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The cast of *New York, New York* (Paul Kolnik)

Wednesday Matinee... See [New York, New York](#) at the St. James Theatre in New York City. Products by City Theatrical include [Multiverse® SHoW Baby®](#) wireless DMX/RDM, [QolorFLEX® 5x2.5A Multiverse Dimmers](#), [QolorFLEX 2x2.5A Multiverse Dimmers](#), [QolorFLEX 5-in-1 HiQ High CRI LED Tape](#), [QolorFLEX 5x8A Dimmers](#), [Standard Top Hats](#), [Standard Half Top Hats](#), [Martin MAC Aura Egg Crate Louvers](#) and 6" [Vertical Extension Tubes](#). Software used includes [Moving Light Assistant™](#).

Lighting Design by Ken Billington, Associate Lighting Designer Anthony Pearson, Assistant Lighting Designer Venus Gulbranson, Scenic Designer Beowulf Boritt, Lighting Programmer David Arch, Production Electricians James J. Fedigan and Michael Brown, Head Electrician Alan Schuster, House Electrician Al Seyers, Deck Electrician Paul Coltoff, and Follow Spot Operators Sue Pelkofer, Nate Garber, and Bob Miller. Lighting Package by [PRG](#). Scenic Design by Beowulf Boritt. Scenery built by [Hudson Scenic Studios](#), [Showman Fabricators Inc.](#), and [Tom Carroll Scenery Inc.](#). Prop Fabrication by [Tom Carroll Scenery Inc.](#), [Prop N Spoon](#), [BrenBri Props](#), and [Hillbolic Arts & Carpentry](#). For a full list of cast and crew, visit the [Playbill](#) for *New York, New York*.



"[New York, New York](#) is a large Broadway musical with 276 LED and incandescent conventional fixtures, 167 Automated fixtures, 615 feet of strip lights plus a total of 82 window light boxes (which is a large number for any show). The windows tell the audience the season, time of day, and if we are transitioning by the use of saturated colors. To make

this work, I specified [QolorFLEX 5-in-1 HiQ High CRI LED Tape](#). The five colors, RGB + Tunable Warm White Cool White, are all controlled by [QolorFLEX 5x8A Dimmers](#). Programmer David Arch and my associate Anthony Pearson did not have to spend hours trying to figure out how not to have the tape light bump on or off while doing long count cues it all happens together. There were absolutely no problems with the intensity fades and it worked seamlessly. This left us time to make the magic that is required of all lighting designers on every show."

- Ken Billington, Lighting Designer, *New York, New York*

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