



Eli Peach

Sound Designer | Theatre Artist



Talk Radio: Eric Bogosian
Sound design: Eli Peach
Director: William G Warren

CALLER ID:

The callers are established that they are on the phone by having them amplified in the house mix, through microphones backstage. The callers also have a distortion added to them at the board to help replicate the landline sound. As for the the callers being able to hear, there will be a monitor backstage by the callers.



WORLD OF RADIO:

To establish the difference between what is heard on the radio and what is not aired. This will be done by having the house monitors play as the radio for the audience. If the sounds come out of the house it was aired live for the world to hear.

Research & Concepts

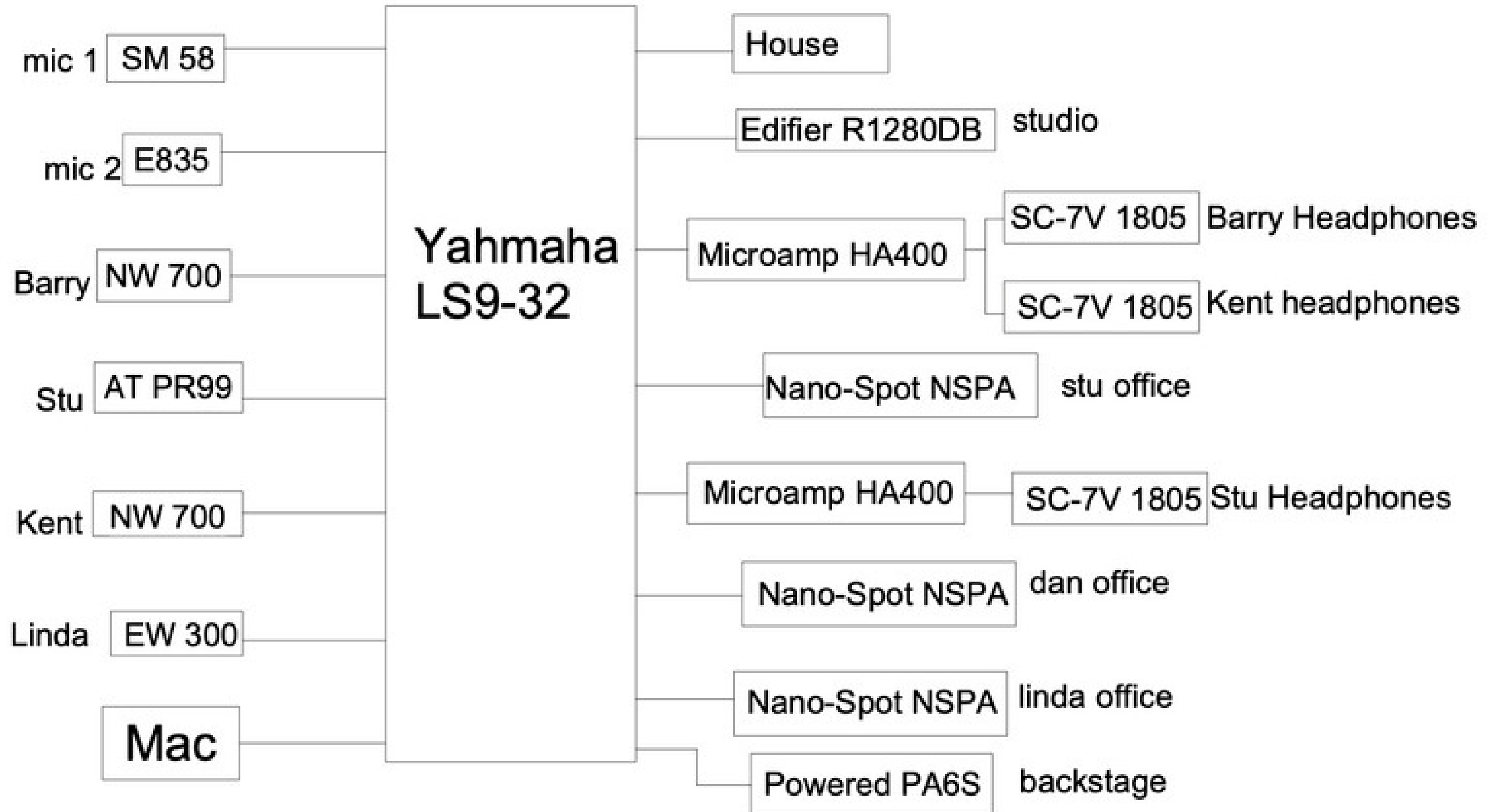
THERE'S NO DEAD AIR ON RADIO:

To create a seamless stream of sound that allows no dead air unless an actor is talking. This is where the use of the Ads will come into play as a form of underscoring.

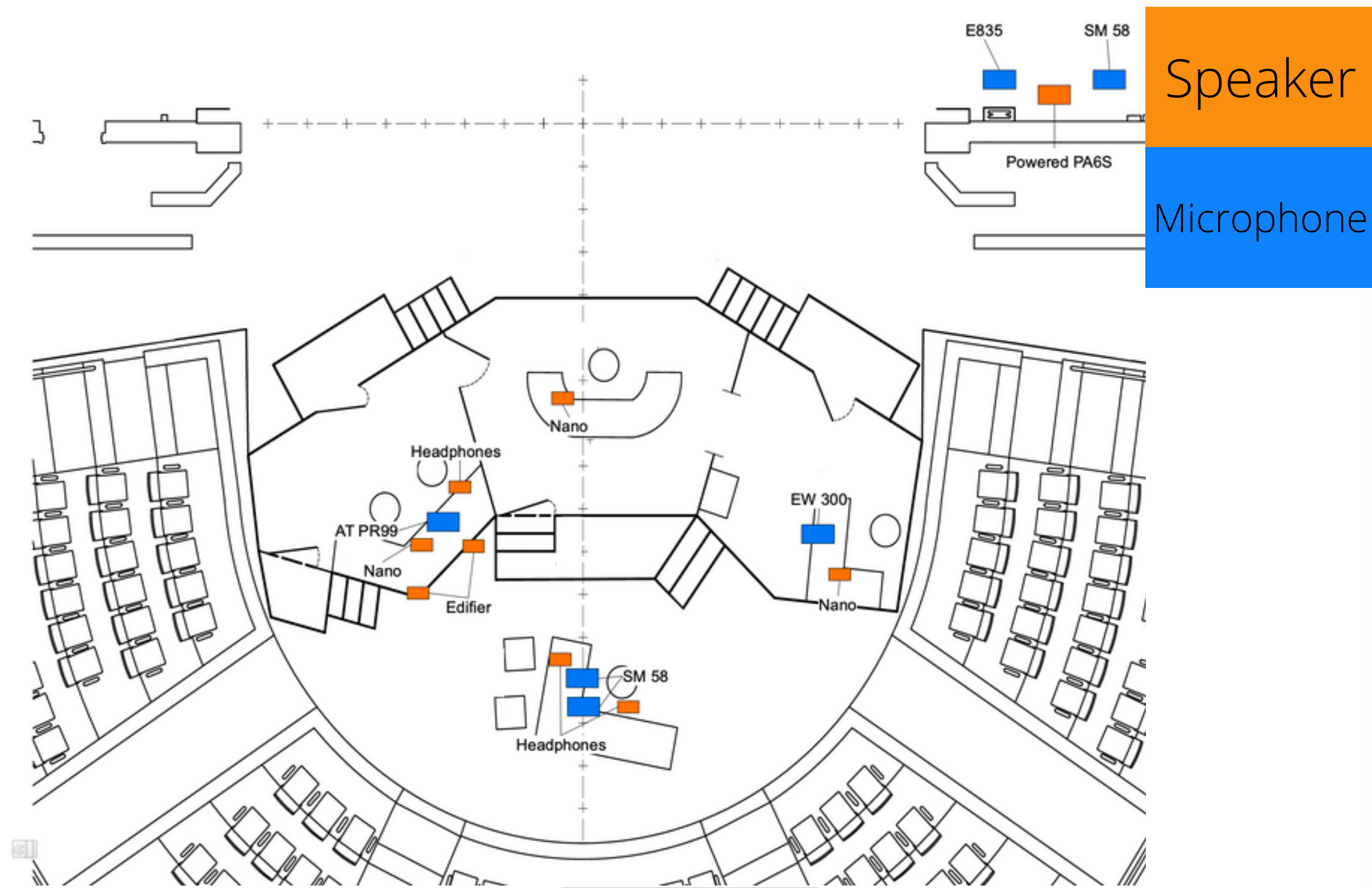


COMMUNICATION IS KEY:

To create an intercom like system that allows Barry to communicate with all sectors of the radio station. This can be achieved via headphones and small monitors placed throughout the set.



<i>Avila Univerity Theatre Company</i>		<i>Dwg. No.</i> 1
Talk Radio		
<i>Microphone and Speaker Plot</i>		
<i>Director: Bill Warren</i>	<i>Tech Director: Dylan Bollinger</i>	
<i>Designer: Eli Peach</i>	<i>Drafter: Eli Peach</i>	



Avila University Theatre Company

Talk Radio

Microphone and Speaker Plot

Director: **Bill Warren**

Tech Director: **Dylan Bollinger**

Designer: **Eli Peach**

Drafter: **Eli Peach**

Dwg. No.

1

Cues in Qlab

Part 1

Part 2

1	▶ Preshow	
a	▼	
	fade and stop Preshow	1
	TALK RADIO ANNOUNCEMENT FINAL.w...	
b	zora announce DEEPER.wav	
c	▶ 1987 Budweiser beer commercial EDITED.w...	
d	HERRES BARRY.wav	
e	▶ 1987 HOT Coca-Cola Commercial.mp3	
e.5	stop 1987 HOT Coca-Cola Commercial.mp3	e
f	BACK TO BARRY low.wav	
f.5	Audio feedback sound.mp3	
f.75	fade and stop Audio feedback sound.mp3	f.5
g	america-dial-tone-daniel_simon.wav	
h	▶ Budweiser Radio Commercial feat. Squeeze...	
i	fade and stop Budweiser Radio Commercial...	h
j	▶ 1987 Whitecastle Hamburgers TV Commer...	
j.5	HARRY'S RESTRAUNT.wav	
k	1987 - Coca-Cola (Tomorrow's People).mp3	
l	Miles Davis & John Coltrane - Kind of blue....	
l.5	fade and stop Miles Davis & John Coltrane...	l
l.75	Theme music (no voice).wav	
m	▶ 1987 Chevy Trucks Lean On Me Commercia...	
n	fade and stop 1987 Chevy Trucks Lean On...	m
o	BACK TO BARRY low.wav	
p	▶ 1987 - Converse - Bird Magic Isiah King Mc...	

p.5	stop 1987 - Converse - Bird Magic Isiah Kin...	p
r	BACK TO BARRY low.wav	
s	▼ Lots of ads	
	Oscar Mayer Weiner Commercial - 'Juicy...	
	Retro M&M's Commercial - 1987.mp3	
	Payless Cashways ad 1987.mp3	
	1987 - Commercial for Special K Cereal....	
t	fade and stop Lots of ads	s
u	eli fred 4.wav	
v	fade and stop eli fred 4.wav	u
w	kirsten jackie 5.wav	
x	fade and stop kirsten jackie 5.wav	w
y	adrianna debbie 3.wav	
z	fade and stop adrianna debbie 3.wav	y
aa	bowie arnold 3.wav	
bb	fade and stop bowie arnold 3.wav	aa
cc	meghan lucy 4.wav	
dd	fade and stop meghan lucy 4.wav	cc
ee	gavin larry 3.wav	
ff	fade and stop gavin larry 3.wav	ee
gg	zora ralph 2.wav	
11.5	LIFEWORCS WITH DR. SUSAN FLEMING	
hh	05 Let It Bleed.m4a	

Director: William G Warren
Stage Manager: Allie Hornbostel
Lighting: Dylan G Bollinger
Senic: Bethany Elliott
Costumes: Shannon Regnier





Little Shop of Horrors
Book & Lyrics: Howard Ashman
Music: Alan Menken
Sound Design & A1: Eli Peach
Director: Erin Schmitt
Music Director: Amity Bryson





Cast Recording

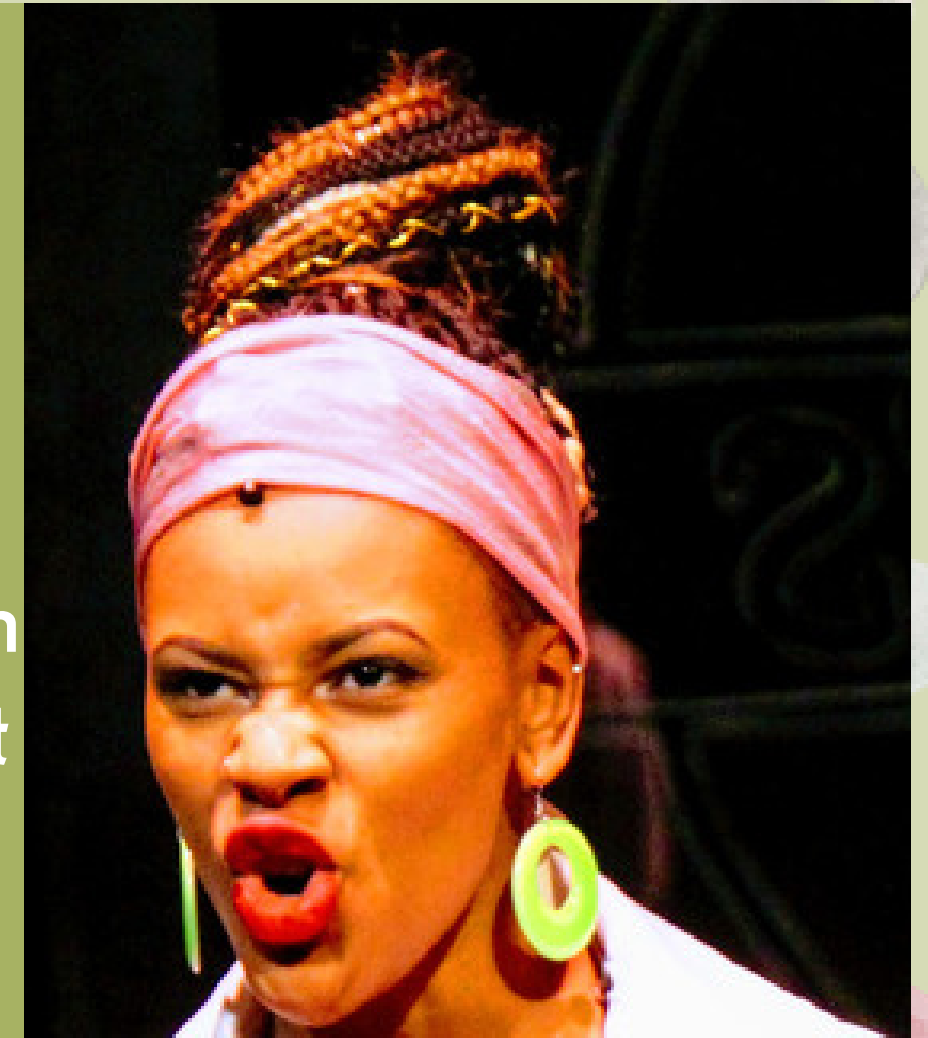
One request from the director for the first read/sing through to be recorded. This was done so that when learning choreography, the actors could learn it while listening to themselves, as the Broadway cast recordings had minor differences than the libretto. This was done with an omnidirectional mic with a high gain so that the actors did not have to over sing, or leave their spots to be heard. there was an added mic to the piano that was mixed live at the Read/Sing Through.

Mic plot

Mic #	Character
1	Chiffon
2	Crystal
3	Ronnett
4	Audrey II
5	Seymor
6	Audrey
7	Mushnick
9	Orin
10	Bum/Businessmen
11	Woman on the street
12	(BACKUP)
13	(BACKUP)

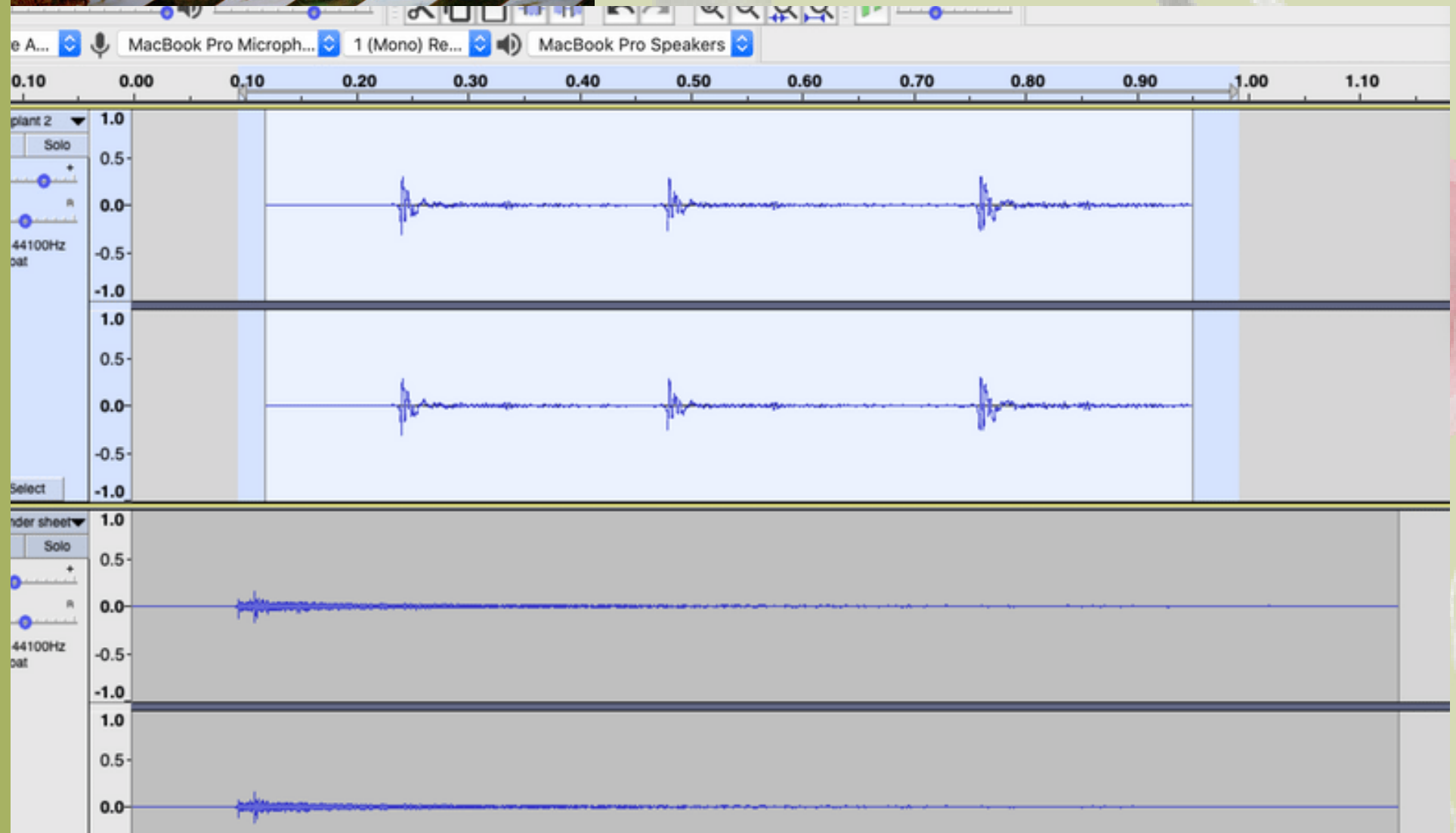
Mic Placement

Early in production meetings, it was clear that the director wanted to have the Countrymen mics as hidden on the actors as possible. This let me to mic the actors through their hair where possible. for the actors with short hair, the mic was place on the jawline. It is also worth note that the voice of the plant was also mic'ed with a countrymen to the sonority of the voices in the microphones constant.



Knockin' on Plant

One of my sound effects for little Shop was for Mushnick knocks on the plant. The purpose of this was to enforce the idea the of the hollowness of greed that the plant symbolized. This sound was a recording of me knocking on an eggplant. This was chosen as I imagine that the play would probably be that same density of an eggplant, and so they would sound similar when knocked on. Reverb and other effects were added in post.



Director: Erin Schmitt
Music Director: Amity Bryson
Stage Manager: Allie Hornbostel
Senic: Jason Harris
Costumes: Tammy Keiser
Lighting: Charlie Gotschall





Silent Sky: Lauren Gunderson
Sound Design & A1: Eli Peach
Director: Sidonie Garrett

Piano is Key (and in key)

The piano in *Silent Sky* tied Henrietta and her sister together, it was their signature instrument even though their music was different. Henrietta was non-secular music, and her sister played Hymns. It was chosen that the piano would be recorded for consistency's sake. The stage had a stationary shell for the piano, in which a small monitor was placed. All the piano music was recorded with exceptions of a few transitional pieces, which were pulled.



Watery Hearing

An element explored was Henrietta's hearing aid and what her world became when she removed it. The rest of the world wasn't to auditorily fade away, but instead filled with the sound that pulsed, filled the air became like being submerged underwater. This stemmed from the visual similarities of the deep sea, and deep space. The pulse is a sample from the song, *The Philosophy of Time Travel*. The sample was looped, filling the air, creating a world for Henrietta to live in without her hearing aid.

Research & Concepts

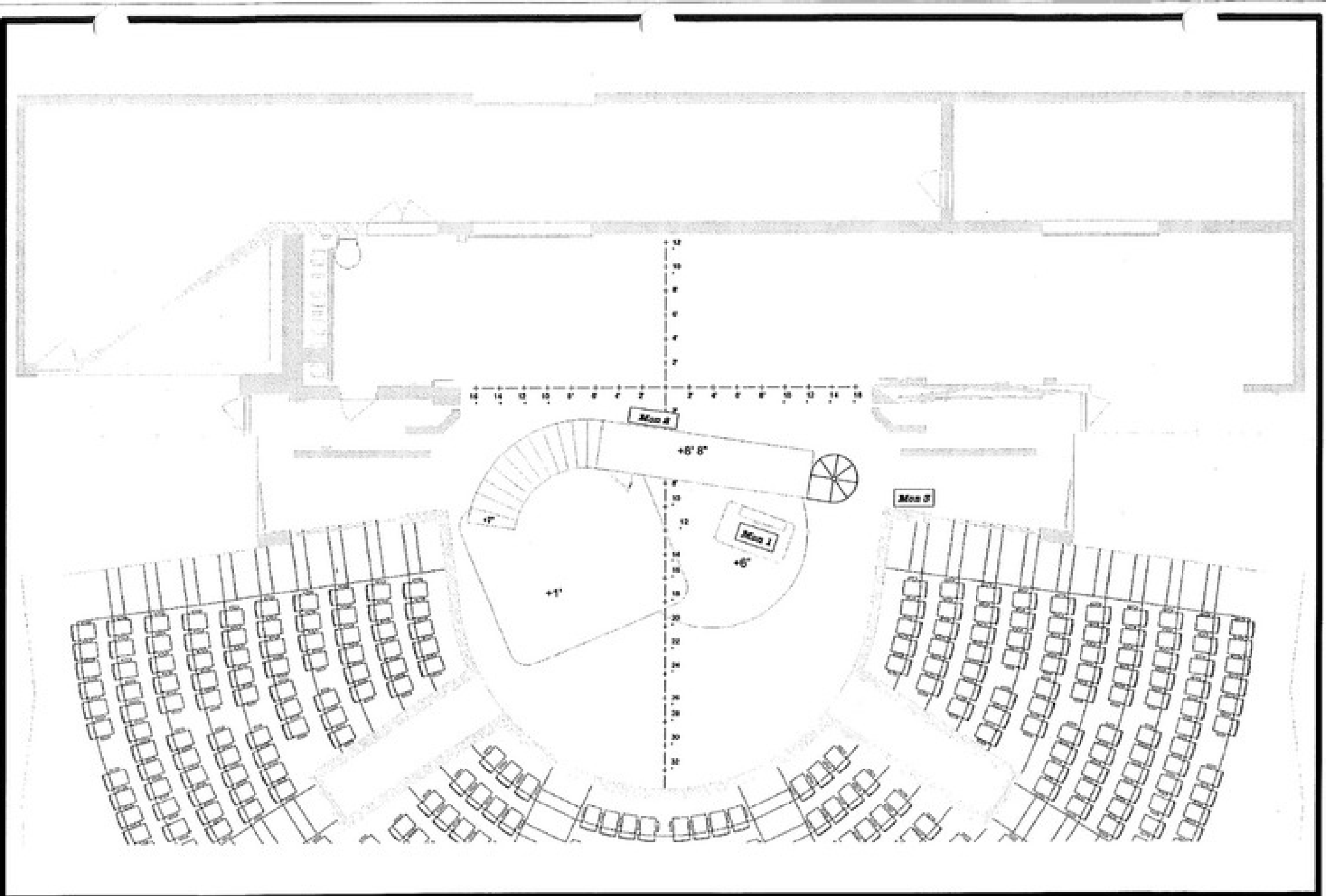
Feminine Sound

It was very important to the director that the show had a powerfully feminine feel. Another important aspect to the director was the curvature in women. This inspired me to have the music and sounds of the show by having dynamic swells, and curvature in the melodic line as well to reflect this idea of Feminine curves, as well as the power and influence that can stem from Feminity.

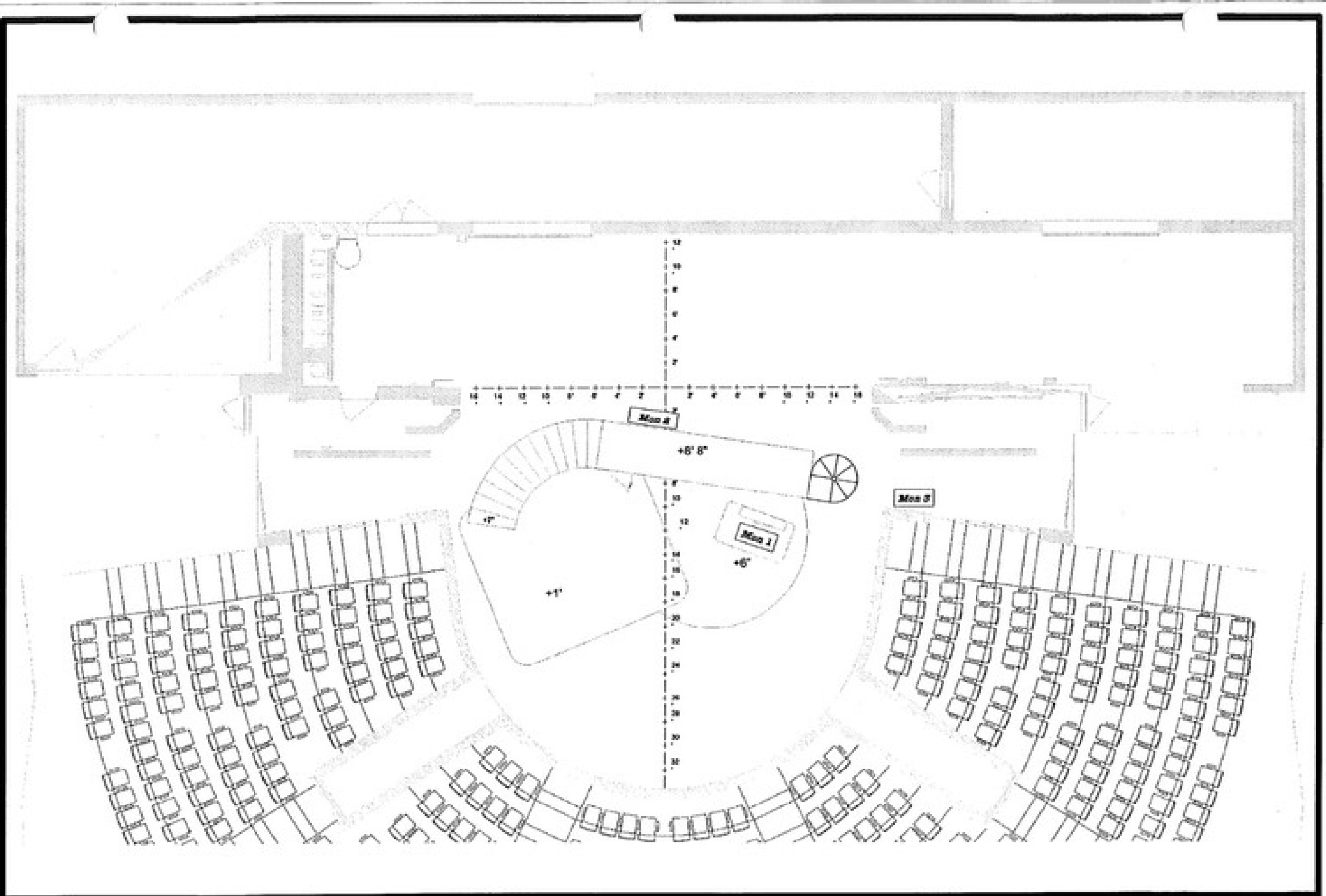


Sound of Space

Henrietta uses music to map the stars when discovering that they are tonal. This was done by having notes on the piano being played whenever a star was discovered. There was also someone always talking, or music was playing, so there was always sound "On Earth". At the end of the show, sound piled on top of other sounds with different scientific accomplishments. This is until the sound all suddenly drop out. This was to enhance the idea that the true sound of space is silence..



Silent Sky	Goppert Theatre at Avila Univerity		DWR NO
	Director: Sidonie Garret	Tech Director: Dylan G. Bollinger	1
Speaker Plot	Designer: Eli Peach	Drafter: Eli Peach	
	Drafting date: 1/7/2019		



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Cues in Qlab

Part 1

Part 2

A	▶ Pre Show Music HOUSE	
B	▼ Preshow announcement HOUSE	
	fade and stop Pre Show Music HOUSE	A
	Silent Sky Announcement final final.wav	
	ALEXANDER'S RAGTIME BAND- ORIGIN...	
C	▼ Top Of Show Page 9 HOUSE	
	fade and stop ALEXANDER'S RAGTIME...	ALEXA...
C.5	Hearing aid out Page 9	
D	Once upon cut 1 take 3 Page 9 HOUSE	
D.5	▼	
	Once upon cut 1 take 3	
E	▼ Stop music and hearing aid in Page 9	
	stop Once upon cut 1 take 3 Page 9 H...	D
	Hearing aid in Page 9	C.5
F	Beauty of earth traditional Page 13 MON 1	
	Beauty of earth traditional Page 13 MON 1	
F.5	fade and stop Beauty of earth traditional Pa...	Beauty...
G	Once upon cut 2 note 1 Page 20 HOUSE	
H	Once upon cut 2 Note 2 Page 20. HOUSE	
I	Hearing aid out Page 21. HOUSE	
J	Once upon cut 2 Note 3 Page 21. HOUSE	
K	Hearing aid in Page 21	I
L	▼ three stars aid out Page 21. HOUSE	
	Once upon cut 2 note 4-6	
	Hearing aid out	
M	Once upon cut 2 note 7 page 22 HOUSE	
N	Hearing aid in Page 22. HOUSE	Hearin...

O	▼ time jump Page 23 HOUSE	
	Hearing aid out	
P	Hearing aid in page 24	O
R	For the beauty longing page 27. HOUSE	
S	Hearing aid out Page 27. HOUSE	
T	Hearing aid in Page 28	S
U	Hearing aid out Page 31. HOUSE	
V	Hearing aid in Page 31	U
W	▼ Ship Dream Page 35 MON 2	
	Big Band Page 35	
	RMS Titanic's horn.wav	
X	stop Big Band Page 35	Big Ba...
Y	Softly and tenderly take Page 36 HOUSE	
Z	fade and stop Softly and tenderly take Page...	Y
AA	Longing. Page 38 MON 1	
BB	RMS Titanic's horn Page 38. MON 1	
CC.5	fade and stop For the beauty real long Page...	AA
DD	Beauty of the earth fun cut Page 39 MON 1	
EE	On the wind take 2 Page 41. MON 1	
FF	stop On the wind take 2 Page 41. MON 1	EE
GG	On The Wind 10 CUT 2 Page 41 MON 1	
HH	stop on the wind 10 measures in Page 41	GG
II	On The Wind CUT 3 in Page 41 MON 1	
JJ	stop On The Wind 20 measures in Page 42	II
KK	Low Page 42 MON 1	
LL	High Page 42. MON 1	
MM	Glist 3 Page 42. MON 1	
NN	Chrom 12 Page 42. MON 1	

Cues in Qlab

Part 3

OO	Chrom 5 low Page 42. MON 1	
PP	Chrom 9 high Page 42. MON 1	
RR	▼ Aid Out Music Starts Page 42 HOUSE On The Wind 30 measures in.wav Hearing aid out page 23	
SS	▼ INTERMISSION Page 42 fade and stop Aid Out Music Starts Pag... RR fade and stop On the wind take 2 Page... EE Al Jolson - I Sent My Wife To The Thous... Original Jelly Roll Blues - Jelly Roll Mort... Moonlight Bay - American Quartet (1912... Yankee Doodle Boy.mp3 Darktown Strutters Ball - Original Dixiel... Al Jolson - Ragging The Baby To Sleep (...)	
TT	▼ END INTERMISSION HOUSE end intermissionPage 42 SS ALEXANDER'S RAGTIME BAND- ORIGIN...	
UU	▼ Aid out and Horn Page 43. HOUSE fade ALEXANDER'S RAGTIME BAND- O... ALEXA... Hearing aid out HOUSE RMS Titanic's horn. HOUSE	
UU.5	RMS Titanic's horn. HOUSE	
VV	▼ fade Hearing aid out Page 44 Hearin... fade and stop ALEXANDER'S RAGTIME... ALEXA...	
WW	Once upon transition Page 49. HOUSE	

Cues in Qlab

Part 4

Part 5

XX	▼ Titanic Ambiance Page 49 MON 2	WW
	fade Once upon transition.wav	
	▼ Titanic ambaince	
	rich bitch ambiance 2.wav	
	RMS Titanic's horn.wav	
YY	▼ MON 2	rich bit..
	fade and stop rich bitch ambiance Page...	
	RMS Titanic's horn.wav	
	Seagull Sound Effect.mp3	
ZZ	Once Upon Cut 3 Page 52. HOUSE	
AAA	Once Upon Cut 3 Page 52	ZZ
BBB	Longing Transition Page 53. HOUSE	
CCC	fade and stop Longing Transition Page 53....	BBB
DDD	1912 Doorbell Page 55 MON 3	

▼ FINALE SEQUENCE. ALL HOUSE	
▼ BOOM Page 61	
For the beauty longing	
fade and stop For the beauty longing	For the...
▼	
stop For the beauty longing	For the...
explosion.wav	
Hearing aid out	
Max Richter - The Consolations of P...	
▼	
RMS Titanic's horn	
Radio Static - Sound Effect.mp3	
▼	
Sound Effects - Apollo 13 Liftoff (1)...	
'one small step for man' Edited.wav	
▼	
President Obama Rutgers Comm...	
KDKA Pittsburgh 1121920 (CUT)...	
▼	
SILENT SKY	FINAL...
explosion long.wav	
KKK	Silent Sky Post (with Audio).wav

Director: Sidonie Garrett
Stage Manager: Allie Hornbostel
Lighting: Dylan G Bollinger
Senic: Caitlin Hammell
Costumes: Shannon Regnier

