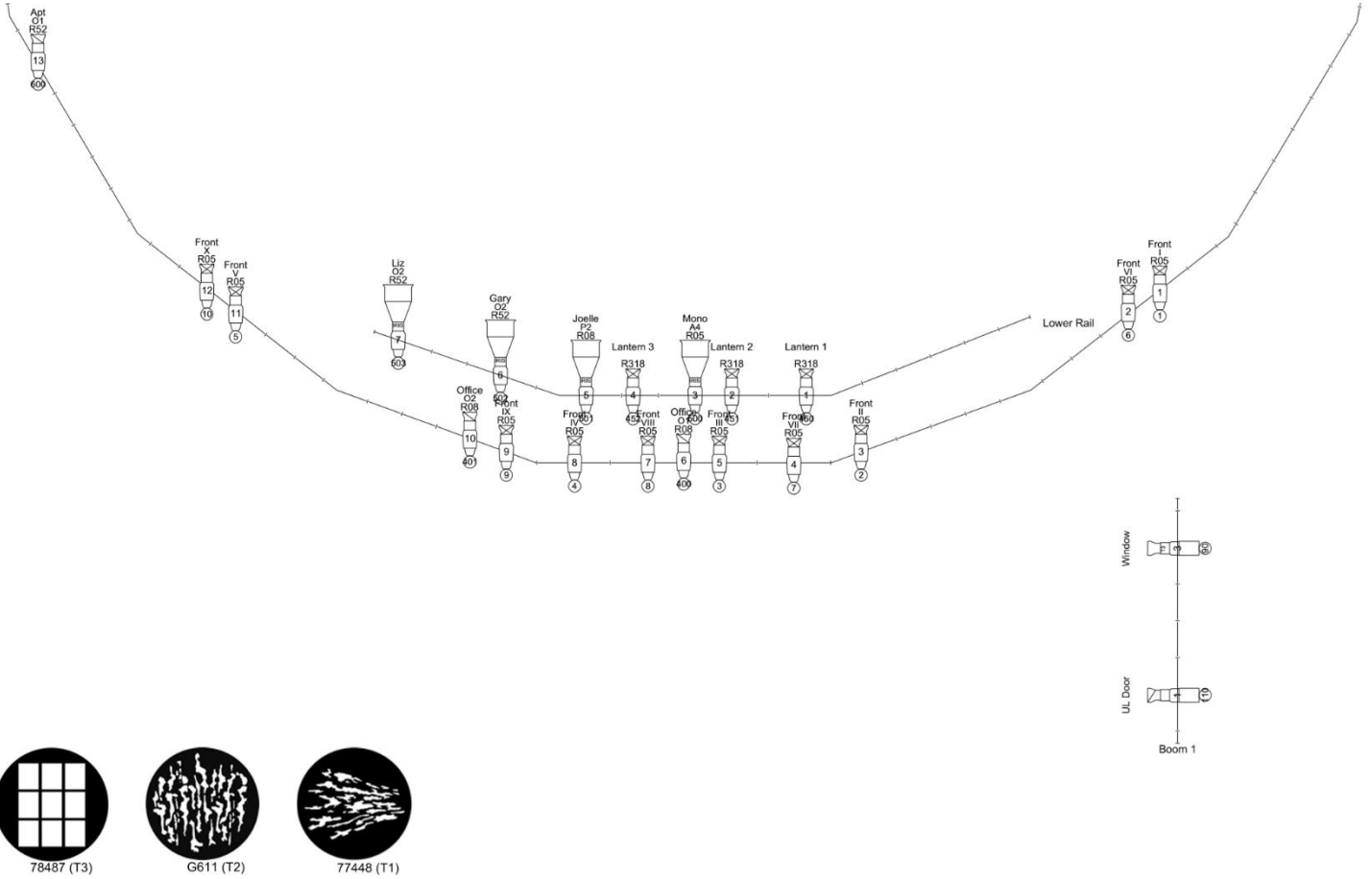


| NOTES | INTRUMENT KEY | | | ANNOTATION | MISS ME | |
|---|------------------|--------------------|-----------|--|--|--|
| -- All Lights get R119 unless said otherwise. | 50 Colorsource 4 | Altman Spectra Cyc | 50 Degree | Purpose Focus Color Gobo Channel | Date : 4/21/19 | |
| | 36 Colorsource 4 | Colorsource Cyc | 36 Degree | | Scale : 3/8" | |
| | 26 Colorsource 4 | Colorsource par | 26 Degree | | Director : Thomas Robson | |
| | 19 Colorsource 4 | Source 4 Par MFL | 19 Degree | | Designer : Alaina Pizzoferrato | |
| | MAC 700 | Source 4 Par WFL | 10 Degree | | Revisions : <div style="text-align: right; font-size: 2em; font-weight: bold;">1</div> OF <div style="text-align: right; font-size: 2em; font-weight: bold;">1</div> | |

Section 2: 3/8" Scaled Light Plot (Final Plot)

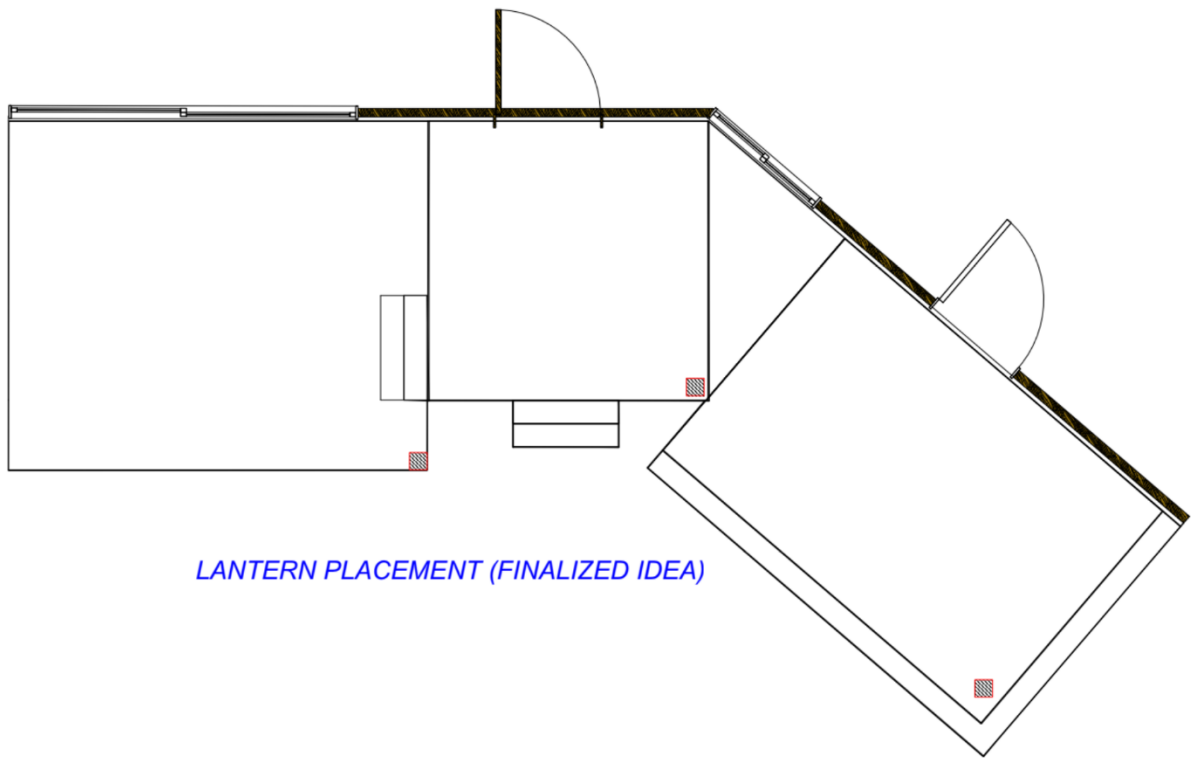


Section 2: 3/8" Scaled Light Plot (Final Plot)



| NOTES | INTRUMENT KEY | | | ANNOTATION | MISS ME | | | | | | | | | | | | | |
|--|---|--|---|--|--|------------|--|----------------|-----------------------|--|--------------|--------------------------|--|----------------------------|--------------------------------|--|-----------------------|--|
| - All Lights get R119 unless said otherwise. | 50 Colorsource 4 36 Colorsource 4 26 Colorsource 4 19 Colorsource 4 MAC 700 | Altman Spectra Cyc Colorsource Cyc Colorsource par Source 4 Par MFL Source 4 Par WFL | 50 Degree 36 Degree 26 Degree 19 Degree 10 Degree | Purpose Focus Color Gobo Channel | <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" style="text-align: center;">Light Plot</td> <td>Date : 4/21/19</td> </tr> <tr> <td colspan="2" style="text-align: center;">ALBERT TAYLOR THEATRE</td> <td>Scale : 3/8"</td> </tr> <tr> <td colspan="2" style="text-align: center;">Director : Thomas Robson</td> <td rowspan="3" style="text-align: center; vertical-align: middle; font-size: 2em;">1 OF 1</td> </tr> <tr> <td colspan="2" style="text-align: center;">Designer : Alaina Pizzoferrato</td> </tr> <tr> <td colspan="2" style="text-align: center;">Revisions : 5/13/2019</td> </tr> </table> | Light Plot | | Date : 4/21/19 | ALBERT TAYLOR THEATRE | | Scale : 3/8" | Director : Thomas Robson | | 1 OF 1 | Designer : Alaina Pizzoferrato | | Revisions : 5/13/2019 | |
| Light Plot | | Date : 4/21/19 | | | | | | | | | | | | | | | | |
| ALBERT TAYLOR THEATRE | | Scale : 3/8" | | | | | | | | | | | | | | | | |
| Director : Thomas Robson | | 1 OF 1 | | | | | | | | | | | | | | | | |
| Designer : Alaina Pizzoferrato | | | | | | | | | | | | | | | | | | |
| Revisions : 5/13/2019 | | | | | | | | | | | | | | | | | | |

Section 3: Specialty Electrical Plot



LANTERN PLACEMENT (FINALIZED IDEA)

RESEARCH

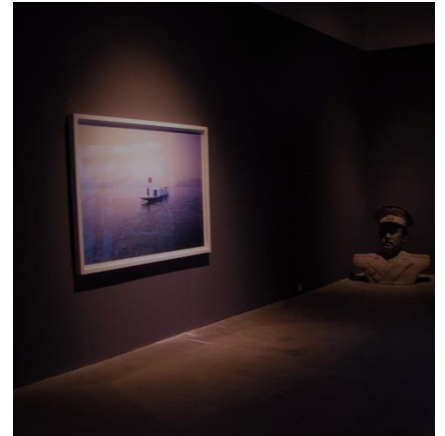
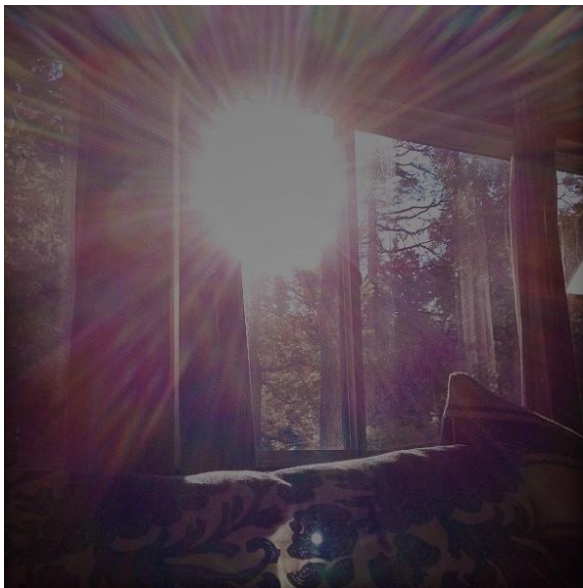
Section 1: Office

- Isolation
- Grungy
- Warm/ Halogen



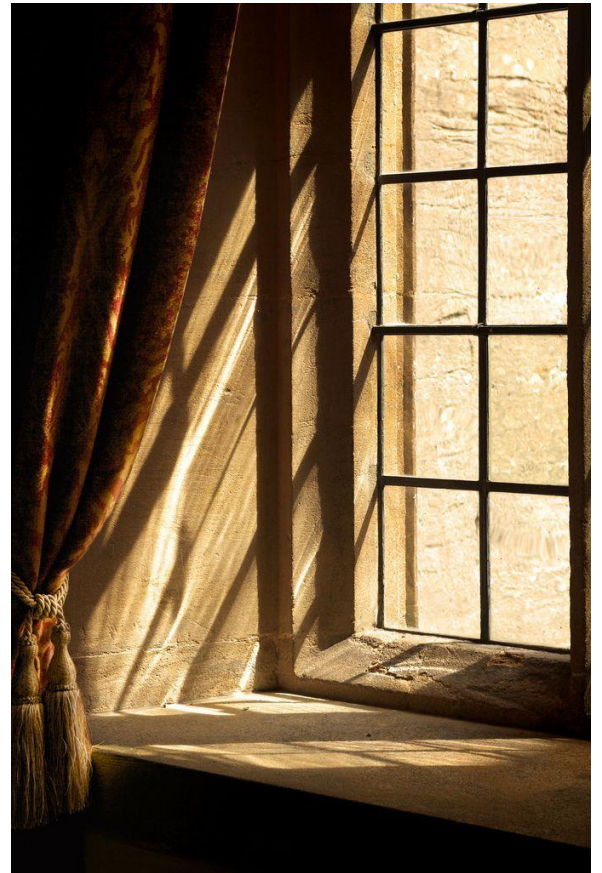
Section 2: Hazel and Claudia Monologues

- Angelic
- Warm facelight
- Pink backlight
- Glowing
- Surreal/ halo effect



Section 3: Coffee Shop

- Isolated
- Warm
- Daytime
- Clean spill
- Window texture



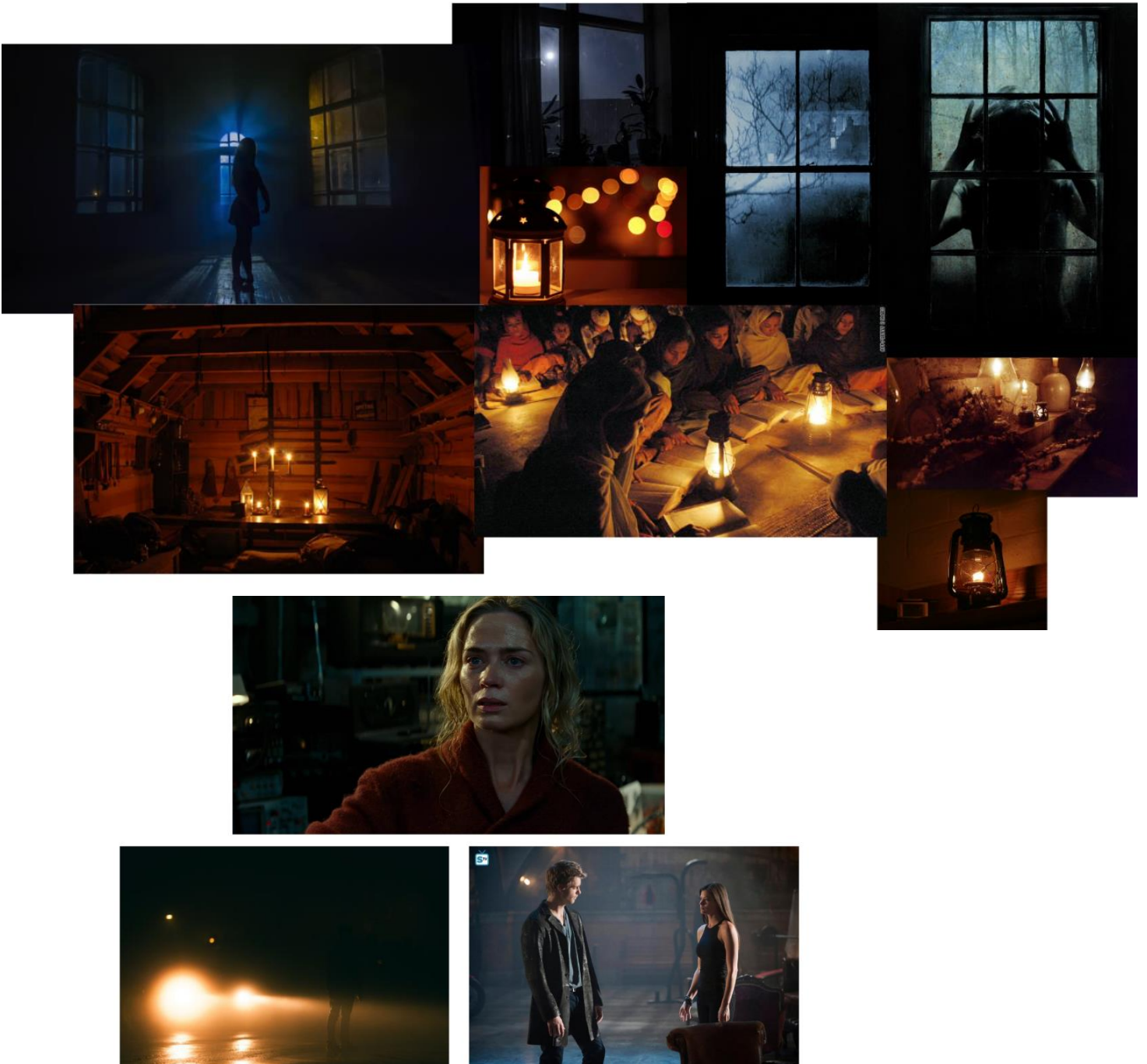
Section 4: Liz's Apartment

- Night
- Computer lit
- Shitty lighting source concept; side lights
- Focused on the whiteboard



Section 5: Cabin

- Moonlight
- Lanterns; flicker effect
- Car headlights pull up
- Spooky/ Horror feel



DESIGN PROCESS

Section 1: Concept

Miss Me is about a group of young adults who get together to heist money from a fraternity house. *Miss Me* is very much a dramatic comedy, so I wanted to play with scenes that had real life lighting versus surreal. Throughout the play, two dead girls, Hazel and Claudia perform monologues. My goal is to make these monologues look very different from the rest, having them in this angelic, isolated light. These girls were murdered, so I wanted to make it clear that when these girls spoke, they were not of the same lighting world as the other characters. The office and coffee scenes should have more realistic and sourced lighting; I will achieve this using practical's and gobos. Due to the set being static in the Cabin look, I decided to utilize the windows, having light shine through for the coffee shop and the cabin scenes to add to the realism. However, the cabin scene turns a corner to be more dramatic/horror themed, so I will be playing with contrast, silhouettes, and long shadows to help this scene give off a spooky atmosphere.

Section 2: Meeting Notes

3/6/19

- Upstage traveler could be closed and remain close until the final scene to reveal the cyc.
- Office is isolated, dingy and dark. It will appear as though it was only lit by one light source.
- Coffee shop will have more natural light.
- In Liz's apartment will be set in night.
- The Cabin will have moonlight, candle and lantern light.
- There will be a light through the window for the car headlight. Not sure how to do this yet.

3/18/19

- Discussed options on how to achieve the look of window light; gobo, light through real windows
- A practical pendant light will be flown in using a pulley system; need to communicate with Eric and Marc on how to accomplish this.
- Monologues have changed, they will remain isolated but will have more pinky tones and halo-like backlighting.
- We confirmed that Liz's apartment it is during the night.
- The cabin will have lanterns that will all be wired; individually controllable.
- I am interested in using silhouettes for the final scene.
- Tom wants a special on the record player.

3/25/19

- Preliminary angles and colors are decided.
- I am thinking of using haze for first and last scene.
- Tom would like to know where practical's are located for the final scene.

4/1/19

- SL lantern moved further downstage because of the bookshelf.
- The center lantern will be moved further center stage.
- Lamps now will be permanently located and can be wired down.
- Tom wants a plot with both set and lantern placement; Kaylee will combine the two.

4/8/19

- The colors in the monologue could be a little warmer, I will look to see what else I can show.
- Looking into the color of the lanterns.
- I know how we're doing the headlights for the final scene; boom on cart; needs crew.

4/22/19

- The plot is finished and, on the drive; needs to be reviewed.
- I've seen the paint elevations in this meeting and have approved.
- I need a cue for the Paul post-show discussion.

4/29/19

- The wall's paint was more orange than anticipated.
- Car headlights will need to be moved by a run crew member.
- I will be in the theatre Wednesday and Friday for actors on stage.
- No candles on stage.

Section 3: Renderings

- Office



- Monologues



- o Coffee Shop



- o Liz's Apartment



- Cabin



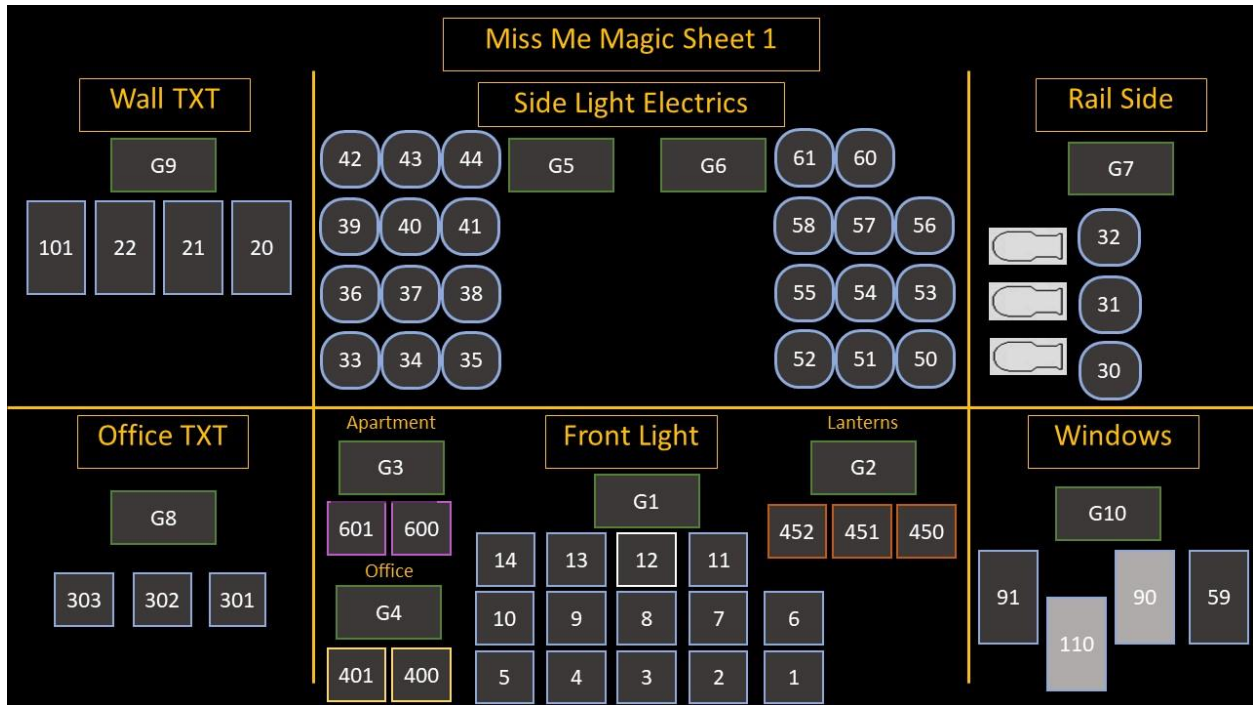
PAPERWORK

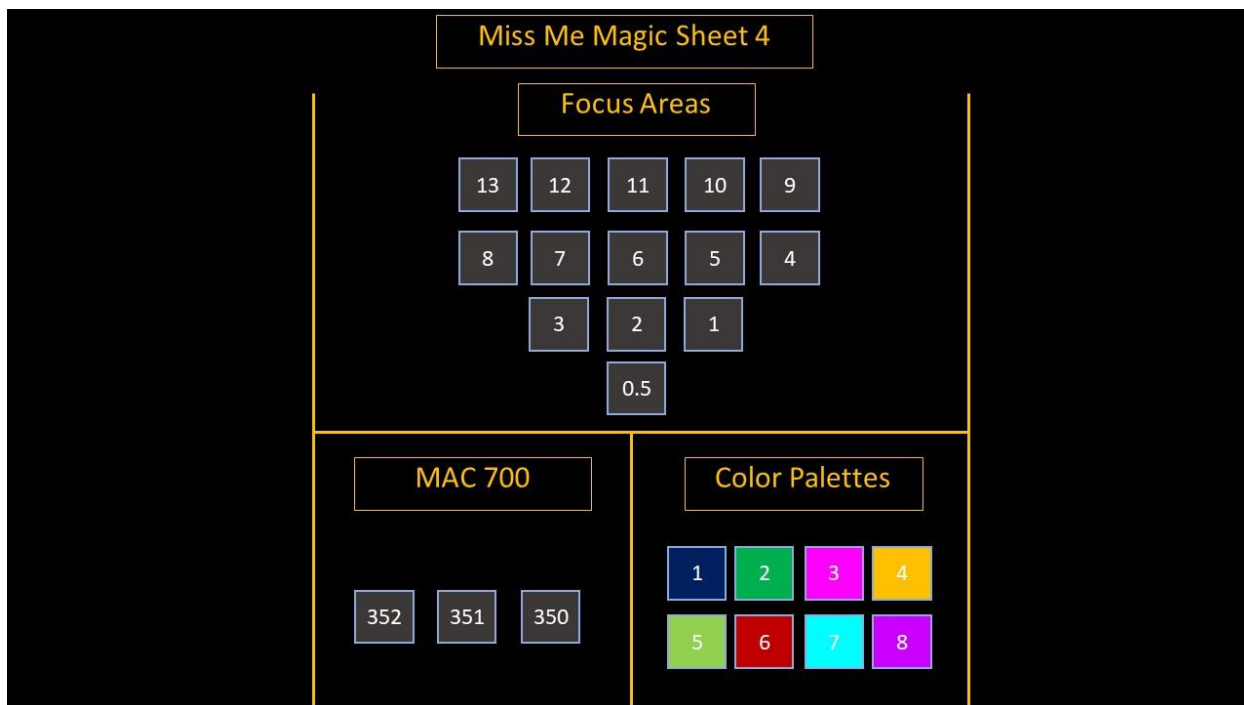
Section 1: Cue Sheet

| Miss Me | | | | | |
|--|--------|------|--------------------------------------|-----------------|-------|
| CUE SHEET | | | | | |
| Lighting Designer: Alaina Pizzoferrato | | | | | |
| Master Electrician: Annelise Salazar | | | | | |
| CUE # | PAGE # | TIME | LINE CALLED ON | DESCRIPTION | NOTES |
| 0.1 | 1 | | hf | | |
| 0.2 | 1 | | hh | | |
| 0.5 | 1 | | bo plus txt | | |
| 1 | 1 | | claudia entrance | | |
| 2 | 1 | | "lets not do that" | on movement | |
| 3 | 1 | | i dont fuck | | |
| 4 | 1 | | kombucha | | |
| 6 | 1 | | ive had my heart broken | | |
| 7 | 3 | | bo tran | | |
| 8 | 3 | | scene 1 office bar | | |
| 9 | 3 | | liz "hink of the story" | ON HER ENERANCE | |
| 10 | 10 | | joelle enters | | |
| 13 | 15 | | joelle "youre gonna do great" | PHONE CALL | |
| 14 | 16 | | gary stumbles in | | |
| 16 | 22 | | bo tran | | |
| 17 | 23 | | hazzel enter | | |
| 18 | 23 | | no mention | | |
| 19 | 23 | | fuck that nonsense | | |
| 19.5 | | | | | |
| 20 | 24 | | get so close | DONT CALL | |
| 22 | 24 | | yes | | |
| 22.5 | | | | | |
| 23 | 24 | | than anyonen | DONT CALL | |
| 24 | 25 | | bo tran | | |
| 25 | 25 | | scene 2 coffee | | |
| 29 | 37 | | called on CABIN" | | |
| 30 | 38 | | GARY - THAT DOESNT HURT | | |
| 31 | 39 | | bo tran | | |
| 32 | 40 | | claudia moves "what id let her know" | | |
| 33 | 40 | | smells like nope | | |
| 34 | 40 | | when im /...no | | |
| 35 | 41 | | im claudia btw from the dorms | ON MOVEMENT | |
| 36 | 42 | | bo tran | | |
| 37 | 43 | | scene 3 apt | | |
| 38 | 43 | | have we really | | |
| 39 | 44 | | gary "thank you" | | |
| 46 | 61 | | liz " im tired of feeling invisible" | | |
| 47 | 61 | | that we all exist - gary liz | | |
| 48 | 62 | | BO | | |
| 49 | 62 | | HF | INTERMISSION | |

| | | | | | |
|-------|-----|--|--|--------------------------------------|-------------------------------|
| 50 | 62 | | HH | | |
| 51 | 62 | | BO | | |
| 52 | 63 | | hAZEL - Blueberrie staste like shit | | |
| 53 | 63 | | cooper - pick a card | | |
| 54 | 63 | | hazel - we hadnt planned | | |
| 55 | 63 | | cooper - ""holding a beer "you know" | | |
| 56 | 64 | | Hazel- movie ran longer | | |
| 57 | 64 | | cooper - people are always like | | |
| 60 | 64 | | hazel - my roomates | | |
| 66 | 65 | | CALLED ON WHEN I SCREAMED | bo tran | |
| 67 | 66 | | scene 4 coffee | | |
| 72 | 78 | | bo tran | | |
| 73 | 79 | | will - tw o girls | | |
| 74 | 79 | | will - stomping ground | | |
| 76 | 80 | | build stronger | | |
| 77 | 80 | | BO | DONT CALL | |
| 78 | 81 | | SCENE 5 CABIN | | NEEDS FLICKER |
| 85 | 89 | | Mo - agreed | bag gets dumped on the ground, guns | |
| 86 | 91 | | gary - i already called | | |
| 87 | 93 | | mo - talk me through a scenario | | |
| 88 | 93 | | mo - so again, how do you think this ends | | |
| 91 | 96 | | gary - no shit | call when music starts | |
| 92 | 96 | | Call after they sit and think for a bit... 5 secs? | HEADLIGHTS | 110 PLUG: BACKSTAGE RIGHT |
| 93 | 96 | | FIRST PERSON MOVES TO BLOW OUT LANTERN | | |
| 94 | 96 | | SECOND FOLLOWS | FOLLOW - DONT CALL | |
| 95 | 96 | | THIRD FOLLOWS | FOLLOW - DONT CALL | |
| 96.1 | 98 | | MICKEY - body spray had a litter of...bangbangbang | | FLASHES |
| 98.11 | | | | | |
| 98.2 | | | | | |
| 98.22 | | | | | |
| 98.3 | | | | | |
| 98.33 | | | | | |
| 98.4 | | | | | |
| 98.44 | | | | | |
| 98.5 | | | | | |
| 98.55 | | | | | |
| 98.6 | | | | | |
| 98.66 | | | | | |
| 98.7 | | | | | |
| 98.77 | | | | | |
| 98.8 | | | | | |
| 98.88 | | | | | |
| 100 | 100 | | ON THE HUG | emotional hugging by joelle and gary | (deleted cue 99, im not dumb) |
| 101 | 100 | | call on gary and liz exiting door...bangbangbang | | FLASHES |
| 101.1 | | | | | |
| 101.2 | | | | | |
| 101.3 | | | | | |
| 101.4 | | | | | |
| 101.5 | | | | | |
| 101.6 | | | | | |
| 101.7 | | | | | |
| 101.8 | | | | | |
| 101.9 | | | | | |
| 102 | 101 | | call before Male voice talks | | |
| 103 | 101 | | HAZEL ENTERS | CS PLATFORM | |
| 104 | 101 | | CLAUDIA ENTERS | CS PLATFORM | |
| 105 | | | MOVEMENTS | HAZEL MOVES TO PLATFORM SR | |
| 106 | | | MOVEMENTS | CLAUDIA MOVED TO PLATFORM SL | |
| 107 | 102 | | CALL on Claudia and Hazel humming | they both move DS | |
| 108 | 102 | | Cooper "youre a great man" | | |
| 109 | 102 | | after cooper leaves? | | |
| 110 | 102 | | WHEN CLAUDIA AND HAZEL MOVE SL, | | |
| 111 | 102 | | RIGHT WHEN JOELLE CLICKS THE GUN | BO | |
| 112 | 102 | | CURTAIN | | |
| 113 | 102 | | HF | | |
| 666 | | | | Paul Talkback | |

Section 2: Magic Sheets





Miss Me Magic Sheet 5

Lamp ON

LAMP ON MACRO

Lamp OFF

LAMP OFF MACRO

Effects

930

FLICKER
SLOW

931

FLICKER
FAST

Car Headlights

700

Hazer

250

Door Back LT

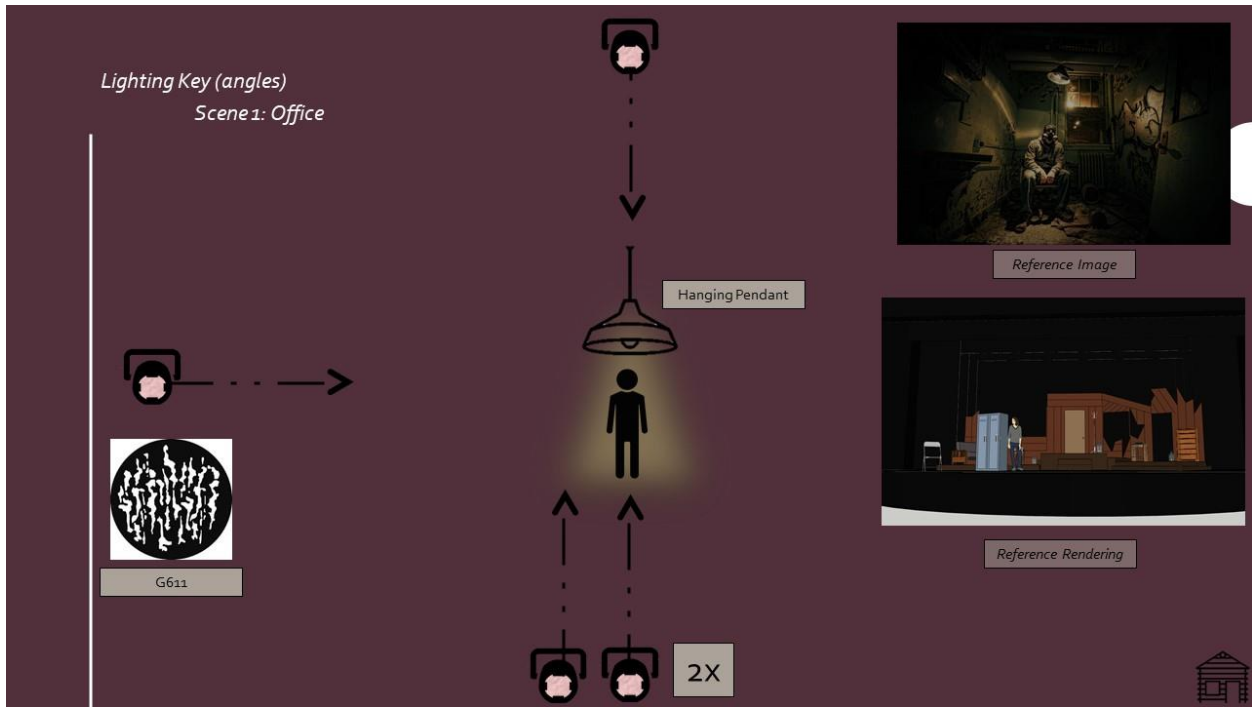
901

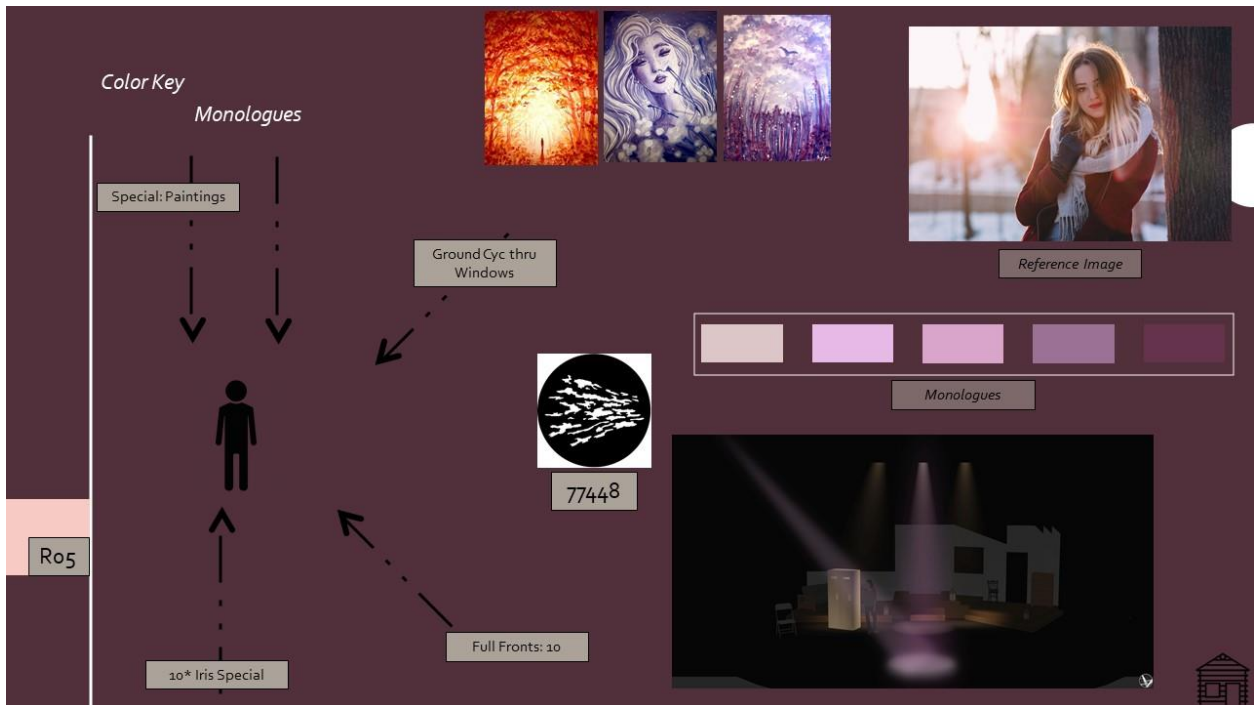
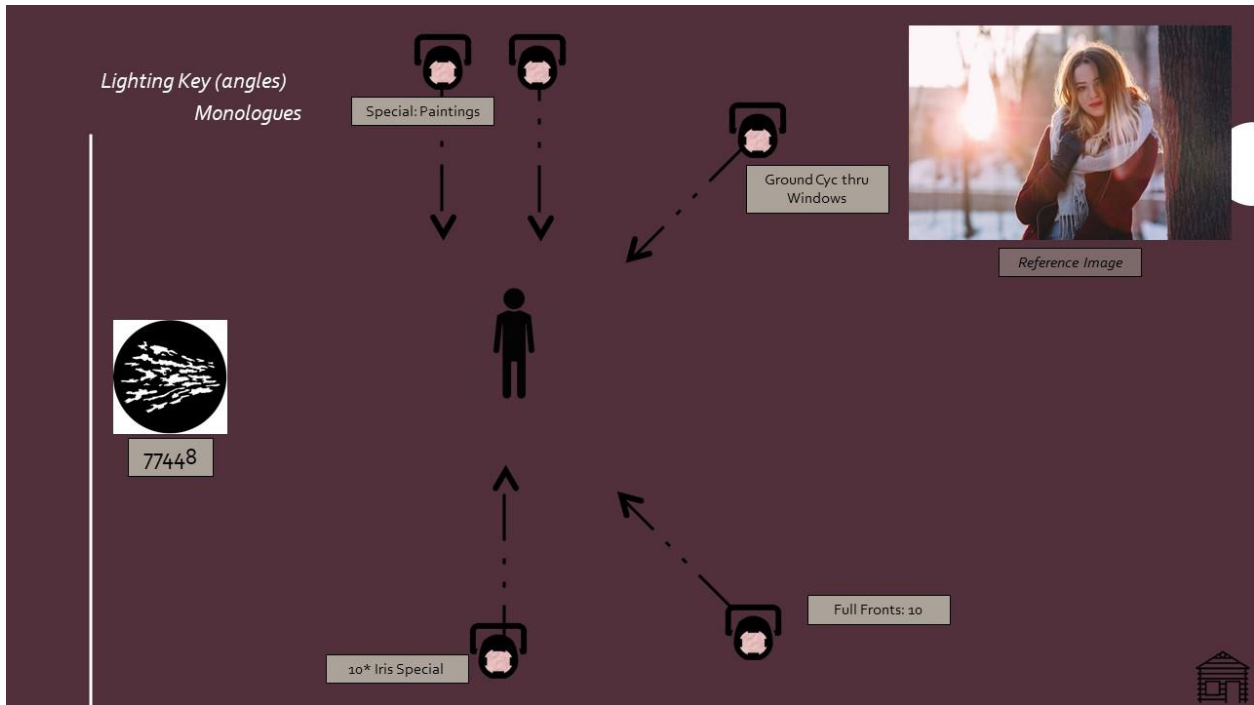
Pendent Light

902

Section 3: Lighting and Color Keys







Lighting Key (angles)
Scene 2: Coffee

78487

Reference Image

Reference Rendering

Ro8

This diagram illustrates the lighting key for Scene 2: Coffee, focusing on light source angles. A central human silhouette is surrounded by four light sources: one to the left, one above, one below, and one to the right. Dashed lines with arrows indicate the direction of light from each source. A circular inset shows a 3x3 grid pattern, labeled '78487'. To the right, a 'Reference Image' shows a photograph of a modern coffee shop interior, and a 'Reference Rendering' shows a 3D digital reconstruction of the same scene. A small house icon is located in the bottom right corner.

Color Key
Scene 2: Coffee

78487

Reference Image

Color Scheme

Ro8

This diagram illustrates the color key for Scene 2: Coffee, showing light source angles and a color scheme. It features the same central human silhouette and light source layout as the lighting key diagram. A circular inset shows a 3x3 grid pattern, labeled '78487'. Below the diagram is a 'Color Scheme' consisting of five color swatches: four shades of yellow and one shade of brown. To the right, a 'Reference Image' shows a photograph of a modern coffee shop interior, and a 'Reference Rendering' shows a 3D digital reconstruction of the same scene with color keying applied. A small house icon is located in the bottom right corner.

Lighting Key (angles)
Scene 3: Apartment

77448

Reference Image

Reference Rendering

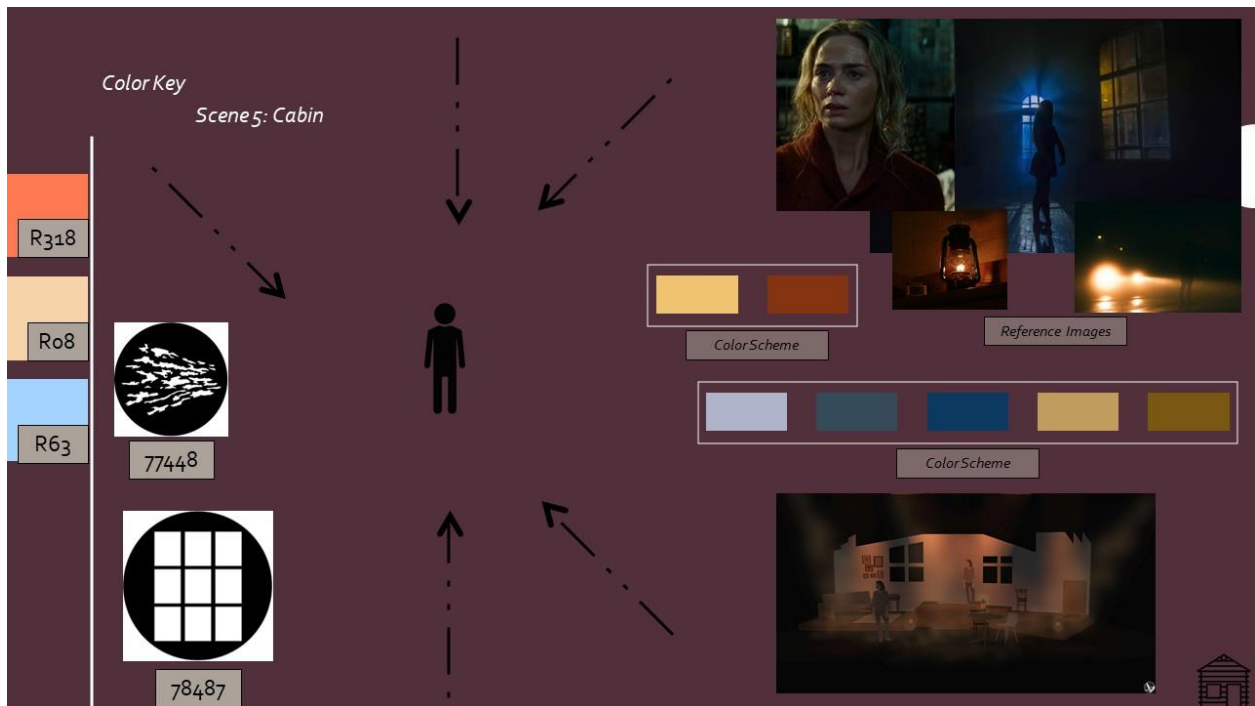
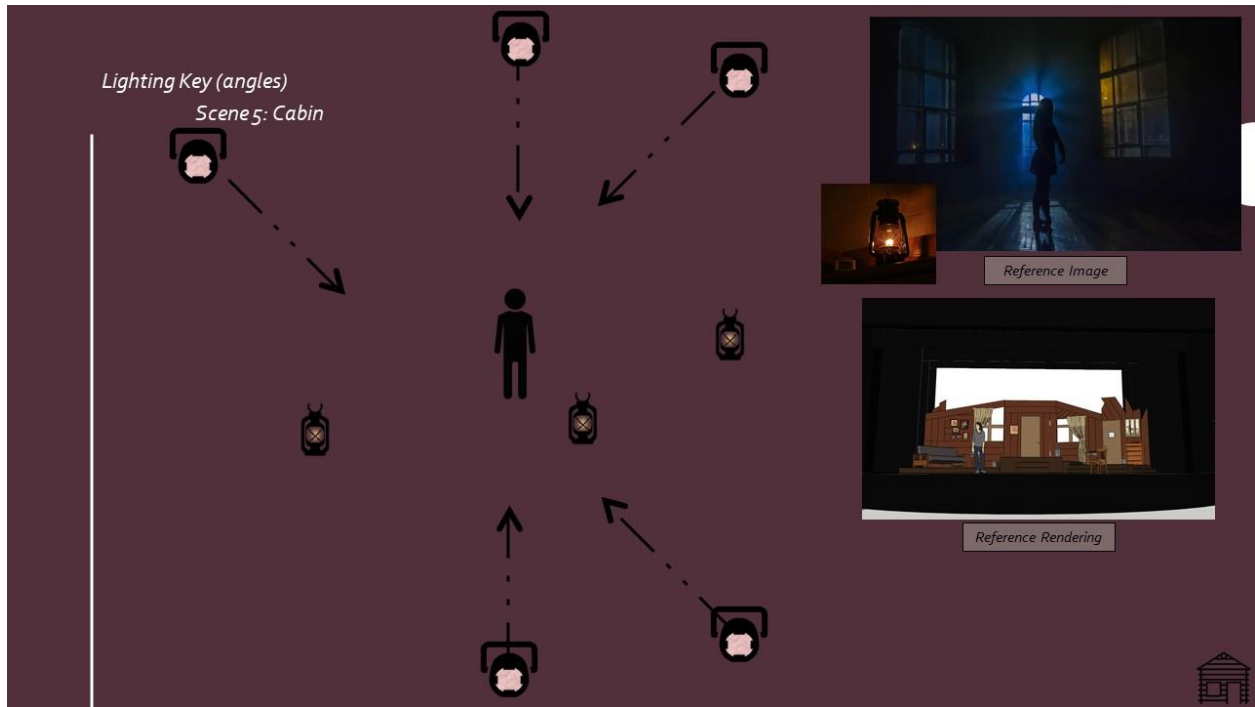
Color Key
Scene 3: Apartment

77448

Reference Image

Color Scheme

R52



PRODUCTION PHOTOS







CONCLUSION

Overall, I believe I accomplished my Design Concept. The process was very quick, which is what I had expected it to be. I believe I was able to articulate what I wanted, and I worked well with Tom as well as the other designers. One of the things I feel proud of is learned how to work OSC with Qlab for the gunshot sequence. It was a great learning experience, and although it did not work for Opening show, it was only due to the start-up procedure, and my crew and I stayed afterwards to learn how to fix it, and to ensure it would be correct for the following shows.