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Sound Design

Mary Poppins Jr.

Head Sound Designer | February 2026
Saint Mary's of the Annunciation School
@ Bishop Fenwick High School



FENWICK TECH - MARY POPPINS JR. MIC PLOT



	ACT 1								
	1	2	3	4	5	6	7	8	9
BEGIN WITH	Mary Poppins	Bert	Jane Banks	Michael Banks.	George Banks	Winifred Banks	Kati Nana	Mrs. Brill	Neleus
Scene 1	"	"	"	"	"	"	"	"	"
TRANSITION							-> Rob. Ay		
Scene 2	"	"	"	"	"	"			
Scene 3	"	"	"	"	"	"			"
TRANSITION									-> Chairman
Scene 4	"	"	"	"	"	"	Rob. Ay	"	
TRANSITION		-> Von Huss				-> Bert Vernon	-> John N.	-> Correy	
Scene 5	"	Von Huss.	"	"	"	"	John N.		Chairman
TRANSITION		-> Bert							
Scene 6	"	Bert	"	"	"		Bird W.		
TRANSITION							-> Winni. B		
Scene 7	"	"	"	"	"			Ms. Correy	
TRANSITION								-> Mrs. Brill	
Scene 8	"	"	"	"	"		Winifred B.		
Scene 9/10	"	"	"	"	"			Mrs. Brill	

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Mics for Top of Show/Scene 1:

Mary 1	Bert 2	Jane 3	Michael 4	George 5	Winifred 6	Kati 7	Brill 8	Neleus 9
1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG

Mics for a scene with fewer people (Scene 2):

Mary 1	2	Jane 3	Michael 4	5	6	7	8	9
1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG

Mics for a scene with many mic changes (Scene 14):

Mary 1	Bert 2	Jane 3	Michael 4	Sweep 4 5	6	Sweep 1 7	Sweep 3 8	Sweep 2 9
1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG	1 -12 5 -24 10 SIG

SoundCraft	
CUE LIST - "100" active	
002 101	
070 170	
003 102	
004 103	
005 104	
006 105	
007 106	
008 107	
UPDATE	EDIT CUE
MOVE ^	MOVE v
DELETE	

SoundCraft	
CUE LIST - "200" active	
069 169	
070 170	
071 190	
072 199	
073 200	
074 201	
075 202	
076 203	
UPDATE	EDIT CUE
MOVE ^	MOVE v
DELETE	

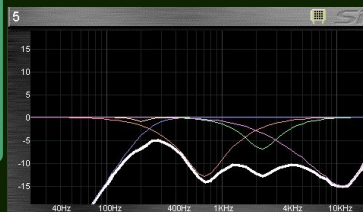
Nine mics were used in this production, and switched between actors. To help, my mic plot (left) was hung backstage to instruct actors/A2s on when to switch mics, so all characters would be miked through the whole show. Additionally, these mic changes were incorporated into the show's cue list (above), so character changes between scenes would be reflected on the soundboard (above, top).

Mary Poppins Jr.
(cont'd.)



ACT 1									
Cue #	Mic 1	Mic 2	Mic 3	Mic 4	Mic 5	Mic 6	Mic 7	Mic 8	Mic 9
100									
101									
102		-ON-							
103							-ON-	-ON-	
104					-ON-	-ON-			
105					-ON-				
106					-ON-			-ON-	
107					-ON-	-ON-			
108			-ON-	-ON-	-ON-	-ON-			
109					-ON-	-ON-			
110	-ON-				-ON-				
111	-ON-		-ON-		-ON-				
112	-ON-					-ON-			
113						-ON-		-ON-	
114									
115	-ON-		-ON-	-ON-					
116									
117		-ON-							
118	-ON-	-ON-	-ON-	-ON-					
119		-ON-							
120	-ON-	-ON-							
121			-ON-	-ON-					
122			-ON-	-ON-					-ON-

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for use with soundcraft si impact.

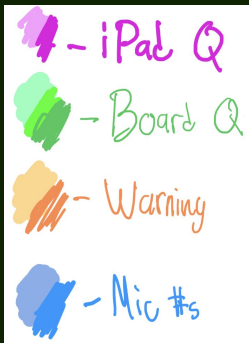


ACT 2								
Cue #	Mic 1	Mic 2	Mic 3	Mic 4	Mic 5	Mic 6	Mic 7	Mic 9
201			MON	MON	MON	MON	MON	
202			MON	MON	MON	MON	MON	
203								MON
204			MON	MON		MON		MON
204.5								MON
205								MON
207					MON		MON	
208			MON					
209								
210			MON	MON	MON			
211		MON	MON	MON	MON			
212								
213								MON
214		MON						MON
215				MON		MON		
216		MON				MON		
217				MON	MON			
218								
219	MON	MON	MON	MON				
220					MON		MON	MON
221			MON				MON	MON

[illegible]

Additionally, I was in charge of mixing the show, including EQing all mics (top). To make mixing easier, I used the soundboard's layout editor and VCAs (above), and created a cue sheet including when mics should be on and off (left), which I inputted into the soundboard cue list (left).

Mary Poppins Jr. (cont'd.)



2:48 PM Thu Mar 5

Go Button

2:48:19 PM

Mary Poppins Jr. (SMA 2026)

Stop

Go 6

6 05a Spit Spot (vamp)
05_Spit-Spot.mp3

Fade In Loop Fade Out
1 / ∞

AF from 05 Spit Spot (enter)
Exit loop, after completion, 05b Spit Spot (exit) AFs

Alternatively do an emergency panic

1.50s Fade

Volume

01_Prologue
00:00.0 auto-follow *-01:30.4

02_Cherry Tree Lane (Part 1)
00:00.0 -01:41.7

03_The Perfect Nanny
00:00.0 -00:51.4

04_Cherry Tree Lane (Part 2)
00:00.0 -00:57.5

05_Spit-Spot (enter)
05_Spit-Spot.mp3 auto-follow *-00:28.7

06a Spit Spot (vamp)
06a_Spit-Spot.mp3 loop *-00:02.3

SCRIPT

Allegro

Brim-stone and trea-cle will work!

1 (MISS ANDREW) (tossing her bag to WINIFRED) Now, show me to my room. 207

(Obediently, WINIFRED lifts the heavy bag and leads MISS ANDREW to the nursery.)

8 MRS. BRILL (whispering to ROBERTSON AY) I'm disappointed, I truly am. I thought it was going to be...

7 ROBERTSON AY (nodding) Her, with the umbrella. 208

(MRS. BRILL and ROBERTSON AY exit.)

3 JANE What are we going to do?

4 MICHAEL The only thing we can do: run away! 209 + #27 - RUN AWAY (MICHAEL runs outside, followed by JANE.)

SCENE 12: A PARK

(BERT enters carrying a large bag and surveys the sky. JANE and MICHAEL run straight into him and scream.) 210

2 BERT What's the matter and who's after you?

82 Disney and Cameron Mackintosh's Mary Poppins Jr.

after follow

SCENE 1: CHERRY TREE LANE, PARLOR
#2 - CHERRY TREE LANE - PART 1

CHERRY TREE LANE (PART 1)

(BERT exits. KATIE NANNA storms toward the door with her packed bags, almost bumping over MRS. BRILL, the cookhousekeeper, and ROBERTSON AY, the houseboy.) 103

Presto (BERT?) too. 2

7 KATIE NANNA: Those little beasts have run away from me for the last time.

8 MRS. BRILL: And who gets stuck with the children with no nanny in the house? Me! That's what!

7 KATIE NANNA: I've said my say, Mrs. Brill. I've done with this house forever! 8

8 MRS. BRILL: Well, good riddance, then. And mind you don't stumble on your way out! (KATIE NANNA stumbles. WINIFRED BANKS enters.) 104

6 WINIFRED: Where is she going? What on earth am I going to say to Mr. Banks?

5 (GEORGE enters, ready to go to work.) (GEORGE: What is all this commotion?) 7

105 Steady (GEORGE) 21 Pre-ci-sion and or-der That's

4 Disney and Cameron Mackintosh's Mary Poppins Jr.

This show did not have a live orchestra, but instead, backing tracks were played from an iPad. I cued these in a program called Go Button, which allowed for certain music, such as that for scene changes, to be vamped (left). I compiled and color coded all cues into one script, so that the assistant sound designer could call cues (above).

Joseph & The Amazing Technicolor Dreamcoat

Head Sound Designer | November 2025
Bishop Fenwick High School Drama Club

Due to the large number of characters that must be on stage at a given time during this show, we rented 8 Shure ULX-D body packs/rack units (2nd from left), which were used in tandem with 7 of our own mics to mic all solo actors. I set up these mics with our sound system, and solved the issue of not having enough inputs on our digital snake by running our 6 area mics through a QSC Touch Mix-16 (far left), which was then plugged into our snake. All of this information was conveyed in my mic plot (below)

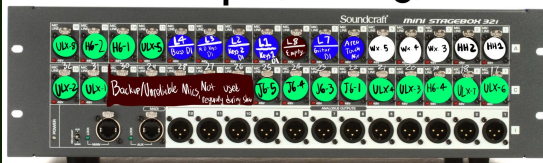


(2x Rented Shure
ULXD4Q
Receivers)



(TouchMix-16 for area
mics)

Stagebox Diagram Joseph (11.2025)



Key:

○ = Left in default position

● = Actor Mic Plug-in

● = Other mic/DI Plug-in

● = Port Not Used / Broken / Backup



FENWICK TECH
JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT RUN MIC PLOTS



Mic	Role	Cast Member	Element/Notes	Snake Port
ULX-1	Joseph	Stephen Colwell	Single Ear	31
ULX-2	Narr: 1	Gwen Doucette	Single Ear	32
ULX-3	Narr: 2	Angelina Civiletti	Single Ear	20 (H6-5)
ULX-4	Narr: 3	Allison Boe	Single Ear	21 (H6-6)
ULX-5	Jacob	Lucia Carleo	Lav	(L5)
ULX-6	Issachar	Madi O'Brien		17 (H6-1)
ULX-7	Naphthali	Romulo G.	Single Ear	18 (H6-2)
ULX-8	Pharaoh	Nondas Lagonakis	Double Ear	(Hang 3)
H6-1	Potiphar	Lulu Frazier		(Hang 1)
H6-2	Kid 1/Judah	Kid/Autumn W.	Swap @ Intermission	(Hang 2)
H6-4	Baker/Gad	Sofia DeLuca		19 (H6-4)
J6-1	Butler/Dan	Lina Melchionna		22 U6-1)
J6-3	Kid 2/Reuben	Kid/Zach Sordillo	Swap @ Intermission	23 U6-3)
J6-4	Simeon	Rose Frazier		24 U6-4)
J6-5	Kid 3/Benjamin	Kid/Teddy F.	Swap @ Intermission	25 U6-5)
Area Mics (Choirs/Hangs)		Run through QSC Touchmix 16		(Choir 6)

Joseph. (cont'd.)

To manage this large amount of mics, I once again used our board's layout editor to easily work with all actor mics (bottom), as well as keyboards from the live orchestra that I incorporated into the house mix. VCAs were also used to help mix large ensembles such as the narrators and brothers. Finally, I also EQd all mics to ensure all singing was clear and feedback free (top).



Joseph. (cont'd.)



FENWICK TECH JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT CUE LIST



ACT 1

Cue #	Narr 1-3*	Joseph	Jacob	Potiphar	Phar-oah	Issachar	Naph-tali	Gad/Baker	Dan/Butler	Simeon	Kid 1	Kid 2	Kid 3
100													
101	ON												
102	ON	ON											
103	ON					ON	ON	ON	ON	ON			
104	ON	ON				ON	ON	ON	ON	ON			
105	ON	ON				ON	ON	ON	ON	ON			
105.5						ON	ON	ON	ON	ON			

ACT 2

Cue #	Narr 1-3*	Joseph	Jacob	Potiphar	Phar-oah	Issachar	Naph-tali	Gad/Baker	Dan/Butler	Simeon	Jud-ah	Reu-ben	Ben-jamin
216		ON				ON	ON	ON	ON	ON	ON	ON	ON
217	ON					ON	ON	ON	ON	ON	ON	ON	ON
218	ON	ON											
219	ON					ON	ON	ON	ON	ON	ON	ON	ON
220						ON	ON	ON	ON	ON	ON	ON	ON
221	ON	ON											
222		ON											
223	ON	ON											
224		ON											
225	NO MICS ON THRU CUE. MIX USING ALL MICS FOR THIS ENSEMBLE NUMBER AS SEEN FIT												
226			ON										

NARRATOR.
GUESS WHAT? IN HIS BED,
PHARAOH HAD AN UNEASY NIGHT.
HE HAD HAD A DREAM
THAT PINNED HIM TO HIS SHEETS WITH FRIGHT.
NO ONE KNEW THE MEANING OF THE DREAM.
WHAT TO DO? WHAT EVER COULD IT MEAN?
THEN HIS BUTLER SAID,

BUTLER.
I KNOW OF A BLOKE IN JAIL,
WHO IS HOT ON DREAMS,
COULD EXPLAIN OLD PHARAOH'S TALE.

NARRATOR.
PHARAOH SAID,

PHARAOH.
WELL, FETCH THIS JOSEPH MAN,
I NEED HIM TO HELP ME IF HE CAN.

NARRATOR.
POOR, POOR PHARAOH,
WHATCHA GONNA DO?

GIRLS & CHOIR.
WHATCHA GONNA DO?

NARRATOR.
DREAMS ARE HAUNTING YOU,
HEY, WHATCHA GONNA DO?

NARRATOR.
CHAINED AND BOUND, AFRAID, ALONE,
JOSEPH STOOD BEFORE THE THRONE.

JOSEPH.
MY SERVICE TO PHARAOH HAS BEGUN,
TELL ME YOUR PROBLEMS, MIGHTY ONE.

GIRLS, BOYS & CHOIR.
AH

BOYS
AH

GIRLS, BOYS & CHOIR.
AH

CHOIR.
AH

AH
AH

AH
AH

GIRLS.
DREAMER
THE [HUMS]
DREAMER
DREAMER
DREAMER

GIRLS.
DREAM
DREAM
DREAM
DREAM

BROTHERS & GIRLS.
DREAMER HAS TO GO

[MUSIC NO. 04 "POOR, POOR JOSEPH"]

NARRATOR.
NEXT DAY FAR FROM HOME,
THE BROTHERS PLANNED THE REPULSIVE CRIME.

BROTHERS.
LET US GRAB HIM NOW,
DO HIM IN, WHILE WE'VE GOT THE TIME.

NARRATOR.
THIS THEY DID AND MADE THE MOST OF IT,
TORE HIS COAT AND FLEW HIM IN A PTE.

BROTHERS.
LET US LEAVE HIM HERE ALL ALONE,
AND HE'S BOUND TO DIE.

NARRATOR.
WHEN SOME BISMARLITTES,
A HAIRY CREW CAME RIDING BY,
IN A FLASH THE BROTHERS CHANGED THEIR PLAN.

BROTHERS.
WE NEED CASH,
LET'S SELL HIM IF WE CAN.

NARRATOR.
POOR, POOR JOSEPH,

CHOIR & GIRLS.
AH

Additionally to help with mixing, I also created a cue sheet (excerpts on left) to manage what mics were on when. This cue sheet was transferred into the board's cue list, and cue numbers and other notes were written into a script (above), so that the Assistant Sound Designer, Oli Homem, could call cues.

Joseph. (cont'd.)



Joseph featured a live orchestra in the pit. However, due to the acoustics of the space, I decided that it would be best to not mic any instruments, but only use DI-boxes to run the three keyboards through the house PA.



Element/Notes

Single Ear

Single Ear

Single Ear

Single Ear

Lav

Single Ear

For an audio recording of this show, please contact Dave by going to davidrk.tech

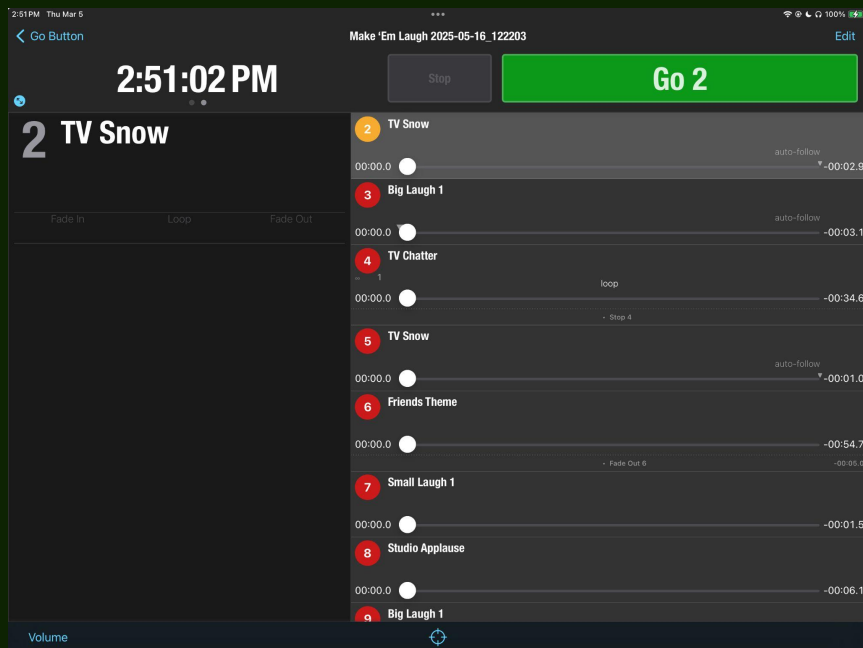
Most actors wore single-ear microphones, however, some others wore a lavalier microphone if they needed to switch mics with another actor, or the actor was not able to wear an over-ear style microphone.

Make 'Em Laugh

Head Sound Designer | February 2025

Bishop Fenwick High School Drama Club

METG Drama Festival Production



SCENE 5

Golden Girls (film ver.)

22 .

RUTH, BLAIR and SYLVIA enter. (They should look like old ladies from the 1980s, and Sylvia is the oldest-looking.) Kid watches and listens intently, hoping they'll provide a clue about how to get home.

BLAIR
(she has a Southern accent)

Ruth, I don't understand why you won't go to the concert with me.

RUTH

Well, you know how back home in St. Elia, North Dakota, I was voted the girl in high school most likely to get stuck in a trombone?

Blair sort of nods.

RUTH

Ever since then, I've stayed as far away from live music as possible.

SFX: Medium laugh.

BLAIR

Did you ever get stuck in a trombone?

RUTH

No, because I stay away from them!

SFX: Big laugh.

SYLVIA

Tell me, Ruth, did it hurt when they dropped you on your head so many times as a baby?

RUTH

Oh heavens, no. Doctors always told me I have a very thick skull.

SFX: Medium laugh.

BLAIR

Ruth, honey, I think sometimes you might want to keep those little anecdotes to yourself.

7 .

JIMMY

Hey.

APPLAUSE

MELISSA

(not looking up from her cleaning)

JIMMY

Where's your brother? He's supposed to drive me to Jersey this afternoon.

MELISSA

What's in Jersey?

JIMMY

You kidding? What's NOT in Jersey? You got the shore. You got the Boss! And most of all... You got *unfamiliar*.

SFX: BIG LAUGH into APPLAUSE.

The Kid darts awake! [NOTE: the "magic remote" should be somewhere on the couch.]

KID

What's happening where am I -- WHOA!! WHO ARE YOU PEOPLE!!

JIMMY

Hey, Charlie.

MELISSA

Hey, sleepy head.

She goes to the Kid, holding her rubber-gloved hands up like a surgeon and quickly kisses the Kid hello. (Can be on the cheek, on the head, or she can blow him a kiss from across the room).

MELISSA

Mwah!

SFX: Studio audience, OOOOOO!

A large part of this production sound design included various laugh tracks and other canned audience reactions, meant to give the effect that the show was taking place inside sitcoms from various eras. These sounds were thoughtfully selected, trimmed, and cued into the show's script (above), as the sound operators needed to fire the cues with perfect timing (left), so to give the correct styles of the different sitcoms, and to not interfere with actors' dialogue.

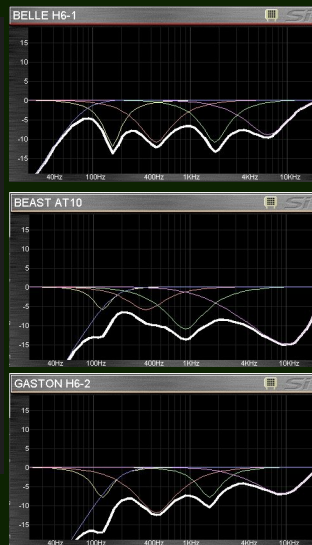
Beauty and the Beast

Head Sound Designer | Nov. 2024

Bishop Fenwick High School Drama Club

Mic Plot

Belle - H61 - Double Ear
Gaston - H62 - Double Ear
Lefou - H64 - Double Ear
Maurice - J61 - Single Ear
Beast - J63 - Lav
Cogsworth - J64 - Single Ear
Lumiere - J65 - Single Ear
Babette - At6 - Double Ear
Mrs. Potts - At7 - Lav
Chip - At8 - Lav
Madame - At9 - Lav
Bookseller/Monsieur D'Arque - At10 - Double Ear



CUE LIST - "102" active	
001 000	
002 102	
003 103	
004 104	
005 105	
006 106	
007 107	
008 108	
[UPDATE] [EDIT CUE] [MOVE ^] [MOVE v] [DELETE]	



LEXICON		 	
Processor One Effect	15. Studio Delay	 	
Processor Two Effect	2. Large Hall		
Processor Three Effect	10. Room		
Processor Four Effect	1. Small Hall		
PAGE 1 PAGE 2 PAGE 3			
Dly Time	Feedback	Hi Pass	Low Pass
1.070 s	15	20.0 Hz	20.0 kHz



This was my first show as head sound designer. Alongside my normal duties of running the soundboard, EQing mics, and miking actors, I also created all mic plots and other plans & documents and set up all equipment. Additionally, this was the first show where I introduced more advanced mixing features, such as our board's cue list and the use of VCAs, alongside FX racks to achieve a "distance" effect for the first appearance of the Beast.

Beauty and The Beast

(cont'd.)

2:54 PM Thu Mar 5
Go Button
Beauty and The Beast 2024 2025-01-16_145102 Edit

2:54:05 PM

Stop Go 2

DIM 2 1

First Narrator Cue.
"1-9" are fired on verbal GOs

1 BATB Preshow Audio
00:00.0 -01:27.8
2 1
00:00.0 -00:15.8
3 2
00:00.0 -00:11.2
4 3
00:00.0 -00:22.5
5 4
00:00.0 -00:02.2
6 5
00:00.0 -00:07.4

1
Panic/Fade

Volume

PIANO-CONDUCTOR

-8-

#1a - Prologue

PIANO-CONDUCTOR

-9-

#1a - Prologue

5

6

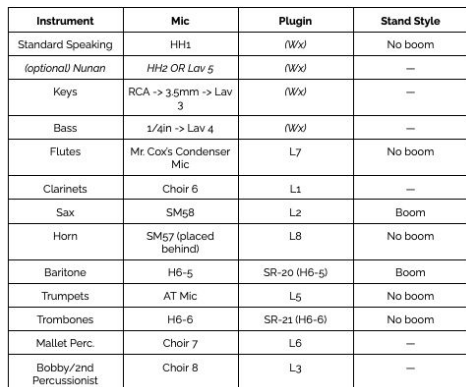
4

Beauty and the Beast also featured a narrator character, played by our school's president. I pre recorded his lines, and called my assistant sound designer to fire the cues at the correct times while following in the score (above).

I also created the other sound effects used in the show (not pictured).

Head Sound Designer | December 2024-Present

Bishop Fenwick High School



The Fenwick Band has two yearly concerts. Since December 2024, I have been the head sound designer for all Spring and Christmas Concerts. I wrote up an initial plan, including where to place microphones, and how to run cables, which I then execute (left is Spring 2026 Concert). Before each concert, I slightly tweak the plan to accommodate any instrumentation changes. I also prepare a show file for our soundboard (above is Xmas 2025 Concert), so that the soundboard operator can run the show while I perform.

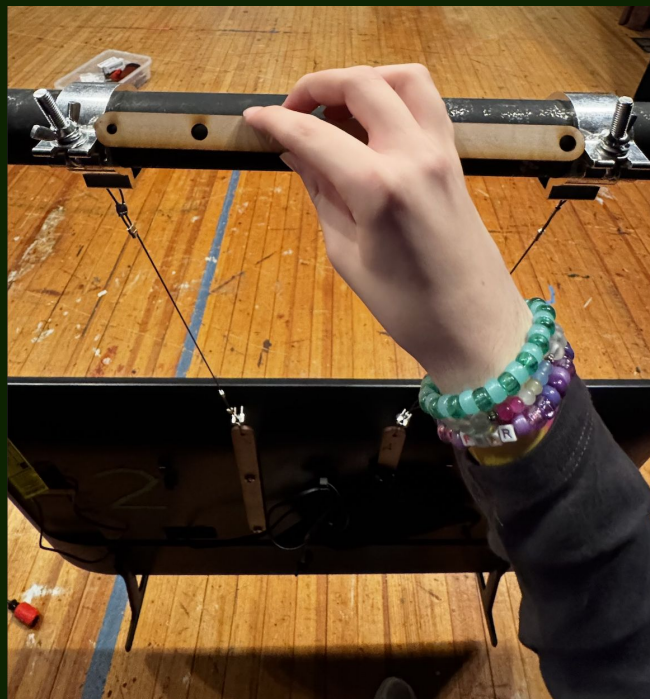


Projection Design

Make 'Em Laugh

Head Projection Designer | February 2025
Bishop Fenwick High School Drama Club
METG Drama Festival Production

Make 'Em Laugh had projections throughout nearly the entire show, meant to evoke the themes and styles of various sitcoms. These projections were displayed on five TVs, three of which were hung from a fly bar using custom, laser-cut VESA mounts (right), and two were on tripod stands. They were sent over Wireless HDMI from three MacBooks running synced QLab files (left. top), this way, each TV would show its own image (left, bottom). More photos can be seen on the next pages.



Make 'Em Laugh

(cont'd.)



Make 'Em Laugh

(cont'd.)



Fenwick Band Concert (Spring 2025)

Head Projection Designer | May 2025
Bishop Fenwick High School

For the Fenwick Band's 2025 Spring Concert, the same TVs were used to add video to the concert, and to further embody the concert's Disney theme. However, instead of playing a unique image on each display, for most of the concert, one video was mirrored to all TVs to create a more consistent look. I designed many of the projections, created a QLab file, and prepared an annotated score, so the operator could fire all cues. More photos are on the following pages.



Fenwick Band Concert (cont'd.)



Fenwick Band Concert (cont'd.)



Lighting Design

General Assemblies & Setup

January 2024-Present
Bishop Fenwick High School

Since January of 2024, I have designed lights for many events at Fenwick, including NHS and Awards Ceremonies (below), College Signing Banquets (right, top), and general school assemblies (right, bottom)

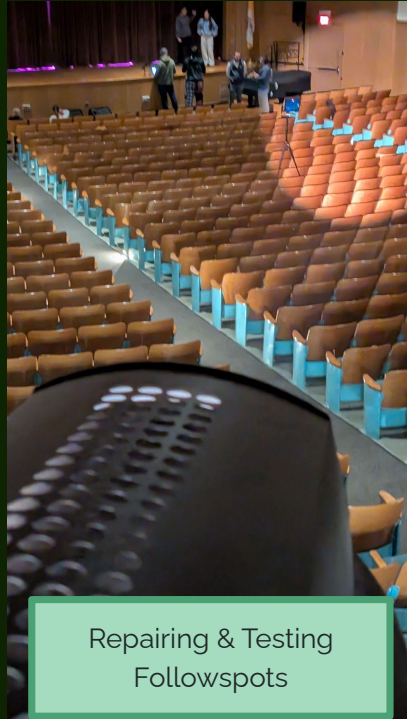


General Assemblies & Setup (cont'd.)

Additionally, I have assisted in setting up, installing, and maintaining many pieces of lighting infrastructure in Fenwick's Auditorium



Removal of old dimmer rack



Repairing & Testing
Followspots



Installation of new cyc lights



Wait... What's the Story?

Lighting Designer | April 2026

Bishop Fenwick High School | Let Freedom Ring

I designed lights for a 15-minute, student written play, which told the story of a production of *Hamilton* that went terribly wrong. I achieved this “unprepared” look by having a spotlight operator randomly point and shake their spotlight around the stage. Additionally, many principle actors did not wear stage makeup, causing their faces to look pale.



Dance With Dena

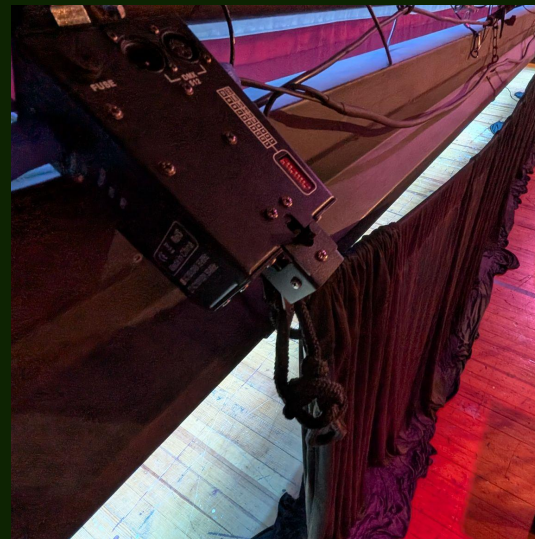
Lighting Designer | May 2025, 2026
Bishop Fenwick High School



I designed several lighting looks for Dance With Dena's 2025 and 2026 recitals, which were held at Fenwick.

Fenwick Band Spring '26 Concert

Special FX Designer | May 2026
Bishop Fenwick High School



I created and executed plans to incorporate an American Flag drop (above) and cold spark machines (left) in our concert. Videos are available on www.davidrk.tech.

Strawberries in Winter

February 2026

Fire Co-Designer

Bishop Fenwick High School (Dramafest)

Along with my co-designer, Oli Homem, we used a Chauvet Bob LED, a plastic plant pot, and a DMX Dimmer to create a realistic fire effect which posed no safety hazards, and was controlled from the lighting desk



Symphony Hall Internship

May 2025, December 2025, May 2026

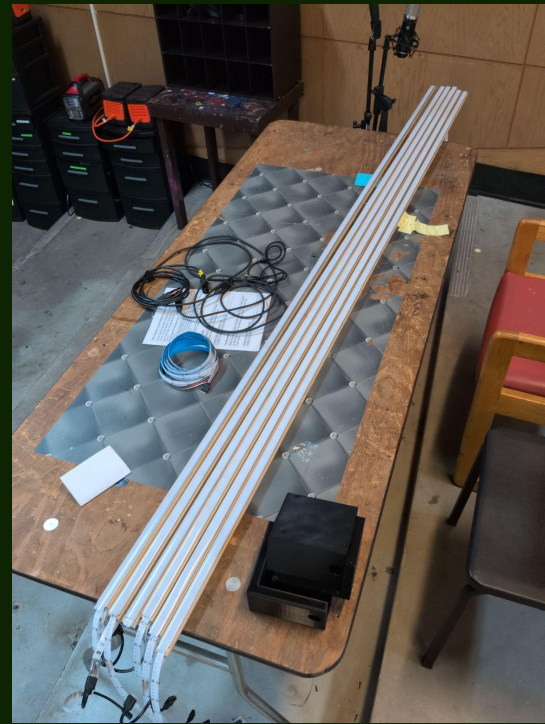
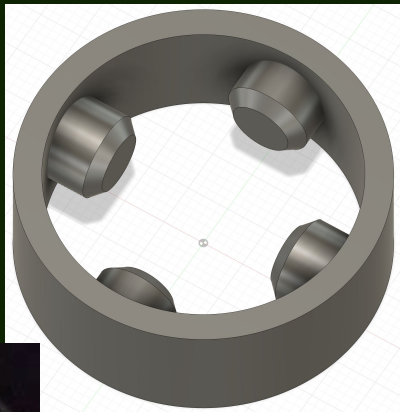
Pam Smith, Lighting Designer, RSD Solutions

During the Boston Pops' 2025 & 2026 Spring and 2025 Holiday Concert seasons, I interned with lighting designer Pam Smith, where I gained knowledge and experience working in professional settings, and was able to help design lights for some of the Pops' concerts, including Music of the Cosmos featuring George Takei and Gospel Night featuring Tamela & David Mann.



Joseph & The Amazing Technicolor Dreamcoat

Pyramid Design | November 2025
Bishop Fenwick High School Drama Club



To build these custom fixtures, I designed custom 3D printed brackets (above, left) to fit double-sided aluminium LED raceway (above, right) inside of clear PVC pipes, which were sanded and covered with spandex sleeves (left, bottom). Each tube mounted onto rolling platforms with the use of tie line and more custom 3D printed brackets (left, top).

Joseph & The Amazing Technicolor Dreamcoat (cont'd.)

Finally, each tube was given an individual channel on a DMX LED decoder, and powered with a portable battery, so the platforms could be freely moved about the stage, and each tube could be controlled individually, which would look like a solid tube of light from the audience.



Make 'Em Laugh

February 2025

Light-Up Magic Remote

Bishop Fenwick High School (Dramafest)

I designed a "magical" T.V. remote that is supposed to transport the main character between different sitcoms. The chassis was 3D modeled and printed, and LED lights were added inside. The remote was powered by a small power bank, and the actor would turn the remote on and off and change the colors.



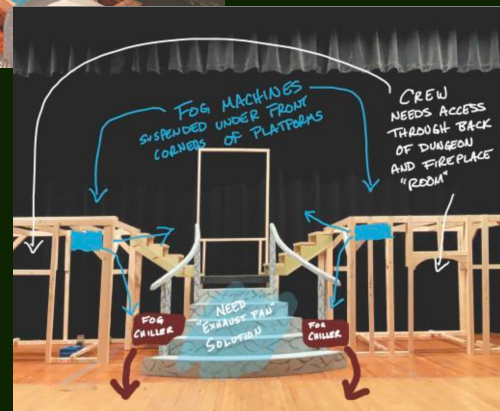
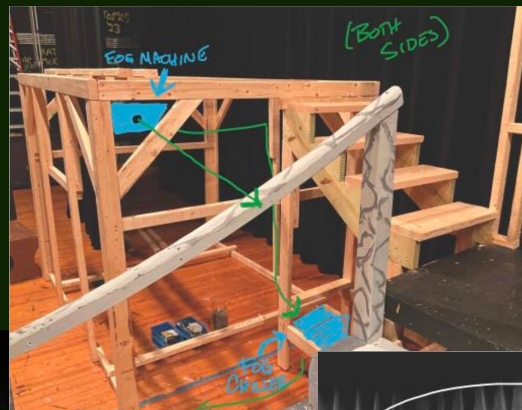
Beauty and the Beast

November 2024

Beast Transformation Lights

Bishop Fenwick High School

I assisted our co-lighting designers, John Reilly and Tira Martin, create an effect to hide a costume change on stage when the Beast turned back into a human. We utilized fog machines, and multiple LED lights. See planning photos (right) I assisted in creating. Videos of the full transformation are available on davidrk.tech.

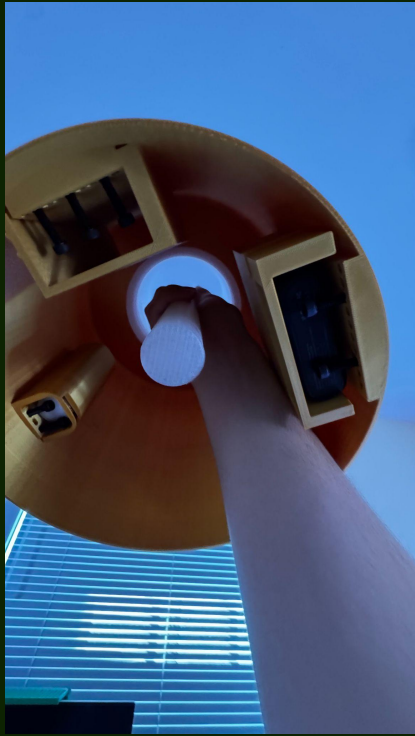


Beauty and the Beast

November 2024

Lumiere Hands Prototype

Bishop Fenwick High School



Although this practical was not used in our production, I created a prototype DMX controlled, light-up set of hands for Lumiere. The chassis was 3D printed, and had a small flame on the top. I made it light up by putting LED strip lights in the top portion, which were connected to a DMX decoder, a wireless DMX dongle, and a battery bank in the bottom.

Agatha The Ugly

February 2024

ON AIR Sign

Bishop Fenwick High School (Dramafest)

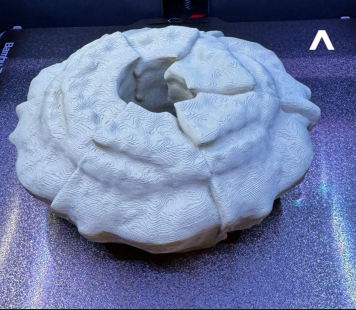
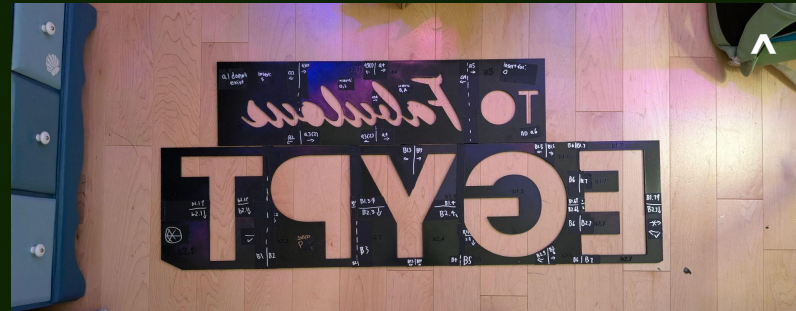


I added electrics to an empty on air sign, built by our Set Builder. We used a dimmer and wireless DMX on the back of the flat (left, bottom) to control it on the light board, and turned it on when a character's radio show was actively broadcasting.

3D & Sublimation Printing

3D Printing

2023-present



I 3D Modeled and printed all models shown. Many light up or function electrically. Those with ^ in the corner were used in or for productions at Bishop Fenwick High School.

Sublimation Printing

2026-present



I designed and produced all items shown through the use of a sublimation printer. Those with ^ in the corner were used in or for productions at Bishop Fenwick High School.

Music Direction

(preview)

Recordings, and more of my arrangements & music, are available at www.davidrk.tech/music.



Excerpt from *For Freedom!*

Excerpts from *Strawberries in Winter*

Awards & Distinctions

Theater/Arts Awards

- METG: Technical Excellence in Composition and Musical Direction (for *Strawberries in Winter*, 2026)
- METG: Technical Excellence in Special Effects and Projection Design (for *Make 'Em Laugh*, 2025)
- Fenwick Drama Club Teamwork Award (2025, 2026)
- Fenwick Drama Club Special "Rosie" Award (2025)
- Fenwick Performing Arts Ensemble Award (2025)
- Fenwick Drama Club One-of-a-Kind Award (2025)
- Fenwick Drama Club Tech Award (2024, 5, 6)
- Underclassmen Award for Concert Band/Honors (2024, 5, 6)

Selected Judges' Notes & Distinctions

“Dave demonstrated remarkable skill in navigating the technical and spatial challenges posed by the size and outdated structural aspects of the auditorium, as well as the large cast of ‘Joseph...’”

“Dave showcased a strong balance between artistry and technical execution, ensuring every principal singer was heard clearly and supported by the ensemble, without upstaging key moments in the show.”

- Sondheim Awards, *Joseph and the Amazing Technicolor Dreamcoat*, Sound Design

[Read Additional Notes](#)

“The use of wagons equipped with their pyramid-like light bars, not only created a visually striking element but also served as versatile set pieces that represented various locations throughout the show.”

“I loved the use...[of] traveling pyramids on either side of the stage[. They] allowed for a clear change in location and the lights on the sides of the pyramid provided a vibe that matched the scene and song.”

- Sondheim Awards, *Joseph and the Amazing Technicolor Dreamcoat*, Pyramid Design

“One of the big things that made this show so special were the tech elements—those projections and the magic remote were very well executed and I’m impressed with the ability that David Kolenda put on display for us with these. My feeling is that this was professional-level stuff, and David should be proud of all of his efforts to bring this show to life.”

- Alex LaFreniere (METG), *Make ‘Em Laugh*, Projection Design & Remote Design

[Read Additional Notes](#)

Thank You

further links:

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Arrangements,
Compositions, and MD
Experience

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